# BODY LANGUAGE AND GESTURALITY IN THE ART OF PAINTING

# FROM YVES KLEIN TO TODAY

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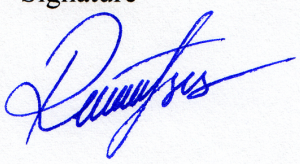

## ABSTRACT

The traumatic effect of psychological erosions following the World War II, had revealed the personal extensions of unconscious references that shaped the art of the neo avant-garde after 1945. For the artists of the period who were captivated by the mystical attractiveness of the subconscious, involvement of the non-Western rituals, Far Eastern belief systems and art, existentialism and psychoanalysis as sources of inspiration, constituted the basic characteristics that had shaped the works of the period. From Jackson Pollock to Yves Klein, we are witnessing a transformation in which the body itself is incorporated as the main material of creative action, while tracing the visuality of gestuality in the pictorial realm at the stage of art evolving into contemporary art starting with Yves Klein with this conceptual background. The body, which has been at the center of sociality since the late 1970s, has also influenced art. The scope of art will be extended not only through the instrumental structure of the body, but also through its characteristics as being an intersection point of different contexts. The stages of the informal interrogations on the canvas following this point will include the richness of transferring anticipated capacity of body onto pictorial plane through its testing to the extent it overcomes the obstacles of time, space and materials, with the effect of the trait of the artist and environmental factors, forming the basis for the actions and by means of a series of some performative actions by creating a personal gestural integrity.


**Keywords:** Gestural painting, Art Informel, Yves Klein, body and painting art, performance art

# ÖZET

İkinci Dünya Savaşı'nın akabinde, psikolojik yıpranmaların travmatik etkisi, 1945 sonrası neo avangardın sanatını şekillendiren bilinç dışı referansların şahsi uzantılarını ortaya çıkarmıştır. Bilinç altının mistik çekiciliğine kapılan dönem sanatçıları için, Batı'ya ait olmayan ritüeller, Uzak Doğu inanç sistemleri ve sanatı, varoluşçuluk ve psikanalizin esin kaynakları olarak devreye girmesi dönemin eserlerine yön veren temel karakteristiği oluşturur. Bu kavramsal arka planla, Jackson Pollock'tan Yves Klein'a ve Yves Klein'dan başlayarak, sanatın çağdaş sanata evrilen sahnesinde jestüelliğin resimsel alandaki görülürlüğünün izini sürerken, bedenin kendisinin yaratıcı bir eylemin ana malzemesi olarak dahil edildiği bir dönüşüme tanık olmaktayız. 1970'li yılların sonlarından itibaren toplumsallığın merkezine oturan bedenin, ona ait olan içerikleriyle birlikte etkilenim alanlarının inceleme konusu olması, yeni sanatın gidişatını da etkilemiştir. Sanatın kapsadıkları, bedenin sadece araçsal yapısıyla değil, aynı zamanda farklı bağlamların kesişme noktası olan niteliğiyle de genişletilecektir. Tuval üzerindeki informel sorgulamaların bu noktadan sonraki aşamaları, bedenin öngördüğü kapasitesinin, zaman, mekan ve malzeme engellerini aşabildiği ölçüde sınanması yoluyla, eyleme zemin oluşturan sanatçı hasleti ve çevresel faktörlerinin etkisiyle, kişisel jest bütünlüğü olarak bir takım performatif eylemler dizisiyle resimsel düzleme aktarımındaki zenginliğini içerecektir.

**Anahtar Kelimeler :** Jestüel resim, informel sanat, Yves Klein, beden ve resim sanatı, performans sanatı

# FOREWORD

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## PREAMBLE

The social crisis that became more evident from sociological and psychological perspective as the result of the economic collapses and chaos environment in following the World War II, had affected art deeply, just like other disciplines and art had become a platform where artists searched for a way out with new hopes. Most artists from Europe to the United States had embarked on different experimental searches during this period and had succeeded in transforming their inner problems into personal expressions on the surface of the painting in the art works created.

In the 1950's, representation of reality through gesture was in question. In the 1960's, the source of the art, which was based on form and style-based approaches until that date, it would be replaced by a new art history, which takes its versatility and disciplines. These years, which are considered to be the path of extinction of Abstract Expressionism, will in fact point to the beginning of a new era in art history rather than the end of art. In particular, the fact that the action wing of abstract expressionism, whose revolution initiated by Jackson Pollock, turned into a performance event in which the whole movement of the artistic body was articulated, paved the way for detaching painting from the autonomy isolated from life. The changing conditions in the art of painting, which continues in parallel with pop art and conceptual art, relegated the easel painting tradition while revealing the actual transformation by the morphology of the meaning attributed to painting in the intellectual field with the inclusion of all body parts in the artistic practice. The new aestheticism in the painting will arise from the articulation of the association of what is conceptual to that of sensory from rational perspective.

In this context, this thesis study with the heading "Body Language and Gestural Attitude in Painting from Yves Klein to the Present ", will focus on the use of body language in the period from Yves Klein to today's art and how gesture is felt on the surface of painting. While doing this, it is aimed to examine the gestural attitude as a narrative language in which the body transforms into a vehicle and color and paint are imprisoned on the painting surface and in line with its boundaries and capacity, based on the artists who show various stylistic features in the period from Yves Klein to today's art and to point out the differences.

## 1. Scope of the Study

The spontaneity, in which how the art work is achieved rather than the purpose becomes important and wherein the physical action can be felt on the surface just like the signature of an artist through a non-reflexive action, makes the painting gestural. Analysis of a series of works will be included within the scope of the thesis, under which the body-mechanics relationship as well as the attitude of the body that mediates this according to ethnic identity, gender and culture, will be examined.

While the first part briefly emphasizes how the transformations in artistic practice are shaped by the artists at turning points of arts after 1945, it will be focused on the principle that the foundations, which saved the painting from a formal structure and have turned into poetic fluidity, is the use of gesturality. It will be examined through which techniques and in which ways the sense of constriction created by social events in the spiritual contents shows itself as an expression exceeding consciousness. In the questioning of existence, it was seen that revealing the patterns extending to the paraconscious also revealed the limitation of the easel painting. The

way through which the artists try to overcome the format problem is also explained in this context.

In the second part of the thesis, Yves Klein, who is starting point of the thesis and his artworks will be examined. Based on the perspective applicable by the end of 50's, Yves Klein, who was the prominent artist of the current art scene of the period, with his different perception of reality and radical perspective and his art shall be interpreted within the framework of conceptual background and painting based on "Anthropometries" that have changed the course of art history. In addition, the apparent differences between Yves Klein and the artists before his era regarding the plasticized gestuality of haptic, which contacts with surface through the use of paint, will also be revealed and examined in this section.

In the third part, it will be evaluated what are and could be the opportunities and limits together with contexts and methods anticipated by body as a tool in the experimentalism which is revealed as the result of using the body language in the works of art through gesture, as an expressionist action, through a series of artist works in relation to the contemporary art.

In the fourth part, an evaluation on how the active role of the personality of the artist, gender factor and cultural relativity in using body language in painting in the process of creation of the artwork, is reflected on the art will be presented from a sociological and phenomenological perspective.

## 2. The Purpose of the Study

The main purpose of this thesis study with the heading "Body Language and Gestural Attitude in Painting from Yves Klein to the Present ” is to examine the dissolution of artistic practices that led to significant changes in the history of art as

the result of the global effects of the war and the records of the transformation in performance of routine painting in the process starting with neo-avangards and extending to contemporary art, through the artist and painting process relation in pictorial area , on the basis of body-surface dialectic. In doing so, it is aimed to determine the eclectic structures in independent experimental expressions, and to examine the various factors that distinguish them and make them unique, in a pictorial vision and artist duality, on a sociological basis.

This thesis aims to answer the following questions as per the parts.

In part 1;

Where do the developments in informal tendencies and action painting between 1945-1960 originate from? How is the power of the gesture that adds poetry to the painting felt on the canvas and what gesture is used in the painting?

How did the notion of gesturality contribute to the historical development of painting? What is the contribution of the gesture to the composition in the field of painting? Do these paintings carry an aesthetic value?

In part 2;

What kind of gesture is used in Yves Klein's Anthropometries? What has been the contribution of this gesture to the historical development of painting? In what way has he changed the subsequent process of art? What are the main differences between the gestures of past gestural artists and Yves Klein?

In part 3;

How has the whole body's involvement in art after 1960 affected the pictorial formation? What methods did the painters use in this context, and how were the limits of the body tested?

In part 4;

What role do personality, ethnicity, cultural relativity and gender factors play in the creation process of artists who use body language and gesture in painting? What effect do these factors have on the differences and similarities created in the way the works are handled?

**3. Method of the Study**

In particular, the increase in the diversity of works resulted by the transformation of the contributions to abstract expressionism made through the transfer of the gestural painting, which was initiated simultaneously in Paris, where was the center of modernism and various parts of Europe, to the US through the artists coming to America after the war, into multi-faceted experimental practices, also makes the resources brought to the literature in connection to the subject. This caused a shift in my thesis-oriented research area towards the United States. The fact that Yves Klein, who was an important name in the development of post-1960 art and the starting point of my thesis, had influenced other artists by coming from France to the USA and making a contemporary expansion by incorporating the conceptual dimension to the painting surface performance relationship, was the main cause for performing the art work examinations and literature scanning related to this experiment based thesis study directly on site. For this purpose, museum visits, painting examinations were conducted especially at the Los Angeles region, periodicals, thesis studies and other literature on the internet were searched along with university and public libraries. Due to the nature of the study, qualitative and quantitative research and analysis methods were used. In addition to this, the aesthetic outcomes that could be created by the projections of body language and gestural

attitude in pictorial field framework of both spontaneity allowing randomness and controlled supervision, were tested in terms of practical capacity and movement amplitude and endurance of my body and the action processes were recorded upon performing certain performative activities and the results were evaluated by me.

# PART 1

## 1. THE SITUATION OF ART IN EUROPE AND THE USA AFTER WORLD WAR II

The negative consequences of the post-war chaotic environment, which had largely influenced Europe, were deeply felt in the field of art, as in every aspect of life. In that current European environment, the pressure put on artists to create in the countries under the dictatorship regime and especially the division of the continent into Eastern and Western blocs and the loss of the validity of the concept of Continental Europe, together with dominancy the military power of Germany felt by other countries, had increased the attractiveness of the West. (Lynton, 1982) Britain and America were the countries that benefited the most from this environment. In the eyes of the intellectuals, critics and artists, immigration to America, where the government's pressure on artists was felt at minimum level and art was supported by the state, would be inevitable.

France-Paris, known for its innovative traditions, in addition to being an effective center of avant-garde culture, had received its share from the war environment and had lost its dominant position in art to Britain and America, which was a new metropolis of modernist culture as previously predicted by art critic Harold Rosenberg in 'The Fall of Paris[1]'. As Rosenberg pointed out in the American 'Partisan Review' magazine, Paris was representing International Culture and, according to him, the 20th century laboratory was now closed with the war and most artists had left the country. This was considered as an impact on modernism.

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[1] This article was written in 1940. It is reprinted in The Tradition of the New. (New York: Horizon Press, 1959, pp. 209-220)

Among those who had migrated to the USA during and after the war, there were important painters such as Mark Chagall, George Grosz, Andre Breton, Andre Mason, Roberto Matta, Marcel Dushamp, Yves Tanguy, Fernand Leger, Piet Mondrian, Moholy Nagy, Max Ernst and Salvador Dali, who would influence the artistic transformation. (Johnson, 2003) Many of Europe's most important names have contributed to the art there by staying in America during the war years and often coming together to share ideas.

Between 1940 and 1970, American or European-American native artists who emigrated to the United States played a major role in America's prominence in artistic activities. In particular, the movement, which will later be referred to as Abstract Expressionism, will be spearheaded by artists who emigrated to the US, with the exception of past artists such as Kandinsky, Paul Klee and Matisse. Along with Mark Tobey, who was an American native well known in New York with his works produced in his own unique style inspired by the Far East and R. Motherwell, who had mastered French culture, aesthetics and poetry, important names such as Mark Rothko, Willem De Kooning, Arshile Gorky, Clyfford Still, Jackson Pollock, Franz Kline and Barnett Newman who migrated to the country at different ages, were the pioneering artists who contributed to American art through their research and independent works that did not carry any sense of belonging to a particular region. What they did there was something that did not reflect neither the European nor American national structure, while preserving their European identity. In fact, with the encouragement and courage they received, it became a brand new 'modern' understanding and was adopted by masses. (Lynton, 1982)

In the post-war recovery period, some artists returned to Paris, hoping to revive the city's central position. To this end, they attempted to rebuild the modernist French cultural tradition and brought the concept of the Paris School back on the agenda. (Falconer, 2015) When we look at Europe in general, which was highly affected by the war during the war, we can see that the works that it could still protect diligently contradict the situation in difficulty of conditions and led to the emergence complex ideas. In this atmosphere, the ideas put forward by the Dada movement had begun to come up again. Since the works had now transformed into commercially-traded objects, which could only be bought and sold at high amounts, the hope that old creativity was no longer seen would come back thanks to the artists who were still alive. The interest in the development of modernization movements in all areas of art such as literature, plastic arts and music in various parts of Europe had been revived and the tendency to research and study on this subject had increased. This is a product of the human belief that salvation can only occur through the resumption of the ancients. (Lynton, 1982) In fact, the post-war exhibitions of great artists such as Matisse and Picasso, who preferred to stay in Europe during the war, not only pointed to the rejection of modernism, put also raised morale and thus they were reacted.

Taking the emotional destruction, concern for future, notions of oppression, fear, horror, fate and identity, and images related to them was the common spiritual tendencies of the period for artists who were experiencing the unfavorable conditions of war. Through the internal experiences triggered by these, the artists have succeeded in transforming what is mythic into new forms of expression through the effective use of the medium, style, deformation of the form, the use of color or the dimensions of the work time to time.

In short, deeply felt helplessness is the most common expression in the characteristics of post-war paintings. Abstraction will be strengthened in precisely such an environment. It is somehow proven by German Wilhelm Worringer, who put forward the word "Abstraction" for the first time as an aesthetic vision, when he said ‘abstraction has a relationship with anxiety and this is the only form that can overcome reality’.

Following Germany, the Netherlands and the Soviet Union, which were centers of abstractionism until the 1930s, its central position shifted to Paris because of the political movements in Europe. The concepts of elementarism and constructivism, which were the aesthetic views explaining the use of oblique levels to increase the dynamism in the composition, were popular in geometric abstract paintings in Paris in 1940's. This was largely influenced by the Denis Rene Gallery and the Hall of Reality (Salon des Realites Nouvelles), the purpose of which was both to host works at home and to organize exhibitions abroad regarding the formally abstract paintings completely free of mimesis. (Lynton, 1982) Doors of the First Hall of the New Salon des Realites Nouvelles were opened at Paris Palace of Visual Arts under the committee headed by N. Van Doesburg, and the exhibition was organized in memory of the artists who died that year, but they could not escape a paradoxical confusion of definition because of the nomenclatures they tried to make and put forward.

Although some abstract artists such as Delaunay and Picabia after World War I shifted to figuration again, the abstraction movement continued to dominate with different expansions after the war, and there were those who turned to abstraction from among the artists who turned to figuration in the following years.

In spite of the congestion of formal abstraction, an informal type of abstraction will successfully dominate in the west starting with 1945. The effects of impressionism, surrealism and dada currents are undeniable in this respect although their approaches are rational.

American artists, were not interested in geometric abstraction like those of European artists. Although they were only interested in Cubism, which was considered as the starting point from the technical perspective, they considered it an obstacle to which their solidity should be solved. This was not an easy problem to overcome. Because the philosophical credibility of modern art is largely ensured by Cubism, and abstraction is nothing but a reduction for object-oriented cubism. This problem would again be overcome by expressionism.

For the German Worringer, who considers the concept of abstraction as aesthetic data, 'art history is the history of not the power to do but the will to do and space is the enemy of any abstractive effort.' (Bonfand, 1994, pp.10-12) For this reason, it was necessary to overcome Cubism, which started from a reality in itself.

Being Modern in the 1950's was meant being Abstract Expressionist. Because the artists, who tend to isolate themselves from the outside world and return to inner selves, wanted to reveal their subconscious and feel free and to try something new without objective reality, perspective and specific focus. They also believed that these paintings, which they made personal and special through the way they used the material, were the necessity of a new era.

At the point where expression and abstraction were forced to intersect, American artists were re-strengthened with a confident existence by breaking away

from its ambiguous social fate, and the works gained more human characteristics with the liberation of traditional depiction.

In short, it is possible to say that a new era has begun when the conflict between abstraction and figurative painting become less important. Although, the rejection of conscious processes and the revival of the primitive in their works have contradicted the advanced society in which they live, what the American avant-garde did was thought to have been, although no matter how traditionally they are attached to, is common to Paris artists' non-pictorial expressionist paint practices and the return of the primitive. However, the way in which European artists took place in the geography under the ruin of war was different in terms of the ways they followed. In spite of the anti-bourgeois view in Europe, there was a rapid apolitization of individualism and prosperity in America during that period. The fact that avant-garde artists in the United States try to avoid the values of capitalism, which constantly encourages consumption, is contrary to individualism, which is the ideology of culture.

In Europe, individualism maintains its philosophical and political position that makes it oppositional. There is an imposition of Socialist Realism alongside bourgeois values, but Europe, which was introduced to American culture thanks to what the Marshall Plan brought to Europe, quickly began to Americanize. Although it may seem tempting in terms of popular culture, American life has been seen as quite shallow by the left circles within the avant-garde. (Harrison and Wood, 2011) Capitalism began to outweigh the ideological contention of 'totalitarianism' rather than the freedom of individualistic existence in the West, and this would be one of the new endeavors of art.

After World War II and in the years that followed, the situation of modern art in Europe is somewhat complicated. On the one hand, for the modernist movements, the hostility of Nazism and fascism has brought a second new dignity with the collapse of dictatorships. During the post-war decade, multi-dimensional artistic debates became dominant. These years will be a period of historical breakthroughs in the development of modern art and thought, although there have been many changes in socio-cultural and political terms. In particular, the exhibition dated 1984, in which Jackson Pollock brought his revolutionary abstract works performed by spilling paint on canvas, with the audience would lead to the emergence of a new form in American art. In addition to Pollock, the canonical works performed by the group of artists known as the “New York School[2]" have led to the emergence of a deep research area on the idea of Modern Art throughout Europe.

The rise of artists such as Braque, Picasso and Matisse to the 'old masters' status in the public eye with their modernist works led to the definition of contemporary painting by people in a more liberal spirit. On the other hand, there had been a tendency of artists to transform themselves into a respectable cultural object with an existence independent of their work.

There is an undoubted belief for the future of modern art among the Europeans who met the new American art in the 1950's due to the dominancy of America in this art. The supports shown for art and artists, a number of private and institutional initiatives and the establishment of the Guggenheim Museum had strengthened this belief.

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[2] For further information.see Fineberg, J.(2000). ‘Art Since 1940 : Strategies of Being’, Laurence King Pub.(2nd Ed.)

Throughout the 1940s and 50s, meaning in art was put forward by a series of abstract art movements as subjective expressions. Lyrical Abstraction, Art Informel, Tachisme, Art Brut, Abstract Expressionism, Color Field, and even Conceptual Art and Performance Art, express the same general quest for existence to some extent.

The initial state of enthusiasm in the post-war recovery was not enough to conceal the real challenges facing new generation modern artists. Although many returned to post-war Europe, the mass migration of surrealists to the United States meant a break in the continuity of modern painting. Although young painters felt that they were overshadowed by the achievements of their Modernist predecessors, their desire to create and produce  were regained once the war fatigue and depression were dropped behind and people started to recognize emergence of a new era on the other hand.

Now artists were excited about trying new things. One of them was Francis Bacon, who was to become famous in the UK for his sensational triplet work "Three studies of Crucifixion" dated 1945, although his work was initially excluded by the surrealists. It attracted a great deal of attention when it was exhibited in London for the first time as he had put dreadful touches on current themes such as hunger and war. On the other hand, some of the works that he was going to put forward later led to a stylistic exclusion due to the fact that some of them were close to expressionism while some of them were approaching surrealism on top of being considered as superficial. However, since we know that the artist had performed his works under the influence of alcohol, we understand that the result is a reference to his subconscious. Later, these works, which will be welcomed with a very unique personality, are

important in terms of the fact that they have benefited from the “automatic drawing technique" which we will discuss in the next section.

Another important artist of the post-war period is Jean Fautrier who came up with his works which he presented as a striking reaction to the traditional French understanding. We will include the artist in the following chapters, which transformed his style into increasingly impressive abstractions.

In addition to the artists who continued Abstract Expressionism in the '50s, there were also those who thought that it was no longer a problem to re-figure in a free working environment. These ideas would lead to the emergence of American Figurative Expressionism. They achieved this by standing in the opposition and incorporating figure into painting although "good and superior art is formal art" impositions strongly advocated by the prominent art critic of the era Clement Greenberg, had brought rules in this discipline and even such ideas had become generally accepted principles in years. Nevertheless, the widespread reappearance of the figure in the center of painting would take place in the late 60's and early 70’s.

“Communication” and “spontaneity" as an expression of freedom would become two important elements that would mark this new era.

Contrary to the idea that artworks should be exhibited in galleries and museums, it is common among the artists that they must be introduced to life. In this respect, there is no coincidence that in the late 50s, the development of "Happening" in America, which would establish a strong link between art and life in terms of communication. In this development, the practices of Abstract Expressionism and especially of Jackson Pollock in Action Painting were effective with the idea of

transforming art into a show and event, and the freedom it provided to the artist had made it become widespread.

In Happening art, which originated from the randomness in life, it was aimed to establish a direct communication between the action and the audience with an unplanned, unrepeated improvisation show. The first of the Happening activities, which established an organic connection with the audience by involving them, was Allan Kaprow's "18 Happenings in 6 Parts" performed at the Reuben Gallery in New York in 1959. Following Kaprow, Claes Oldenburg came to the fore with performances namely the “Store”, “Autobodies” and “Washes”, Robert Rauschenberg with “Map Room II”, and Robert Whitman with “The American Moon” during the period between 1961 and 1965.

Voice recordings, written and oral texts, use of body itself and body movements by the artists which are included in the Happening activities, are important for other future movements, in terms of increasing the possibilities of expression and increasing the interest to the experimental one. The activities, which would be named as "Performance Art" later, would gain a more fictional dimension and will be frequently encountered in the continuity of contemporary art.

Performance activities performed in a certain time and place show an anti-modernist stance because of the hybrid structure that incorporates many forms and tools used.

In these activities, the idea of transforming the human body and actions into the work itself had not only revealed a critique of sociopolitical order that opposes the that-current art views, but also provided the groundwork for the creation of future artworks from this emancipatory thought.

The "Fluxus" movement, which emerged after Kaprow's "Happening" in the early 60's and led to a search for answers about what art might be next, is important. They aimed to bring a radical approach to art with the idea that art should be understood by everyone and that every daily action could be considered as art. From this perspective, the creative activities were produced by the artists of this group, which had a close connection with Dadaism and identified themselves as a powerful alternative to music and academic art, when they showed courage to use various art forms and approaches together. Fluxus artists, gathering together under "Neo Dadaism" by uniting with Happening artists, played an active role in the formation of "Pop Art" with their ideas.

Throughout the 1960s, the Fluxus group worked together in the works of the so-called Situationist International (SE), where a number of intellectual and radical political actions were blended with art. What the members of the SE movement, who were made critics about capitalism and consumer culture, were trying to do was to use things that could not be sold as "art" in their works created. This meant a great uprising against the ideas advocated by the Modernist view.

In the 1950s, despite of Greenberg's Modernist views that insisted on "freedom to the ambiance", we see that a number of artists such as Rauschenberg, Jasper Johns and Edward Kienholz tended to move away from this limitation and went beyond Modernist aesthetic values. With the idea that art could be produced in a variety of materials and in multiple environments and this would be more effective, an intense debate was triggered against Modernist views. With this opposite idea, Richard Hamilton, John Michael and John Voelker organized the exhibition event “This is Tomorrow" in London, which was purely anti-modernist in content and form in 1956.

This exhibition, which showed that art could not be separated from daily life, reflected the basic principles of Pop Art which would arise a few years later.

The common characteristic of Pop Art, which emerged independently in the United States and England, exhibited a multifaceted stance and consisted of very different individual works, was the use of popular cultural images and mass media at the heart of the works. We see that Pop Art, which caused the blurring of the boundary line between high art and elite culture and mass culture, does not have a cultural hierarchy in this context and acts with the idea that every source can be included in the art. (Pooke and Whitham, 2013)

It is possible to say that perhaps all opposition to modernist opinions resulted with disruption of all consensuses about what art is and how it should be done, as the continuation of what was started with Duchamp's "Fountain" in 1917, at the stages of evolvement of aesthetic perception.

To sum-up in general, we see that the perception of reality has changed with the influence of new philosophical expansions and thinkers as a result of the efforts to understand the new world order and reality has started to be re-questioned through various experimental applications at the branch of post 1945 Neo avant-garde extending to Contemporary Art following the ending of the wars. We will examine in the informal tendencies as subjective expressions that the artists initially try to reach the essential reality by turning to their inner selves and going into the subconscious. It is evident that these interrogations manifest themselves by transforming into new forms, actions and performances with a locomotive effect and influence the course of art.

The expansion of the sources feeding the art does not only mean the reproduction of the means, but also provide the expansions that require the participation of the human body and body language in the creation process. This was largely what Abstract Expressionism, which marked the era, achieved and it was representing a radical triumph over the traditional. In this respect, it is seen as the precursor of contemporary art movements after it.

### 1.1.ART INFORMEL, LYRIC ABSTRACTION AND AUTOMATISM IN EUROPE

The American Abstract Expressionism, which emerged in the early 1940's and is known as the New York School, continued to exist under “Art Informel" general title until 1960's by showing a parallel development both in the USA and in Europe. The term Art Informel is encountered in expansions and designations as "Action Painting" and “Color Field Painting" in the USA, "Taschisme", New Paris School", "Cobra" and "Lyric Abstraction" in Paris. In fact these expansions represent the understanding of spontaneous painting in general[3] but considering that many abstract painters are members of at least a few of these sub movements, it seems difficult to define the works precisely in this style confusion.

Although the term Art Informel finds its meaning as an "art without any form and shape ”, it would be wrong to say that form does not exist contrary to its name. Considering the existence of forms created by free hand movements on the surface, it seems more appropriate to think “Art Informel" as a 'free-form painting' due to its

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[3] For further information see. Marter, Joan (Editor in Chief), The Grove Encyclopedia of American Art, Vol 1, Oxford ; New York : Oxford University Press, c2011 ve Fineberg, J.(2000). ‘Art Since 1940 : Strategies of Being’, Laurence King Pub.(2nd Ed.)

method of construction. (Özal, 2006) Tapies, who first introduced the term Art Informel in 1952, used it to describe the art of Dubuffet, Fautrier and Wols.

Considering that almost the first half of the 20th century was largely dominated by geometric abstraction, and that World War II had completely changed this situation, the brutality of war and the frivolity of reality in the face of all its horrors can be shown as the reason of this. The fact that this changing perception of reality leads to informal tendencies is a necessity of human nature, which has led the artist to discover creativity. Art Informel, which is highly innovative, effective and active, obliges the artist to deal only with his materials by excluding defined forms or objects. The prominent representatives of Art Informel were Jean Fautrier (1898-1964), Wols (Alfred Otto Wolfgang Sculze) (1913-51), Hans Hartung (1904-89), Jean-Michel Atlan (1913-60), G. Mathieu (1921-2012), Pierre Soulages (b.1919) Antoni Tapies (b.1923 etc. American Artists Mark Tobey (1890-1976), Sam Francis (1923-94)..etc. and the Gutai Group in Japan[4]

The "questioning of existence" by the individual who, tried to harmonize with that rapid change and was both mentally and intellectually affected by this in a society that was rapidly structured as the result of the technological developments with the change in the science and thought system, was at the core of its emergence after the war in general. Because, the situation of urbanization and mechanization that came with rapid industrialization accompanied by increasing population, had resulted in alienation to itself and to nature. The individual enslaved by the system would again turn to himself as a rebellion. Expressionism, Dadaism and surrealism were also put

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[4] See. http://www.visual-arts-cork.com/history-of-art/art-informel.htm and http://www.visual-arts-cork.com/history-of-art/tachisme.htm accessed on 18/09/2017.

forward as the result of such a rebellion, and now their ideas were revived, inspiring and pioneering informal artists. The ideas of individualism and emancipation in post-war Europe triggered the interest in science, Jean Paul Sartre's Theory of “Existentialism”, Far Eastern Culture, Mythology and Psychology. In this respect, the artists who started to explore the depth of their self-included the research of the soul and subconscious theories of Carl Gustav Jung and focused on the liberation of consciousness.

We see that Taoism in Far Eastern Culture has a fundamental relationship with the principles advocated by informal art. According to Taoism, which asserts that the objects in the visible world do not exist in real world, the order in the universe is the self-existent path of harmony, i.e. Tao[5]. Tao emphasizes that feelings such as anxiety, sadness and regret in our lives disrupt this harmony and the necessity of integration with the “moment" in order to balance the flow. Meditation is the method used to purify the mind from all these negativities and to release the soul. This philosophy of Taoism inspired the informal artists who tried to erase the spiritual destruction of war.

Furthermore, when we look at Sartre's thoughts of “Existentialism"; the mistrust and nothingness of human existence, together with the fact that human existence is surrounded by coincidence, the choices it makes and its own self-creation, create a great sense of responsibility towards itself. This responsibility, on the other hand, requires the individual to maintain his or her freedom to act. If these individuals are artists, this freedom can only be expressed by creation.

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[5] Accessed from https://www.felsefe.gen.tr/felsefe_akimlari/taoculuk_taoizm_nedir_ne_demektir.asp on 5/8/2017

In the light of all this knowledge and awareness with existentialist free thought, “Lyrical Abstraction” emerged in the USA as a reaction to the development of Minimalism and Conceptual Art starting from the mid 60's. Above all, as an emotional being, the artist felt compelled to go as far as possible from the reality he/she interpreted with his/her logic in order to free his/her consciousness and grasp the subconscious accumulations while exploring the essence of his/her being.

Artists who wanted to produce works by rejecting rational reality have sought meaning outside of the effort to create form and therefore focused solely on the process of creation. In order to ensure that rational memory can be disabled, they have benefited from the said Tao philosophy and completed their paintings in a short time with fast and free hand movements in the trance state they reached by doing meditation also during this process. Here, it is necessary to think that what is presented by the technique of spiritual improvisation is not a movement but an attitude and method. Because, the formation process of the work is important rather than what is done and the meaning lies here in automatism. (Myron and Sundell, 1971, pp.146) Above all, the result they wanted to achieve was the experiencing of methods that allowed the impulsive creation of what is accidental and unexpected.

The method requires independent application of the control of consciousness, just as the autonomic nervous system maintains vital functions outside our consciousness. For this reason, the artist has to work “automatically" without getting stuck on any aesthetic concern, style or rules. We see that this method called "automatism" was applied by Andre Masson, who was one of the first practitioners in the past, although it had a long rooted history and many other artists. Surrealist artists

and dadaists, who frequently used automatism, saw the method as an escape from all cultural constraints, rules, and expression of creative expression.

Despite Andre Breton's claim for Surrealism as being "psychic automatism in pure form[6]" surrealist works produced using the automatism method have a very small percentage. Although surreal works were not performed fully automatic and involved conscious interventions, they have inspired artists with informal tendencies on the basis of the creativity they exhibited and ideas they revealed.

Robert Motherwell is one of the artists regarding to whom we can understand the influences of surrealism when we look at the transformation in his art. Apart from seeing the automatism technique as a tool stuck between conscious and unconscious, he also draws attention with following characteristics:

> The fundamental criticism of automatism is that the unconscious cannot be directed, that it presents none of the possible choices which, when taken, constitute any expression's form. To give oneself over completely to the unconscious is to become a slave. But here it must be asserted at once that plastic automatism though perhaps not verbal automatism- as employed by the modern masters, like Masson, Miro and Picasso, is actually very little a question of the unconscious. It is much more a plastic weapon with which to invent new forms. As such it is one of the twentieth century's greatest formal inventions. (Rose, 1967, pp.179)

Apart from surrealism, the movement in which this attitude played an important role is undoubtedly the Action Painting developed by Jackson Pollock. We will discuss this issue in the following section.

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[6] Obtained from http://www.visual-arts-cork.com/definitions/automatism.htm on 15/09/2017

Lyric abstractions are a kind of painting in which the artist can express himself, his/her inner world and all his/her emotions with plastic elements. We can define these poetic narrative paintings, which form some kind of simultaneous recording of the gesturality on the surface with the transfer of deep emotion, accompanied by physical movement to the painting with the method of uncontrolled spilling, pouring and splashing of paint onto the surface generally as Lyric Abstraction.

1947 was an important year in which the term Lyrical Abstraction was frequently used. We see that the Lyric abstraction, which we consider as a tendency in Art Informel, dominated the European painting during the 40's and 50's and we encounter many expansions of this basic attitude. This term was used firstly in 1947 by a French art critic Jean Jose Marchand, for making a reference to European painting resembling the American abstract expressionism[7]. In the “Imaginary” exhibition organized by Tapies in the same year, the term was used to characterize the gestural paintings of Jean-Michel Atlan, Hans Hartung and Wolfgang Schulze (Wols), who participated in the exhibition, consisting of personal compositions without objective reality, where gestures and calligraphy rose from the canvas.

We see that Hans Hartung is extremely monotonous in his art with his methods combining straight and spiral lines, scribbles and a set of curved curved strips. (FIGURE 1.1.1) We can say that Atlan has more eclectic art than monotonous. (FIGURE 1.1.2) Atlan tried to reveal surrealist elements and expressionist expression by intertwining with morphological transformations in his paintings, most of which are in small sizes.

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[7] Accessed from https://en.wikipedia.org/wiki/Lyrical_abstraction on 17/09/2017

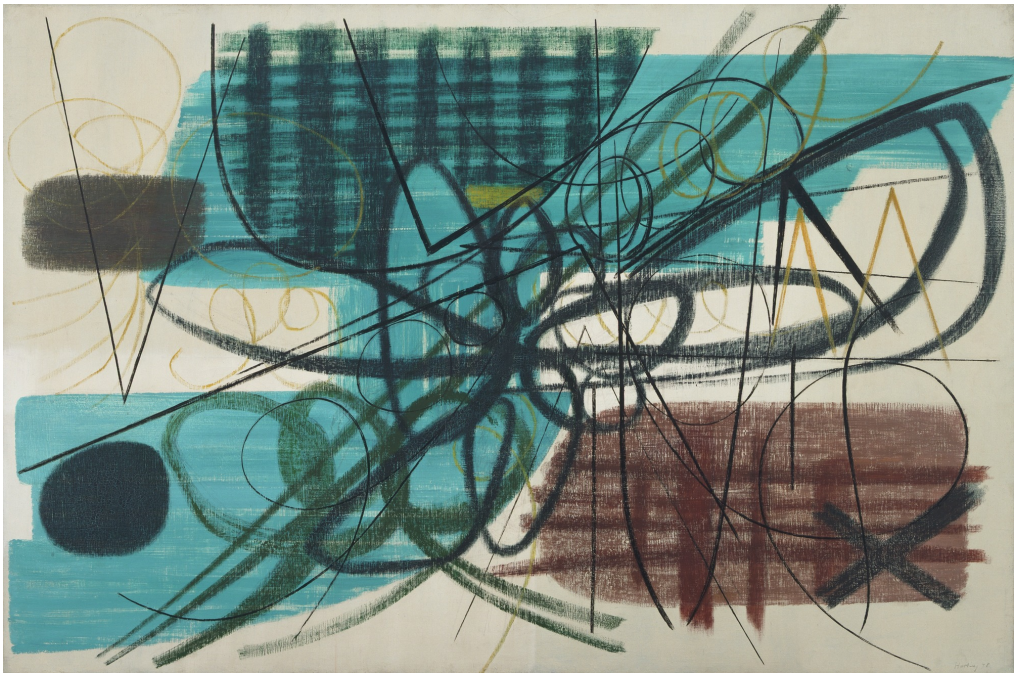

Figure 1.1.1: Hans Hartung, ‘Untitled’, 1948, Oil on Canvas, 97.2 x 146 cm (Accessed from https://www.moma.org/collection/works/78622 on 17/09/2017)


Figure 1.1.2: Jean-Michel Atlan, ‘L’oiseau de Barbarie’, 1952, Pastel, 50 x 65 cm (19.7 x 25.6 in.) (Accessed from http://www.artnet.com/artists/jean-michel-atlan/loiseau-de-barbarie-gIFaXN3RuZi9szwI0jSf6Q2 on 17/09/2017)

Just like in the “Pierre Soulages: an Imaginary Museum", where works with great reverence were exhibited, a great impact was created when similar style canvas by Pierre Soulages was exhibited in the same year. (FIGURE 1.1.3) Beyond the intense, black calligraphic pattern in his painting reminiscent of Franz Kline, the mind in his work contains a moderation that does not oppose traditional methods of painting arrangement. (Lucie-Smith, 1981, pp.109)

Figure 1.1.3: Pierre Soulages, ‘Brou de noix’, 1947, Walnut paint on paper mounted on canvas, 65 x 50 cm (Accessed from https://www.mutualart.com/Artwork/Brou-de-noix/0B38A1627A6F62F9 on 17/09/2017)

On the French side of abstract expressionism, we can speak of a dominant gesture in the works of two prominent artists known as tachists, who are Jean Fautrier and German painter A.Otto Wolfgang Schulze, known as “Wols".

When we look at the “Hostages” series (FIGURE 1.1.4) of Fautrier , who made his first abstract work in 1928, which made a tremendous impacts, the abstraction points to the body.

Figure 1.1.4: ‘Head of a Hostage’, no.20, 1944 (Accessed from http:// www.artnet.com/Magazine/features/kuspit/kuspit3-7-4.asp on 17/09/2017)

The artist performed these works by being influenced by the facial expressions of the hostages who were taken to be shot during the war and invented a technique to cope with the problems of the selected content. This technique, which is “simultaneous abstraction”, is reminiscent of “psychic improvisations" led by surrealists, including other elements in the content.

When we look at the relationship between painting and form in Fautrier's paintings of hostages, we see that the frame forms the basis for form and gestures, but the productions are not formal conditions, and this strong influence is lost in the dominance of painting-form in the future. Its approach is different in that it gives a new emphasis on the importance of the surface and defines bodies differently. Fautrier's paintings reveal the new person facing the war and his desperation. Thick paint applications in successive layers on the absorbent substrate made of shelf papers laid on the canvas add richness to the painting. However, the impasto technique he applied was attributed to them by other painters. The splendid textures that are frequently seen in Faurier's paintings contrast with the problem of the tragic subject in its content. In addition to his interest in children's art, his affinity for archaeology is also observed in his works. . (Falconer, 2015)

The artist will be one of the pioneers of the technique known as "*haute pate*" (matter painting)[8] which will attract European abstractionists for the next decade.. Jean Dubuffet is another artist who uses the technique to increase the effect of painting surfaces. The reason that led these artists to abstraction of French contemporaries, stemmed from their demonstration that the horror of war could be demonstrated through experimental practices. (Falconer, 2015)

The works of Michel Atlan and Fautrier implicitly oppose against abstraction, perhaps unintentionally.

In the paintings of the artists of this period, the gesture was presented in different ways. For example, when we look at the gesturality of Wols, the gesture had limited and captured the painting while in George Mathieu, the gesture had wrapped itself in a theatrical role and accommodated itself with the painting in Hans Hartung.

When we look at the works of Wols, who settled in Paris in 1932 because of the turmoil in Germany, we can see that his calligraphic doodles exist with a spontaneous naturalness on the painting surface. (FIGURE 1.1.5), (FIGURE 1.1.6) Although Wols came from a rational Bauhaus education, he is among the artists affected by surrealism. After many years of ink drawings, his watercolor works

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[8] Haute pate : The term Haute Pâte (English: Matter Painting) refers to the raised, relief-like structure of a painting. More specifically, the term describes particular groups of work in artists' oeuvres, and the paintings of the French Informel artists Jean Fautrier (1898-1964) and Jean Dubuffet (1901-85). Between 1943-45, Fautrier executed the series "Les Otages" (The Hostages). He pasted paint in layers onto the canvas, much like a relief, and linked the paint material with the paper stuck underneath it via grooves and scratches. This allowed him to raise the partially hidden and highly distorted faces of the hostages to the picture's surface. Jean Dubuffet also executed various works employing the Haute Pâte method. Dubuffet's works was characterised by two main formal approaches: Firstly the application of paint to the canvas in a paste form, so that the different textures were able to react with one another, or produce cracks and curled up edges during the drying process. Secondly, adding mixed materials such as sand and gravel (but not tar, as previously believed) to paint and placing laces, shards, chips and pebbles underneath material before it had dried. Dubuffet carefully wrote out the formula for his paintings in his studio notebooks.
This plastic approach to painting, which released the material character of paint, resulted in an entirely new reception of art. Rather than simply being presented with a flat image, the beholder was exposed to an almost haptic, graspable surface, which penetrated space. (Accessed from https://www.kettererkunst.com/dict/haute-pate-matter-painting.php on 12/09/2017)

exhibited at Rene Drouin in 1945 attracted Drouin's attention. Drouin had encouraged the artist to paint oil on canvas. Tapie defined his works, which were created with this courage and were highly impressive as 'lyric, object-free and explosive'. (Falconer, 2015)

Wols is considered as the father of tachisme. In fact, he did not want to be a professional artist and preferred to keep his painting for himself. He started to consume alcohol in 1940’s. For him, alcohol was a way of transferring his hopes and desperateness, desires and sorrows (privation) to painting (Ruhrberg, K., Schneckenburger, M., Fricke, C. & Honnef, K., 2000). This was one of the reasons that we could observe trance in his paintings.

Jean-Paul Sartre, who attaches great importance to the ethics of individuality, subjective experience, freedom, free will and choice, directly linked Wols' works to "Existentialism" and argued that they were the visualization of the universal fear of being worldly. (Falconer, 2015)

We can say that while Wols's paintings were still unknown in Europe in 1949, his works developed in parallel with the American Abstract Expressionists of the period. But Wols' influence is far beyond his technique.

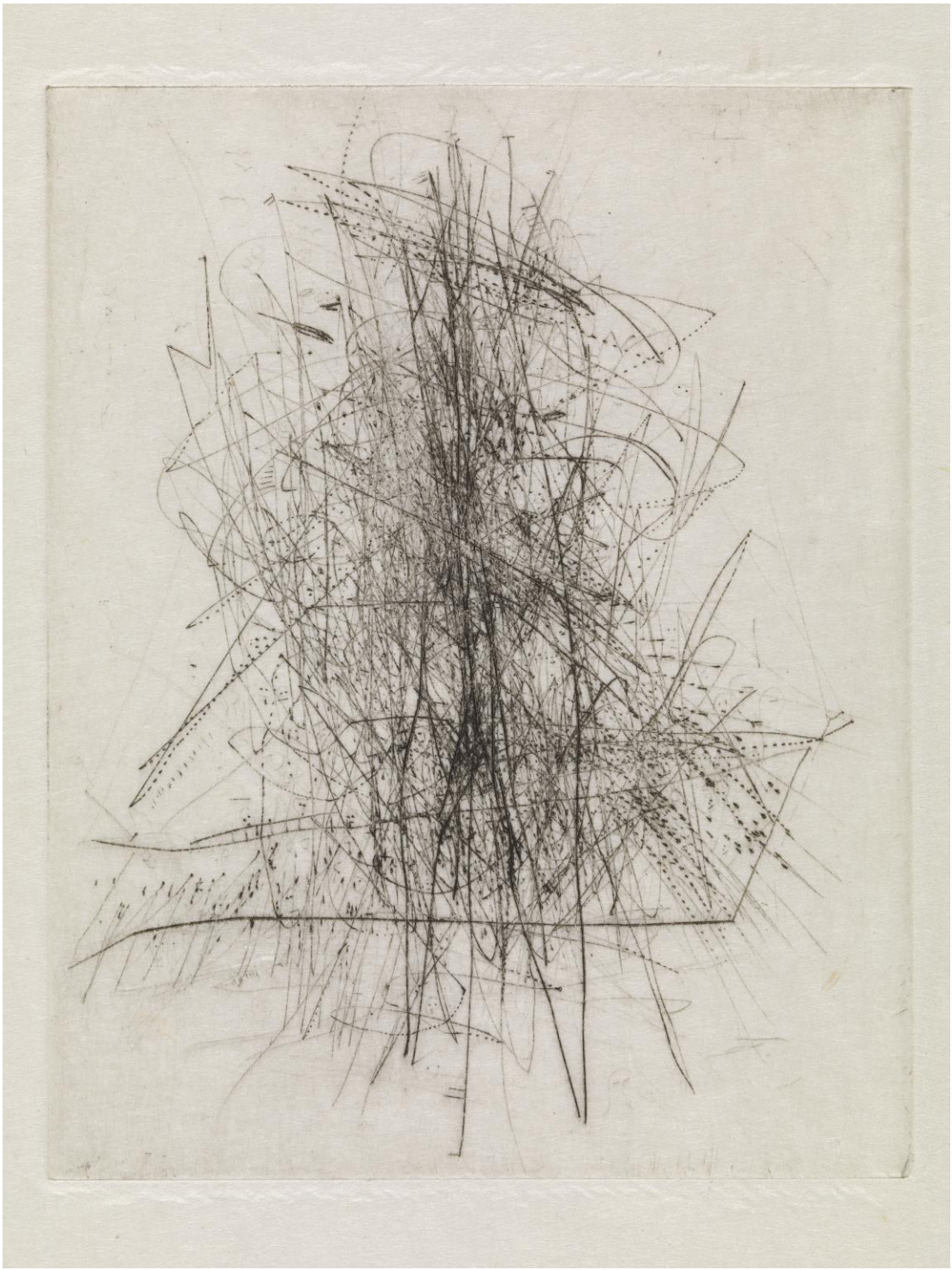

Figure 1.1.5: Wols (Alfred Otto Wolfgang Schulze), Etching and drypoint on paper, 105x 70 cm (Accessed from http://www.tate.org.uk/art/images/work/P/P07/P07979_10.jpg on 17/09/2017)

Figure 1.1.6: Wols, 'It's All Over', 1946-1947, Oil on canvas, 81x81 cm (Accessed from https://www.menil.org/collection/objects/4842-it-s-all-over on 17/09/2017)

Unable to wipe out the traumas of war, Wols succeeded in resurrecting the romantic aspect of his abandoned spirit with lyricism. Together with Fautrier, they heralded the birth of European Tachisme, which would enjoy great critical and financial success before being overshadowed by the rise of Pop Art.

Georges Mathieu was one of the most typical examples of European Tachisme win his works where combined spontaneity and semi-calligraphic quick abstraction technique he developed (Marceau, 2000). (FIGURE 1.1.7), (FIGURE 1.1.8)

Regarding the works of the artist, Werner Haftmann, who was German and was one of the most important historians of modernism, stated that there was a continuous play,

entertainment and crowning ceremony that brought continuity to the works and that those concepts were performed with a festive atmosphere of imagination. Faced with the emancipatory emptiness of the canvas, the artist covers the surface like his signature, and this signature would be a glorious representation of his salvation from pain if his paintings succeed. Although this feature of the painting transforms it into a decorative arrangement, it allows it to maintain its unique meditative character that makes it special, but it can be said that such decorative feature has a different meaning.

When we compare his art with Jackson Pollock in general, we see that he is superficial and overrated. Mathieu argued that "inherent autonomy" is the only possible possibility for the work of art in its relation to its own existence. However, this autonomy often seems to be thinking of himself only. ( Lucie-Smith, 1981)

Mathieu is an important figure as he is one of the first European artists to recognize the importance of New American art. Although he never studied art, his discovery of eastern calligraphy and sharing and disseminating this discovery with his European contemporaries had a major impact on the artistic development of the period. The artist, who was also a successful animator in addition to his occupation as a painter, had the ability to paint an enormous painting on display in the theatre in front of the audience to justify his “speed aesthetics". (Lucie-Smith, 1981) In short, it is possible to say that the gesture used by Mathieu is theatrical.

Figure 1.1.7 :Georges Mathieu illustrates Capetians all around! Saint-Germain- en-Laye'de, October 10TH, 1954 (Accessed from https://www.perrotin.com/artists/Georges_Mathieu/792/view-of-the-exhibition-georges-mathieu-peignant-les-capetiens-partout-saint-germain-en-laye-october-10-1954/10000020186 on 17/09/201)

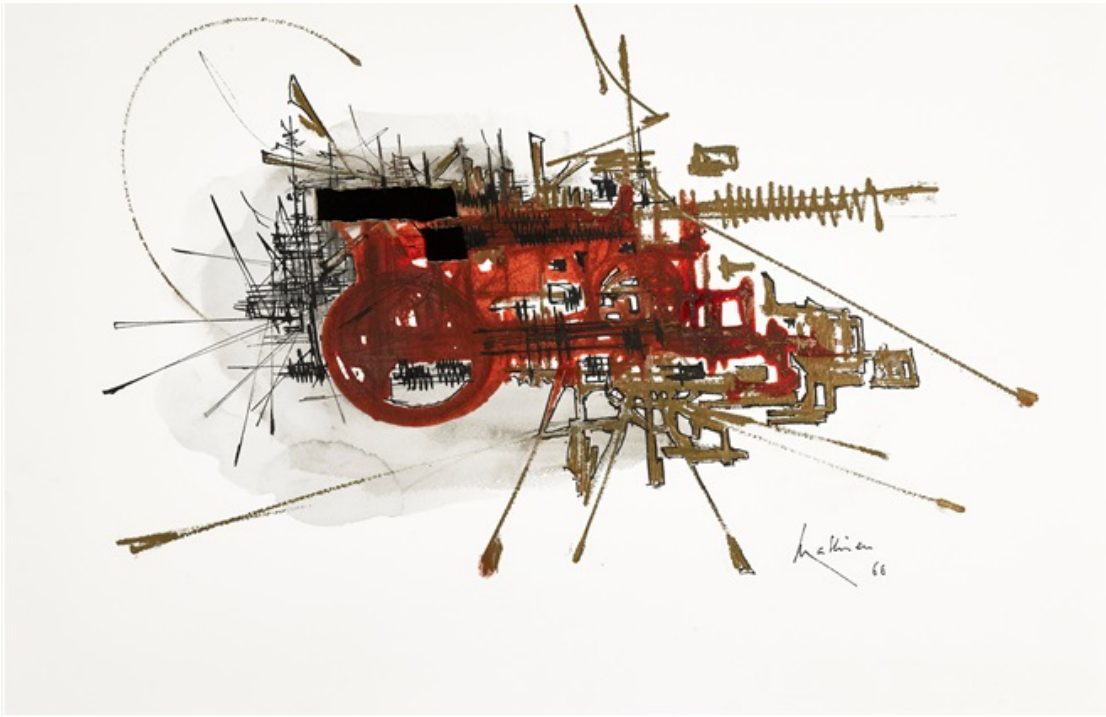

Figure 1.1.8 :Georges Mathieu, Composition, Ink, gilded paint, gouache and collage on paper, 54 x 74 cm. (21.3 x 29.1 in.), 1966 (Accessed from http://www.artnet.com/artists/georges-mathieu/composition-a-t1TsOhdvnGVTefgU4qiACw2 on 17/09/2017)

For the two important German Lyric abstracters Willi Baumeister (FIGURE 1.1.9) and Ernst Wilhelm Nay (FIGURE 1.1.10), abstraction was seen as an action for liberation, an expression for getting rid of the nightmare of the recent past. It would not be wrong to say that both artists had revealed versions of gesture felt in figurative paintings of German expressionists, encountered as abstractions.

Figure 1.1.9: Willi Baumeister, Lyric on blue and green background signé et daté 'Baumeister 54' (en bas à gauche)tempera sur panneau isorel, 34.2 x 47.5 cm. (13 ½ x 18.6/8 in.), 1954 (Accessed from https://www.christies.com/lotfinder/Lot/willi-baumeister-1889-1955-lyric-on-blue-and-5905654-details.aspx on 17/09/2017)

Figure 1.1.10: Ernst Wilhelm Nay, Composition, Wood cut, 1953 (Accessed from https://www.plazzart.com/en_GB/buy/post-war-modern-art/ernst-wilhelm-nay-composition-1953-original-woodcut-447305 on 17/09/2017)

It takes place when a technical touch, marked in the pictorial field, becomes a touch of the gesture. Spontaneous tissues, lines, stains and marks should also be perceived as a photographic image of the invisible energy dimension in visible gesture.

The pictorial entity becomes visible with the power of the emptiness in the space that delivers it. In other words, it takes its power and effect from this emptiness/ space. This spiritual wealth in emptiness constitutes nothingness in the Zen philosophy (Polat, 2017). This content contributes to the formation of philosophical power in the construction of many informal abstraction, reinforcing the vision. In this context, it is possible to conclude that Zen Buddhism and its art have made similar projections to some extent in the paintings, is a reason for the special interest shown to it among abstract expressionist artists.

Another reason why Lyric abstraction, as an extension of the informal tendency, has been adopted and rapidly spread by so many artists, is the freedom to implement the formlessness of the poetic aestheticism of personality in creations that can be easily plasticized. This feature, on the other hand, had brought productivity to a climax as artists followed a process in which they follow each other.

## 1.2.GESTURAL ATTITUDES AND GESTURAL ABSTRACTION IN ABSTRACT EXPRESSIONISM IN THE USA

From the retrospective origin perspective, Gesturality in painting emerged when free use of paint became attractive with the classical aesthetic understanding that began to change from the second half of the 19th century onwards. This century had created the grounds for the artist to use brushes freely and the creation of texture styles, which would remain influential in future art movements.

The gestural painting, which is characterized by spontaneous brush strokes and flowing paint application, accompanied by the hand and body movements of the artist, creating a number of calligraphic effects, can be considered as an outcome of an automatic movement in which emotion and energy are felt in the created image. Automation was the ideal way for the gesture artists to create new forms without the imposition of style and emphasized the freedom of the individual.

The concept of gesturality, which was put forward as an attitude and method, became an application frequently used by Abstract Expressionism artists in the USA after 1945. W.De Kooning, Jackson Pollock and his wife Lee Krasner, Franz Kline, Robert Motherwell and Mark Tobey, who were among these avant-garde pioneers calling themselves the New York School, were the artists that highlighted the gesturality concept in different forms.

For example, unlike other gestural painters, Tobey's preference for working with smaller brushes in smaller sized paintings is mainly due to putting the emphasis on cosmic width. In Franz Kline, however, the same reason is intended to be explained by a resistance that tries to extend the thick and strong lines out of the canvas by increasing the canvas size and the brush size to the same extent.

Among the artists of the New York School that made a difference with its gestural abstraction, perhaps Jackson Pollock is the most prominent one. What makes him so important is the Action Painting, in which he creates a completely new possibility of expression by experimenting with a radical method that has never been done before. The method on the other hand would be named by the critic Harold Rosenberg in 1952. (Marceau, 2000)

Pollock's action painting, which is shaped by dropping, pouring and splashing the paint without contacting the canvas surface he laid on the floor, reflects a spontaneous form of expression where high-energy calligraphic lines dance on the surface. (FIGURE 1.2.1) (Messinger, 2000)

The Action Abstraction method, which was an original discovery in an atmosphere of pessimism in which authenticity was discussed, was a revolution, as critics such as C. Greenberg and H. Rosenberg acknowledged. Because the gesture on the canvas was symbolizing liberation from all kinds of political, aesthetic and moral values and reducing the being to the essence. Only the “moment” was important, and the physical process itself had taken the painting beyond the canvas. Pollock's enormous invention on canvas after hundreds of sketches made with ink on paper not only created the iconic aesthetics of non-representative gesture abstraction. But also the success of these paintings can be explained by the fact that the net-forming lines of the drops that reveal the subconscious emphasizing the flatness of the canvas without creating clear shapes, contours and volumes while creating a spatial atmosphere due to the size of the canvas. This success can be addressed in terms of extending the perspective of the aesthetic perception of modernist thinkers and presenting a new stage of gesture to other artists, but also it is also important due to its groundbreaking characteristics that allowing working with canvas by laying it on the ground.

Figure 1.2.1: Jackson Pollock, Action Painting (Accessed from https://roberttracyphdart473.wordpress.com/2009/11/05/jackson-pollock-and-abstract-expressionisms-action-painting/ on 17/09/2017)

Regarding these paintings, which also recorded the simultaneous inactivity of the hand, arm and body movements of the artist, Pollock frequently stated that he had disengaged his consciousness during the creation process, thus allowing the painting's unique life without disturbing the flow of the formation process. We can say that Pollock actually added an unconscious thought to the process in order to objectify an intense conscious experience. This aspect of his painting reveals that he had highly mingled with the thoughts of psychoanalyst Freud and the collective subconscious theories of the psychologist Carl Jung. The similar approach adopted of his contemporary, Robert Motherwell, had detached them from the influence of surrealism, which other artists treated as the starting point.

We know that Pollock was constantly experimenting and never contented with what he did, but it is important to note that there were many observers and artists whom were interesting for him behind that success of gesturality in the Action

Painting. For example, myths, primitive arts, sand art application by Indians for religious rituals, and perhaps the works of Mark Tobey performed by using eastern calligraphy can be said to have influenced this from ideational perspective.

It is also possible to say that Mark Tobey, who influenced the Abstract expressionist wing in New York, had also strengthened this situation with his unique style. The artist could succeed in creating a flowing lyricism that did not resist to a controlled dynamism, where white lines created a network appearance. He created an atmosphere with rhythmic lines by using light in his abstractions called the "White Writing" in 1940's (FIGURE 1.2.2).

In addition to his great contributions to abstract expressionism, Mark Tobey's gesture, which should be seen as one of its pioneers and often makes emphasis on Far Eastern calligraphy, is based on creating a light beam effect by using white lines on a dark background.

He founded his abstract style on Zen Buddhism, which he studied in a Japanese monastery. Tobey, who was closely interested in Baha'i Faith, Zen Buddhism and Zen Art, tried to create an art that allowed the integration of what is personal with the universality setting off from these ideas. The Baha'i Faith that emphasizes the unity of humanity with the universe is also influential in this. We see the artist, who describes his style created with the influence of the Far East as the "White Writing", had been using Sumi ink, which he found to be the most appropriate medium in his work, starting from 1957. Experiencing Chinese and Japanese Calligraphy, the artist stated for the performance drawings that he began to draw with Sumi Ink that, 'either do it once or never should be done' emphasizing the necessity of spontaneous fluency of the movement of action. (Messinger, 2000)

Figure 1.2.2 :Mark Tobey, ‘White Writing’, 1959, Painting Tempera on Cardboard, 39 x 28 cm (Accessed from https://www.artbasel.com/catalog/artwork/54026/Mark-Tobey-White-Writingn on 17/09/2017)

He included black forms as a logical complement to the previous use of white. Even though he is distinguished from his abstractism contemporaries with his optimistic atmosphere, we can attribute his interest in the gesture of the painted area to the fact of being a potential mediation that reflects the artist's artistic concerns.

When we look at the art of Franz Kline, who turned to Abstract Expressionist movement following the realistic figurative paintings he made until 1949, we can justify this transformation with the applications of black paint that he initially made with small brushes on papers. Anamorphosis caused by the magnification of one of these applications affected the artist and aroused the idea of working in a large format. Setting off from this idea, he made very effective abstractions on large canvases using a large whitewash brush. (FIGURE 1.2.3)

Figure 1.2.3 :Franz Kline, 'Untitled', 1957 (Accessed from https://www.nytimes.com/2012/10/26/arts/design/countries-join-venice-biennale-franz-kline-work-for-sale.html on 17/09/2017)

Thus, the sense of boundary lost with the size of the canvas had saved the gesture from all forms. What is felt right now, is the powerful energy of the traceable lines of the movement. In his paintings, black not only dominates white, but also white creates a mutual tension with black with as strong resistance as black because

he sees white as important as black stain. He clearly expressed his sensitivity by stating that ‘‘ People sometimes think I take a white canvas and paint a black sign on it, but this is not true. I paint the white as well as the black, and the white is just as important.” (Messinger, 2000, pp. 56).

Although the Action Wing of Abstract Expressionism emerged with Pollock, it should be considered that it started with W. De Kooning. His black and white paintings, in which he gained the admiration of everyone with his mastery of striking brushes, mark the beginning of the new style process. The imperceptible but selectable figures that he would later incorporate into his painting show that he remained in between abstraction and figuration. Because the artist believes that there is something representative even in abstract forms. Although he was reacted by pure abstracters because of this idea, the gestural success of the spontaneity in his paintings would be far above the reactions.

Robert Motherwell, who abandoned geometric abstraction and adopted to a noticeable gestural simplification in the late 1940's, had directed himself to brush and ink drawings. The artist, who exhibited the gesture of spontaneity in the ink drawings applied on rice paper, through the naturalness and spontaneity in the distribution created by the absorption characteristic of the paper, pursued for stain aesthetics (FIGURE 1.2.4)

These picturesque attitudes of action painters who try to obtain an aesthetic effect in art as randomly as in nature, make the stages of the painting process from being a purely technical performance. These powerful effects, which are manifested spontaneously, should be seen as a projection of the meaningful gestures of artists.

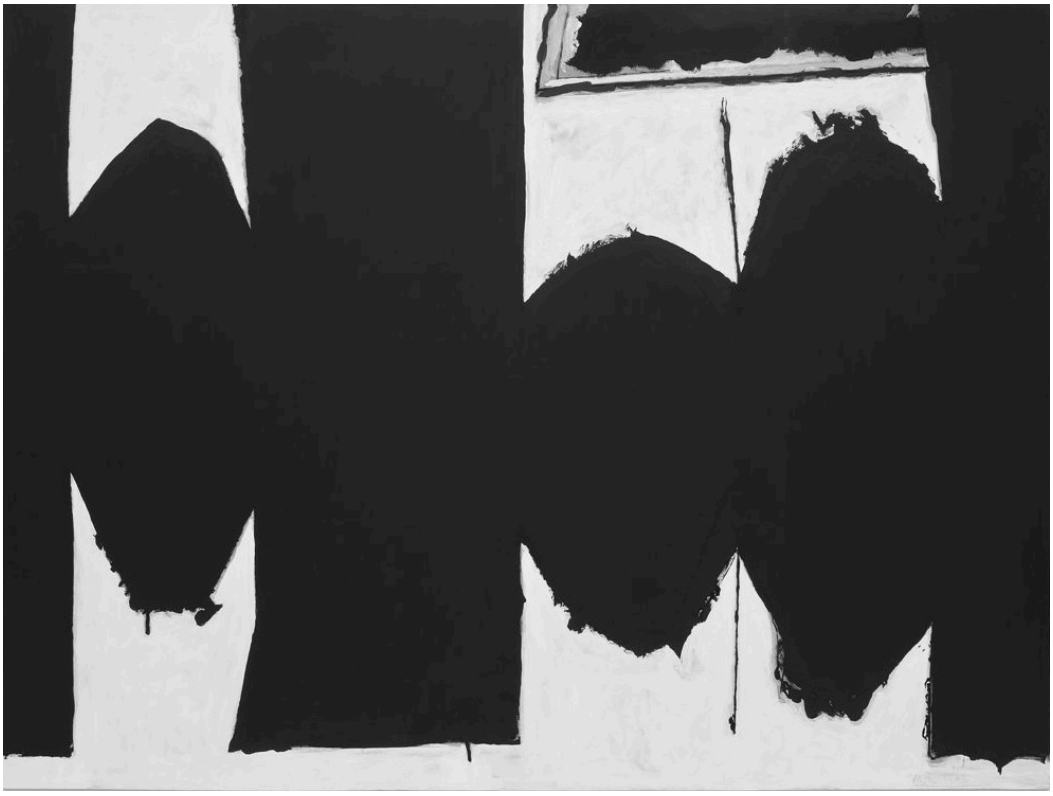

Figure 1.2.4 :Robert Motherwell, ‘At Five in the Afternoon’, 1971 (Accessed from https://www.phillips.com/detail/robert-motherwell/NY010318/8 on 17/09/2017)

Rosenberg, who was one of the great critics of that period, put forward the idea that those creative paintings, for which he felt great sympathy, should be seen as actions that needed to be entered into a warmer dialogue rather than a rigid attitude that sets rules to art like Greenberg. Because these paintings represent the style that integrates with the identity of the artist and embodies a spontaneous creativity, and the works always preserve the vitality of fluidity just like the freezing of the thoughts that are still in progress. These effects are quite strong in the works of Pollock, De Kooning and F.Kline.

### 1.3. OVERCOMING FORMAT PROBLEM

We know that the questions concerning "what art is" or "what can be considered as , which have been studies many time throughout the road leading to today's art, arise from the question asking "what art could be". This was certainly the

first question of Modernism challenging the traditional art. The changing conditions in art, the methods developed have brought up other problems that need to be solved. The painting format, as one of these problems, has occupied the minds of artists for years. Starting questioning the meaning attributed to the easel painting although it cannot be completely freed from the painting-form, can be reduced truly to modernist painting. The effort to free the painting from a situation with boundaries determined with the framework of the painting has revealed the willingness of the artists to overcome this problem with their various efforts.

Until the 1960s, the problem of format has been tried to be overcome with one color for some artists, for others by removing representation from painting, for others by enlarging or folding the canvas, and for some by positional change of the artist-painting plane relationship. Unlike European painters who were trapped by traditional painting while seeking the end of the painting, we see that the work of American Abstract Artists added a new dimension to the problem of exclusion of easel painting and formatting issues. The most prominent feature of the post 1960 art to date is that it is undoubtedly a historical point to be put into this problem with the painting that has strengthened the connection with life as a result of the diversification of the tools and medium used.

If we go a little further back in the period, we see that artists like Mondrian offered a more complex approach to this situation, but provided an expansion that brought intellectual freedom to the subject. It is seen that the artist who tries to overcome the dimensionality created by the easel painting by taking the picture out of painting, presents the third dimension by transforming the studio into painting. The artist's studio, where he/she divides each of the walls with blank canvases and

canvases painted in primary colors, is a large 3-dimensional, geometric painting in itself. On the other hand, although the colorful, geometric paintings that are limited into the frame may seem detached from nature, they remain quite traditional in some ways from the Modernist perspective. However, with the experimental idea of treating the interior as an empty canvas, there is a situation that transcends even the two dimensionality of the canvas that Clement Greenberg emphasizes in his Modernism. And this experimental approach can still be considered as an advanced view, given the post 1960 period in which art will actually expand spatially.

The ideas presented by C. Greenberg in Modernism were an emphasis on the necessity of revealing the two-dimensionality of the canvas and ultimately its flatness, while customizing the act of making art and glorifying the environment specific painting performance. Indisputably the best examples of this Modernist thought in which the representation is excluded and the form is superior to the content are the innovative works of J.Pollock performed by using 'dripping' method. Pollock's works, which were highly appreciated by Greenberg and his followers, were underlining the approach stating that 'the viewer should give a response to the work only from the aesthetic perspective, i.e. its form'. However, the fact that this invention leaded to other expansions in response to modernist approaches had undoubtedly made it more valuable. A painting model that transforms a picture from a vertical format to a horizontal format, made by hovering around it and existing with the gesture of the artist, is a unique invention with its experimentation. What Pollock overcome with the positional situation of canvas and the technique he developed at the Action wing of abstract art, could be achieved by the Color-field painters (Rothko, Newman,

Motherwell and the others) transforming the color into a field, through the spatial infinity allowing the power of the color to go beyond the borders of the canvas.

Apart from the application, it is also important to increase the size of the canvas. Rothko said in a statement in 1951 that "... Painting in small format means going beyond your own experience, seeing it through a magical lantern or a reducing glass. However, painting a large painting is to enter into the painting. It is not something to be dominated ". Alain Bonfand cited Motherwell's opinions with this regard and continued as follows : "... Large format suddenly destroyed a century old French tradition aiming to tame and internalize modern painting. ..." (Bonfand,1994, pp.111)

It is revealed that the question of format does not depend on any formalism here, but on the contrary depends on a vital and spiritual anxiety. For example Pollock reflected this situation in his statement made in 1947 stating that "… I consider the easel painting an agonal form and modern sensibility directs to canvas as 'full wall' or wall painting" . (Bonfand, 1994, pp.111)

On the other hand Franz Kline, one of the gestural painters, dealt with this issue with the power of the line that tried to overflow the edges of the canvas by transforming his painting, which he had repeatedly enlarged and brought another suggestion for the out-of-painting concept.

Although he was a gestural painter, we see that Simon Hantai tried a new method that folds the space of the canvas (Basis-Surface). (FIGURE 1.3.1) Alain Bonfand (1994) explained this method with following statements;

> ... Hantai uses the surface of a canvas removed from the frame, folds the surface, then 'blindly'paints it. When the folding is opened, the painting

‘appears’ ;  The white regions representing the unpainted areas, in this case, stand against the areas invaded by the color. Such an attitude is particularly in contradiction with the understanding of the Paris School in terms of its vulnerability and rejection of talent. If we quote from Hantai, he desires to ‘make the exceptional ordinary’, so that ‘fascination’ will emerge from this method - again according to him. Since 1960, Hantai has been using this method, leaving all other methods aside. The canvas, for him, is not a limited space that is a prisoner of its frame, but when worked on it, it is a place that escapes the contingencies of the format and can thus develop in space. (pp. 103).

Figure 1.3.1 :Simon Hantai, Blancs, 1974, Acrylic on Canvas, 178 cm x 184 cm (Accessed from http://www.artnet.com/artists/simon-hanta%C3%AF/blancs-Di0SuB-XIG3DrDW-fG1wFQ2 on 17/09/2017)

On the other hand, Piero Manzoni, who brought another perspective to the subject within the scope of the relationship between canvas surface and space, tried to treat it as a holistic space with infinite possibilities within the factual dynamics in response to the color and form imposed on the canvas surface. The artist, who tried to overcome the format problem with monochrome at the point where he thought he could not overcome the canvas, tried to bring the surface he created using white paint on a white background to an undefined pure formation, in other words, to the eternity. According to him, eternity is monochromatic and this monochromaticity puts the surface into a mere vehicle position with its pure existence which saves the painting from any formal imposition.

This meaning, which is attributed to a single color, also appears as a mystical substance in Yves Klein's works. However, his context and surface relationship are completely different and do not contain any modernist view. On the contrary, it removes the field of painting from its instrumentality and transforms into a space and places the artist at the center of the expression, offering a rational and contemporary approach.

Although the effort to transcend the painting-form that Abstract Art strives for, strives to challenge the finality of the painting overflowing through the edges of the painting to the eternity, ultimately, the performance of painting has not been detached from its traditional situation created in the two dimensionality of the painting, as it is one acting as an instrument.

In response to the Modernist hegemony that insisted on the specificity of the environment, artists like Robert Rauschenberg has come up with works that reject the aesthetic value and quality and eliminate the gap between art and life by using

everyday materials starting from the 50's. Rauschenberg et al. developed the 'Contemporary' expansion in which art can be 'hybrid', produced from multimedia and object. However, the position of the works in a 3-dimensional room does not look very different from a picture trapped in a two-dimensional painting.

For this reason, it was the birth of Happening that ended the format problem and brought the final solution. The format problem for Happening artists who opposed the  environment specific aesthetics, has become a continuity in time. And the concepts and ideas on which the work is based are as valuable as their physical existence. Creativity in handling is essential.

Nevertheless, in addition to all this, it should be noted in particular that historical and cultural conditions and the emerging original artistic practices that accompany it are the result of the post 1945 Neo avant-garde. Even when the artists put forward the idea of increasing the size of the painting while trying to overcome the format problem, this has had a lot of outcomes that emancipate the painting in terms of both the method and the meaning attributed. The nature of the transition to the large format, which changes the brush size and diversifies the selection and use of materials, gives the artist a liberating surface area. In the same way, painting has ceased to be an easy-to-sell commodity because of its dimensions, and instead, it provided an atmosphere that created a powerful trigger effect on the senses by disrupting the visual perception on the audience. This in fact means that the painting itself exceeds the space limitation and inevitably directs the viewer push the feeling of curiosity into the process of creation of the picture. The artists, aware of this orientation of the large format to the audience, put forward the idea of combining the

emergence of Happening with the performative action of painting. Thus, the subject has shifted to the artist's body as a tool and to the process of creation of painting.

# PART 2

## 2. YVES KLEIN ART AND ANTHROPOMETRY SERIES

The abstract art scene that prevailed in France in the 1950's was confronted with Yves Klein, who was perhaps the most influential French-born artist of the time, who was opposed to this widespread thought. His work, in which he put forward with his radical ideas and claims, led to the necessity of a different reading despite the idea that the abstract form could communicate with the audience. The multifaceted spirituality of its existence forced him to gain a more free perspective by standing against the traditional one. It is precisely this visionary attitude of him, which would make the artist famous.

Examining the intellectual and spiritual self-including the past life experiences took part in the artistic process of an artist in addition to the artist's thought at the background and his/her method of using the medium, which we consider while analyzing the painting and artistic works of artists, will provide us with the opportunity to evaluate the artist and his/her work more accurately in most cases. This idea is particularly important for understanding Yves Klein's art. With this iconographic point of view, it would be appropriate to evaluate the Anthropometry series, which we will focus on within the scope of the thesis, with a closer observation in relation to the thoughts of Yves Klein in his past works.

Klein's signature works that seem quite different from each other and his remarkable ideas put forward in this context with texts written in a non-academic language in his short artistic career due to his early death, caused creation of sensation during his period and led to positive and negative speculations about him. However, when we look at today's retrospective, we understand that what Yves Klein

contributed and absolutely pioneered, touches a wide range from pop art to new realism, from minimalism to conceptual art, from installation and sculpture to performance art, and even to relational aesthetics.

Although he did not receive an academic education, Klein was introduced to art at an early age because of his parents, who were also painters. His mother Marie Raymond, who was renowned as an abstract painter from post Paris School generation, worked as an artist at the Denise Rene Gallery, which was an important gallery of that time, and was in close contact with the art community. Raymond was known for blending cubist structures with fauvist colors. Klein's father, however, was a figurative painter who remained in the shadow of modernism but he was still renowned. (Falconer, 2015; Klein, Perlein, Buisine, Cora & Bourriaud, 2000, pp. 36 ; Charlet, c2000, pp.14)

The driving force that makes Klein different and makes his own artistic connections may be not only his desire to do something other and independent from them although he internalized different artistic views of his parents, but also the opportunity to get to know a lot of artists through them and thus grew up by evaluating their ideas.

Another experience that broadened Klein's perspective could be thought of as triggering of the spiritual aspect with the gains of Far Eastern culture after the journeys he made when he was young and especially his journey to Japan to train Judo. His statement on Judo in 1956 stipulating that ‘‘It was pure chance that led me to judo. Judo has helped me to understand that pictorial space is above all the product of spiritual exercises. Judo is in fact the discovery by the human body of a spiritual space.’’ (Klein (1928-1962), 2004b, pp. 22)‘‘, bolsters up this idea.

The philosophical mix of knowledge and culture that he gained undoubtedly enriched his views and language of expression and became a reason of multi-directional development of his art.

Yves Klein's interest in what was 'immaterial' or 'emptiness', which became an obsession and the idea of expressing their sensual realities without putting them into a visible form, constituted an important element in his art. In other words, what he was trying to do was to provide a direct means of expression, regardless of what was visible, that is to say the 'Pictorial Sensitivity[9]'. (Riout, 2010)

When we examine all successive works, we see that existence and life itself are the reasons of all this interest and the traces of life are what we want to record and the main goal.

The resistance of the existence to the absence, the present to the past and the future through life, the relationship between the earth and the sky, the universe, the eternity and the human body form, the mystery of emptiness and the deep silence of all of them, that unidentified sense of mysticism ... They all formed the basis of the ideas behind his philosophical, serious but somewhat humorous writings that shaped Klein's spirituality and made him called the poet of the immaterial. These phenomena show a great deal to him and are manifested at every stage of the artistic process.

The success of combining imagination with real gestures and metaphors by pushing the boundaries of reality brings him closer to conceptual thinking. For Klein,

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[9] Klein exhibited ten totally identical and completely blue painted monochrome paintings in 1957. The only difference between the painting was that some parts were painted by the painter while other parts were painted by ordinary people. At the end, the buyers had paid different prices to the paintings seemed to be identical. This subject which was called Pictorial Sensitivity by Klein, was sensorial sensitivity. For further information please see Klein, Y. 1928-1962, (2016)., artist., In Koddenberg, M. (Ed.), Yves Klein : In / Out Studio

art is a process of mental creation that can be ubiquitous in life and needs to be freed from its materiality and requires active participation of consciousness.

Transformation of the sense of freedom and curiosity in his existence into creativity by Klein, who gained the sensitivity of an artist at child age, started with the inspiration from nature. In fact, it is known that Pascal, Arman and Klein, who were 3 close friends, divided and shared the universe as 'materiality of the earth', 'language and words' and 'space-void' among themselves while they were lying on a beach in 1955. Klein, who chose the void, claimed that he had written his name in the sky, which was a metaphor of eternity and freedom for him, and this claim led him to experience painting, performance art and music. (Klein-Moquay, c2009)

The "The Void" exhibition exhibited in the Iris Clert Gallery in 1958, which contained nothing but wall completely painted in white and an empty cabin, went far beyond the sensation created by an extremist man only. These works of Klein stimulate the sensibility of the audience, directing them to feel and to think about. This exhibition, which draws attention to the invisible mental and intuitive aspect of art, can also be read as an open opposition to the gallery-exhibition system, which is a supporter of traditional art. Perhaps it was a result of his Far East philosophy captured during his trip to Japan… Under any circumstances, his innovative perspective can be considered as an experience that will set the stage for his next work. It should be noted here that, in particular, the notion of 'void' has no equivalent for him to Nihilism. On the contrary, nothingness and non-existence actually represent a spiritual fullness that he considers sacred.

The fact that the void in Yves Klein does not mean nothingness and that there is in fact an immaterial fullness in void is undoubtedly an extension of the view of the

concept of 'emptiness' in the Taoist thought which had influenced him. Because it is essential that objective reality can be revealed and understood through emptiness. As a matter of fact, it is inevitable that the pictorial stain or line in an empty space will take its power and effect from the emptiness. According to Zen philosophy, unlike Taoism, 'emptiness' is expressed as nothingness. Taoism, however, seeks to create a 'plane of immanence'. According to Zen, the idea of 'emptiness' is replaced by the phenomenon of emptiness in the world and 'nothingness' outside the world. However, being has become a shadow of nothingness. The emptiness for Zen represents the ultimate goal to be achieved, and that means achieving the nirvana. (Polat, 2017)

According to Yves Klein, the lines in the painting are seen as a kind of prison bar that restricts the freedom of painting (Klein (1928-1962), 2004a). and he stated that the only element that would open the door to freedom was 'color'. Although Klein was rejected by the gallery Salon des Realites Nouvelles, where he hoped to exhibit his monochrome paintings containing a single color, his sensitivity and insistence on the influence and power of color, on the grounds that they did not contain any lines and form, he would show his insistence and support for his belief in all his artistic works. (Klein (1928-1962), 2004a ; Falconer, 2015)

The symbolic value of blue color for Klein made him famous throughout the world by identifying him with the blue shade created by him. Having obtained an Ultramarine blue with a strong effect from pure pigments by working together with a chemist, the artist registered that color as "International Klein Blue" i.e. "IKB" to his name in 1957. According to Klein, the power and mystery of the blue color come the symbolism reminding the Virgin Mary robes and the Holy Spirit and their spirituality

from a religious perspective as well as it resembles the vastness of the sky and sea, infinity and cosmos. (Falconer, 2015)

In his monochrome paintings, which he painted the entire surface with a single color, especially by using a single rich shade of blue, he not only put forward the idea that a form could be produced without a style imposition, but also expressed to emphasize the concept of 'emptiness' on his paintings, presenting a new reading method with an ascension that opens the road for the mind, saving the audience from all ideas imposed. In addition, the presence of color alone evokes a strong sensitivity. For Klein, the concept of 'emptiness' in monochromes therefore never makes abstract paintings. As a matter of fact, he frequently stated that he was not an Abstract artist.

These ideas go far beyond the color-form relationship with an attitude opposed to informal art and ideas supporting abstract art. The gesture he presents through his monochromes is symbolic. To assert color with its presence, which is only handled for monochrome paintings, remains far from what Klein wants to do. We see this spiritual value clearly with a very different approach, especially in the Anthropometry series.

We see that color is adopted for Klein as a pure substance representing a vivid expression of the body and emotions rather than a material covering the painting surface. This pure substance is a mediator that participates in formlessness and unidentifiability and provides passage to eternity. With this power of color, Klein promises a freedom in which we can perceive the unknown. He invites us to the final destination he wants to reach through color. The only thing that needs to be seen is exactly what awaits us here - the supremacy of pure color created without abstraction, which provides a dimensional transition...

In fact, when we look at the way of application, understandability and readability of his works can only be revealed by a clear understanding of his writings and the general philosophy behind his works. On the one hand, a claim of non-abstract representation, monochrome paintings, on the one hand sculptures, installations and relief portraits, nude models and fire practices… This paradoxical situation was an indictor of a deep perspective beyond causing misunderstandings, especially in the period he lived. Klein also stresses that the reality he asserts has nothing to do with the views of Malevich and Mondrian. His esoteric approach, of course, means much to contemporary artists after his death with the enthusiasm of inspiration ignited by the discovery of a great mystery.

**ANTHROPOMETRIES**

Although anthropometries, produced as a series, were considered as an important turnout reached at Yves Klein's art with their performative characteristics, they were attempts that did not detach from the general views of art and emerged as an extension of previous works of his art. Although the expansion of his art in various directions may seem like a paradoxical situation, it is in fact the result of the same quest for absolute perfection. And it proves how limitless the artist's vocabulary and creativity are.

Just as giving the signals about his subsequent creations processes by saying ‘‘My monochrome pictures are not my definite works, but the preparation for my works. ... ’’ (Klein (1928-1962), 2004b, pp. 30) for his blue monochromes, we can interpret each work as the preparation of the next. Likewise, with the "Blue Venus” sculpture, which took place before the first Anthropometry performance that was offered to the public, the artist's idea of shifting the monochrome into a three-

dimensional field came into existence with the idea that it would create a connection between cosmos and human form by using the metaphoric feature of IKB that opened to infinity beyond its visibility. Starting from this idea and as a product of his effort, the following series of Anthropometry would add a new dimension to the concept of “emptiness" in the artist's corpus.

As it is known, the first public presentation of Anthropometries (FIGURE 2.1) (FIGURE 2.2) (FIGURE 2.2), which had begun to be prepared in with performative practices in front of his close friends and several photographers during the Klein's house dinners in 1958, was performed as a ritual like unique performance at Galerie Internationale d'art Contemporary on 9 March 1960. (Figure 2.3) (Riout, 2010; Klein (1928-1962), 2016)

The ceremony took place as follows; the gallery atmosphere prepared by the artist meticulously was composed of a large blank canvas hanging on the wall and large sheets of paper laid down for printing, IKB sponge relief painting on another wall and a small orchestra consisting of 3 violinists, 3 cellists and 3 singers in front of the wall and a section where one hundred exclusively invited guests would seat. Gracefully designed every detail, the artist added a special and elegant invitation to the guests for whom the obligatory evening gown was compulsory, with special cocktails in IKB blue for the ritual to be realized. At ten o'clock, Klein put on his jacket and white bow tie as nine musicians took their places and commanded the orchestra for his own composition “Monotone Silence Symphony", which would be played during the ceremony. Performance of the single note was in progress at the background, three naked models entered with buckets of Yves Klein blue paint in their hands. They covered themselves with blue paint on the belly, chest and thighs, under

the direction of the artist, and repressed their bodies on paper with Klein's commands, which included angles, positions, and how to apply them. The Monotone Silence Symphony, which was played during the twenty-minute performance, was stopped at the end of the performance and the resonance of the note in the ears was played in silence for the next 20 minutes. At the end of this experience, which was found to be quite different and magnificent by the audience along with its tediousness, the critic Pierre Restany, who always supported Klein, gave a speech including mythological evaluations about performance. This was followed by a discussion between the audience, the artist and Restany. The most remarkable during that discussion was the "What is art for you!?" lashing out by Georges Mathieu, who was among the audience, towards Klein. Klein replied, “Art is Health!” with coolness and smile, thanks to his belief in what he is doing and his quick wit. (Charlet, c2000, pp.154 ; Klein (1928-1962), 2016, pp.132)

In fact, this answer shows a nesting that cannot be underestimated for evaluations on anthropometries. Because these pressures of bodies are evidences that show the earthly reflections of their vital vitality and health.

Figure 2.1 :Yves Klein in his studio, Paris, France. Photographed by © René Burri, Magnum Photos, 1961. (Accessed from https://kimgasi.pw/yves-klein-studio.html on 10/10/2017)

Figure 2.2 :Klein experiments with the ‘Living Brushes’ technique in which he covers the naked body of a woman who leaves bodily prints on a piece of paper. (Accessed from http://www.alaintruong.com/archives/2012/06/06/24437564.html on 10/10/2017)

Figure 2.3 :Yves Klein, ‘Anthropometries de l’epoque bleue’, Galerie Internationale d’art contemporain, Paris, France, 9 March 1960 (Accessed from https://www.flickr.com/photos/65595512@N00/16519410932 on 10/10/2017)

The organic records of these earthly life forms, held by body prints, preserve the memory of each contact, like their DNA is some ways. Klein did not establish a causal relationship between the body and its mark here. It reflected the irrational spirit of the functioning of the bodies of these living brushes he used as a tool. These are not mimesis aesthetics. Instead of being a copy of nature, they represent a copy of the traces of human beings that existed at the moment and conceal their objective reality. We see that neither any head nor any face form draws attention in any of the anthropometry prints. (FIGURE 2.4), (FIGURE 2.5) These traces are handled only

through the body accommodating the vital organs. According to the artist, hands, arms and legs are only articulation of this vital part and they do not matter.

These images that are composed of body marks indicate the energy forms of being in infinity. Recording the existence of human beings beyond physical boundaries in the energy dimension is a process that requires meticulous transmission and Klein is aware of this consciousness. This is due to the distinct identities, which are visible and aura, of the tags to which the forms belong. Because, although they do not carry a personal trace, each of the traces is different from each other and is unique with its powerful effects emphasizing its material reality. It should not be forgotten that these images are the most fundamental proofs and individual traces of human's relationship with nature in the historical process of existence.

The records of the traces of being, both alive and after death, reveal the meaning of Klein's fullness in the concept of “emptiness". According to him, this emptiness is not visible, but perceived and felt by our senses. What he wants to create in body prints is this sensitivity that transcends the field of retinal functioning. But he has to do this through a cosmic trigger that stimulates our senses, and for the artist it is the spiritual power of the blue color. In this respect, the paint only helps transfer as a pure substance for the painting surface. It is ensured that the records in the painting realized by direct contact of bodies with paint and consequently the energy flow of beings in infinity, is kept at the "moment".

In other words, it can be said that the form of energy in the spiritual world becomes visible in the material world. The effect of these images is formless and unlimited. Everything - emptiness opens to blue and this happens when our

consciousness stops the will to discriminate. In terms of this spiritual power, the blue color seems to have reached its final goal with Anthropometries (FIGURE 2.6).

The interesting thing here was that Klein was able to do this without eliminating the figure. In fact, for the artist who did not want to make a figurative gesture, this situation had existed with its representation representing incarnation 2 and incarnation[10] was a metaphor here as a visible image. For the subject of incarnation, the artist considers the Bible. Just as the Jesus Christ disguised himself as a human in the womb of Mary Magdalene, the traces in Anthropometries have such a representative value. Thus, the questions of figurative abstraction or abstract figuration become history. Because it is not the body itself represented on the painting surface, but the trace of its incarnated being and flesh. At this point, the artist acts as an alchemist in the conflict between figuration and abstraction.

[10] Incarnation: 1)The embodiment of a deity or spirit in some earthly form ( http:/www.merriam-webster.com/dictionary/incarnation ) accessed on 10/10/207

Figure 2.4: Yves Klein, Anthropometry:  Princess Helena, 1960, Museum of Modern Art (Accessed from https://www.dailyartmagazine.com/blue-yves-klein-must-know/ on 14/03/2019)

Figure 2.5 :Yves Klein, ‘Untitled Anthropometry’, (ANT 150), ca.1960, Dry pigment and synthetic resin on paper, 36 ½ x 14 inch (Accessed from http://www.yvesklein.com/en/oeuvres/view/1/anthropometries/753/untitled-anthropometry/?of=23 on 12/10/2017)

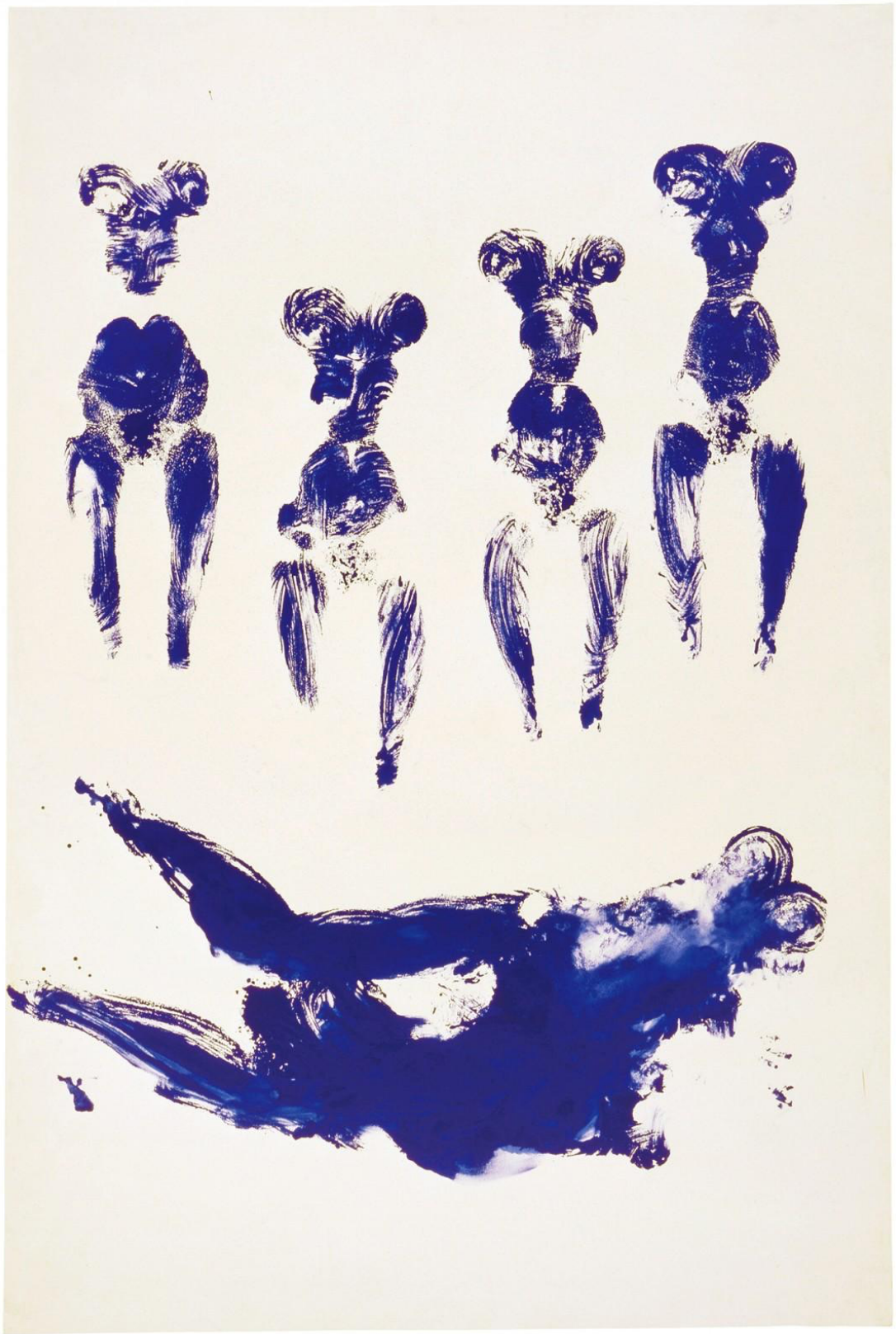

Figure 2.6 :Yves Klein, 'Untitled Anthropometry', (ANT 74), ca.1960, Dry pigment and synthetic resin on paper mounted on canvas,, 90 x 60 inch (Accessed from https://pin.it/juuebscwzqrhzo on 12/10/2017)

Klein was raised as a high-faith Catholic. However, he was able to develop an original character without detaching himself from the events and circumstances of his period and the people and situations surrounding him. The richness of the radical ideas that shaped his art, the researcher and the experimental aspect, stems from the fact that he is a curious intellectual who feeds on many different sources, both books and experimental films. His areas of influence cover a wide range including Theology, the Rosicrucians, Max Heindel's writings, Cosmogenesis, Mysticism, Metaphysics, Alchemy, Ontology, Japanese Philosophy, Zen Philosophy, Martial Arts-Judo, but it is obvious that he was not a definite member of either of these and he developed his unique ideas. Especially even he was interested in their ideas, he always seemed distant to membership of a secret organization like the Rosicrucians (Charlet, 2000). The rituals in his gestural studies do not reflect a certain religious doctrine, but are merely instrumental in the formation, because, he gives importance to the process that exceeds the mind again with mind.

The artist was deeply influenced by 'La Cosmogonie des Rose Croix' written by Max Heindel, who was an astrologer and member of the Rosicrucians., which he read at the age of 19 (Charlet, 2000). while rejecting Max Heindel's approach, which offers an occultist[11] approach on the one hand, he adopted the concepts of "Vitalism" and "mystical materialism", which suggest the idea that everything in nature is connected to each other, from minerals, plants, animals and humans, and that human beings will eventually evolve through reincarnations and leave their material cover and become a spiritual being (Charlet, 2000). The alchemist attitude in his art seems

[11] Occultism is defined as a deep knowledge of nature, the universe, influences, human and universe relations in the past ages and acquired by means of mediation and esoteric traditions about the future. An occultist is someone who searches for 'confidential' information by means other than the scientific method.(Accessed from http:/tr.m.wikipedia.org/wiki/okültizm on 12/10/2017)

to have arisen from the idea of the transformation of matter into pure energy in the universe.

While Klein's work is always metaphysical, his approach is always ontological and he adopts a 'theoria'. In other words, he tries to establish communication not based on what the beings of the traces meant for us, but what they are inside, i.e. how they exist in the cosmos.

He sees the visible world with its materiality as well as its absolute reality behind it. For this reason, photographs of the traces left by the bodies evaporating in the explosion in Hiroshima deeply affected the artist and strengthened his questioning of material reality (Klein et al, 2000). For example, when we look at the history of nudity, we see that the sizes of the human body are quite different and full of inconsistencies. For the first time, a painter metaphysically and theologically approached this issue. For this purpose, Klein emphasizes the spiritual side of anthropometries and makes a dialectical call on the audience for the non-sensory perception of being and makes this invitation, which necessitates reflection, through gesture. This gesture, on the other hand, creates an intense effect on our consciousness and stimulates the mechanisms that organize our perception. The work that encourages the mobilization of archetypes arouses the desire and excitement to solve a mystery on the audience. This is something that Klein's gesture has achieved.

The subject of the gesture is one of the unique elements that distinguishes Klein from his contemporaries. He has created an aesthetic that avoids any kind of line, drawing, style, space and composition, and destroyed all personal traces. Unlike the Gestural Abstraction common in the USA and France in the 1950's, he took a radical stance. And the most important distinction is that the gesture is in his attitude.

Together with his anthropometry studies, Klein brought a new dimension to the physical attachment of the artist to the artwork and severed the personal bond between traditional artwork and creator from the painting surface.

A conventional painting performance is replaced by the formation process of action and work. The transfer of meaning enriched with the fusion of different elements made a breakthrough. The essential thing is experience and process. Nothing else has either no or little importance. When he said "My paintings are the ashes of my art" (Klein (1928-1962), 2004b) especially for his monochromes, the artist had emphasized the importance of this process.

Klein rejected the gesture of the Gestural Painters on the one hand and desired to direct his art towards an action of existence that cover his self-body and mind, just like Jackson Pollock's distance dripping and sputtering methods. However, his art has turned into something completely different and has become conceptual that connects the past to the future.

Anthropometries are milestones in 20th century history. For the first time, the performance of the work, independent of the creator, was carried out without touching it, and it was not detached from its belongingness, moreover, the process was transformed into a performance with the participation of the audience. In the Chelsea Hotel Manifesto, the artist explains the situation with his own words:

> Personally, I would never attempt to smear color on my own body and become a living brush myself; on the contrary, l would rather wear my dinner jacket and slip my white gloves on. The idea of soiling my hands with paint would not even occur to me. Detached and distant, it is before my eyes and at my instructions that the labour of making art is carried out. Then, as soon as

> the artwork begins to take shape, I stand there, present at the ceremony, immaculate, calm, relaxed, perfectly conscious of what is taking place and ready to deliver the art being born to the tangible world (Charlet, 2000, pp.170).

In these words, Klein clearly expresses the attitude of creation. He does the necessity of the role of the artist by simply managing it remotely. Under his remote control, his work allows him to create himself through the body prints of living brushes. He does not have any technical and aesthetic concerns. Only being aware of what he is doing, he intervenes and experiences the formation of what he wants to show. Traces of vivid brushes, whose identity is unclear and different from each other, have been able to transform into forms of energy that are felt strongly on the surface. In the transmission of this pure energy, the form problem was overcome by the decisive color although the body marks created a clear shape.

The symbolic gesture of past exhibitions became more concrete with Anthropometries. In Anthropometries, which were early examples of performance art, a conscious experience was objectified. Klein offered a completely different dimension of gesture with the idea of using the body as a tool - creating vivid brushes from nude models and creating works without hand touch. This method would become a new artistic practice to be referenced by the artists such as Andy Warhol and Frank Stella at later periods.

Klein's gesture is in his attitude and in the form of his performance. In his ceremony type performance, he incorporates body language in the formation process of the work in an extremely effective manner. The mastery and aesthetic naturalness in using the body language reveals a presentation similar to the Kata in Judo training

(Klein (1928-1962), 2004a). His sensitivity in addressing and discourses match the basic philosophy of Kata and Zen Buddhism. He discovered the contribution of Judo to his artistic vision as follows with his own words:

> Judo has helped me to understand that pictorial space is, above all, the product of spiritual exercises. Judo is, in fact, the discovery of the human body in a spiritual space ( Ottmann, c2010, pp. 123).

Kata's[12] are defences against a fictitious attack that is combined in a rational and systematic way, applied sequentially to a specific position and direction. They are known as high-concentration actions that require to be done in an energetic and fluent way from the beginning till the end, not only with active participation of the body but also of mind, consciousness and spirit. It is essential that Kata be considered as a living being. It is considered as state of Zen transformed into action.

This ceremonial characteristic and fluency of kata is clearly evident in Klein's anthropometry performances. However, there is another detail of this similarity that requires attention. It is Kata's watchful movement called Zanshin. Zanshin is the moment of stasis at the end of the action. When the action is over, the body and senses wait motionless with an alerted sensitivity. The whole universe seems to be out of breath. For this reason, Zanshin is called the ongoing soul[13].

Monotonous Silence Symphony, which accompanies the show during anthropometries, ends with a 20-minute silence at the end of the ceremony, just like Zanshin, in the still silence that has triggered the senses. The monotonous Silence

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[12] See Ottmann, K., Yves Klein By Himself: His life and thought, Paris : Editions Dilecta ; New York, c2010 pp.115-139 For Klaus Ottmann's book, which features detailed information of Judo and Kata's and reveals opinions of Yves Klein on the issue together with its interaction with his art.

[13] Information on Kata's has been obtained from http:// www.turkkarate.com/kata on 05/10/2017

Symphony's low-pitched resonance, solved in silence, evokes the presence of an entity that tries to live with its vocal continuity. It makes people feel a timbre of eternal eternity as the earthly end of life continues in eternity.

What makes anthropometries so striking and impressive is the sensitivity, care of the entire ritual and mystical atmosphere hidden in details. They are also important from the perspective that they have brought a new aesthetic image to the print art and survived as traces of immortal life that rebels against the temporal worldly existence of man. (Figure 2.7)

In terms of its influence, Yves Klein is diametrically opposite of its contemporary lyric abstracters. For example, while Lyrical abstracters produce their works mostly with the influence of Taoist thought, we see that the artist has been influenced by the Japanese Zen Philosophy and that the philosophical aspect of his work is parallel to this thought. Taoist Philosophy only deals with worldly expansions within the framework of integration with nature. And it sees intuitive enlightenment as more important than experience and logic. However, in Japanese Zen Philosophy there is emphasis on experience and knowledge, reason and consciousness. And in Zen, the discipline of attaining higher consciousness, such as consciousness control, mastery of it, and the ability to release it. We see that Klein exhibits a mind-based gesture in the control of consciousness, rather than the directing him towards what is inside. He not demonstrates this by using the blue color as a metaphor in his monochromes, with his emphasis on the empathic aspect of painting, but also in his attitude that transforms body language into a demonstration in its Anthropometrics.

In doing so, he performs a fluid rational action instead of automatism and breaks his organic bond with the painting surface. The idea of producing through the body language using vivid brushes without touching his work is quite radical.

From an ontological point of view, although it is thought to have commonalities, it is completely different in terms of application and handling. He is interested in the metaphysical dimension with a mind that tries to transcend the physical boundaries of existence, rather than reaching the goals of its existence by turning to its inner self like lyrical abstracters.

He uses meditation to reach higher consciousness, not to go unconscious in the state of trance(Zen). He only seeks materialism and absolute reality in the immaterial world he believes in. Therefore, it contrasts with Lyric abstracters drawing paintings inspired by Nihilism.

Unlike the lyrical abstracters, who go out of logic as much as possible and use spiritual improvisations, Klein is always rational and controlled. However, both of them gave importance to experimentation. Furthermore, the acceptance of randomness remains valid for both parties.

The formal poetry of the narrative on the painting surface of the lyrical abstracters shifts to conceptualism , incarnation of the word and to the attitude in practice in Klein.

The dream of human being to be able to go beyond its physical limits by transcending physical reality was the desire that always had made Klein excited. For example he expressed how much he cared about his levitation dream with his following words:

> Today the painter of space ought actually to go into space to paint, but he ought to go there without tricks or fraud, not any longer by plane, parachute or rocket: he must go there by himself, by means of individual, autonomous force, in a word, he should be capable of levitating (Altshuler, 1994, pp.474).

With the desire to prove this utopia, albeit fictitious, he was able to deceive people by making his photo as if he was flying in the air with a photomontage method and led it to be printed in a daily newspaper. There is no limit of dreaming for him. Sometimes he admitted that he was exaggerating. The most striking example of this took place when he tried to get the print of the body by covering his wife with bovine blood and then burned the work with the regret he experienced.

Yves Klein creating an *Anthropometrie* with one of his models in his apartment, 14 rue Campagne-Première, Paris, 1960.


Figure 2.7 :Yves Klein, creating an body print for Anthropometries (Accessed from http://www.pilefacebis.com/sollers/IMG/jpg/klein_corps02.jpg on 12/10/2017)

What makes Anthropometries so special, above all, is that the pictorial vision reveals the representation of the invisible. In other words, it is actually a picture of the invisible in nature, that is, the richness within the invisible.

Seeing the painting as an action based being that exists with its conceptual dimension beyond the artist's paint and touch only, has offered the power of painting in traditional easel painting to be able to paint without the role of a painter, with this meaning and performance attributed to it. This aspect has been a breaking and turning point in the continuation of the abstract painting.

In addition to all these, the fact that body, which functions as a kind of database that experience and learn any human and personal experiences with kinesthetic senses, can be transformed into an artistic creativity through the action and movement of its ontological structure, would find a firm place in the future course of the painting from that moment and on.

# PART 3

## 3. POTENTIALS AND LIMITS OF THE BODY AS A TOOL IN PAINTING

When we look at the history of thinking and art, the way of perceiving and experiencing the human body has evolved with the influence of the policies of power to which it has been exposed and has become the dialectic of man with himself and with the matter body. Human beings, seeking the meaning of his existence, wonder the absolute role of his material body at this point. The concept of body and its interaction with the phenomena that fall within its scope is a research subject not only for the philosophers but also a field of research covered by the area of influence of artists.

Handling the phenomenon of body in the history of art has been positioned in a multi-faceted manner both objectively and subjectively, and has found its meaning in today's art as a means of communication in the expression of the artist within its facilities. In the second half of the 20th century, the active use of body language revealed in the art along with the orientation towards individuality and the internality showed how communication can be achieved effectively through gesture. In fact, this situation can be thought of as a similarity to the relationship that primitive people have through their bodies if we go far back. The dance and rituals in which they use body language and movements are non-verbal means of communication for primitive people, which they believe they have established with their Gods.

As a matter of fact, as of the 50's, artists' questioning of existence seems to have triggered the desire to return to the primitive, primarily in an attempt to purify itself in the intellectual dimension in the name of emancipation. This orientation provided an opportunity to examine how our body reacts to our vital experiences and

events. In this context, considering the role of the body in the action of painting within the interaction of mind, body and soul, it has created a different opening in the part of what the painting represents.

Addressing the concept of body only with its biological structure and physical limits means to detach it from the fact that it is a social mechanism intertwined with life. Therefore, it is necessary to handle body with the cognitive characteristics that dominate the body and the soul that makes it alive, apart from its nature defined by flesh, bone and skin. From this point of view, it cannot be ignored that the task undertaken by the body in both the act of painting and the performance arts, highlights its conceptual dimension.

The reaction given the human, as an emotional being, to the social pressure he feels and the authority's response to the cultural policies have been demonstrated by transforming it into an ideological discourse and narrative tool through the body, especially for performance artists.

The desire of self-expression realized through the body also arises from the desire of the artists to surpass the limits of the body. However, putting this desired into action has been put forward with certain distinctions in terms of their paths and objectives in painting and performance artists. In performative activities, the artist being watched has to be an organic link between his action and his audience. The dominant idea among the performance artists is that they can achieve their goals more easily by creating an empathy on the audience who witnesses their actions. The artists, with some actions that they implement on their bodies and challenge the limits of pain threshold by visualizing the high-dose violence that breaks the taboos, often aimed to internalize the witnessing audience's experience in their minds and

simultaneously felt the emotion in their bodies and thought that they could thus raise awareness. This effort to raise awareness is also a critical emphasis on how all human emotions, like in taboos in some cases, are sometimes captured by animal instincts.

One of the most striking names of this was undoubtedly Hermann Nitsch. Nitsch was also a member of "Viennese Actionism Movement". He aimed to touch all senses by combining the visual elements with audial ones by using the human voices, screams and various noises added, during his performances at "Das Orgien Mysterien Theater", which was founded in 1957 and owned by him and desired to measure human reactions. From 1962 onwards, the artist performed a series of bloody demonstrations that increased the degree of violence against the body, where he performed a number of sacrificial rites by slaughtering lambs and cattle. Thus he claimed that he created some kind of spiritual cleansing. We see that the artist, performances of whom sometimes lasted for days since he associated the feeling of aggression within the human being with the continuity of life, had used real body fluids and blood instead of paint in order to intensify the emotions revealed by these scenes of horror and not to detach them from life. (Yılmaz, 2006, pp. 295-298)

(FIGURE 3.1)

Figure 3.1 :Hermann Nitsch, ‘Schüttbild’, 1983, 105 80cm (Accessed from https://www.kettererkunst.de/kunst/kd/details.php?obnr=103006595&anummer=291&detail=1 on 16/04/2018)

We can say that Nitsch aims to sacrifice a body and to free the body from its spiritual burdens by reviving a representative kind of confessional ritual. During this experience, the artist realized the pictorial contribution of the materials and again took the body subject and made a series of gestures that he used directly with his hands. ( FIGURE 3.2)

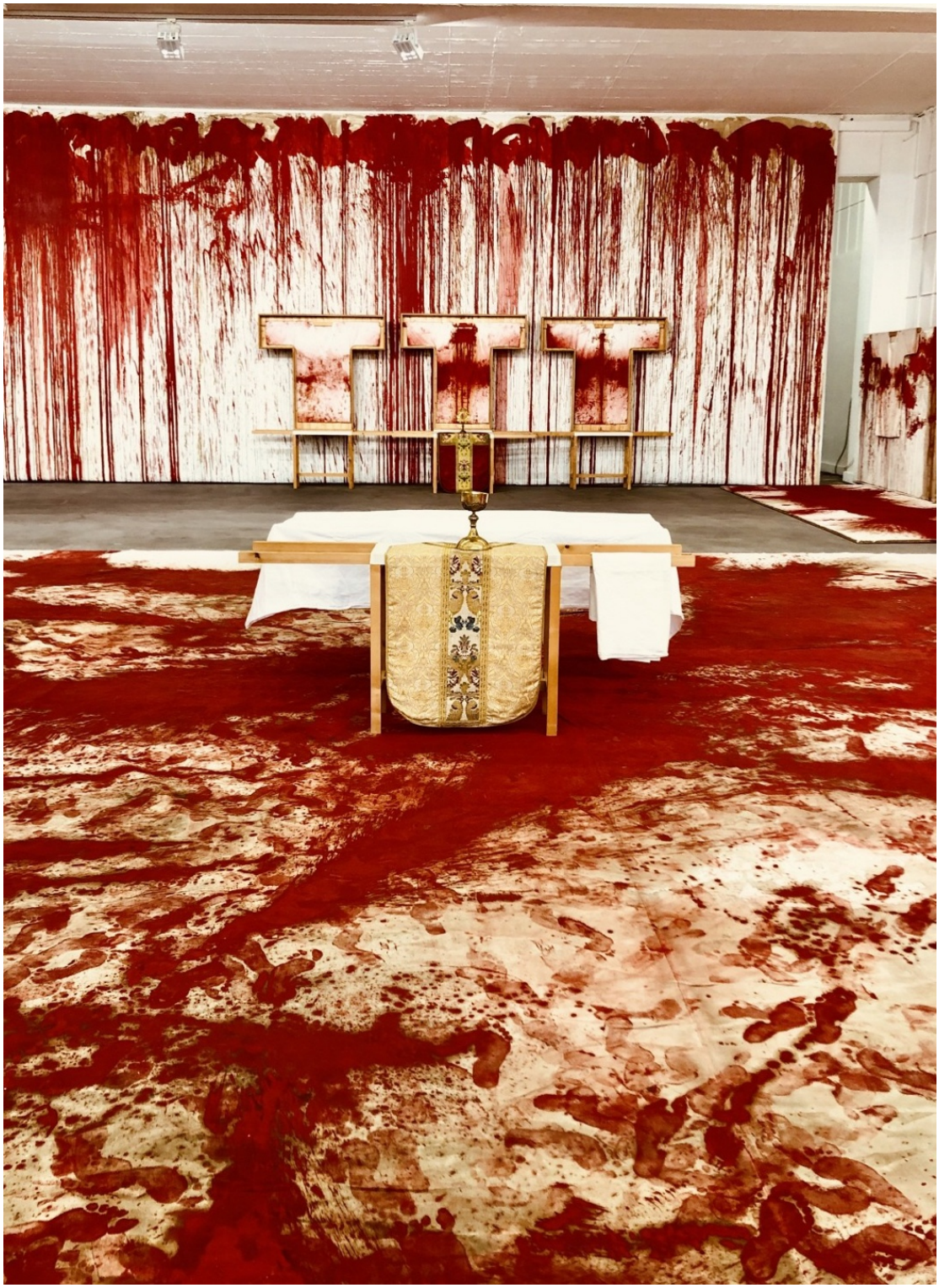

Figure 3.2 : Reconstruction of the 20th painting campaign of Nitch at Ingolstadt (Accessed from https://www.sueddeutsche.de/bayern/ingolstadt-hermann-nitsch-alf-lechner-museum-1.4369734 on 16/04/2018)

In the relationship between the painting surface and the artist established with the gesture of the body, we have already pointed out the importance of the moving

mechanics of the body under the creation of work by J.Pollock. When we look at Yves Klein, use of body itself as a brush and transforming it into a art performance directed remotely, was important in terms of carrying it to the conceptual dimension with both active and passive characteristics.

Likewise, the physical actions of the Gutai movement with the original and liberating performative art approach after World War II, brought another dimension to the concept of spontaneity. In particular, the projection of movements, which make it difficult to control the mind and are difficult to control, made by Kazuo Shiraga's with his feet instead of his hands, is a gesture of coincidence. This made the empiricism in the individual more concrete and valuable in comparison to the idealism of formalism. At the end, there have been individual and embodied actions that stand out in the face of society.

And the actions taken in this open space also strengthen the belonging to a collective structure and the material world. Gutai's movements were not only a symbol of the struggle for democratization of the totalitarian and fascist prewar character in itself, but also met with public space with an individual creation as the embodiment of the internality and  emotions on the surface of the painting. With his political and sociological success, he created a collective interaction in the concretization of the individual experience and the form of vital energy with the social motivation he received, causing great transformations on the post-war avant-garde. This transformation also extends to the relational aesthetic dimension of contemporary art.

Shiraga, who is an important name of the Gutai movement, making a new addition to body-based performances, is very original with his paintings created

directly with his bare hands and feet in terms of both his relationship with the painting surface and his nature that brings action closer to a gestural performance. In the painting process which he performed only by using feet contact on the canvas laid on the floor, by suspending himself in the air with the help of a hanger, he allowed transformation of a body limb itself, into a flowing plastic expression. ( FIGURE 3.3)

The artist explained this attempt with his own words as “I want to make paintings as slippery and as uncatchable as a sea cucumber, pieces with no center what so ever[14].”

Although self-suspension method is pretty creative for a self-melting, viscous painting method with vague starting and ending points, the point to consider here is perhaps is the fact that what the artist has achieved within the limits of his body is also the mass structure that prevented himself from what he would like to do. An incapability of our body, which cannot challenge gravity, is perhaps our desire to overcome this situation because we will not be able to fly.

The expansion of the body's ability to move into an artistic formation is a powerful language in the richness of expression. One of the most important artists, who uses this language well like Shiraga, was the Japanese artist Ushio Shinohara, who added a new one to the action. In addition to the visual show he created by punching the surface with boxing gloves immersed in sumi ink and acrylic paints, the artist presented the spatial trace aesthetics of the splash effect created by fast and rhythmic strokes. (FIGURE 3.4) These painting, in which the effects of Art Informel stand out, constitute a direction which is also connected to the Neo-Dada movement.

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[14] Cited from https://www.widewalls.ch/artist/kazuo-shiraga/ on 21/03/2019

Figure 3.3 :Kazuo Shiraga painting in his studio, 1983 (Accessed from https://www.axel-vervoordt.com/gallery/artists/kazuo-shiraga on 16/04/2018)

Figure 3.4 :Ushio Shinohara doing his signature ‘Boxing Painting’ (Accessed from https://thelittlerebellion.com/index.php/2012/10/japanese-artist-showcases-boxing-painting-at-dorsky-2/ on 16/04/2018)

This emancipatory environment of art creates the ease of providing us with an interdisciplinary transition especially in the performing arts. And the most important factor in the realization of this is the superiority of the body that allows this transience, both with its materiality and its immaterial structure.

The body, which is a visible representation of vital life, is also a warehouse where we experience all our records of life through our senses. In the painting creation process, this characteristic gives the opportunity to keep records by transforming into various gestures with the individuality of the artist and language of the body contacting with paint. In addition, the body, which is subjective in that it can be handled in a conceptual framework, undoubtedly has a deeper meaning. For this reason, it maintains its dominant role in contemporary art. The essence here is that the body, which has been transformed directly into a tool, not only creates a

contemporary discourse as a medium that challenges the practice of traditional painting, but also put forwards its subjectivity within mind-body dichotomy that leads to the elimination of being a representative image.

If the person, who is suffering, subjected to violence or social pressure, who is afraid, sad, rejoicing, exuberant, feeling, rebelling, learning and experiencing with his senses and creating his habitus in his own socialization process, is an artist, he seems to be very right in choosing to use his own body as the most effective way to expose all the vital accumulations that he internalized. Adding to this the need for individualization, despite the pressure of authority on freedom and social identity constrained by social impositions, the reactive expression of contemporary artists towards all these attitudes has been directed at pouring the possibilities and limits of their bodies into various actions that mentally and physically compel them.

For some contemporary artists, such as Marina Abramovic, who pushed the threshold of endurance to physical pain to the limit endurance of consciousness and therefore very close to death, the ability of the body to resist force was tested by very radical actions. While this test rationale is seen as a way of overcoming the fear of death and pain for Abramovic or Chris Burden, who shot himself with a rifle, it can be a critical approach to the concepts of beauty and identity imposed on society through the media and processed into the subconscious for artists such as Orlan who use violence on their bodies and faces with a series of painful aesthetic operations.

This versatility of the body in expression manifests itself in other artistic disciplines. In particular, the instrumental structure of the body, which we deal with within the scope of our subject, also leads to a purposeful separation for the painters. The relationship between the body, which is more ideologically prominent in the art

of performance, and its audience is more personal in addition to its conceptual framework in painting. If we exclude action paintings performed with dropping method, such as those performed by Pollock, we can talk about the artist's desire to transform the personal pattern of the self into plastic forms and archive it in the action paintings created by direct contact with the body. His effort to bring his inner contention together with the painting surface brings a much more organic relationship to the painters who transform his body directly into a medium.

This non-verbal but lively language of the human body remains to be the form of expression frequently used by artist after 1960 and even today. As the possibilities of artistic expression increase through the body, artists have come across a number of problems: What are the limits of the body in the use of body language as an art material and how do we transcend the flesh body that restricts us? If we take into consideration the material part of our flesh body, how can we expand its artistic projections in proportion to the capacity of the limbs that allow us this mobility? For some artists, these problems have been examined primarily under a cause and effect relationship, and the transfer of meaning has been transformed into an empirical attempt through purely body anatomy.

If we address in this context, we can talk about contemporary artists like Tony Orrico and Heather Hansen in the evolution of the vehicle body to the kinetic art in the combination of performance and painting. These names, who focus on spatial geometry of articular amplitude boundaries, which give the body mobility, use the body as a measuring instrument.

Tony Orrico testing the body boundaries with his arms extending like a compass, taking his body extending in the plane of the painting as the centre, forms

the geometry of the gesture with the lines he passes over for hours with the help of a pencil in this position. (Figure 3.5) He states that he concentrates on balance in order to overcome the difficult physical and mental conditions becoming worse with the length of working time. (Accessed from http://www.itsliquid.com/tony-orrico.html ; https://tonyorrico.com/penwald-drawings/ on 12/11/2018)

We can say that Heather Hansen, who is another artist practicing in a similar way, transfers gesture to the painting surface through the rotation revealing again the body symmetry in her drawings made by carbon chalk. (Figure 3.6)


Figure 3.5 :Tony Orrico, Penwald Drawings (Obtained from https:// www.thisiscolossal.com/2010/11/tony-orrico-penwald-drawings/ on 18/04/2018)

Figure 3.6 :Heather Hansen, Emptied Gestures: Kinetic Drawings (Accessed from https://www.yellowtrace.com.au/heather-hansen-emptied-gestures/ on 18/04/2018)

When the possibilities envisaged by the vehicle body are integrated into the ontological opening of personality in artistic expression, it creates an unlimited variety of expressions. The body, which has been tested in various ways because of the wealth it adds to the creation, is as unique as the fingerprint in revealing its individual characteristics for contemporary artists.

If we return Yves Klein, the subject of testing the body had presented a different paradigm upon using body fluids. Body fluids had revealed an illusion of the limits of the body. The artist praised body fluids as they could transcend the physical and psychological limits of self and included this both in his art and his writings as they functioned as mnemonics for spiritual substances that allowed to establish connection between the depths of blue and the emptiness, but not the absolute materiality of the body (Klein (1928-1962), 2004a). Therefore the artist, stating that

“the color of the blood of sensitivity is blue” also attributed a metaphorical meaning to the blue color used in his anthropometries.

Regarding the aesthetic experience in creation brought by the inclusion of body fluids in artistic formation, Donald Kuspit refers to Adorno’s statement stipulating that “Aesthetic experience is important in terms of both social and metaphysical perspective” in his book, “The End of Art” and states why it is important that “because on one hand they underlie the relation between art and reality and on the other hand, they record the experience dimension which is always surrounded by materialization in the artifacts and thus objectify them’’. And he adds ‘‘Artistic form on the other hand changes ugliness, without materializing from social and metaphysical perspective. Therefore beauty can arise from ugliness’’ (Kuspit, 2014, pp. 202).

This helps us to clarify the fact that, using something excluded like body fluid as a creative element in artistic expression, stems from the aim to “benefit from ugliness”.

The fact that the experimental alternatives are so diverse for the artists undoubtedly reveals the particular structure of the active and passive existence of our body that extends beyond the materiality of skin, flesh, muscle and bone. This makes an expansion that requires us to handle the issue from sociological perspective.

The vital traces left by personal and environmental experiences on our body and soul make it inevitable for our choices to be put into action through our body under its influence and movement. The movement and actions of the embodied subject inevitably translates of class and individual identity in the social vision in tis habitat and the conditions of objective existence internalized into language. This

creates a more specialized situation for the artists. The expression of individuality is marked as strong plastic elements on the canvas surface, while the technical contact takes place with the touch of the gesture. Therefore, considering the effect of the kinesthetic sensations of the body, which is the subjective field of experience, on the formation of an artistic form, it will be understood that it is not a coincidence that the body is used so much as a very unique creation tool for artists.

# PART 4

## 4. MISCELLANEOUS FACTORS IN THE USE OF BODY LANGUAGE IN PAINTING

### 4.1. PERSONALITY

In addition to our biological and genetic tendencies that shape our behavioral responses and psychological differences, our experiences in the social and cultural environment conditions present our personality with individual patterns that determine our emotion, thought and communication models. The personality put forward has been dealt with in the historical development of psychiatry with its unique theoretical definitions, sometimes with the unstable variable state, sometimes as a mask, as the person that the individual exhibits, sometimes as the person he wants to show.

The protection of personal identity has become increasingly difficult, especially starting from the modern era, based on changing circumstances, roles and ongoing relationships with the environment. In the multi-status range offered by the modern era, individuals in an effort to attain a stable identity have begun to worry about their own self. We know that research on the roots of conscious performed by Sigmund Freud and his subconscious theories, had made an expansion as a reference for social concerns regarding the identity issues, which became a problem in his era. It is important that the arguments he made had initiated sociologically different ways of thinking on the basis of research even though they were brought to the agenda and subjected to criticism in heated debates by critics of feminist art and sociologists in the following periods.

In addition, it is clear that modernist thought is influenced by existential philosophy in the evaluation of personality factor. We mentioned in the previous chapters that Sartre's context between the idea asserting that existence comes before the essence and the variable nature of conscious, which interacts with the environment surrounding it as a social phenomenon, was  a source of directional inspiration in the work of artists who have suffered from war. We know that modernist artists, who pursue their subconscious in finding their true self, While questioning the existence conditions of the social beings they want to be, turn the personality elements determined in the light of their individual experiences into a duality on canvas. Although many are interested in the aesthetic sensation of this, on the pictorial level, its contribution to experimentation has undoubtedly been the articulation of body language through individual actions.

Although the view of the modernists who searched for the true self was to be replaced by the anti-essentialist and reproducible self in the postmodern era, the position of the 'body' phenomenon in expressing multiple identities as a linguistic result of modern artists was supported in this study.

We can translate what the sociologist Norbert Elias meant in his discourse stipulating that "The body is not only an uncompleted biological process, but also an ongoing social process".  (Işık,1998, pp.131)

As the indicators shown on the body by conscious continuously influenced by social conditions and roles imposed .

In terms of reflecting personality, the human body continues to be the language of expression as both a source of information and a lively artistic tool that gives flexibility to artistic works in the second half of the 20th century as the sole

form governing our perception of identity. In this context, we can describe the contemporary nature of the body in expression as unique in the expression of personality in the picture plane, with the possibility of simultaneously conveying a direct expression or an indirect and fictional personality. As a matter of fact, while the gesture of a modernist action painter presents a more indirect transfer of the individual patterns of his personality, it is noteworthy that a performance artist in the postmodern era may be conceptual and implicit in his contention with the pictorial surface. Of course, it is the artist who determines this distinction.
It is directly proportional to how much personality is wanted to be revealed or how fictional personality is desired to be created.

When we look at the majority of modernists, we can reach the generalization that the notion of self-existence is the main issue, through a deeper feeling of the artist's gesture in the pictorial space when it gains a style-based personality. At this point, the personality of the artist will be the authority to decide how the body language is used. However, given the idea that personality is a social phenomenon and is a reflection of possible identities, adapted to the circumstances within it, personality will be seen as an individual effort in modernity.

The reason why the artists and thinkers who were psychologically affected by the negative conditions of war were directed to the phenomenon of self and conducted researches and studies on this subject are the same reasons why the theorists put forward with the attitude of the artists in the psychological strain felt against the social developments after 1960's and the identity policies of the institutions of power.

It will be inevitable that the personality under social influence, as the artist wishes to show, will be revealed consciously or unconsciously, regardless of the

period and whatever the work done. This thought is in parallel with the beginning of questioning the independence of art from life and the transformation of artistic contexts with the emergence of contemporary art.

The perception of identity created by the integrated structure of ethnicity, race, gender and sexuality and class distinctions has been presented by some postmodern thinkers as a fluid structure that can change throughout life. Therefore, it is not possible to speak about a single identity. The concept of personality has begun to be examined through how it interacts with the social environmental conditions rather than its self-existent independent state.

Within the structured possible identities formed by multiple layers of social self, the real self-understanding is now losing its essence with a dissociated, fragmented and faded superficiality. Michel Foucault, a cultural theorist who considers human beings as a social phenomenon, mentioned that man was an invention, and emphasized that the self cannot be independent of the functioning of power policies as a product of modernity. Therefore, he prefers to mention humans as a subject. Subjects are subject to identity definitions and categorized through discourses formed by certain institutions and disciplines. These identities created exist in all spheres of society through discourses, and the subject cannot be reduced to individuality in this respect. (Ward, 2014)

All of this is the result of reproduction of the purchasable symbols of style and status, the accessibility of which have increased through images generated upon proliferation of mass communication means in 1960 period, through the concept of beauty presented as a commodity for consumption culture and ideal bodies. Ethnic, cultural and sexual identities that try to stand out from the lifestyles presented by the

indicators and images and adopted by the masses are compelled to produce meaning and value against the system. For this reason, existing identities between reality and simulation, as an issue, began to become a prominent focus in the work of artists.

With the postmodern era, self-inquiry from a more general perspective, such as social and cultural identity, has become inevitable. Performance art, which incorporates body language into narrative, has become the reason of choice in terms of criticism of socio-political order. The fact that the body is a living material in expression has attracted attention as an experimental expression opportunity for artists engaged in painting. The desire of many painters to try out what kind of results the body's actions will produce in painting is not only a reflection of personality but also an acceptance that the context of artist and work cannot be separated from life under social conditions.

From the perspective of an artist like Carolee Schneemann, who, as an important figure in the performance art of the 1960's and 1970's, translated the spatiality of performance into narrative on painting surface, a plasticization that is quite different from that of the neo avant-garde's comes to the fore. Although she describes herself primarily as a painter, we can conclude that the most important reason why her gestural brush strokes differ from the style of an action painter is that she follows it only as a theatrical background and only as a way of expression. This is especially the case in her performance “Up to and Including Her Limits” (1973-1976) (FIGURE 4.1.1) (FIGURE 4.1.2). (Accessed from https://www.theartstory.org/artist/schneemann-carolee/ on 10/05/2019) In this work, the artist swings back and forth in a horizontal position with her naked body on a harness hanging from the ceiling, forcing herself to make some markings and drawings on the sheet of paper extending

from the floor to the wall. Schneemann expressing the installation as her living space, turns her performance into a kinetic picture as a combination of floor, process and product. Schneemann transformed her performative work, which she performed 9 times between 1971-1976, finally into an installation and kept the records of her performance of painting by using the video cameras installed around her working area. (Accessed from https://www.moma.org/learn/moma_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/ on 10/05/2019)

Figure 4.1.1 :Carolee Schneeman, ‘Up to and Including Her Limits’, 1973-1976 (Accessed from https://artofbodymotion.wordpress.com/2016/06/19/tool-schneemanns-up-to-and-including-her-limits/ on 10/05/2019)

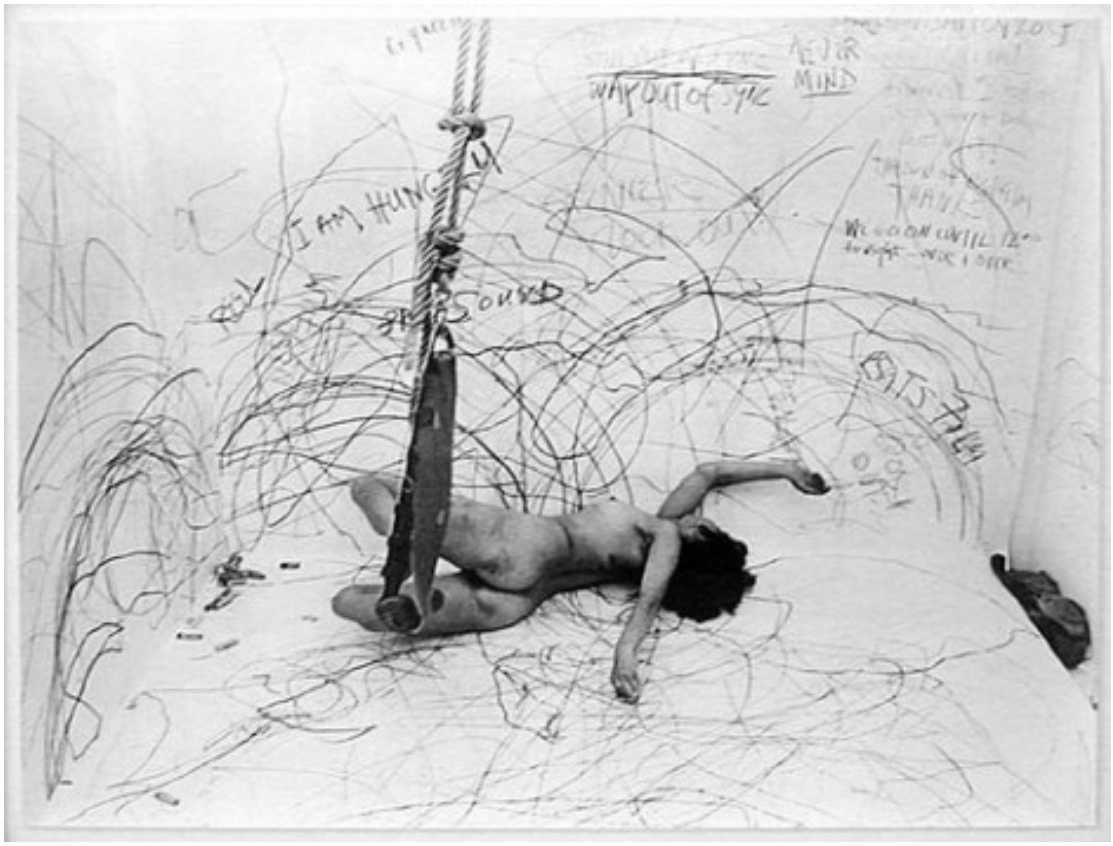


Figure 4.1.2 :Carolee Schneeman, ‘Up to and Including Her Limits’, 1973-1976 (Accessed from https://artofbodymotion.wordpress.com/2016/06/19/tool-schneemanns-up-to-and-including-her-limits/ on 10/05/2019)

Pictorial language does not show a reflection of personality, but shows a result of expression. The chosen path creates a mutual tension with the conceptual background of action, by constantly pushing the boundaries of the drawing. This tension essentially strengthens the context between the artist's own female body and the work produced. While the movement is extended spatially in the air by the suspension method, the artist's random tactile contacts remain behind the body that is forced to draw. However, as a result of the inability to control what the artist drew under the difficulty of the method, it makes it difficult for us to understand the personal style of the artist. Particularly in situations where the performance is not performed live, it is very difficult for the audience to read the picture and learn about

the personality of the artist in post-action period. This work of Carolee Schneemann is also difficult to analyze without the performance records held.

For the viewer who looks at the painting, the images undoubtedly mean more about the existence and personality of the artist. Thus, the performance of painting directed by the female body, which is an inseparable instrument of the artist and its movements, overcome painting and pictorial value. The painting itself is no longer a clear indication of the artist's personality, but a by-product. The artist's preference to add value to the narrative with her own body is to draw attention to the active role of the female body in the work created. The fact that the artist does this as a woman can be considered within the framework of feminist art, given her previous works and discourses. Because the emphasis on the status of the female body and its physicality as both the creator of an artistic production and the artistic image itself also draws attention to the historical position and importance of female artists in the production of art. When her works are evaluated in general, we can say that Carolee Schneemann's productions are a combination of action painting, performance and transitions within the feminist art of the 70's.

In Schneemann's work as a female artist in the feminist context, addition of an active value to the expression by using her own female body, may further strengthen the expression. However, it cannot be denied that her work, on the basis of the production model, has something in common with Yves Klein, if we go back a bit further. At this point, the question of whether the distinction in the handling of the body as an artistic tool is personality or the gender factor may arise for female artists and male artists. In expression, the notional state of the materiality of the human body may offer an open-ended response.

We believe that, in a more objective perspective, in both cases, deciding what stands out is an issue that needs to be explored within other indicators. Because, it seems like the main issue is to evaluate how much what becomes prominent in the expression, expression style and emphasis overlaps with the context between the work and the producer.

Carolee Schneemann's making her body as her main artistic material is a critical reaction to a sexist understanding of art in a patriarchal order, in which male artists are brought to fore more. She wants to draw attention to the position as an artist who can be the producer of the artwork in person by challenging the status of the woman as an image. The fact that she incorporates body actions into her discourse in a very radical and audacious manner in response to social taboos is an indication of her brave and marginal personality. Although the artist expresses herself primarily as a painter, her art is shaped around the concept of gender and the struggle against sexism, which are the patterns of her personality. According to her, the female body falls within the context of feminist art as an obstacle to be overcome, a substance to be liberated, and a perception to be reconstructed. All these opinions are also featured in her work 'Up to and Including every Limits' which is exhibited as a painting. Although the fact that the work is exhibited after the performance in the absence of the artist with the installation and video footage, directs the audience's gaze to painting and installation, the fact that the artist cares more about her naked performance and body movements than their kinetic projections on paper, suggest us clear evidence that the personality factor is gender based.

However, for Yves Klein, who transforms the same female bodies as a plastic element into vivid brushes, handles spots on the surface of the female body primarily

for presenting  earthly traces of a vital form of energy. And therefore, traces of print are removed from the trunk, abdomen and thighs covering vital organs.
The material body, which stands out as a material of political discourse in Schneemann, exists as a representation of an abstract and conceptual background in Klein. Conceptually, the door opens to the eternal materiality of the body in the absence through his blue invention.

Although Yves Klein, who was accused by some feminist art critics of establishing patriarchal hegemonia on the female body, touched the feminine essence with the metaphoric feature of the blue color itself, he did not have a sexist approach except that he did this as a man. His works on the contrary, exist as the embracing and celebration of nudity, sexuality, life in the visible and invisible energy dimension. The accusation might have been put forward because of the claim that he was not an abstract painter, but rather aimed a figurative realism, but it could be ignored that what he meant was a desire to make a figurative painting without shifting to figuration. Likewise, given all his discourses and life, it is clear that misunderstandings will end. Klein's body-based works and his interest in body traces are no more than a reflection of his individual life stories on his personality. As a matter of fact, we know that this orientation was inspired by the body marks on the mat when he was doing judo and its conceptual background was shaped by his journeys to the Far East. Because of these reasons, Klein's art suggests that use of vivid brush must be evaluated based on a personality element blended with personal tendencies and experiences rather than a gender-based approach. In particular, given the idea of using the living human body as a brush, the IKB that he invented himself, and the originality he introduced to the painting process together with his

philosophical views, it is clear that it would be more appropriate to make an assessment based on the dominant personality elements.

When an analysis of the works of James Nares, one of the contemporary painters who prefers to involve the body as a support mechanism in the process of artistic action, an analysis on the basis of personality is deemed necessary. The artist applies the paint in the brushes, which he creates with different materials in large and various sizes, to a large pictorial area that stands on the floor by making a unique, rotating motorized steel drum that holds his body on air parallel to the ground. The artist thinks that he needs a large application surface for his large brushes and because the paint is too liquid, it is difficult to work on the same floor and prevents him from reaching the middle of the canvas. He states that the idea of the pendulum, which is his own invention, arises primarily from such a requirement. In an interview, however, he makes a personal addition, linking the birth of this idea to a personal life story, pointing out that he has always wanted to fly, and perhaps that this interest is of genetic origin. In his paintings, there are brush strokes, which starts and ends in the same plane, in which the oscillation of the paint back and forth with circular motions is clearly visible. ( FIGURE 4.1.3 ), ( FIGURE 4.1.4)

In this works created with this repetition of gesture, an extremely simple image of the ongoing fluidity of the paint is created. Nares, accused of being decorative, mentions that he deliberately reveals the disturbing power of the concept of beauty. He positions his art somewhere between the past and the future. He offers us a simple choreography that captures sensitive moments in the unity of time and motion. According to him every brush he produces with different materials represents a dancer and brush strokes represent different dances. In the painting process created

with his gesture, the high-speed movement of the body is clearly observed in these projections of the brush strokes.

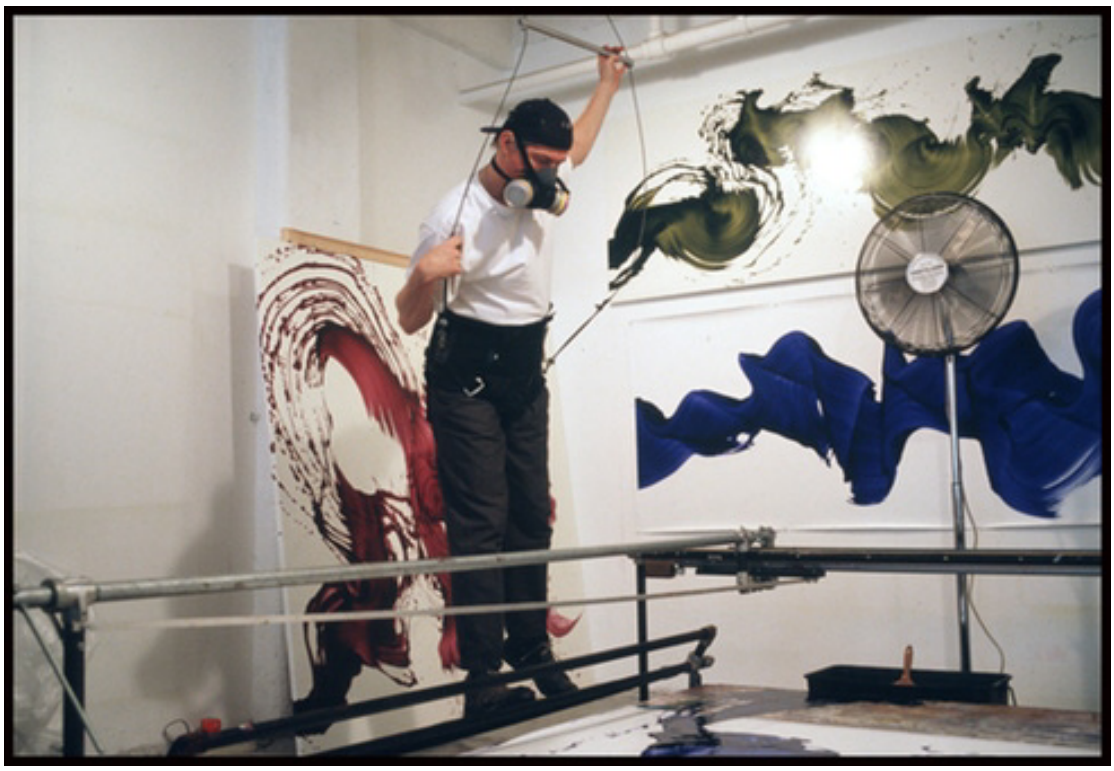

Figure 4.1.3 :James Nares (Accessed from https://milk.xyz/articles/3059-Fast-Times-With-James-Nares-Art/ on 02/02/2019)

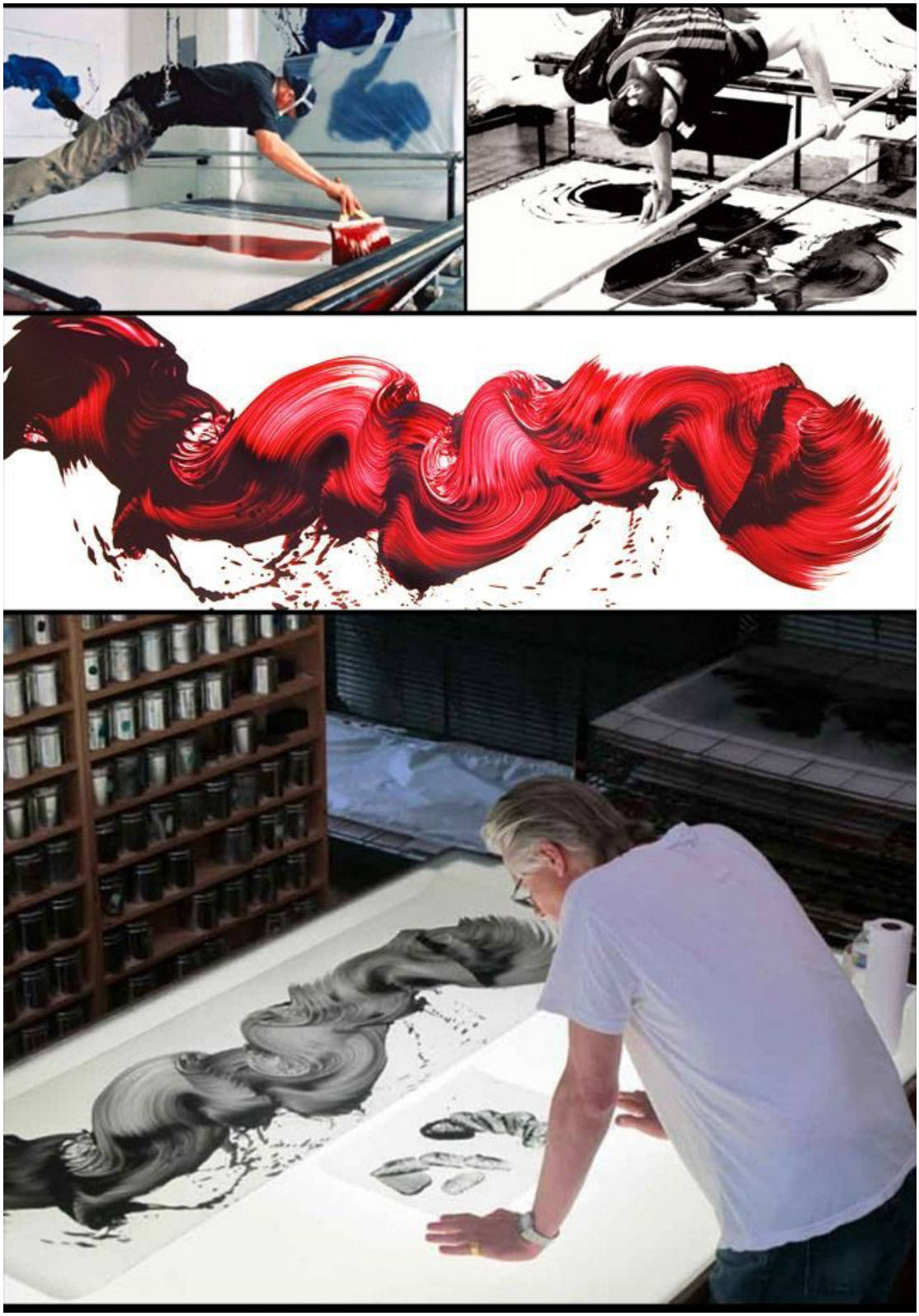

Figure 4.1.4 :James Nares, (Accessed from https://www.artofit.org/image-gallery/342344009172874560/james-nares-working/ on 02/02/2019)

The artist thinks that the fluctuating image is an infinite expression in this simplicity and it can sometimes be a musical element, rhythm, and sometimes a film element. These meanings, which are attributed to his painting, causes the attention to be drawn to the personal life and personality of the artist while reading the work, considering his discourses. Considering that he was involved in filmmaking, photography and music before deciding to become a painter, we see that Nares's experimental initiatives in his works coincide with his multifaceted personality. (Accessed from https://www.interviewmagazine.com/art/james-nares on 02/02/2019)

Although the instrumentalism of the body is desired to be used to overcome the material constraints in some cases and the obstacle of space in other, the way of thinking and behavioral model that direct this behavior of the artist can not be evaluated independently of personality.

When the dynamism of human body contributing to the work in the artistic creation process and how it is used are examined from the point of view of more contemporary artists, similar causes arise. This causality has to be examined around an identity-based ascension such as personality, gender, ethnicity and culture.

Based upon this analysis as a whole, we can say that the while subject on the nature of the work and why it is done, as a result of the social process shaped by the artist's habitus, strengthens the position of a sociological subject, how the work is carried out and how the subject is approached provide us with more indications than the personality based on the language used.

The concept of Habitus mentioned here is discussed through Pierre Bourdieu's relationship between body and society. Habitus is a system of social structures that direct and motivate the individual to act and encounter us as the power to adapt to the

outside world. It is also the product of our internalization of class distinctions while operating as a structured mechanism regulating social perception and experiences. After structuralism, important criteria were expressed for positioning the body at the center of social action as a language. First of all, the definition of the body as an active structure which is the extension of our movements has been diversified and included in the subject of sociology instead of the static subject understanding. The body provides an ascension in different disciplines as the place where nature, culture, identity and sociality meet. This will lead us to the place of the body in sociological and cultural conditions in order to understand how the notions that affect our personality are structured through the body.

## 4.2.ETHNIC IDENTITY AND CULTURAL RELATIVITY

Ethnic identities that are socially grouped within the prevailing culture existing from the outcomes of the language, belief systems, politics, established lifestyles, traditions and racial characteristics exist in the geographical territory we live in, are fluid structures there are shaped according to the conditions in the historical process. Ethnicity, emerges as a politically or culturally selectable variable. Communities living in a social organization and united around common denominators create their ethnic identities. This construction process is important for the formation of national identity in the state organization, but it is not sufficient alone. Although the sense of belonging within the society creates a common cultural memory that shapes our way of thinking and seeing and even determines our value judgments in every sphere of life, the identities that increase due to social variables decrease the collective consciousness.

The role of the artist's reaction to a particular cultural sense of belonging in the creation stage of art is revealed by blending in accordance with the preferences and orientations of the artist, who has stripped from the traces of the multiple identity options presented.

As the heterogeneity of ethnicity with its multiple identities disrupts the process of social integration, it has started to be addressed politically but not sociologically in modernism. With their ideological character, these identities also have effects that bring harmony and disagreements in social relations to the cultural dimension in modern urban life.

When the relationship between cultural references and ethnic individual is examined from the point of view of artists, the criticisms of artists towards the institutions of power in social issues manifests itself as a more ideological discourse material in their artistic activities especially with the emergence of feminist art. This is the presentation of the artist's social concerns, which leads to a more general structure, shaped by the personal preferences of his textural ontology.

Our willingness to choose the expression of ethnic identity instead of the ethnicity factor in the assessment stems from the fact that it is more appropriate for the causality of subjective choice. Because establishment a sociological connection in many different identities and facilitation of communication through this identity are performed through the ethnic identity which enables the formation of a collective consciousness. With this common group consciousness, it becomes easier for artists to make their voice heard by a wider audience.

The fact that ethnicity does not have the same meaning as the concept of race is due to the fact that race can be a fixed factor and ethnicity has a racial quality, and

because of the variability that can be produced socially under the influence of culture and political situations. On the other hand, although races are different in a society, they can have the same cultural quality within the social structure.

Certain human reactions, which emerge under the influence of historical events in society, bind individuals around a sense of spiritual unity. Moral and ethical elements also participate in the notion of common cultural values that reinforce this spirituality, shaping the behavioral codes of society in the historical process. In this respect, it can be said that all people in society contribute to the emergence of a culture.

This is reinforced most through the artists. The connection of culture with art has never been completely disconnected. Although modernism is thought to have an timeless autonomy independent of tradition, this perception lost its power in the future, especially after the 80's, when poststructuralist ideas gained weight. Assuming that artists are the most sensitive social beings, we must think that they cannot isolate themselves from social events.

In this respect, although it is emphasized that a subjective and independent approach in modernism will liberate art, it cannot be ignored that the driving force triggering art is realized by social conjunctures. For every artist, these conjunctures have similar effects to the conditions of internalized objective existence, regardless of racial characteristics. Therefore, it would not be wrong to say that the reactive manifestations of these effects on triggered thinking and behavior mechanisms are universal.

There is no doubt that the most effective proof of this basis is the coordination of the social reactions of artists from different ethnic backgrounds living in different

geographies of the same age. Since we cannot attribute a similar art performance of a modernist artist in the West and an artist in the Far East independent of each other and simultaneously in the same period, to a racial difference, it seems more appropriate to explain as the cultural change triggered by socio-political events lead to similar results under similar effects. It is also possible to explain this as a zeitgeist[15] situation.

In particular, the similar nature of the projections of global influences following the Second World War clearly demonstrated this. Close outcomes resulted from orientation among the artists reflect common spirit of the period. The best example is the philosophical context between the works of two artists whose national identities are different. Use of both the pictorial plain and gesturality by Jackson Pollock, who created the experimental painting understanding with dripping and flushing techniques, other than the traditional methods in the West, has some common aspects in the works of Kazuo Shiraga, who is an important member of Gutai movement.

With his body-based experimental work, a radical challenge to the Japanese tradition can be seen as an eclecticism in the cultural context. However, the common sensitivity of the period proves that artists can show common human reactions to the historical events in the society to which they belong, independently of each other. This should not be seen as rejecting cultural relativity and promoting universal culture. It can only be thought of as the manifestation of intercultural psychology outside cultural belonging.

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[15] Zeitgeist is the spirit or essence of a particular time. Zeitgeist is a word that comes straight from German-zeit means ‘‘time’’ and geist means spirit, and the ‘‘spirit of the time’’ is what’s going on culturally, religiously, or intellectually during a certain period. (http://www.vocabulary.com/dictionary/zeitgeist Accessed on 25/01/2019

On the other hand, beyond these psychosocial situations, for example, the fact that Pollock was greatly influenced by the body language and gesture used by Indians in the art of sand suggests us that cultures and cultural rituals may be another important source of inspiration for artists.

Apart from the fact that intercultural fragments can be articulated into art in various ways, it is quite normal for each work of art to be felt in the light of clear or implicit indicators the artist's identity, which are blended with the culture to which the artist is associated with. In addition to the observations of the artist in the dominant culture to which he belongs, his/her attitudes against the experienced events and the personality of his/her ideas bring forth another issue both in the society and in the international dimension due to his/her variable situation. This issue, which is referred to as cultural relativism, approaches the personal ideas of identities equally and prefers to reject every assessment put forward as the universal norm. It is important to consider this context on the basis of the relationship between the artist and his/her work. This situation is more apparent particularly in the art of painting. Because style is not unrelated to identity.

It should not be forgotten that wars and socio-political processes can affect the cultural ground. After the 50's, experimentalism as a return for individual freedom and desire for integration is a general tendency. The Gutai movement set out with such an independent spirit, with the incentive to create the previously untested, in its own unique forms, and had incorporated the cultural aspect only in its philosophical practices. In addition to the sanctions imposed by the practices of the imperial order that suppress the subjectivity and individual creativity, improper war policies had profoundly influenced the Japanese art of the time.

Departure from the accustomed method of execution traditional Far East Calligraphy, which was also the dominant art in Japan, had been diversified with the Gutai movement. While on the one hand; calligraphic application by Shodo[16] artists on the paper sheets laid on the floor with large brushes (FIGURE 4.2.1), (FIGURE 4.2.2) constitutes a clear reflection of ethnic origin and culture with its characteristic that can be described as materialization of the immanent, on the other hand, it also influenced the artists of the western wing of abstract expressionism with its cultural philosophy. However, the experimental practices realized with the participation of the body to action on its own had become a representation of the cultural outcome of the reaction to political practices, in the form of something entirely new, by radically detaching from tradition.

[16] Shodo: It is the calligraphy that has been practiced in Japan since old ages. Shodo is one of the traditional arts of Japan, aiming to artificially express Japanese alphabets such as kanji or katakana, hiragana by using brush and ink (Accessed http:/www.infojaponya.com/ 2017/10/13/japon-kaligrafisi-sodo on 20/01/2019)


Figure 4.2.1 :Calligraphy by Shioh Kato, Mochi Pounding, Kagami kai, Asian Art Museum (Accessed from https://www.flickr.com/photos/davegolden/16083908728/in/pool-sanfrancisco_one_per_day/ on 09/02/2019)

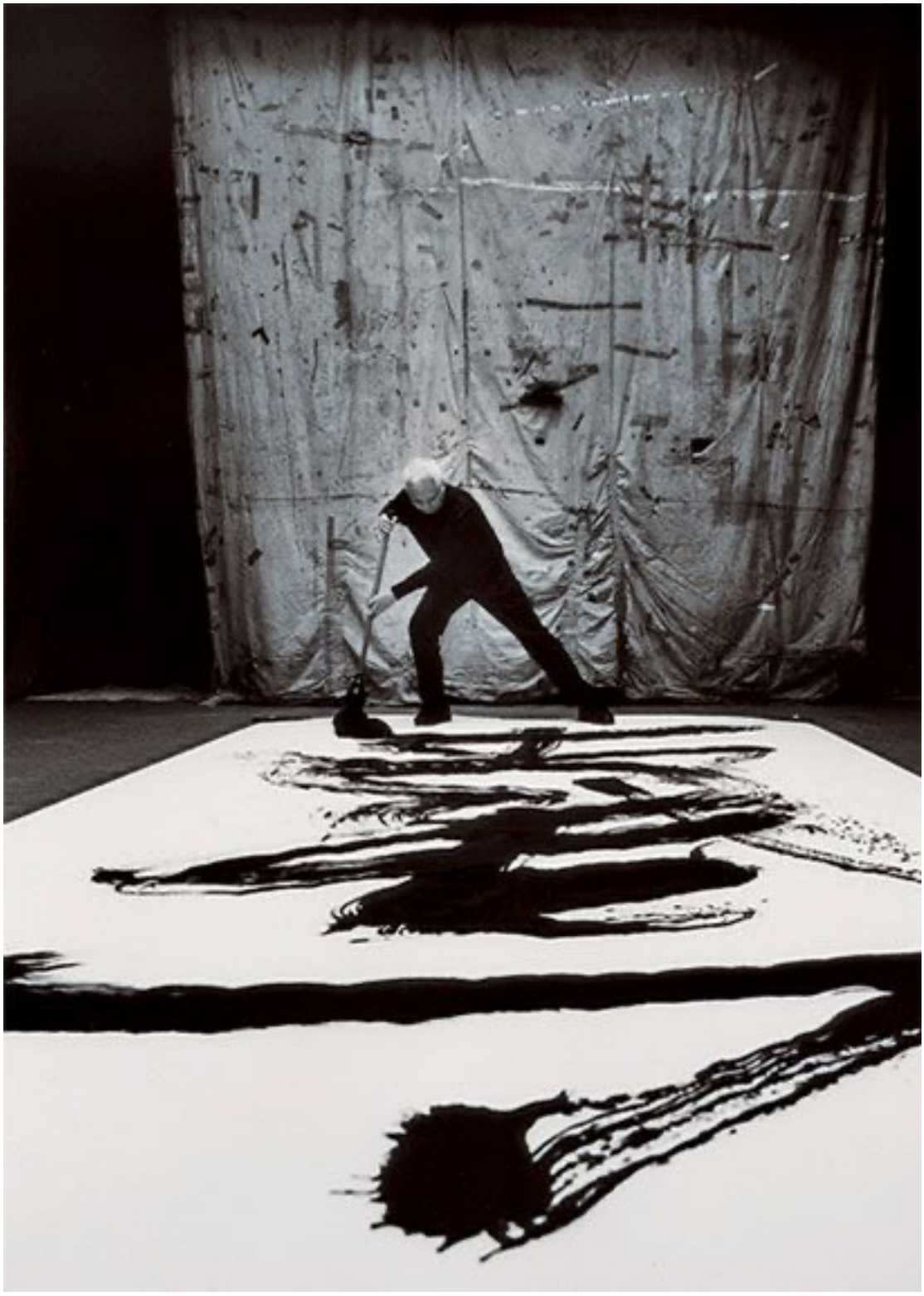

Figure 4.2.2 :A shodo artist creating a calligraphy (Accessed from https://pin.it/fb27zwoypzastc on 09/02/2019)

Gutai member Shiraga's personal experimental style led him to his aggressive painting technique in his powerful abstractions, which he first created with his hands and then with his bare feet. This harsh approach reveals a conscious choice that makes it clear that the horror of war is manifested by physical dynamism. He explained this with his own words as; 'My art needs something terrible, not just beauty'.

With the support of the rope hanging from the ceiling, the artist thinks that he contributes to the distribution of the dense paint by using his feet in a fluid way, thinking that his athletic structure increases the dynamic aesthetics in his abstractions. (FIGURE 4.2.3)

In addition to being unfamiliar with Japanese painting culture belonging in form, content and thought, this method may also suggest that the practice involving the body's incorporation into art as a mere psychic has developed independently, far shorter than the West. This thought was predominant although we knew that Shiraga was actually aware of Pollock at that time. One reason is that the notion suggesting that it may be the result of internalization, in which the body plays a role in the Far East's belief and thought systems, seems more likely.

On the other hand, we know that the marginalized body in the Western thinking is dominated by the idea that communication can only be realized mentally as asserted by the Communication Theory. This is the intensively the case in many philosophical and sociological perspectives, at least until the 80's. One of the results of Gutai's artistic endeavors, by taking full advantage of the body, was a stance against the Cartesian view of the West.

Variables that show themselves in activism due to the rational approach decision making mechanism[17] of the West, together with the East's way of thinking that attaches importance to intuition, can be perceived as a result of cultural relativity and this is clearly seen in art.

Figure 4.2.3 :Kazuo Shiraga (Accessed from https://observer.com/2015/04/10-things-to-do-in-new-yorks-art-world-before-may-1/#slide7 on 2/11/2018)

[17] A. Selami Sargut's book not only provides an overview of the cultural differences between the East and the West, but also emphasizes the role of cultural relativity on comprehending knowledge. See Sargut, A.S. (2015), 'Kültürler Arası Farklılaşma ve Yönetim', İmge Yy., Ankara, p.57-85

The inclusion of the body in the subject of sociology has expanded the intellectual and linguistic perception. Particularly in the continuation of Norbert Elias, who foresees an important role for the body in the process of civilization, the process which starts with 'Body' based expansions in the concept of Habitus in Bourdieu's works is important. In this social process, the body is in a definition of a mobile structure, which influences and is affected.

The empirical singularity of the body functions as a lively social mechanism in the transfer of personal acts that appear outside of art to pictorial format through performance art. Accumulating personal experiences under the influence of vital phenomena, the body began to be seen as a language of visual communication, not only as an area of artistic activity, but also as a transmitter of cultural meaning.

In the case of M.Merleau-Ponty, who is an important representative of the phenomenological view, in the understanding of the body that looks outside the dualism of Descartes, the positional status of the body is actively related to the environment and is included in the habitus. For him, however, the body is something that cannot be restricted only as a biological object or a social issue that is a part of the world. In addition to our physical existence, it is also the mediator of consciousness. This dual approach can cause some confusion. Because in modern tradition, which attributes the body as a spatial entity, as part of the world of objects, mind is separated from the body as the perceiver.

M. Ponty's phenomenology examines our perception and consciousness as the essence of our existence and tries to explain our perception of the world by placing the world and mind at the center of our 'living bodies'. He also perceives what is called perception as something that is carried out both by the body and by the ‘self'.

Because both owe their existence to each other. Here we can think of self as a subject who can be identified with the mind. Just as we cannot think of mind as a sense within a part of the body apart from it, and it can be said that without the body there would be no perception.

Since the living body manifests itself in an ontological being, has its own language, gesture, voice and attitude, the body is a structure evaluated within the phenomenological view rather than an empirical object for M. Ponty. And he thinks that clarifying the essences (for perception, consciousness...) will make it easier for us to understand the body. According to this view, the reality of all our worldly experiences is no more than what consciousness sees and perceives. Body perception also changes in this way. It is a perceptual issue that the body is considered to belong to the world of visible objects. The body exists with the self and without the self, it does not want to be a visible object, the material existence of which that is tested for its absence. The body has a permanence outside the worldly objects, as something that cannot be seen and touched because is has seeing and touching properties. The persistence of objects is shaped according to the perspective of the body. The spatial position of the body changes the way we perceive it.

From this point of view, according to the phenomenology which states that the body cannot be just a physical object, the body is also considered as the "materialization of consciousness". (Turner, 1996)

Maurice Merleau-Ponty, stating in the "Phenomenology of Perception" that "Being a conscious or rather an experience means establishing an internal communication with the world, body and others, being with them rather than being

near them".(Ponty, 1962, pp.145), emphasized the close relationship of the body's activity with the outside world.

Because the body "lies at the intersection point of the environment, social habitus and orientation". (Turner, 1992, pp.223)

Emre Işık, who links this position of the body, as a part of nature, to social relativity, evaluates this from an anthropological point of view;

> On the top of everything, the differences of human communities, the differences of human relations, the organization of communities, the institutions, in short the fact that they vary from one to another, automatically puts the body available in every society in one of the most important positions in revealing the universal essence of man. At the beginning stage of anthropology, the body takes an important place, because it responds to social relativity. (Işık, 1998, pp.123)

For this reason, it is very normal for the body in the sphere of sociological influence to reveal intercultural fragments through their actions. The transfer of cultural phenomena to the art through the body is also a requirement of the universal nature of the body that penetrates into life and is reflected in the representation of the moral heritage which is individual as well as universal.

The fact that art is influenced by cultural contents can be understood more clearly when the temporal linearity of the works between social events and ideas in historical processes is examined. Some artists deal with this situation with an internally outward approach by an individualist reduction. Ana Mendieta, a multidisciplinary artist of Cuban descent, who had to be brought to the United States at an early age because of the political situation in her country, is one of these artists.

The artist thinking that the greatest role of art is in the spirituality although art is a material part of culture and therefore sees the fact that culture is a historical phenomenon that evolves at the same level as the society, as a problem. (Harrison and Wood, 2011) She thinks that real culture is endangered by the attempt to impose media culture, because it is used under the hegemony of the ruling class to exert pressure on the lower classes and gain interests. She refers to how all this affects art as follows '… if people who are part of the ruling class manage cultural institutions, then art will be invisible because they will refuse to adopt it.' (Harrison and Wood, 2011, pp.1117)

Before the meeting with Mendieta's pictorial surface, “Silueta” series transformed the absence of the body that meets the earth, into a wound image through its traces. It will not be wrong to establish the relationship between the difficulties in the adaptation process and the psychosocial processes experienced in the story of detachment from her home country and drifting into a foreign culture of the artist who shows body tracks in the form of a scar.

She managed to cope with all these challenges in her art, which was instinctively directed by cultural contents. The cultural contents that influenced her in his past, such as the rites of Santeria, the goddess rituals of the Taino Indians, became the main indicators of her art. In the conclusion made by Ahu Antmen regarding this cultural influence stipulating that "Mendieta's non-existing bodies were conditioned with specific cultural discourses attributing a spiritual value to female body/self, were written and gained meaning with these discourses (Antmen, 2014, pp.309)”

She states that the feeling of alienation and experiences that Mendieta carries in his self, triggered by a different cultural belonging, is articulated with the power of the female body and transcended with the new body / self.

We see that Mendieta, who takes an approach that eliminates the body image, is also interested only in the track of the body in the picture plane. Instead of representations that clearly expose the woman's body, she attributes the power of woman as a cyclical phenomenon of life through her body's ability to create. The whole life projection of the artist, whom we know to have been subjected to racist and sexist discourses on the grounds that she is not white in the country when she came from, was extended in her work named the "Body Track" in which she printed the track of blood she applied on her arms on a sheet of paper by sliding them from the top to down. (FIGURE 4.2.4) These paintings can be evaluated within a feminist political discourse framework because of their content, which also refers to violence against women.

Figure 4.2.4 :Ana Mendieta, “Body Track” (Accessed from https://hemisphericinstitute.org/pt/hidvl-collections/item/2689-ana-mendieta-body-tracks-1982.html on 12/04/2019)

The fact that culture is so diverse in content as it is under the cumulative influence of individual and environmental multi-faceted organizational structure, system, notional catalysts, codifications and orientations must be considered as the reason for the multiplicity of the opportunities that the individual expresses in self-expression.

The reason why postmodernism supports cultural differences in order to provide artists with new ways of producing new ideas and experiences, is because it is aware of this diversity.

In particular, the course of technological developments  towards the end of the 70's has led to the proliferation of tools that have led to increased mass communication, which has allowed intercultural exchange across the global

boundaries of information flow to cross national boundaries. This has led to a cultural hybridization, introducing relativity to the certainty of belonging to a particular ethnic origin. In addition to fragmented and multiplying identities, approaches to different ideas and opinions have become more welcoming.

In other words, the increase in the importance given to freedom of thought within the flexibility of individual thought has led to questioning what is the absolute truth. Now, the variability of meaning has become the only fixed concept in an environment where the boundaries between right and wrong, old and new or past and future become vague. This concept, which is described as the postmodern situation, has fundamentally shaken the established Cartesian structure in the Enlightenment Thought of the West. Because influencing of natural contents by the relativist situation of concepts such as morality, desire and ethics, has caused non-universal cultural norms to become more visible. Therefore all kinds of impositions against various views and ideas are excluded in postmodernism for the sake of establishing a libertarian environment.

Although the issue of equal, unconditional support for the infinite freedom of different ideas leads to a dilemma that conflicts with moral values and ethical notions, the acceptance of cultural relativity is supported by postmodern views based on the idea that society can never be an organic whole as stated by Lyotard.

At this point, the role played by the body in cultural relativity is important. In the postmodern view, the body is not only an object of consumption, but also draws attention as a field where construction of social structure becomes materialized with the concepts of technology, identity and gender as a socio-cultural product.

B.S. Turner, addressing the body with the physical and social structure, puts it at the intersection point of nature and culture and explains how the system in which the body is involved determines it as follows;

> 'Somatic society is defined as the social system in which the body is the field of political and cultural action that both restricts and resists simultaneously. The body is the dominant instrument in which crisis and tension are themed in society: It provides the filler of our ideological reflections generated on the nature of the unexpected time… The somatic society is structured in absolute and critical manner within the framework of the regulation of the bodies ". (Baldil, 2017, pp.163)

Marcel Mauss, on the other hand, stresses that the body, which is a factor and mediator of social practices, and  and all its actions, are produced by common norms by drifting apart from its spontaneity. Mauss emphasizes the changing situation of the use of body language according to cultures. He thinks that in addition to the cultural and class differences, the effect of gender and age factor plays a role in the use of body language.

In particular, criticism  of the thought system of the West which has been constructed as sameness-otherness among the poststructuralist theorists such as Michel Foucault, Gilles Deleuze, Jacques Derrida, Jean-Francois Lyotard and Jean Baudrillard, has reopened the positional status of the body for discussion.

Questioning the body as a field in which cultural meanings are materialized, with its marginal identities within the social mechanism provided the opportunity to examine how they manifested themselves through discourses and indicators. This gave us the opportunity to question the language and knowledge itself, which

influenced our understanding and comprehension. Derrida's deconstruction strategies shed light on these analysis. The conclusion that subject is a variable and mobile concept, necessitated sociological approaches acting from the body. Especially M.Foucault and Deleuze look from this perspective. While Foucault says that the integrity of the body is disrupted while examining the disciplining function of practices that suppress the body, Deleuze emphasizes on the social mechanical properties of the body considering the grift subject structure through the desires and fantasies of the body.

These ideas are mainly inspired by the views of Nietzsche, who critically criticized 'reason' in the Thought of Enlightenment. According to him, our perception of the world should not be considered logically, but in the direction of our emotions and influences. We only get away from our reality of existence, as we impose reason on it.

On the other hand, the Phenomenological and Anthropological view, which puts the ontological position of the body in the middle of sociality while bringing criticism to the Cartesian Thought structure of the West, has acted with the tendency to break the body as much as possible from the opposition of Reason-Body and Spirit-Body.

The body, which has an interdisciplinary multi-faceted depiction as active and passive, has undertaken the role of a living mechanism that seeks direct or indirect answers to cultural questionings with its dynamic structure. Because it arises from the unity of nature and culture. Based on the idea of Marx, who states that the position taken by man against nature transforms his own nature as well while transforming it, Turner emphasizes that

"the external world is not given including the human body, but it is a historical one that is interpreted through human culture and continuously transformed by human labor. In this way, the body, which is the limit of human existence and consciousness, is isolated from sociological thinking." (Işık,1998, p.144)

**4.3.GENDER**

The body, which has started to be thought about more at every field of social practices, as a dynamic area of arrangement where vital phenomena intersect starting from 70's, has begun to be a research subject on a wide range of fields from social sciences, philosophy, art, feminism and politics to writing. The body, which came to the agenda as an important tool and element of art, and its actions, made it possible to treat sexism, which became a social problem, as a subject. However, a creation that will be produced without knowing the source of the problematic will not be able to reveal a sufficiently effective meaning. The 'gender' issue has become a problem, especially for women, in the history of art and there is a need to get to the root of the problem anymore. With this sensitivity, artists have to think of this problem as a social issue and maintain a stance. Therefore, it will be appropriate to enter into the subject by examining the effects and reasons that the body is exposed to in the evaluation of artistic works and understanding the solution policies.

We see that the body is included in the post-80's body sociology with various definitions. These definitions can be explained and expanded including the one that is limited, regulated, standardized physical body, suppressed, desirable, source of communication, consumed and reproducible, an incomplete biological process, embodied as a socio-cultural product, cultural carrier, active and passive, simulacra (image), erotic, identity, with gender, without gender and cyborg, machine, utopian,

living, an ideological discourse material and hermeneutic (interpretative). Making so many definitions on the body is actually the manifestation of its adaptable characteristic with expanding limits due to its interdisciplinary nature. The body, which has been put into various patterns in art, sociology, anthropology, phenomenology, philosophy and women's movements, has found it place in various applications both subjectively and objectively and has become a common structure of social analysis.

The body, the importance of which has increased with the questioning of the modern subject structure, has brought to the agenda more clearly the determination of the boundary between human existence and consciousness in all it's aspects. The synthesis of all these approaches constitutes the sociology of the body. Because the body is more than the union of the soul and the body. It is at the center of sociality and is not static. Therefore, this has a consequence that limits not only the body but also all its movements. It has been revealed that it is necessary to explain class differences, social inequalities and the search for identity from a single point, i.e. starting from the body. From this perspective, it is the common subject of social analysis.

Under the influence of each culture and regime, the body has become a building site where different regulation and control mechanisms establish their authority. Social classifications, categorized identities and gender discrimination have also been sustained in order to strengthen their own power through the imposed discourses of this organizational structure. Such dictations have infiltrated every segment of society, creating a dominant gender culture. White male dominant hegemony, which is prominent in every field, has caused not only racial

discrimination but also a gender based discrimination. In particular, the subordinate position of women in the public sphere as the other, has become a problem of social identity. The starting point of feminist criticism will also start from here.

As a reason for this perception, the phallus and logos-centric thinking of the West can be explained as an important element. On the other hand, Freudian and Lacanian psychoanalysis helped spreading of this perception. Freud bases the difference in the identities of men and women on what he calls the "oedipus complex" and links the deficiency in women to anatomy based on this view. This view is seen as the foundation for the woman to feel cultural pressure on her body.

The psychoanalytic construction of sexual difference has already been embedded in vital practices. In addition, while the 'hedonist tendency' in consumer culture fictionalizes women as an object of desire, it ignores women's own experience and aspirations. The objectification of the woman as something that is being looked at and seeing her body being as a place of sexuality and desires stand as the first obstacle for women to overcome. It is difficult enough to make a woman's desire dependent on her image. The woman tries to overcome the anatomical deficiency, through her child with fertility and motherhood instincts. This mentality is the product of Fallus centrism underlying the patriarchal culture. Through discourses, the woman had to alienate herself and internalize her body as a 'demonstrator'. And therefore, settled in the language, she will begin to look for ways to get rid of these sexist discourses imposed on her.

The gender and sexuality problem has been tried to be drawn into the subject, who is the creator of artistic production and the product created by him/her, by rebuilding the central position of the body, in the artistic works containing body based

applications and especially by performance artists. This became prominent in works of the female artists acting with this idea such as as Ana Mendieta, Shigeko Kubota, Yoko Ono, Janine Antoni and relatively in some works performed by Carolee Schneemann. The works of these artists have been based on a foundation within feminist art with the process that began in 1968, when feminist movements gained momentum.

In the beginning, women's movements put emphasis on personal experiences. These experiences were transformed into a matter of political criticism by feminists at the point where it was brought to the agenda with the objection of the patriarchal position, which seeing women as a social construction. When the issue entered into the agenda, a collective struggle for solidarity and emancipation among women gained momentum.

Bringing feminist problems to the fore with various forms of art and becoming clear on a social, cultural and political background, necessitated the confirmation of the existence of a sexist view that puts women to a secondary position and show them as the other body, and explicit theorizing the demands and requests of women. Feminist writers and artists, who think that it is necessary to justify women's problems as an impersonal, general issue, suggested that change should be started by examining established cultural contexts.

We see that the post-1968 feminist generations emerged with a stronger attitude against the softness of the struggles of existence of the women's movements before them, who demanded equal rights, wages and positions within the social status. This attitude, which also brings the women's experience and psychological factors to the agenda, is the product of the belief that the problems can be revealed more clearly

by going to the roots of the political and social behavior mechanisms that establish power over the female body.

In all areas of life, the basis of patriarchal hegemony attributing the weakness to women based on female gender is the prejudice which asserts that both the physical deficiency and the mental elements of women are not as advanced as men. It is difficult for women to be understood if they do not express themselves, because advanced prejudices have come about by conceptualizing women based on the criteria of men.

The thesis of the critic Simone de Beauvoir's, who became prominent with her existentialist feminism is important. According to her; men accept history as a continuous being since they feel themselves as a transcendence. According to this idea, in the face of the transcendent subject man, woman is only an object and is established as the other for man. (Işık, 1998, p.51)

This male-dominated view continued in the field of art, too. Is it possible that this sexist culture underlies behind the fact that the presence of women artists in the field of art has always been weak ? That's why the "Why are there no great female artists" question asked as the title of the article written by Linda Nochlin in 1971 is vital. When we take a short look at the history of art, we know that the woman and her body are full of representations based on the gaze of the man. As John Berger said, men watched women, and women watched how they were watched. It cannot be said that there are no great female artists in history but it is obvious that they are not as many as men.

In the process that began with the questioning whether culture was the only factor responsible for attributing women as an observation object, women writers

agreed that this was the result of the fact that women had not determined their own destiny by themselves. While Helene Cixous[18], Luce Irigaray[19] and Julia Kristeva[20] among the post-structuralist women writers, criticized the Western thought system that alienated the female body, they called upon women to conceptualize their own gender and sexuality from their own mouths. Thus, woman will be able to put forward her own power and have it accepted.

Questioning of the gender subject has changed its nature what the identity of women started to be questioned. In particular, group 2 feminists consider women as a fiction, as they are influenced by the tendency to combine feminism with postmodernism. In this respect, the thoughts of Foucault, Derrida and Lacan also influenced the feminist movement. However, there have also been those who think that the poststructuralists' ideas will not bring feminists any benefit because they will not provide the necessary spark to change the position of women.

Cultural feminism (radical feminism[21]), which reduces the issue entirely to the problem of gender and sexuality, argues that overcoming the roles that men impose on women will be achieved through a genderless identity policy.

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[18] See Cixous, H. (1991). ‘‘The Laugh Of The Medusa (1975)’’, Feminism: An Anthology of Literary Theory And Criticism,, Ed. R. R. Warhol, D.P.Herndl, Rutgers University Press, New Jersey

[19] Luce Irigaray draws attention to how different the desire of women differs from that of men, while also criticizing how much this issue has been submerged in the West. See Irigaray, L.(1991). ‘The Sex Which Is Not One’, Feminism: An Anthology of Literary Theory And Criticism, Ed. R. R. Warhol, D.P.Herndl, Rutgers University Press, New Jersey

[20] Julia Kristeva also suggested expression of women’s and body problems just like Cixous and Irigaray but she refused feminism. However she contributed to feminist theories and her ideas can be clearly understood when her articles are read. The reference stated here is only one of many. See Kristeva, J.(1981). ‘Women Can Never Be Defined’, New French Feminism, Trans.: A.Liddle, Ed. A. Marks, I. de Courtivron, Brighton, Harvester

[21] For detailed information on the issue, see Harris, J. (2008). Yeni Sanat Tarihi : Eleştirel Bir Giriş (The New Art History: A critical Introduction), Çev. Y., Evren, İstanbul, Sel Yayıncılık, and also See Işık, E. (1998). ‘Beden ve Toplum Kuramı’, Küre Yayınları

We see an approach developed through this type of feminism in most female performance artists. While some performance artists create fictional identities based on the roles attributed to them and present social criticisms in their works, some of them use their bodies as an artistic material and try to develop a different perspective on the phenomenon of gender through female sexuality.

Japanese artist Shigeko Kubota is one of them. The artist, who was the daughter of a matriarchal family, had the opportunity to take bold steps in her art with the support of her family (London, Spring 2016). Of course her moving to New York in 1964 and joining to Fluxus group and meeting with important artists would be extremely important on this. Here, her first performance, 'Vagina Painting' (FIGURE 4.3.1), was presented as part of Perpetual Fluxfest (Yoshimoto, 2005).

Figure 4.3.1 :Shigeko Kubota, ‘Vagina Painting’, performed during Perpetual Fluxfest, Cinematheque, NY, 1965 (Accessed from https://www.moma.org/collection/works/126778?artist_id=3277&locale=en&page=1&sov_referrer=artist on 16/04/2019)

The artist's painting performance performed by squatting on , large white rolls of paper laid horizontally on the ground is challenging in many respects. The action was repeated by dipping the long-handled paintbrush attached to the edge of the underwear by the artist repeatedly in the red paint bucket, leaving various stains and marks on the paper in squatting position (Yoshimoto, 2005).

The transformation of the female genitals into a tool in the creation of an artistic act undermines the feminine essence 'seducing' meaning, when the painful difficulty of painting is added. In addition, red paint metaphorically recalling menstrual cycle is deliberately emphasized as an unattractive femininity characteristic from the male eye. Here, the artist does exactly what Bertolt Brecht proposed in his 'alienation theory'. She takes power over her own body and draws the audience's attention to what she wants to tell, inviting them to become conscious consumers of art. This theory was supported especially for feminist art to achieve its aim.

It was frequently expressed by feminists, art critics and writers throughout the 80's that art using the female body directly strengthened the dominance of the masculine gaze that objectified the female body rather than achieving the goals of feminist art. However, this was not the case in Shigeko's 'Vagina painting'. Because, instead of representations that made woman an object of desire and seduction, she followed the strategy of alienating woman. Although Shigeko often states that she is not involved in the feminist movement, she complies with the ideology of feminist practice on the basis of the means and the nature of the action she uses.

Adaption of the calligraphic aesthetics coming from her own culture to a radical performance that does not conform to her cultural belonging by Kubota, who exhibiting a strong stance, was also a bold step in the male-dominated action scene. This may perhaps be explained as a clear challenge to the overwhelming superiority and swollen egos of male contemporaries on the action wing. Or it may have been thought of as a critique to a lot of masculine attitudes, including J.Pollock's pissing on some of the paintings to be given to the customers that he did not like or the paintings he made with ejaculation.

It can also be said that the artist, who tried to reverse the physical discourse attributing the superiority of the man to the woman by using the bodily difference of woman as an artistic essence to glorify the specificity of the woman, aimed to bring a feminine difference to the picture of action. The procreant and creative nature of the symbol of femininity highlighted by 'Vagina Painting' has been replaced by being the source of artistic creativity. Thus, by making the necessary alienation, the artist not only achieved its purpose on the audience, but also made a critical interpretation of gender discrimination by revealing the difficulties of being a woman through the reason attributing weakness to the it.

Despite all this, the fact that she did not continue to be involved in body-based artistic practice after the Vagina Painting but turned to multimedia and video art suggests that, given the negative criticisms she received from the art community, she could not escape from the impact of social pressure that continues to exist.

Explicit and direct use of female bodies in performance art creations during the late 1960's and throughout 1970's regardless of the method was seen as a problem in the art discourses of the 80's and by feminist circles and was not considered true. Because, although such a narrative language is a social criticism, it is dominated by the idea that being done through the symbol of femininity leads to a vicious circle that does not exceed the established cultural codification.

> For the same reason, a feminist theorist like Mary Kelly, who was also an artist, harshly criticized the 1970s 'performance works' in her article with the title 'Re-evaluation of Modernist Criticism', on the grounds that they were theoretically underdeveloped and idealistic:

> (…) The authenticity of body art cannot be registered at a certain level of morphology; but must be scraped into the world in line with direct experience. The discourse of body art is more than a repetition of the apocalyptic screams of abstract expressionism; the real experience of the body accomplishes the pictorial permission prophecy. (Antmen, 2014, pp. 300-301)

Some feminists, who find the relationship between feminism and modernism problematic, have developed an approach that puts it on the basis of a conceptualism compatible with postmodern views. Postmodernist Feminist approach, which is close to the postmodern theory emphasizing the plural and fictional identities, argued that the discussions on the identity of women could be restructured and through this idea, they underlined the need to question the notion of 'gender' itself. While critics such as Jane Flax supported this approach because it was not substantialist, critics such as S.Harding or C.Alcoff, insisted that feminism could not be adapted to Postmodern thought asserting the substantialist nature of the source of feminist movements in the group.

Janine Antoni[22], who developed a unique feminist approach in contemporary art with her works supporting the views of J. Flax, seems to have succeeded in bringing a new dimension to the performance works of past female artists. Using different body parts such as mouth, teeth, tongue, hair and eyelashes to shape his art, Antoni combines feminine rituals with ordinary works and thus adopts feminist art to pop art. The theme that the body establishes with the world in its intertwined life makes it visible again as art. It is noteworthy that in addition to hosting memories of their experiences, they also have a feminist context.

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[22] Also see Antoni, J., Horodner, S. (Winter,1999). ‘Bomb’, No.66, New Art Pub., pp.48-54

In her "Loving Care" performance (FIGURE 4.3.2), which is performed based on a childhood memory with her mother, she focuses on her perception of change and transformation from the eyes of an artist while playing the social role of being a woman. The idea stemmed from her mother, who moved her away due to the wetness during a routine floor mopping work, was turned into a performance in “Loving Care” (1993) with this association. For this, in a gallery environment, she dipped her long hair into a bucket full of hair dye and mopped the floor with her hair. In doing so, she transformed the white gallery floor into a canvas and used her hair as a paint brush. She repeated the process many times by painting the hair dye as a dark stain on the floor, standing on her hands and knees, by doing S movement backwards, until the entire floor is full.

She gently pushed the audience who came to watch the performance outside the area during the action, as her mother did, with the intention of showing the wetness of the floor (Accessed https://artofbodymotion.wordpress.com/2016/06/19/ janine-antonis-loving-care/ on 16/04/2019). The artist plays two roles here. In her role as an action painter, she overcame the situation that showed women as a weak person bended over because of performing a low-profile job like mopping, by her power to push the audience back. Antoni's action to push the audience away from the field can be interpreted as "This is my area, my art and you cannot intervene.

Figure 4.3.2 :Janine Antoni, “Loving Care”, 1993 (Accessed from https://artofbodymotion.wordpress.com/2016/06/19/janine-antonis-loving-care/ on 16/04/2019)

“I am the one who directs you”. Or interpreted as giving “This is personal but I let you watch it from a distance” message. In doing all this, the artist seems to be more interested in the emotional state left by the action on her.

On the other hand, if we look at it on the basis of material-artist relationship, the inclusion of hair as a symbol of beauty specific to women and hair dye as a marketing product that adds beauty to women present a direction that touches the themes of pop culture. “Butterfly Kisses” (FIGURE 4.3.3), which is another work of the artist, is the best proof of this. The use of mascara, which is a beauty product offered to women by the consumer culture, and further the fact that the brand is also

mentioned, strengthen this perception. The 'continuity in time' situation, which includes the repetition of the same movement, draws attention in many of Antoni's works. The production of “Butterfly Kisses” is full of these repetitions. The artist caught the traces of the process by blinking her eyes on the canvas with an intense mascara application on her lash, and produced 1124 clipping marks with each eye separately. The performance lasted for weeks, with three repetitions of twenty blinking per day. (Antoni, J. *Butterfly Kisses.* Accessed http://www.janineantoni.net/#/butterfly-kisses/ ; http://www.janineantoni.wordpress.com was accessed on 16/04/2019) It seems that she disrupted the this dual relationship of the perception of a sexy and beautiful woman image, created through a commodity product like mascara, by the actions that the same woman preferred to use that product as an art material as an artist. In other words, the femininity of the perception of woman formed through this representative symbol was replaced by the powerful and creative woman.

At this point, the artist took the power to speak about and authority of symbolism made based on gender. What the post structuralist Luce Irigaray meant while saying that there is no situation in which woman feels herself incomplete, as asserted by Freud is his psychoanalytic approach, is this The only difference was that, Antoni did not translate it into language (written form), but did it through the non-verbal language of her art.

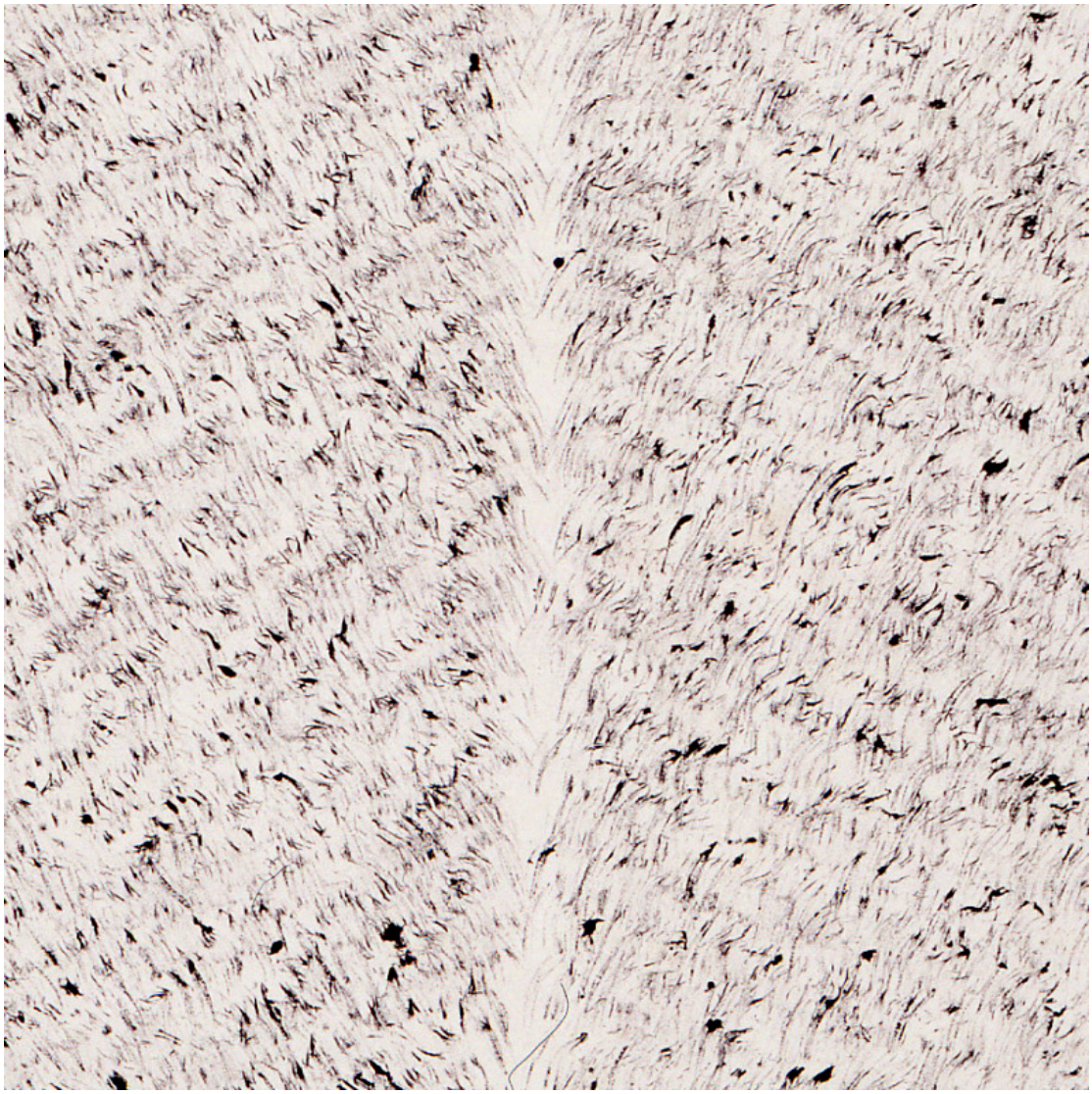

Figure 4.3.3 :Janine Antoni, Butterfly Kisses, 1996-99 Cover Girl Thick Lash Mascara on paper, 1124 winks per eye (Accessed from http:// angelacartermfa.wordpress.com/2018/11/24/janine-antoni/ on 16/04/2019)

The patterns of the gender concept working through body language in the background of the works, are not similar to each other as different cultural accumulations form different ways of thinking and different identities. This should not be seen solely on the basis of male and female gender. Since postmodern thinking embraces all these differences, it approaches pop art.

A series of 'Oxidation Paintings'[23] (FIGURE 4.3.4) by Andy Warhol, known to be a homosexual in the late 70s, can be a gender-based illustration, or be generalized as an attempt to transcend the limits of experimentation with the body. In fact, it is not these painting themselves that refer to discourses under 'gender'. These paintings, which the artist referred to abstract expressionist paintings, were the visualizations of the reactions that occurred when copper metal based paint was splashed onto the large canvas and then pissed on it.

Regardless of the path chosen, it is evident that a result-oriented experimental research was conducted to reveal the visual aesthetics. In these experiments, Warhol witnessed tone changes on different metallic floor paints and tested how reactions occur with varying levels of uric acid caused by different types of food and drink. It is known that in order to see the results of these different factors, he called a group of people to his workshop had his practice done.

Although they were under the shadow of Pollock's dripping paintings, the body fluid used in the 'Oxidation Paintings' must above all, be evaluated as a provision of new opportunity, even limited, to the situations where the rich textures, colors and abstract aesthetic integrity revealed is used as the main element of the expression of body on the painting surface.

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[23] Regarding the oxidation painting See ‘About the Art’ (https://www.warhol.org/lessons/oxidations-and-abstraction/ was accessed on 14/04/2019)

Figure 4.3.4 :Andy Warhol, ‘Oxidation Painting’ (Accessed from http:// www.widewalls.ch/andy-warhol-piss-paintings/ on 14/04/2019)

The issue of carrying body fluids to the artistic dimension and transforming them into materials, which is seen as a social taboo and not welcomed, maintains its actuality due to the fact that it is still being interpreted by contemporary artists such as Gavin Turk in their works. However, the conceptual qualities of the meaning attributed to these creations seem to continue to be examined with the same degree of variation as the way they are interpreted.

# PART 5

## 5. CONCLUSION

In this thesis study with the heading "Body Language and Gestural Attitude in Painting from Yves Klein to the Present ", we witnessed the level of transformation of modern subject structure with social processes on the way starting from the end of World War II to the contemporary art. A conclusion has been reached by focusing on the main theme concerning how social events effect both mentally and intellectually, how these influences are reflected in body languages and how they transform their works radically, how the gesture used as a result of all these is felt in the field of painting and how this gesture evolves into contemporary art consequently.

The use of gesture in painting has led us to ask a number of questions. The answers to these questions and the evaluation of the pictorial contribution of the results are tried to be put forward through the cause-effect relationship below.

While the global consequences of historical events took place in the second half of the 20th century are manifested in political, industrial and economic spheres, people who undergo psychosocial processes created by these have turned to cultural and moral inquiries in all spheres of life, and consequently, the intellectual structure that influences the formation of the entity has undergone a complete transformation. These transformations have shown themselves at the same rate in art. Of course, the European war-fatigue modernists who migrated to the USA and filled the cultural void there, must be given the biggest share.

In the face of the destructive, irrationality and desperate feelings of wars, the person who started to question his existence with nothingness, entered into a philosophical process with his belief in the necessity of the immanent and which would bring important criticisms to the grounding in the Western Thought System.

The fact that these investigations cannot be solved by rationality has led artists to pursue spirituality. This is largely reasons of the interest shown by significant portion of this generation of artists to Eastern cultural heritage, Far Eastern Art and its mystical thought and belief systems. Moreover, their approaches are completely gnostic.

The search for worldly reality and the new world order at the core of the immaterial stemmed from contacting many fields  from Jung's psychology and unconsciousness theorems to Freud's psychoanalysis, from Sartre's existentialism to mythology and philosophy, and even to primitive art and rituals by broadening the field of research.

This change in perception of reality has been demonstrated in a non-formal abstract art trend as new artistic styles and forms of expression. In the search for expressions that started with the desire to return to the primitive in style, the technical solution was found in the psychic improvisations inherited from the surrealists. In fact, this technique does not have any stylistic features. In other words, the technique itself does not allow it. It removes all barricades and not only liberates the artist but also realizes the existence of the painting directly from its creator. Therefore, it can be said that painting creates its own aesthetics. Although  the fact that they still care about sensation, in addition to these picturesque attitudes of the artists of this

generation, suggest that values still assert a modernist approach, subsequent steps have witnessed the breakdown of this context.

The goal of descending into the unconscious by pushing the intellectual process to the background was made possible by the technique of automatism, which allowed the hand to perform the painting action quickly and automatically. One requirement of the technique was that these drawings should be completed in a short time. However, the glossary richness and the pure beauty of abstract plastic elements do not provide a linear result over time. The basic feature of these paintings is that the gesture, the point, the line and the stains can easily be seen even in the intertwining of the beginning and the end without any superiority on each other. In these works, inspiration from Far Eastern Art and calligraphy increased the power of lyricism. The perspective and flexibility in time concept, which was not familiar to Eastern culture, was also effective in this. The fact that this poetic narrative triggered creative motivation due to the ease of implementation led to the trend in informal paintings to peak in production basis until the end of the 1950's. The return of freedom provided by the way these paintings are performed is the fact that the act of painting increases above the picture itself. Now, painting has shaped its legitimacy around a process of formation that references itself as a constant update of its existence.

When the contribution of the gesture to the composition is examined, it will be primarily necessary to examine the effects of free hand and arm movements as a necessity arising from the use of the canvas with the format change of the vertical axis to the horizontal axis. Because the state of being able to get into the painting has brought the ability to fully control the painting or to release at the same rate.

There are many possibilities for the movement of all body parts to participate in the dyeing process. These possibilities can be explained as the various combinations created at the point where instant visions in dance rhythm contact with the surface. The abstract visual richness caused by these combinations is like a harmonic composition arising from the randomness of the elements involved in the composition. And each composition is unique as instant markings of the powerful energy arising from dynamism. The main source of these paintings comes from the void in the space that gave birth to it. The pictorial being takes its powerful energy and influence from this void.

Since there is no hierarchical structure between these compositions and the pictorial elements dissolve in each other, this causes the center to shift continuously. Therefore, we can say that these paintings do not have a central composition. The praise of these paintings, which do not have a perspective, to their flatness explains that it maintains the modernist structure.

The contribution of the gesture is not limited to these. It also creates a situation that opens the doors to the transition from micro cosmos to macro cosmos. The elements that come together with the presence of the canvas overflowing infinitely against the specific plane of the boundaries transform the composition into a phenomenal field. The fact that the pictorial elements on the surface give the impression of a fluid and that it rests on the boundaries of the canvas defies retinal functioning and arouses the feeling that the paint overflows from the table into spatiality.

However, the painting is doomed to its own space, which resists the tension of the picture, combining limitation and infinity. That's why the format turns into a

problem. It was continued to be thought about until 1950's just because the easel painting tradition was sustained. The results reached in this context were monochromatic return to pure color on color basis, enlarged dimensions, rotating the format to horizontal axis, folding it out of the frame, exclusion of easel painting, alteration of the painting-form relationship, non-formal abstraction and the introduction of gesture in the artist-work relationship. These results were based on the articulation of the whole body in the gesture, from which the fate of the painting was detached from its attachment to the painting surface. Thus, painting has now taken on a contemporary nature whose meaning is based on process and conceptuality.

The biggest share in this should be given to what Yves Klein and his accomplishments achieved with anthropometries. Turning the painting into a formation made under the control of the artist without touching the hand, not only destroyed the traditional understanding of painting, but also put the point to the problem of format with the meaning it attaches to the painting. The meaning of painting after this point has been the involvement of what is conceptual in life with its participation of the process regarding the duality between the work and the creator. At this point, use of gesture has become an attitude and performance.

Although it seems that the painting's gaining of a conceptual background, eliminates the necessity of sensible aesthetics, the plastic phenomenon of the movement and space of the body, which is the artist's pictorial medium, makes its own presentation with an apophatic world invitation. This is a sensuality reborn in the form of the non-formal, apart from the canonical aesthetics.

With the body acting as a vivid brush, there was an increase in experimental interventions. Since the body is equipped with the autobiographical elements of the

artist, empirically it contains such singularity in the save level. This is why there are many versions of the paths and methods chosen during the testing of possibilities and limits. And the same reason has led to a wealth of visual forms in pictorial expression. In the lexicon richness of the painting, we can say that these visual elements, which arise from randomness, are not completely random, as the paint that splashes from the body limbs first gets its form in the air and create traces at the point it contacts with the surface as a result of the personal use of body movements.

Since the body is an autonomous space as the carrier of all the personal, social and cultural life experiences of the artist, its instrumentality in the artistic sphere also includes versatility. Therefore, it is evident that in painting creation, the results of personality, culture and gender factors reflected in body language are a reflection of social as well as personal.

The cartesian structure of the Enlightenment Thought, which puts the mind at the center, has been involved in the questioning of the artists in the dilemma of the subject and the mind in the process started with positioning of the body as a sociological subject. At the point where the central subject structure was started to be examined by post-structuralist French thinkers, art also showed its development within itself by obtaining a position autonomous from all traditional contexts in parallel to that. The sociological context of philosophy has emerged as culture. The fact that body is positions in the area of influence of culture, provided the opportunity to examine the body and its movements on art as a cultural carrier. Therefore, the result reached will be a picture of multiculturalism.

The possibilities envisaged by the body are not limited to these. It was encountered as an ideological discourse material for artists, especially in the 1960s, when women's movements were visible.

Although all human related notions of individual identity, were handled in different ways for Marxists and Feminists after 1970, their importance in the history of radical art can be said to be a common acceptance of the competence of class and sexual identity on 'activism' in social status. These issues, which attracted attention, were the reasons for the emergence of ideological discourses that were put into reality in artistic practices. In this context, women's movements focused on the functioning of patriarchal positioning in the capitalist order and critical approaches gained an area of inquiry in artistic forms.

These critical discourses were included in the narrative for the painters, with the help of the hybridity of performance art that could be harmonized with other branches, as well as the instrumentality of the body in conveying the conceptual. This shows that the body is a unique material which is capable of creating two-way functionality in the sense it adds to the picture. In addition, by making the artist both the object and the subject of the work, it provides the opportunity to reflect both the individual and the social elements in the expression.

All the issues discussed above reveal that the modern tradition has lost its validity, which separates the body from the functioning of the mind as part of the world of objects. The fact that the body is seen with its active and passive presence has not only strengthened its position as a sociological subject, but also clarifies why the ontological structure of the body is still important as a vivid medium in art in the course starting from the invalidity of traditional methods till contemporary art.

## 6. ART WORKS OF REYHAN GÜLSES DEMİRCİOĞLU

Research made by Reyhan Gülses Demircioğlu, who is one of the artists using her body as alive brush on the canvas plane, on body offers a personal alternative to the subject. We see that the artist, who addresses the capabilities and limits of the body, from a new perspective in terms of the method followed and investigations made, searches for answers to some of her personal problems under body-life, body-material, body-consciousness and subconscious, body-personality, body-spirit, body-place and body-time dilemmas, through alternative experiments with the contact between her subject body and the surface. The artist reveals her assimilated self with the accumulation of body memory, creation and vital process inherited from her sports background in the framework of the relationship between painting surface and performance. Here, it is aimed to transform each form of dance rhythms with acrobatic movements into painting format on the horizontal plane by means of paint. The formation is the transformation of the artist's existence energy into action painting with the personal use of the gesture. While examining the contribution of plastic projections of spatial aesthetics of visual movements to the formal aesthetics of painting, she also examines the conceptual dimension of the body that affects formation.

It can be said that the artist, who justifies the meaning on the process, does not have an effort to create form and wants the formal aesthetics to emerge spontaneously. Although the allowed spontaneity creates its own result, the control of the action is in the hands of the artist. However the artist does not expect any result as set by the rational mind. She cannot escape from the elements of existence making a rational intervention to the outcome in her experiments regardless of whether it is within a

pre-set choreography or an improvisation. These elements are recorded data in the immanent self. The accumulation of vital records processed in the mind and thrown out of consciousness unintentionally affects the material body. Starting from the relationship that the body under the influence of this empirical knowledge establishes with the outside world, the artist uses the body as an interface in his artistic transference. The process of creation is about pursuing personal traces of life and the traces left in the soul. The challenging of physical endurance opens the way for the soul trapped in the body to escape and liberate. In this respect, every trace left by body movements on the surface is in fact a reflection of struggle for survival of the soul desiring to be freed and a kind of catharsis. Although this view is linked to Plato's notion that "the spirit and the limits of the body are determined by the spirit", the desire for the artist to transcend the power of the body and its physical limits is also a result of mythical archetypes. In this context, the body is a very spiritual tool in terms of revealing the unconscious motivations and creating the opportunity for the artist to reveal the aesthetic extension of the unconscious references on the painting surface. Having references some points of Jung theory inspiring her, R.G Demircioğlu foresees a contemporary extension of her life phenomenon experienced in person. This theory focuses on the goal of individual integration by centralizing consciousness and providing the interactions of consciousness and subconsciousness under its control. In doing so, it references archetypes and uses alchemy as a metaphor in the process of individual integration. Similarly, in the work performed by the artist, it can be said that the cathartic situation created as a result of the emergence of spiritual contents by the interaction of consciousness occurs through body movements. For the artist, the phenomenon of the body is bi-directional both as its

contribution to creation in the artistic process and as a part of the artist's personal integration. This duality of the body in the painting surface-artist relationship deepens the meaning attributed to the painting and increases the reading possibilities of the painting.

Some obstacles emerged while examining the possibilities tested with physical movement ability through various experiments while searching the contribution of the body as a whole to the lexicon richness in the general framework. R.G. Demircioğlu explains the process of assessment her performance regarding the body movements limited in directly proportional especially to material, space and time, in terms of the material obstacle as follows;

> "On Material-Body Interaction; (For Test 1) The projection of motion in the painting area lying in the horizontal plane was increased by the fluidity of the paint. Otherwise, the paint did not flow from the body, but integrated with the skin, remained on the surface of the body, and instead of a splash effect, contact spots of the body were formed and could not go beyond. In addition, since the amount of paint held by the body on the skin is limited, the haptic is felt at low rate in the painting area even if the fluidity of the paint is increased. Therefore, in test 2, the width of the area covered by the acrobatic movements in space and the image of its aural energy on the surface were extended by means of the painted sponge held on the palm and thus made more sensible. (FIGURE 6.1), (FIGURE 6.2)
>
> As the paint created of a slippery effect during acrobatics, movements involving interaction of hand-feet in contact with the painting surface were limited. This limited the acrobatic diversity. For this reason, it seems more

accurate to start with movements that can only be done with paint splashed from the hand at the beginning of the painting.

Initially, the paint absorbency of the canvas was tested by taking prints of the body where the paint was applied to certain areas on the surface and it was found that the amount of paint remained insufficient for the moving image of the print due to the high paint absorbency of the material.

In the print image revealed by the painted parts of the body, it was seen that the body limbs became unidentifiable and turned to something different distorted from the original representation. Initially, stains created by opening arms in gestural movements centered on the trunk can be expanded within the flexibility of the body, directly proportional to the size of the limbs, which indicates the relative size of the physical boundaries of our body."

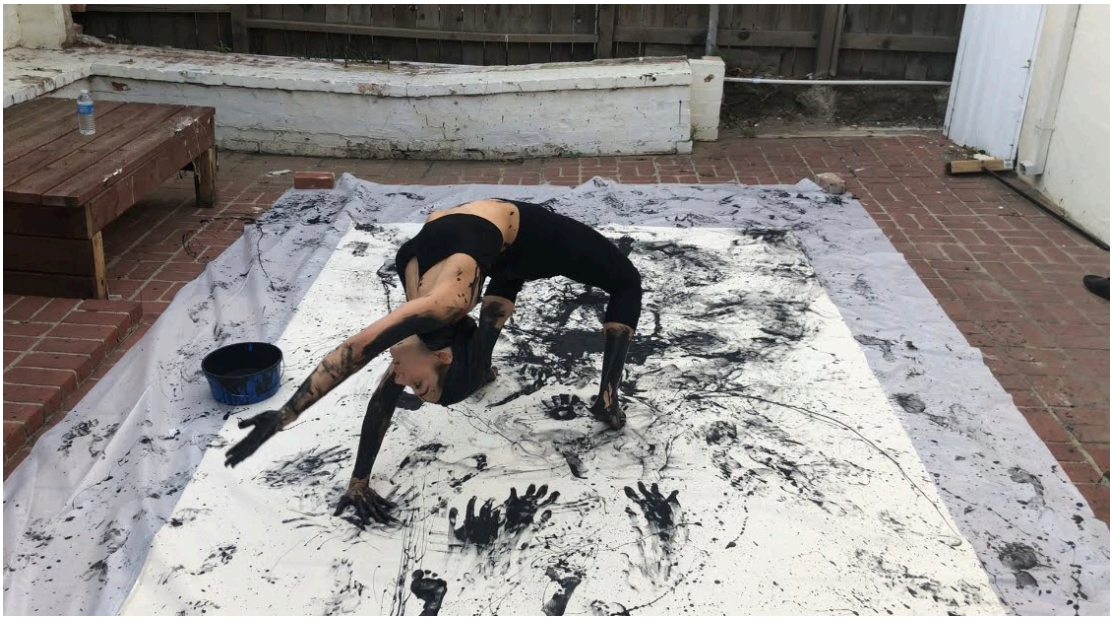

Figure 6.1 :Reyhan Gülses Demircioğlu, Nr. 1, Acrylic on Canvas, 2018

Figure 6.2 :Reyhan Gülses Demircioğlu, Nr. 1, Acrylic on Canvas, 2018

In the performance of art, which seems highly performative as a form of action, the subject (audience) is the passive follower of the formation, contrary to their active position in the performance art. It cannot interfere with the personality of the action and consciously kept independent from the process.

Although the painter excludes this highly subjective creative process inherent to the artist from a performative action, the action itself wants to be evaluated from the viewer's point of view on how the experience is felt and observed in terms of the result and the way it follows. However, this paradoxical idea does not purposefully propose a modernist approach. It is an obligation. The artist keeps participants outside the event as a witness during the action process, which requires high concentration and transal status. This is the whole set of records, where the unique subconscious references different from each other, are randomly selected and revealed in

combinations at that time, each of which will take place only once. And at the point of evaluating the formation stage of the painting, post-action photography and video recordings should be examined in terms of the meaning and visual aesthetics they gave. However, due to the contemporary nature of the work, the artist foresees that it will have an aesthetic extension as an inevitable consequence of the practice although there was no attempt to create a formal aesthetic in theory, and in doing so, desires that the audience establishes a connection between her art with life, albeit the audience is passively witnessing. For the actions in performances from 1 to 10, the way how the aesthetic movement feeling of the artist coming from her gymnastics background will be recorded on the surface of the painting by using a number of methods is demonstrated by blending some methods. These methods are body printing, measurement of joint amplitude and elasticity ratio, the possibilities of the body's ability to hold paint,  material and body possibilities and limitations in pictorial reflections of rhythm and splashes performed on horizontal and vertical axis, testing the reflection of the rhythmic movements based on repetition to the painting as well as a number of experimental attempts to keep the aural record of dynamism in acrobatics and their contribution in the formation of the picture were examined. ( Figure 6.3), ( Figure  6.4), ( Figure  6.5), ( Figure  6.6), ( Figure  6.7), ( Figure  6.8), ( Figure  6.9), ( Figure  6.10), ( Figure  6.11)

In these paintings, since the experience of tracking the movement of the movement is presented with the process, the overlap of the movement marks with the body marks is no longer a problem. It is considered important to witness the instant changes and to allow the painting to gain its own saturation in terms of visual richness.

Although there is a conscious practice in the pictorial field with the expectation that a predictive result will emerge, the result may be full of surprises due to the unpredictable role of the material. This is undoubtedly the reason for the excitement and dynamism that these paintings create for both the artist and the audience. (Figure 6.12), (Figure 6.13), (Figure 6.14), (Figure 6.15), (Figure 6.16), (Figure 6.17), (Figure 6.18), (Figure 6.19), (Figure 6.20)

Figure 6.3 :Reyhan Gülses Demircioğlu, Nr. 2, Acrylic on Canvas, 215cm x 275cm, 2018

Figure 6.4 :Reyhan Gülses Demircioğlu, Nr. 3, Acrylic on Canvas, 215cm x 275cm, 2018

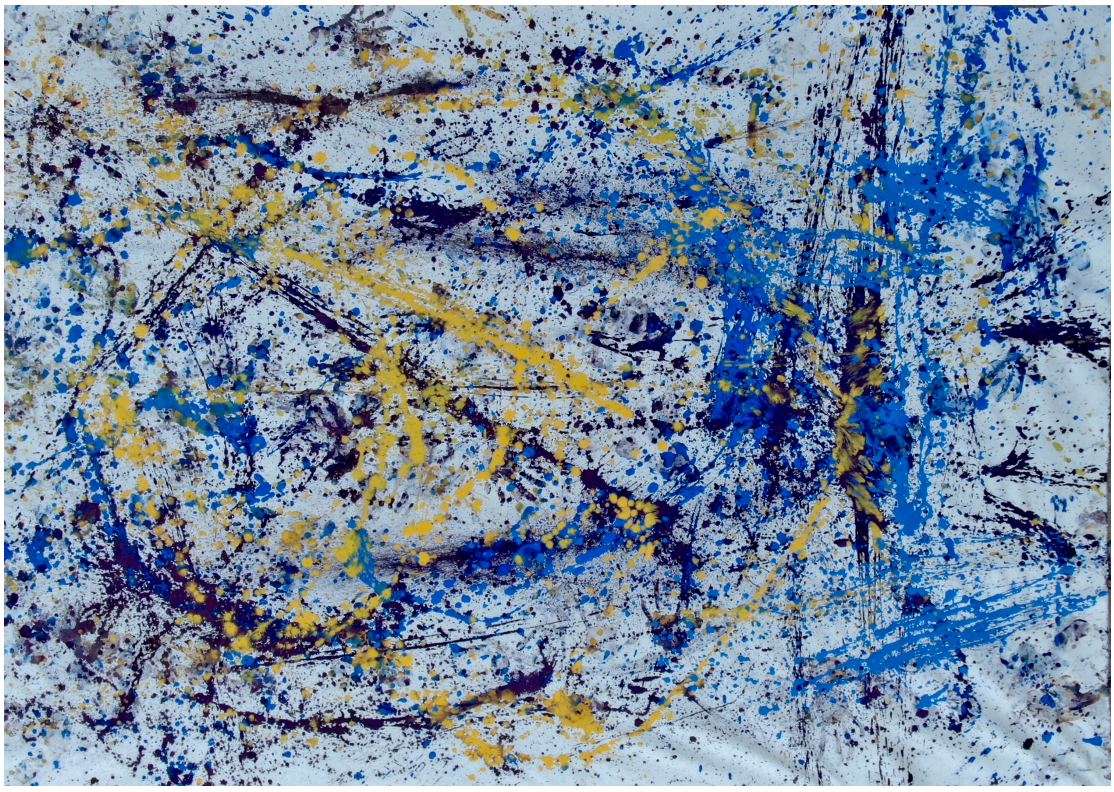

Figure 6.5 :Reyhan Gülses Demircioğlu, Nr. 4, Acrylic on Canvas, 215cm x 275cm, 2019

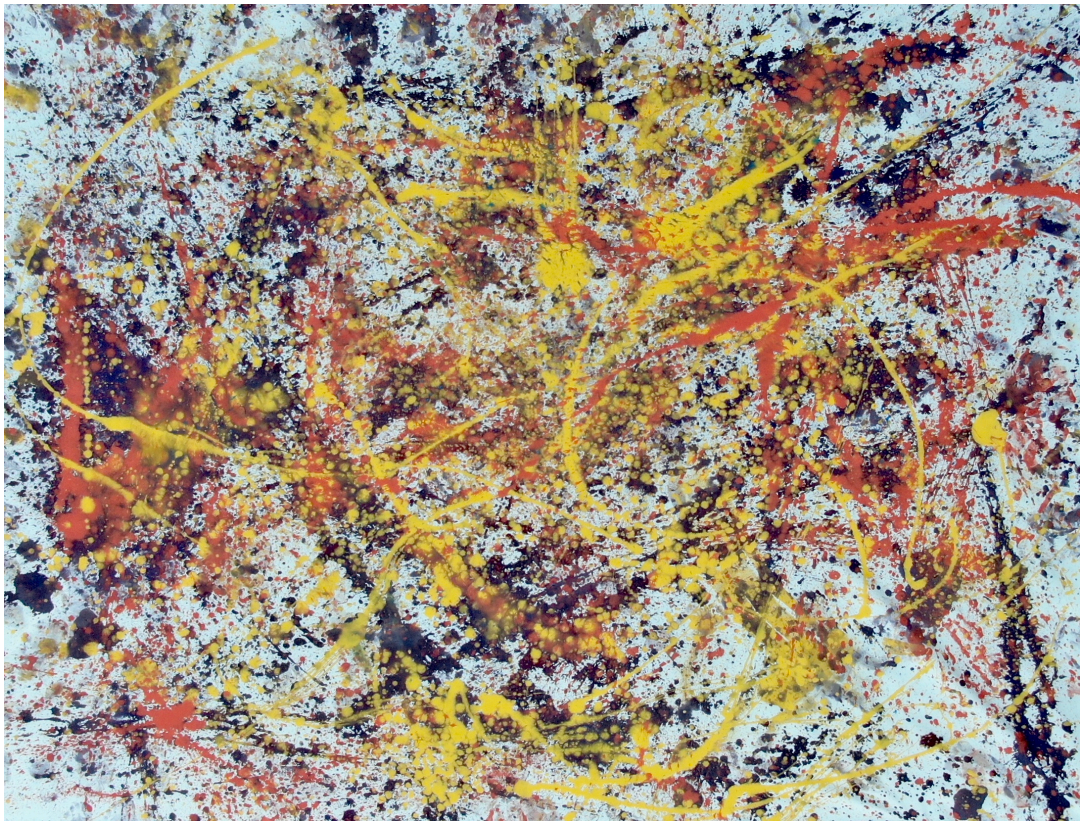

Figure 6.6 :Reyhan Gülses Demircioğlu, Nr. 5, Acrylic on Canvas, 215cm x 275cm, 2019

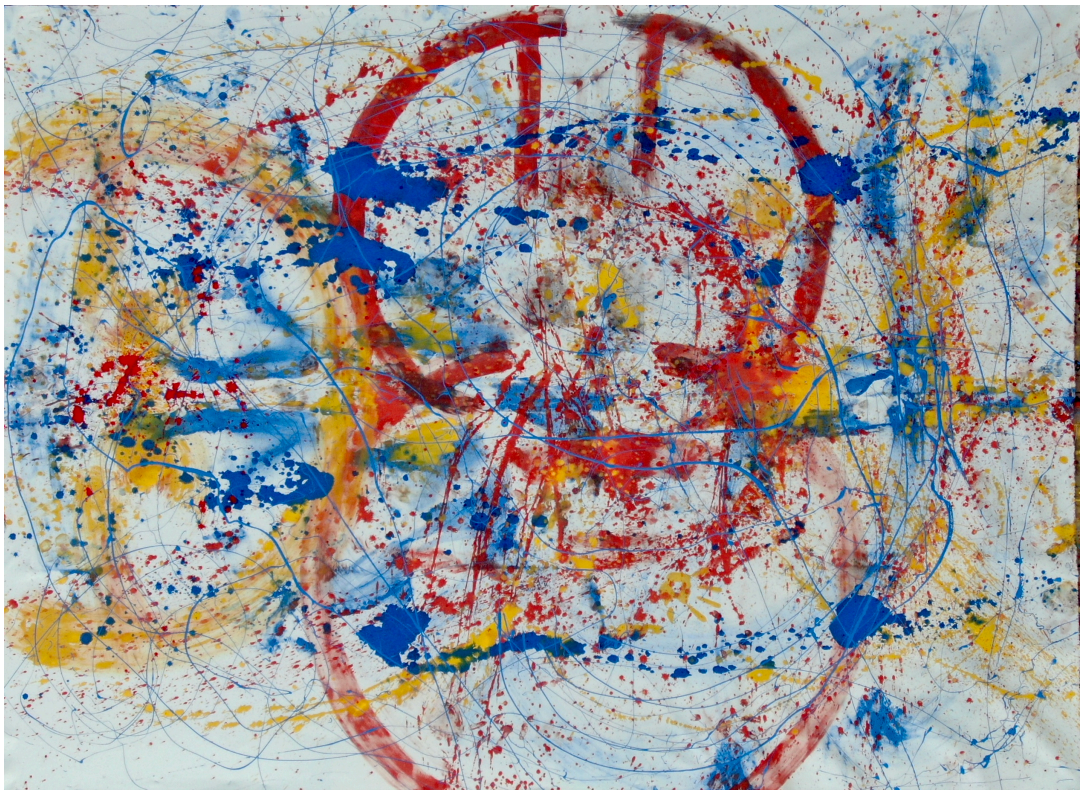

Figure 6.7 :Reyhan Gülses Demircioğlu, Nr. 6, Acrylic on Canvas, 215cm x 275cm, 2019

Figure 6.8 :Reyhan Gülses Demircioğlu, Nr. 7, Acrylic on Canvas, 215cm x 275cm, 2019

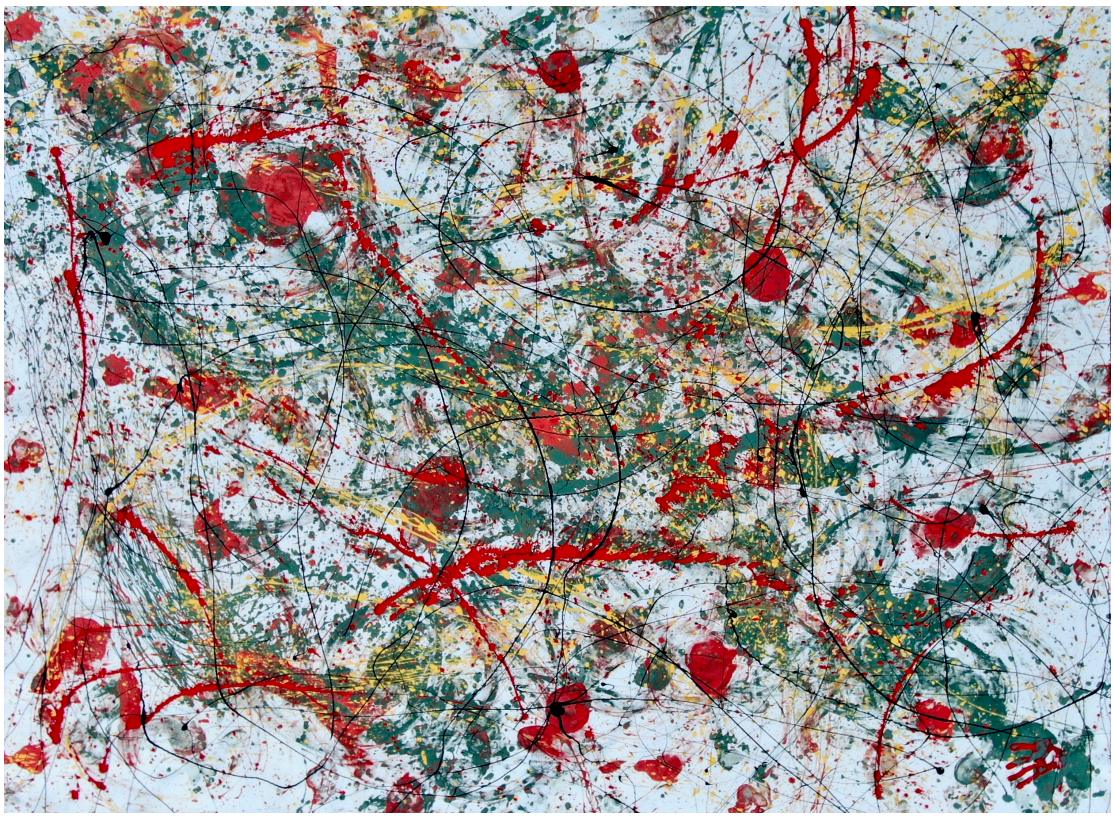

Figure 6.9 :Reyhan Gülses Demircioğlu, “No pain, no gain”, Acrylic on Canvas, 215cm x 275cm, 2019

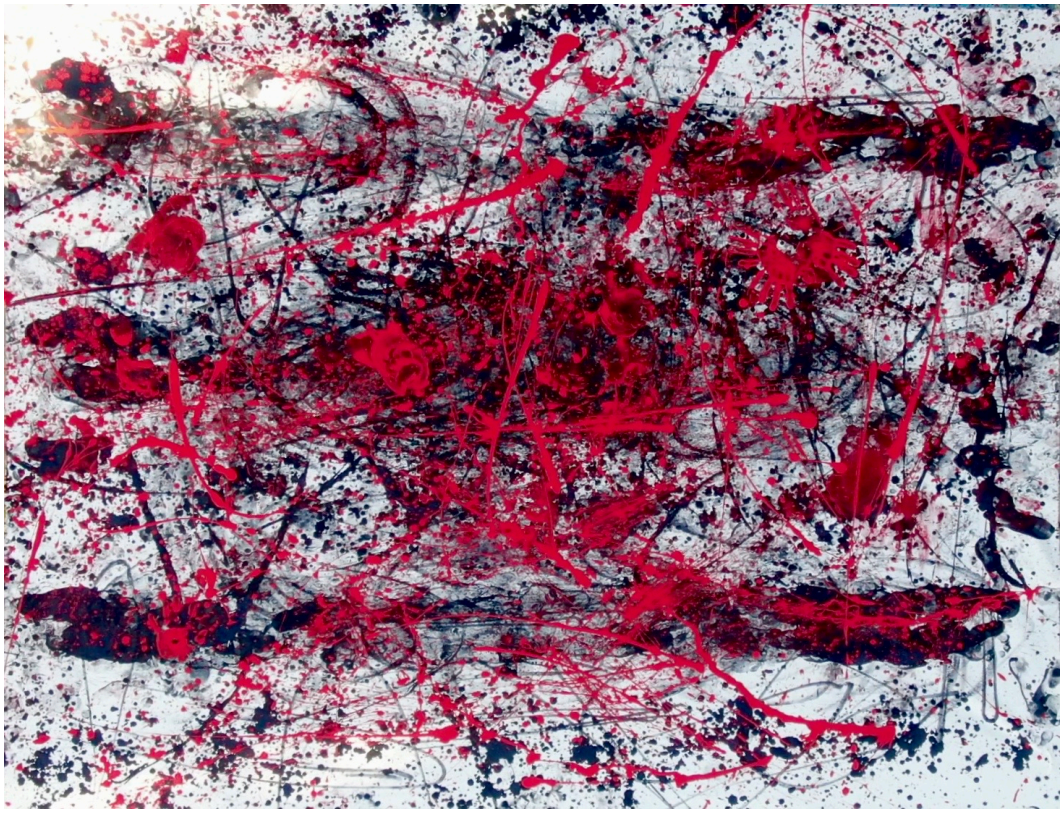

Figure 6.10 :Reyhan Gülses Demircioğlu, Nr. 9, Acrylic on Canvas, 215cm x 275cm, 2019

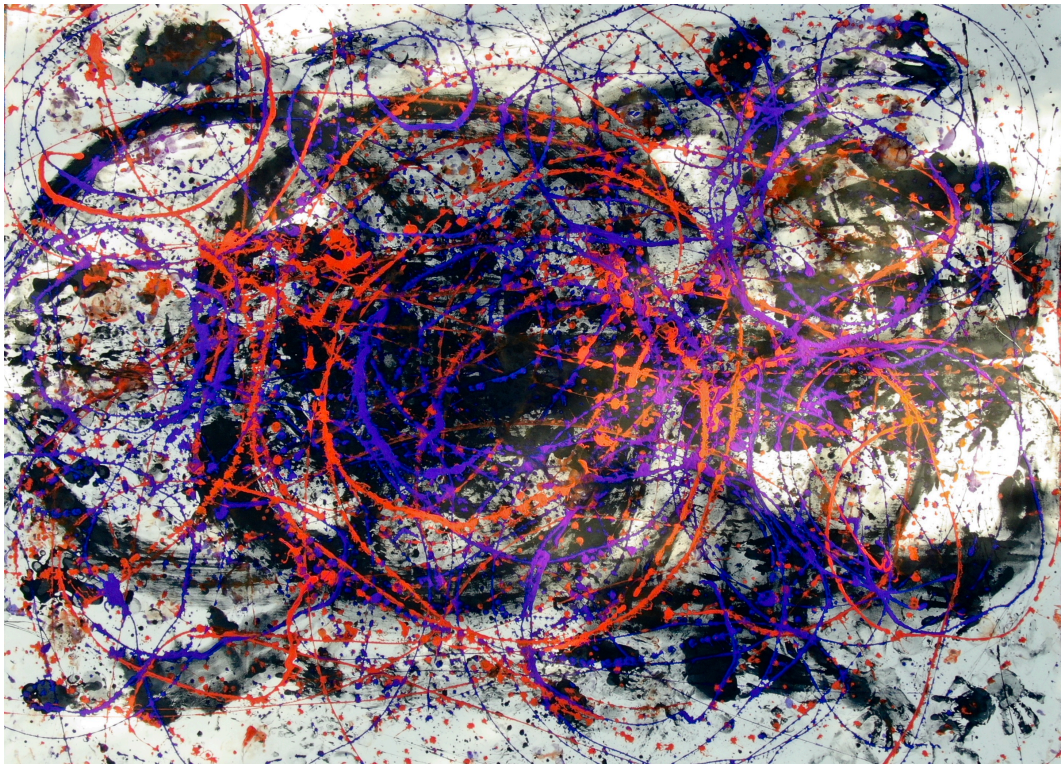

Figure 6.11 :Reyhan Gülses Demircioğlu, Nr. 10, Acrylic on Canvas, 215cm x 275cm, 2019

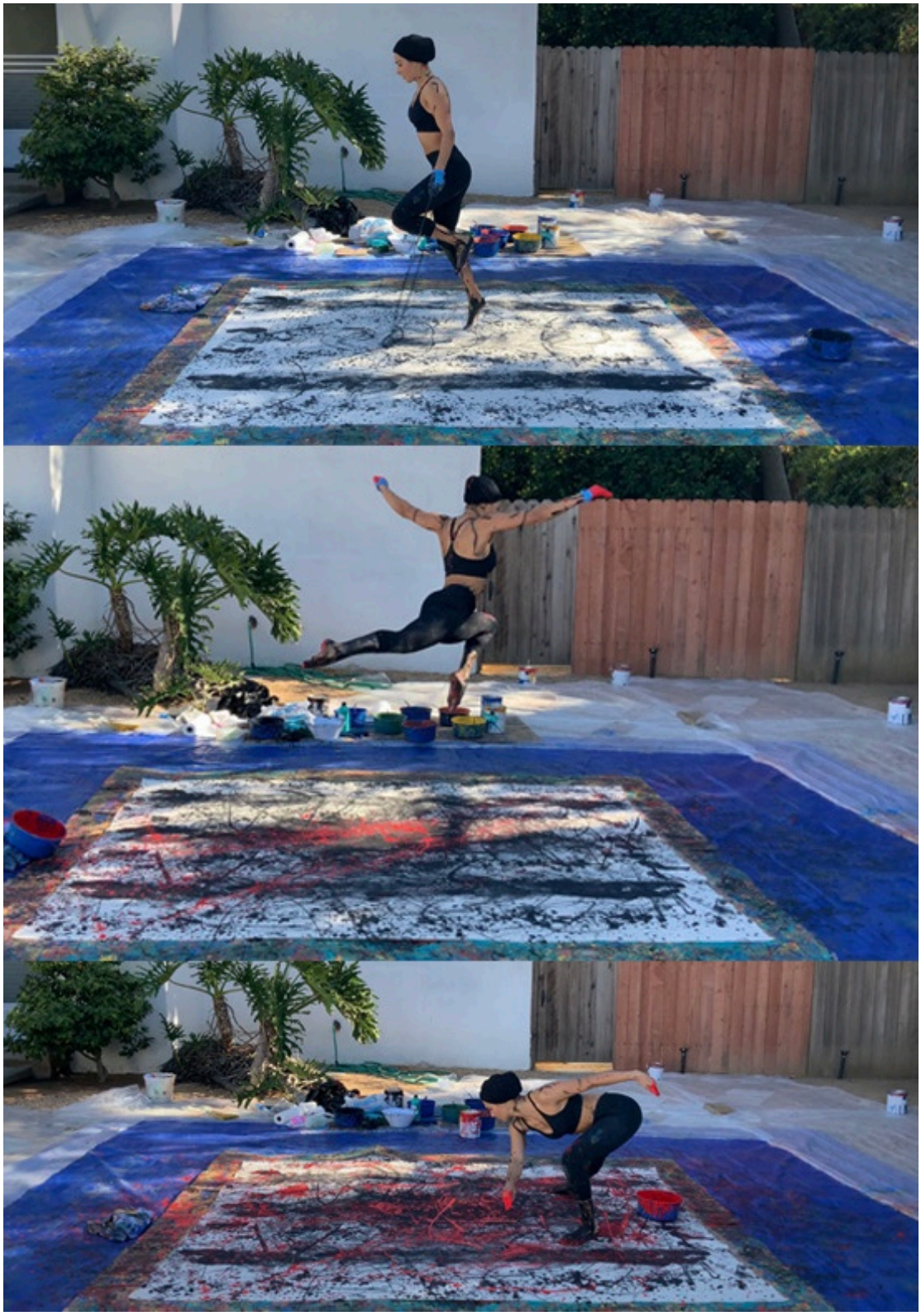

Figure 6.12 :Reyhan Gülses Demircioğlu, Performance Nr. 9, Acrylic on Canvas, 215cm x 275cm, 2019

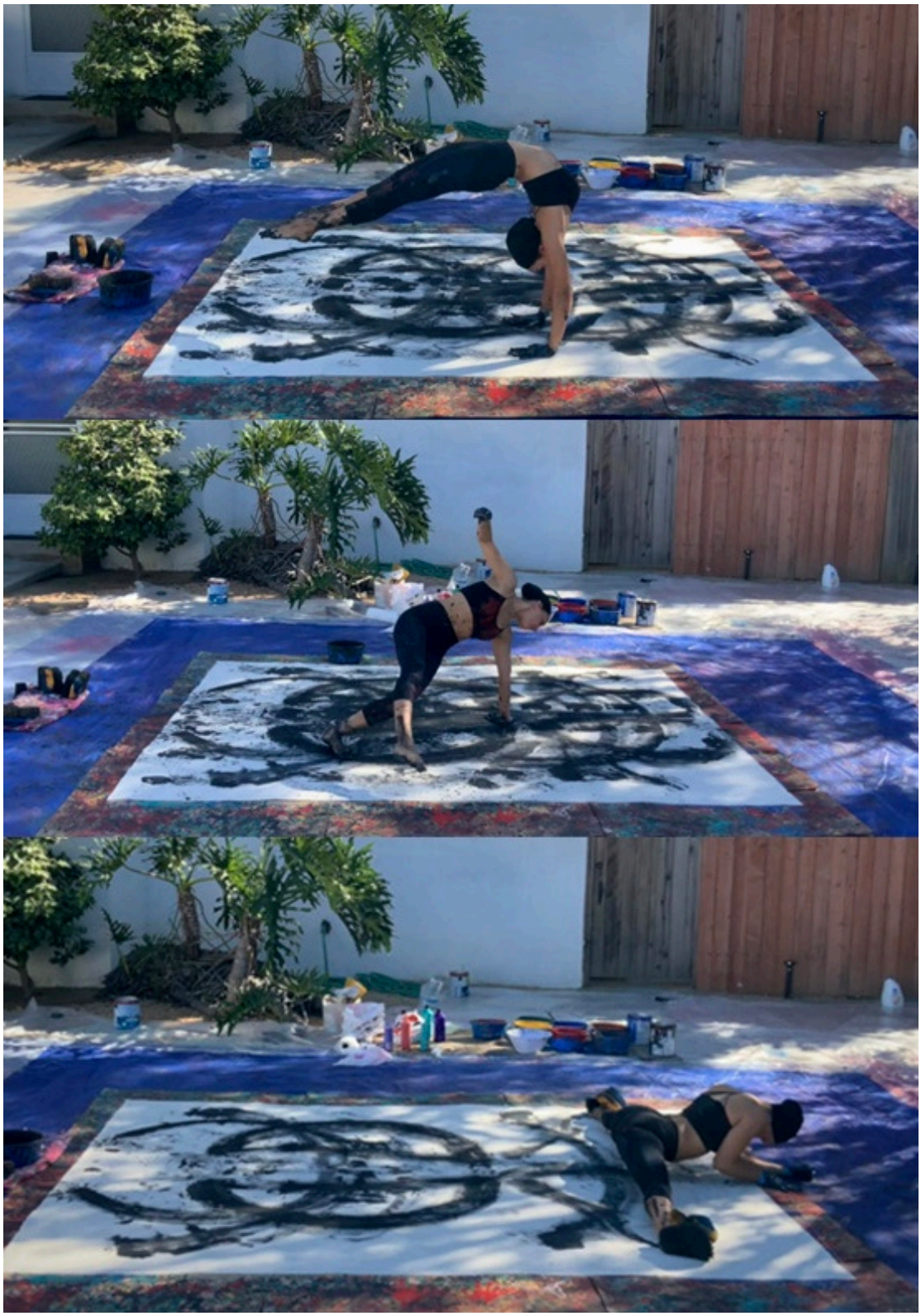

Figure 6.13 :Reyhan Gülses Demircioğlu, Performance Nr. 10, Acrylic on Canvas, 215cm x 275cm, 2019

Figure 6.14 :Reyhan Gülses Demircioğlu, Performance Nr. 10, Acrylic on Canvas, 215cm x 275cm, 2019

Figure 6.15 :Reyhan Gülses Demircioğlu, Performance Nr. 6, Acrylic on Canvas, 215cm x 275cm, 2019

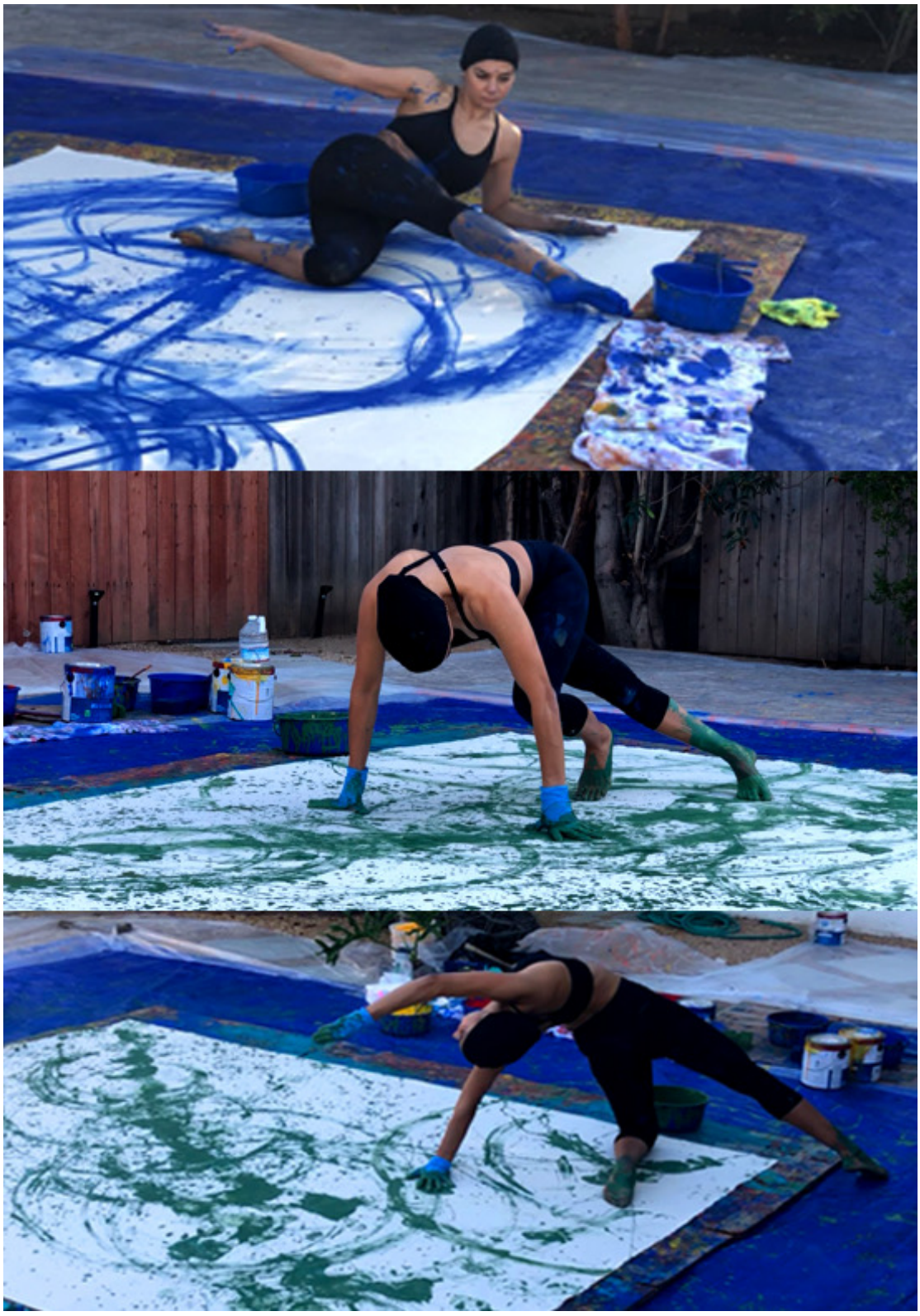

Figure 6.16 :Reyhan Gülses Demircioğlu, Performances Nr. 7 and Nr. 8, Acrylic on Canvas, 215cm x 275cm, 2019

Figure 6.17 :Reyhan Gülses Demircioğlu, Performance Nr. 7, Acrylic on Canvas, 215cm x 275cm, 2019

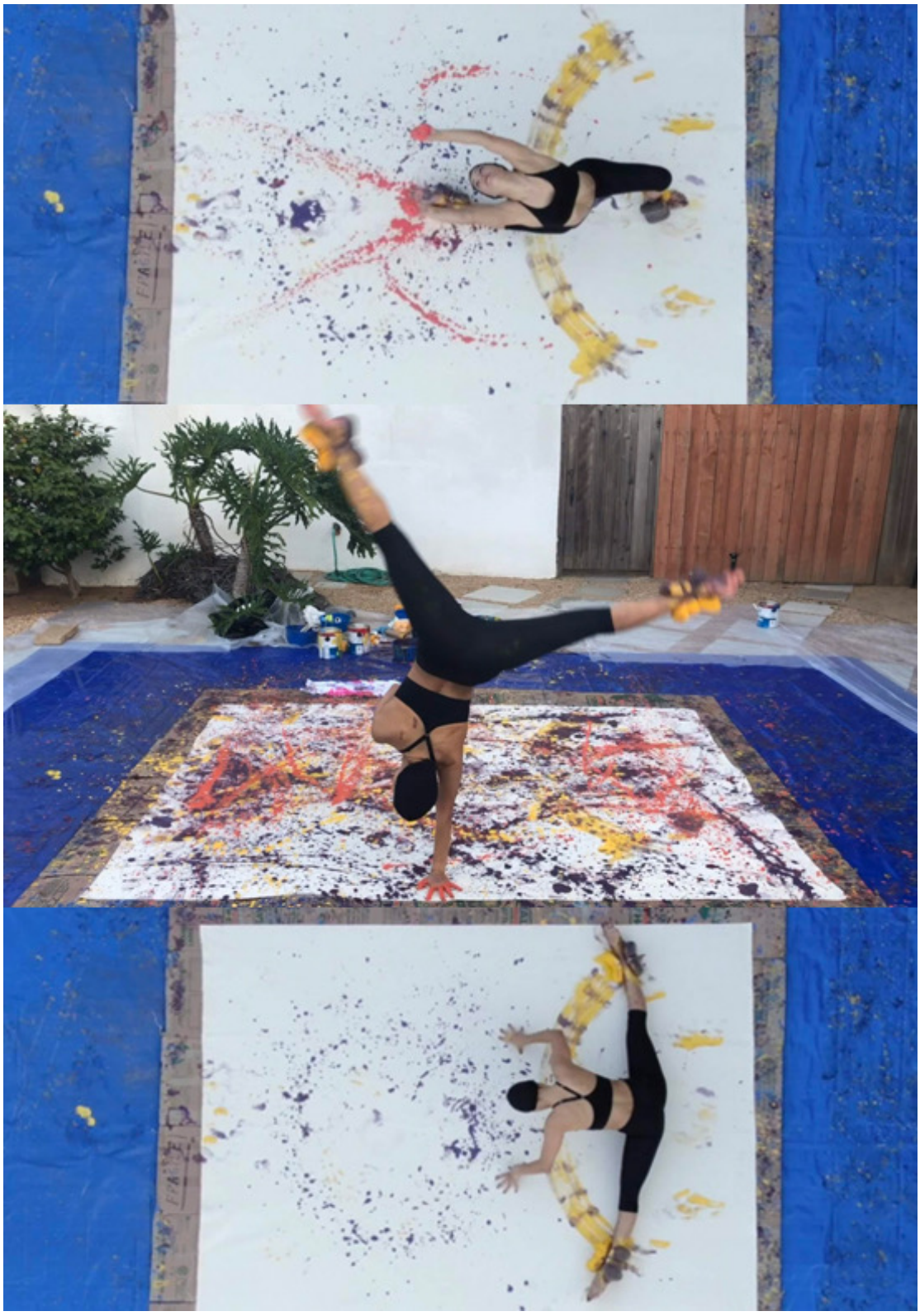

Figure 6.18 :Reyhan Gülses Demircioğlu, Performance Nr. 5, Acrylic on Canvas, 215cm x 275cm, 2019

Figure 6.19 :Reyhan Gülses Demircioğlu, Performances Nr. 1 and Nr. 3, Acrylic on Canvas, 215cm x 275cm, 2019

Figure 6.20 :Reyhan Gülses Demircioğlu, Performance Nr. 1, Acrylic on Canvas, 215cm x 275cm, 2019

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