

“FROM IDEAL BODY TO BROKEN SKIN”
DIFFERENTIATION OF THE BODY AND ITS CHANGES IN ART ALONG WITH
THE CHANGE OF TIME, SPACE AND TECHNOLOGY



Müşerref ZEYTİNOĞLU

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DOCTOR OF ARTS DISSERTATION
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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance whit academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Date: 14.06.2022

Name/Surname: Müşerref ZEYTİNOĞLU

ABSTRACT

Body is the depiction of the existence of the living thing. It has been seen in different cultures, where the mysterious structure of the body has always been a matter of curiosity, that the relationship of man with matter has constantly changed, and that the human body has re-transformed itself in terms of its definition. Accordingly, it is necessary to look at cultural systems in order to evaluate the body within the historical process of art. All the existing determinations about the body in history of Western art are important in terms of comprehending the understanding of body itself. The pre-medieval period suggests that image of the body in Greek art began to comprise an informational source, one that also became a research reference in art. From the Renaissance to the 19th century, inquiries about the body in medicine and philosophy influenced artists and formed the basis of artistic works. In the following periods, artists, along with different understandings of the body as a result of the influence of psychology, regarded the body as a physical entity beyond its mechanical texture. Modernity brought about the beginning of bodily society; this new body that modernity revealed is an individualized body. The artist, who felt oppressed, tried to establish a relationship through their body in order to show their reaction against oppressive institutions. Subsequently, the body has become a sociopolitical as well as a physical object. Technological developments that have entered every area of our daily lives have led to changes in the body and perceptions of the body. Alongside these rapid changes, the contemporary concept of the has brought about in a newly simulated environment in which time and space have become invalid.

Keywords: skin, time, place, notion

ÖZET

Beden, canlının varoluşunun betimlenmesidir. Bedenin gizemli yapısının hep merak konusu olduğu farklı kültürlerde insanın madde ile olan ilişkisinin devamlı değiştiği, beden de kendini tanım olarak yeniden dönüştürdüğü görülmüştür. Sanatın tarihi sürecinde bedenin değerlendirilmesi için kültürel sistemlere bakmak gerekir. Bedenle ilgili tarihteki tüm tespitler, batı sanatındaki beden anlayışını kavrayabilmek açısından önemlidir. Orta çağ öncesine baktığımızda, Yunan sanatında beden, araştırma kaynağı olarak sanatta da bir bilgi kaynağı oluşturmaya başlamıştır. Rönesanstan 19. yüzyıla kadar tıpta ve felsefede beden ile ilgili sorgulamalar sanatçıları etkilemiş, sanatsal çalışmaların temelini oluşturmuştur. Bundan sonraki dönemlerde psikolojinin etkisiyle farklı bir beden anlayışı ile sanatçılar mekanik dokusunun ötesinde fiziksel bir varlık olarak bedene bakmışlardır. Modernite bedensel toplumun başlangıcı olmuştur. Modernitenin ortaya koyduğu yeni beden, bireyselleşmiş bir bedendir. Kendini baskı içinde hisseden sanatçı baskı gördüğü kurumlara karşı olan tepkisini göstermek için beden üzerinden ilişki kurmaya çalışmıştır. Beden sadece fiziksel değil, toplumsal politikaların nesnesi haline gelmiştir. Güncel hayatımızın her alanına giren teknolojik gelişmeler, bedende ve algıda değişimlere yol açmıştır. Bu denli hızlı değişimlerle çağdaş beden kavramı, zaman ve uzamın geçersiz olduğu, simüle edilmiş yeni bir çevrede kendini var eder.

Anahtar Kelimeler: Ten, Zaman, Mekan, Kavram.

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SECTION 1

INTRODUCTION

The word culture comes from the Latin root “*cultura*”, which refers to the practice of working the soil and/or cultivating the land. This concept was migrated to Western languages as “*cultura*”, before being passed into Turkish as “*culture*”, based on the way the word is pronounced in French. The following text defines the word in its most general sense:

“Culture, in general, is the whole of human knowledge, belief and behavior and all kinds of material and spiritual creations that are parts of this whole. The collection of all kinds of materialistic and spiritual products such as language, tradition, thought, symbols, laws, rules, ethics, theories, tools, techniques, machines, science, philosophy and works of art that provide the formation of social and individual life is called culture.” (Çüçen, 2005, p. 111).

It should be noted that the concept of culture comprises more than one meaning. We can examine culture according to three different categories of discussion: universal culture, social or local culture, and individualistic culture.

Individualistic culture is characterized by all those kinds of education that an individual receives from their sociocultural and socioeconomic environment, as well as what these acquisitions add to the culture in question.

An individual’s worldview, etiquette, philosophy, and view of art concern those attitudes and behaviors that reveal a person’s individual culture.

Individualistic culture is influenced by both social and universal culture. Social culture is comprised by the rich set of social values that make a society free and unique, and that and distinguish it from other societies.

The culture that affects an individual is, in a sense, the dominant culture, which can also be referred to as a popular culture. However, popular culture does not always refer to social culture; popular culture is thought to be a social culture or a universal culture. However, popular culture is the culture that persists in modern societies. Culture concerns those values that are generated within and by a period of change, interaction, and social process in a certain time and place. Culture also holds nations together; this kind of culture is called national culture.

1. 1. Historical Process of Culture

1. 1. 1. Culture of Plundering

Studies conducted since the second half of the 19th century show that depiction has a history that dates to the Paleolithic era (ca. 6,000 BC). Many caves with animal paintings on the walls have been found in the south-west of Spain and France. Hand tools made of bone and stone found in these regions indicate that the pictures of mammoths, bison, and reindeer were drawn and engraved by people who hunted them, and who therefore knew these animal forms very well. Cavemen, who survived by hunting, were helpless against the forces of nature. Since the caves that protected these people against the forces of nature were considered to be sacred, they made these paintings in the most inaccessible and narrow parts of caves. By making pictures of these animals that they hunted with stones, axes, and arrows they had made themselves, these individuals believed that real, living animals would submit to their own power. For example, it was believed that drawing pictures of animals with blood gushing from their mouths would make hunting easier. As people's fears began to wane, they began to draw these animal depictions out of the caves on steep rocks that were difficult to reach. Many rock paintings from the Mesolithic age (ca. 10,000–5,000 BC) are found in northwest Russia, Scandinavia, and North Africa. While the subject of these paintings was animals in the Paleolithic era, the subject was the human and human actions in the Mesolithic era. People are seen to have depicted themselves as hunting, fighting, escaping, and running in groups in paintings in the

Mesolithic era. This shows that people were part of a community during this period, and that the efforts of communities was to dominate nature.

1. 1. 2. Culture of Agriculture

The span from the plundering-culture period, which had no monumental character, to the formation of cities, is called the period of primitive folk arts. At this time, depictions of humans are shaped according to the perception of human limbs. Domestication of animals and cultivation of land in this period also resulted in significant changes to human life. Those societies that were involved in agriculture and animal husbandry lived under different conditions, and therefore their symbols of belief became separated from one other. What is called art in pre-state societies, appears to refer to the expression of beliefs and a form of participation in communal rituals.

“This development of human history over a very long period of time with a heavy rhythm gains speed after agriculture and animal husbandry begins. In the beginning, cultures and their beliefs were formed under different living conditions and began to mix with each other in Egypt and Pre-Asia in the initial ages of history. Numerous gods such as the sun, earth, moon, water, wind, etc. exist in the Pantheon of nature religions. Each of them becomes symbolic by taking the forms of humans, plants, and animals. When a certain social order begins to form, the state power is sanctified like the forces of nature and the king in power is sanctified as the symbol of sovereignty. The belief in the God-king, which emerged in Egypt and Asia Minor, persisted for centuries and is never completely forgotten in the East.” (İpşiroğlu & İpşiroğlu, 2012, p. 21).

In this era, the interpretation of life depends on the collective thoughts of the society. Collective thoughts dominate individuals' lives. Individuals don't have opinions. They are, not as individuals but as creatures, subject to the will of the king that is bound to God (Turani, p. 36).

Mankind, who left hunting and gathering and started to live according to a more sedentary society, began to cultivate the land for food and to meet their needs in this way. This became

the greatest 'agricultural revolution' in the history of human culture. The completion of this 2.5 million-year-old process in the history of humanity was a very important turning point. In this process, which represents the transition of human societies to agricultural and settled structures, humanity was transformed into a different species as a result of changing the environment in which it lived.

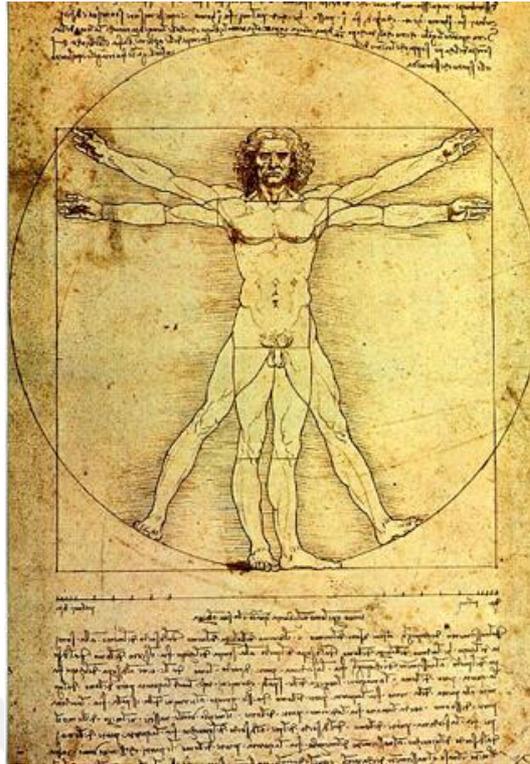
“The greatness of this revolution lies more in the results than in the greatness of the discovery. The human being, feeding on the energy of domestic plants and animals and dominating the world with their muscle and power of attraction, started the first urban revolution and civilization by reducing the number of hands and arms working on the soil and increasing the rate and number of people living in the city with its surplus production. The Turkish word “medeni” (civilized), derived from Medina, means “town-dweller”. All technical achievements that prepared the infrastructure of contemporary civilization by universalizing elements such as architecture, science of calendar 'time', writing, mathematics, commerce, law, religion, state, administration, education, science, philosophy and art were the works of the Neolithic culture.” (Güvenç, 2015, p. 68).

As in the early Mesopotamian and Egyptian civilizations, when states began to emerge and become prominent, art was subordinated by wealth and power and began to be used to glorify rulers and to decorate palaces. Art was used to depict God and religious myths, served religions as well as worldly rulers, and was also used in the decoration of temples. Similar to Egyptian art, Mesopotamian art seeks to emulate the unchanging and solidity (state of being inactive). This is due to the fact that Egyptian culture is rigidly tied to religion, death, and deep-rooted traditions. In the Greek world, contrarily, we encounter art that is consciously directed towards living things. The gap between God and man has disappeared, and art has turned towards the living.

“Byzantine art evolved from Roman art and underwent a transformation thanks to Christianity from the 4th century AD onwards. Art is now at the service of the church and individual religious belief. With the emergence of icons, the visible (external image) replaces the invisible (internal), and the pictures gain a spiritual value. However, this approach was fiercely opposed by iconoclasts, who believed that the visible overshadows

the invisible. Within the Islamic culture, which was born in the Eastern Mediterranean region, views similar to those of the iconoclasts dominate - not counting the art of calligraphy, which produces a tradition of stylized reality. Although it evolved from Roman and Byzantine styles, Islamic art was enriched by Sassanid art in pre-Islamic Iran. During the Sassanid period, the most valuable works of Iranian civilization were produced, and the forms and motifs of this art reached India, Turkistan and China further east.” (Farthing, 2014, p. 9).

The rapid ascendancy of general success and prosperity of Western Europe slowed down after the 12th and 13th centuries. Along with the expansion of cultivated land and the increase in trade, this rise gave rise to wealth that was used to finance the construction of religious buildings that were adorned with paintings and sculptures. Cities involved in banking and commerce became centers of art. Pictures of rich clothing and items depicting mythological subjects and luxury goods began to replace a more ascetic religious spirituality. Western painting, which was called Renaissance painting throughout the 15th and 16th centuries, is a culture of art, literature, and humanism that means “rebirth”. While Renaissance advocated a unified society throughout the Middle Ages, it also adopted a more humanist philosophy which highlighted the individual and placed human and human acquisition at the center of everything using the concepts of art and artist. This philosophy is clearly seen in the drawings of Leonardo da Vinci (1452–1519), which are known as the Vitruvian Man.



Picture 1. Vitruvian Man, Leonardo da Vinci (1452–1519).

The rules of perspective, the proportions of the human body, and the mathematical calculation and application of these in art first began in this period.

“The Renaissance is an inheritor of the Middle Ages as well as the measure of modernism. More profoundly, the Renaissance is a steppingstone between the Middle Ages and the modern world in the West.” (Tanilli, 2014, p. 80).

Culture was the prerogative of a certain minority of the nobility, clergy, and the bourgeoisie until the 18th century and we see that the industrial revolution radically changed life in Western societies toward the middle of this century. New social classes began to form in place of the old social classes, and ideological struggles began to take place as a result. (Erkal, 1998.) Perspectives on art and artists also began to develop and bifurcate, such as the perspectives of the bourgeois and those of the working class. For example, the bourgeois class paid large sums of money for paintings, sculptures, music, theater, and decorations. Artists were regarded as people who were paid high fees by the bourgeois class for their works. (Erkan, 1997.)

1. 1. 3. Science / Technology

The invention of the camera has led to the emergence of different views in the world of art and has brought about many discussions in the field. Communication has introduced numerous innovations in the field of art, and the transmission of news and information exchange with the written press, as well as mass media such as telephone, telegraph, and mail, have created an information network. Communication has also opened the door to many innovations in the field of art. Advertising has created a new form in visual arts, and posters made for the design and marketing of emerging consumer goods have become a new source of income for artists and craftsmen alike. The new art environment, which was formed through information, gained an international identity due to increased communicative means, and art began to develop not from a single center, but from many centers. (Derman, 1991.)

“Photography, which is the only common language that is understood all around the world, draws the human family to each other by bringing nations and cultures together. When political effects are disregarded, it has faithfully reflected life and events in places where people are free. It allows others’ hopes and unhopelessnesses to be shared and brings light to political and social situations. We become a witness to mankind, humanity and inhumanity.” (Sontag, 1993, p.201)

1. 2. From Ritual to the Ideal

1. 2. 1. Primitive Folk Arts

“Primitive” is a concept given to those societies that have a less developed social structure and culture when compared with more developed cultures, such as those of Western societies. Primitive art, on the other hand, is an advanced art form used by less developed culture. Animal paintings made on cave walls during the Ice Age have been found; however, among primitive peoples, it can be seen that human pictures, as well as animal pictures, were made and drawn together. No specific surface was preferred for painting. Depictions of humans in the primitive period were generally schematic and linear.



Picture 2. Hohle Fels Figurine, 40,000–53,000 BC, ivory.

In cave paintings in the primitive period, animal images that were painted on one another and within the framework of a single topic, or in relation to one another, were often painted alongside but with intersecting one another. Human figures were generally shown through shadow painting or in grisaille without specifying their inner forms, but their sexual parts are specifically indicated. While the human head was initially depicted as small compared with the body, it is seen that it later became disproportionately large. Religious dances, scenes of hunting and battles, and single animal figures, etc. were also drawn. Primitive art has no aesthetic purpose, and it is created for society (Örnek, 1988, p. 161). As a result of this orientation, the aim of the artist and the society to which they belonged became the same. In other words, the artist, for whom making art voluntarily is out of question, received almost all of their orders from people who had certain duties within the society in question, such as the head of the family, tribal chiefs, clergy, and magicians. Therefore, the Western world's view of "art for art's sake" was not valid for the primitive artist. Similarly, for the primitive artist, the exact reflection of the nature that emerged with the Renaissance in the West was also out of question (Fraser, 1962, p. 15).

Primitive societies have produced and are producing art almost entirely for practical purposes; believed that their mythical ancestors were supernatural beings, believing that these extraordinary powers influenced their lives (Örnek, 1988, p. 162). Thus, primitive art that was thought to be at peace with these supernatural beings and powers emerged through the making of statues and masks of ancestors in order to please and bless them.



Picture 3. Primitive Mask.

Sculptures in primitive art are frontal. Although there are completely nude examples, dressed and ornamented examples also exist. Statues of Magna Mater, the Great Mother—the god of fertility—abound among the art of these primitive peoples: these are sculptures with wide hips, large breasts, and protruding bellies, and are made of stone, earth, and wood. Big bulging eyes, drawn like almonds according to the shape of the eye, are shaped as looking straight ahead. They have schematic and representative quality; their movement is static. The statues are engraved and decorated and their indications, made through pointing and depictions of pointing gained importance. Furthermore, the absence of the space line shows that the concept of space was not yet fully understood.

Pieces that are the product of a repetitive process, such as weaving and pottery, were made by people with manual skills in primitive societies; however, those works that had spiritual value, and that would be used in rituals, were made only by masters whose ability to do so were accepted by that the society in question. Only men were responsible for making these spiritual works, which, in most primitive societies, included carving and painting. Primitive man distinguishes in his mind those non-spiritual objects that are intended for practical use, and therefore easily renewed such spiritual and religious objects that he could not afford to lose. The primitive artist had no concern for realistically portraying nature,

various objects, or people. Although most primitive artists drew the human face in a way that close to reality in their works, this involved reflecting some general facial features in their work, rather than trying to make their work resemble a specific person's face, as in Western portrait art. Primitive artists were inspired by their ancestors, holy spirits, or gods while determining such general facial features. The reflection of the racial characteristics of primitive societies on the works of art they produced was mostly in the form of representations of body structures; however, skin characteristics, for example, skin color, were also a prominent element in the works. In other words, we cannot directly see the effect of skin in a primitive work of art where the color of the skin itself is in question. The most powerful factor in primitive art depictions is that the primitive artist pushes the sense of reality into the background in the work he created. The influence of many regions and environments on remaining examples of primitive art, and therefore primitive art itself is undeniable.

Contemporary primitive art, as a genre, includes the art of the indigenous peoples of the Americas, Africa, Australia, and Oceania. Chinese, Indian, and Islamic art cannot be regarded as primitive art.

1. 2. 2. Archaic Period (B. C. 7th and 6th Centuries)

Primitive people established states as they made the transition to agricultural cultures and began to live in urbanized lifestyles. Therefore, history began with the emergence of localized, site-based living. The determination of geometric and mathematical measurement units is also seen in this period. Monumental art can be found emerging in the archaic style and period. Although an understanding of painting can be seen among primitive peoples in the early stages of the Archaic period, the way of drawing figures began to change over time; the body began to be shown from the front, the head and feet from the side, and the human form was depicted according to more realistic proportions. While these figures represent important people of that period, their faces remain expressionless. There is also a hierarchical order in heights, which is schematic, rigid, and rough.



Picture 4. Head of a Kouros /Marble
Samos Island, Archaic Period,
6th century BC.



Picture 5. Standing Kouros / Marble,
Kyzikos (Erdek), Archaic Period,
mid-6th century BC.

The figures in this period represent important people in religious and state institutions, and symbolically reflect their lives. Such art differs from primitive folk arts because the figures in the sculptures show few personal characteristics. While the dimensions reflect the actual dimensions of human anatomy, the proportions are made with rough measurements. Differently from those in primitive works, the joints of the body begin to appear, and the eyes bear an expression that gives the effect of fear. There are no ornaments; the standing statues are flat as if to remind the viewer of a column.

1. 2. 3. Classical Period (B. C. 5.th and 4th Centuries)

In Classical period, the body was shaped based on observations in nature, and human beings were shown in space in the classical period. Their anatomical structure was also more realistic. The practice of including additional space was also provided through the application of a scientific perspective in the West. Single and triple figures appear in the paintings. Works are produced with a closed compositional scheme in which all the figures are included in the picture. Light does not come from a single point; it illuminates the whole picture. Bodies and spaces are volumized using linear perspective. The logical and superficial body form in archaic paintings and sculptures and the divine expression in sculptures are replaced by an earthly human type who is self-controlled and who does not reflect their inner world. Anatomically large muscles are idealized according to the optical image. Size, balance, and composition are the most important features of the Classical

period, and even the faces of athletes who are depicted as performing the most difficult body movements have a calm and completely self-controlled human image. The parts of the body are very distinct and reflect the ideal dimensions of human anatomy. Single figures, rather than group sculptures, and the style of hair of these figures, such as their crown and beard hair, are the same in every sculpture. The symmetry in Archaic sculpture develops into an asymmetrical stance; the single-sided frontal stance is completely abandoned, and each side of the sculpture gains importance and are shown as turning into common ideal forms. These features of artistic works from this period give clues of the new system and worldview. In architecture, from the movement from building temples and graves to palaces shows the effect of state institutions on art and how art is shaped according to the social structure in which it is made. (Büyükişliyen, Özsezgin, 1993.)

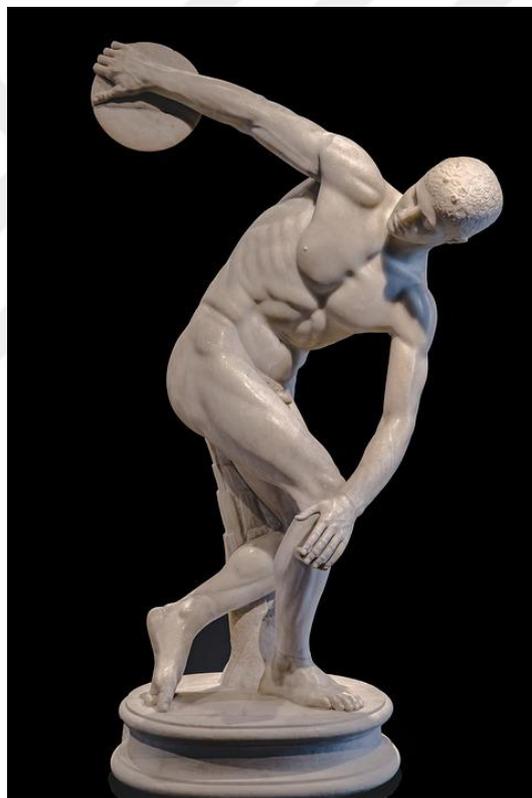


Picture 6. Classical Period.

The *canon*, a system mathematical ratios and values used in drawing the human figure according to changing depictions of the anatomy of man until the Middle Ages, is a measure of Greek origin. In his sculpture “Discobolus” (Discus Thrower), the Greek sculptor Myron depicted not only the ideal size of the thrower’s body, but also the expression on his face, showing us how a good person should be seen. The canon of proportions was used extensively in Greek art and literature. The concept of “*kalokagathia*”, ethics identified with life, which is a concept that describes an ideal of gentlemanly personal conduct and which is derived from the concepts of “*kalos*” and

“*kagathos*”, combines the concept of beauty with the virtue of God. The sculpture “Discobolus” (Discus Thrower) is one of the most important sculptures describing the concept of *kalokagathia*. The nude, which we use today to describe the human form, has shown us that the concept of the “artistic nude” dates to ancient times.

The origin of moral understanding in the body and soul studies of St. Bernard and Thomas of Aquinas, who were among the most important scholars of the Middle Ages, is both religious and symbolic. Because medieval art determined its creator as a single and absolute God, it based its origin on theology and claimed that being creative is peculiar only to God. In Christianity, “incarnation”—in other words, “embodiment”—was the most important basic principle. (Friedell, 2004.)



Picture 7. Myron, “Discobolus” (Discus Thrower) 5th century BC.

There weren’t any encounters of art that reflected Christianity in the two centuries following the birth of Christ. The first Christians adopted Judaism, proceeding with the war against idols that the Torah brought and adopting the prohibition that the Torah brought of visual art in order to get rid of idols. They believed the God of Christianity, a supernatural being, came down to earth for the love of humans, being visible through disguising as a

human. However, some Christians that adopted the Torah's idea of the invisible God opposed the birth of Christian art. Bloody wars over visual art that split the Christian world in two started between those who supported art (iconophile) and those who were against it (iconoclast). With idolatry infiltrating Christianity in the sixth century, these wars went on until the ninth century. (N. İpşiroğlu, M. İpşiroğlu, 2017, p. 53-61.)

We see that the first Christian state in Europe was Rome. Whether it be the king or a citizen pursuing their private life, they wouldn't present themselves in a more superior way, wanting their character to be reflected; the whole ugliness of their faces, their intelligence or purity to be shown. In Roman Art, no other style was developed other than the Greek style in the areas of architecture, sculpture and painting. Thus, there are no encounters of the ideal beauty of the human body in Roman sculptures. Romans did not adopt the Greeks' composed ideal human type. The loss of reputation of the human body physique and beauty and the receding of the ideal body type concept of Antiquity would bear a new idea of art and formation.

In Christianity the human spirit and the idea of exaggerating it was attached importance to, whereas the human body was valued by Greeks. Thus, we get a better understanding of why Christian art didn't adopt the idea of the human body with an earthly beauty. Although initially Christianity, which makes a distinction between the spirit and the body, had the ideas of the immortality of the spirit, the body only being a mold that holds the spirit for a short period of time so it is meaningless to worship the mold that founds the depiction as its fundamental ideas; after Christianity became the religion of the state, due to the people struggling to make a distinction between the core and the mold, worshipping the depiction roused in Christianity. Until the fifth century, icons of Jesus were not regarded as paintings and were considered to be a cult image to be worshipped. The prohibition of paintings entered into force in 730 lasted until 843. During this period, depictions of humans died out. Signs that carried symbolic meanings such as plants, pictures of trees and the cross, candles were settled for. (N. İpşiroğlu, M. İpşiroğlu, p. 53-54.)

For this reason, the thesis on the body was discussed more in detail after the Renaissance period.

SECTION 2

2. 1. Ideal Body

The Renaissance, which involves a period of development in the Western world and culture from the 1300s to the 1600s, includes a period of rediscovery, ambition, and change. Ancient Greece is the place from which science emerged as a scientific discipline in the modern sense of the word. Ancient Greek civilization had a very lively scientific life; however, when scholastic philosophy emerged in the Middle Ages, the Church forbade the reading and teaching of scientific works in ancient Greek and Hebrew in order to keep its power, and locked away many of these works in a library in Florence. Therefore, the science that emerged in Ancient Greece was subsequently destroyed by the Church in the Middle Ages. The scientists, who did not feel safe as a result of the conquest of Istanbul by Sultan Mehmet II the Conqueror and who were worried about the Ottoman pressure, left Istanbul and went to Florence, Italy. The reasons why these scientists preferred to go to Florence was that Italy was a rich place, had no political unity, was a place in which many city-states had formed, and where the scientific knowledge left over from Ancient Greece was held. The general atmosphere of these rich cities, where commerce and competition pervaded, was also reflected in art and science. They reproduced the knowledge of ancient Greece, which was retained in the city, with paper, using the printing press to distribute these papers to the public. This started in Italy in the 15th–16th centuries and subsequently spread throughout Europe. In the south, artists in Italy—especially in Florence, Venice, and Rome—and, in the north, Flemish and German artists, contributed to the Renaissance through the development of naturalism. The classical period, which comprised concepts such as order, perspective, symmetry, classical space, and movement, witnessed the rebirth of the art of painting, reorienting the art of painting back to its classical past where the individual, rather than institutions, was of foremost importance and influence.

“Now innovations in art begin to follow each other, and these innovations give birth to new eras and new eras give birth to their own artists. Artists are now as important as the times they have lived in; they are even the representatives of this period. The ‘body’ is thoroughly beginning to get rid of being a ‘passive body’. Although this situation is not so easy in

practice, its reflections in the art of painting give great hope for the future.” (Kaya, 2018, p. 3.)

Ancient Greek and Roman studies, which were the main concerns of Renaissance humanism, comprised a philosophical movement derived from observational logic and experiments. Reflecting nature with exactitude became very important in the Renaissance period and Renaissance artists achieved a very advanced level of craftsmanship due to fierce competition with one another. The innovations the artists of the period brought about, their expressions using linear perspective, and their own ideas, together determined the artistic line of the Renaissance period. Although Rome's re-emergence as a center of power was due to the political ambitions of successive popes and strongmen, it is also clear that Leonardo da Vinci also played an important role in the unification of Italy against the threat of French invasion.

Although many Renaissance artists witnessed the cultural collapse of the Middle Ages, they also managed to distance themselves from this process. They succeeded in making a typical and general admiration for classical Greek and Roman art successful, not simply by imitating such art, but as a result of their research and efforts to surpass it. The influence of the classical past made itself felt in every field. Renaissance artists aimed at creating works of architecture, painting, and sculpture that were produced using those consistent design principles they saw in classical art and architecture.

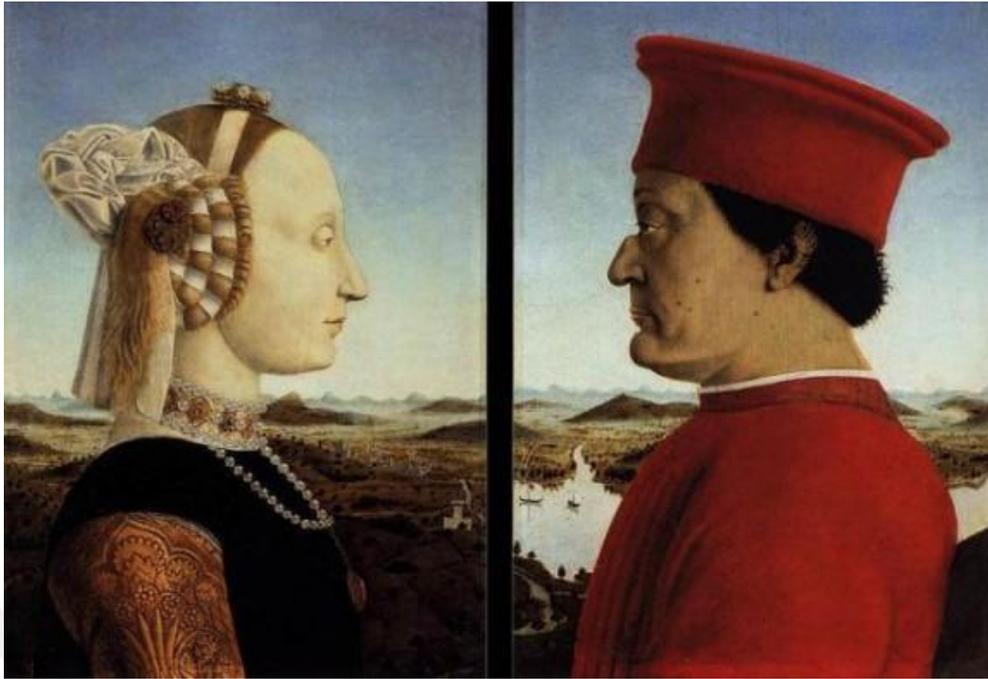
The anatomy scene of the Renaissance in which art was perceived as the signifier didn't interpret the body with a new sense of reality but used it to capture the godlike and spiritual expression on the basis of its absolute image and the way of functioning. For this, information from the ancient times was used as effectively as possible and combined not only the works of the former masters but also their understanding of proportion and harmony with the understanding of micro-macro cosmos that existed in the Middle Ages. In the Renaissance, the anatomy scene will hand over the play of making art without doubting the flesh to the successives without making a fortune out of it itself. The bodies we see in Renaissance art are narrators that try to tell a story that is more important than themselves in contrast to the anatomical accuracy they show. Body is still a mediator in

Renaissance art. Foucault, in his work titled “Words and Things”, says that information has emerged by means of comparison and simile since the old times and the information surrounding the body is no different.

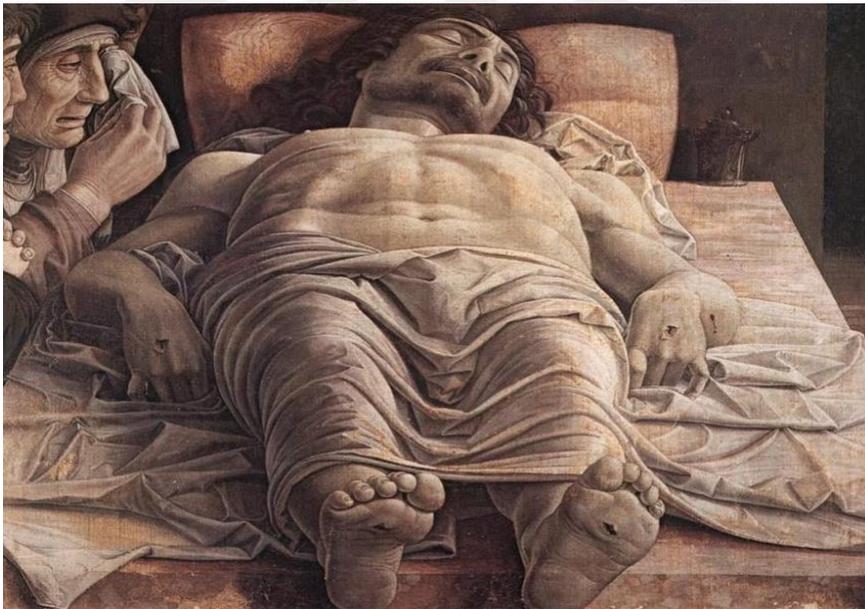
The understanding of painting in the Middle Ages, which included depictions of a certain period at stages in the same painting, differs from Renaissance period that showed the stories separately and within a concrete space. Examination of Renaissance period paintings reveals their common and different features. In this period, there were also serious differences between the artists in Italy and the artists in its south in terms of their understanding of the human figure.

2.1. 1. The Humanistic Wind of the Renaissance

Piero Della Francesca, one of the early Renaissance artists, successfully used geometric forms and perspective and calm humanistic elements, just like Andrea Mantegna had successfully used foreshortening. These two artists are among the best examples of this period and reflect the general characteristics of the period itself. In addition, in Paolo Uccello’s painting, “The Battle of San Romano”, unlike the other paintings of the period, the event is depicted in a closed space, the position and place of everything is drawn in consideration of certain aspects. Its various details are not randomly given; the scattered war tools of the warrior lying face down on the ground repeat the main directions of the painting overall, the movements of the horses and the whole order are meticulously calculated, the space is transformed into an artificial space and an artificial fiction is formed. The mastery of perspective and the fiction here that makes natural appearances artificial presents the horses as wooden horses and the soldiers as puppet soldiers, thereby giving an unnatural appearance.



Picture 8. Piero Della Francesca, “Battista Sforza and Federico da Montefeltro”, ca. 1474.



Picture 9. Andrea Mantegna, “Lamentation of Christ”, Tempera, 68 x 81 cm, 1480.
Pinacoteca di Brera, Milano.

“In Uccello’s painting “The Battle of San Romano”, the floor is arranged like a room floor, and the mountains in the background are drawn on the wall, leaving an effect of depthless decor. Thus, a pitched battle occurs in a closed space...all this order, these meticulous calculations transform space into an artificial space, everything becomes part of an

abstract fiction and gains an unnatural appearance. In fact, the horses that seem frozen in their movements resemble wooden horses and the soldiers puppets. We encounter the mastery of perspective and a kind of fictionalism that makes natural appearances seem artificial in most of the paintings made (by such as in P. Della Francesca, Mantegna) in the 15th-century workshops.” (İpşiroğlu & İpşiroğlu, 2017, p. 73).

In this period, when a great artistic innovation was experienced, the dominance of the city of Florence passed into the hands of the Medici family, and Lorenzo de Medici, who liked this painting of Uccello, had the work transferred to his palace. Although Florence boasted of being a republic, its governance remained in the hands of a few wealthy families. Although sometimes fierce and violent feuds occurred between these families, Lorenzo came to dominate all of Florence by 1478. He ensured that Florence had a stable period until his death in 1492. His patronage and support continued in the intense artistic activities of the period.



Picture 10. Paolo Uccello, “Battle of San Romano” (left panel), Tempera, 182 x 320 cm, ca. 1435–1460, National Gallery, London.



Picture 11. Sandro Botticelli, “Spring (Primavera)”, Tempera on wood panel, 203 x 314 cm, Uffizi, Florence, Italy.

Sandro Botticelli is one of the most important artists of the early Renaissance. It is said that the cycle of the seasons is depicted in his painting “Spring (Primavera)”, albeit without certainty. Zephyrus, symbolizing the west wind, on the right side of the painting, blows on Chloris a nymph. The blueness of Zephyrus contrasts with the nymph’s delicate face displaying her surprise and fear. Zephyrus chases her. When Zephyrus hugs her, she transforms into Flora and a flower branch emerges from her mouth. Venus, goddess of love in the middle of the scene, represents productive forces in nature. Over Venus stands a cupid, who is depicted as being blindfolded and as a naked little boy holding a bow and arrow. Botticelli’s genius for reflecting movement is visible with the depiction of the three beauties on the left. While dancing, the figures form a ring by joining their hands in the air and almost by floating on the grass. On the far left is the messenger, Mercury. Venus is in the middle of the picture and slightly behind the scene; she is shown as being dressed fancily and elegantly, and with a swollen abdomen which suggests that she is pregnant. The myrtle tree behind Venus also symbolizes sexual lust and birth. Botticelli’s spiritual and mystical figures, spring flowers rising from dark-colored grass, were created according to a naturalistic observation, and an imaginative manner as if they were on a carpet.

One school of thought defines painting as a series of events; however, according to other interpretations it is a work that describes spring, summer, and September (Mercury), starting from February (Zefirus), and is interpreted in the direction of the cycle of the seasons. Both interpretations are a depiction of an ideal that cannot be realized in the world.

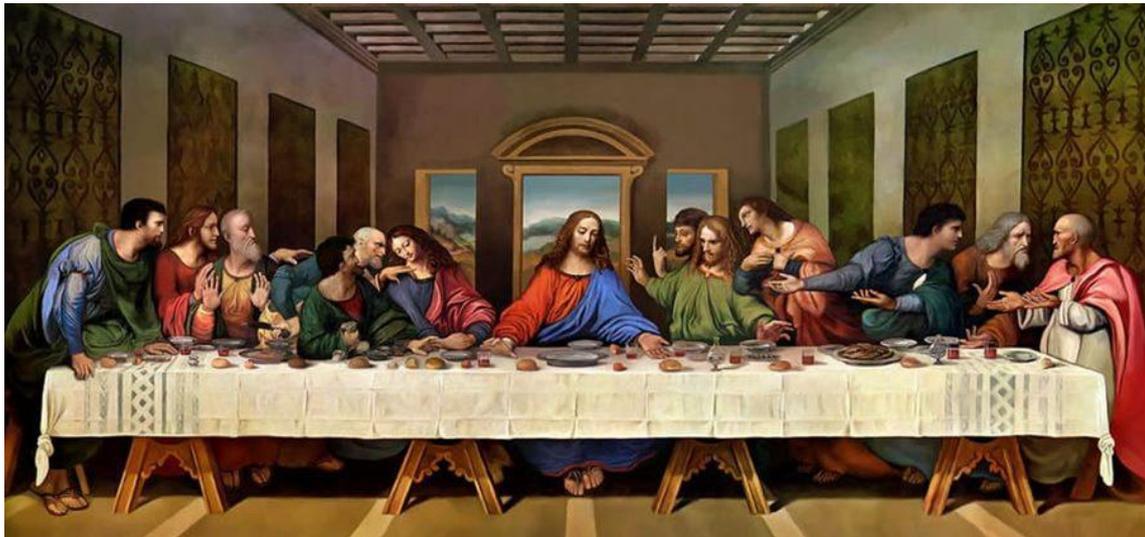
Botticelli handles mythological subjects with a decorative delight that activates the viewer's imagination. Although the richness and diversity of the subject were gained by the artists, mastery was only achieved in artistic workshops themselves, and the style was unable to further develop. Italian art entered a period of stagnation in the 15th century; from this stagnation, Leonardo da Vinci went beyond the usual composition rules and brought about a new understanding of composition. One of his works, which goes beyond the compositional scheme, is "The Adoration of the Magi".



Picture 12. Leonardo da Vinci, "The Adoration of the Magi", 1483, Tempera, 243 x 246 cm, Uffizi, Florence.

The first major work made by da Vinci to order was started by the artist during the years he worked in Verrocchio's workshop. He never completed the work.

In his painting “Last Supper” (1495–1498), da Vinci reaches a new stage in solving compositional problems. Unlike the 15th-century artists, the unity between figures and space was finally achieved. It becomes clear which of the figures in the work is given more importance. This painting shows the Last Supper: Jesus’ final meal with his apostles. There are no details to distract the attention; the work shows a dim room with a low ceiling, Jesus seems to spread his arms to both sides, the apostles are on his right and his left, and though everything up to the window surrounding the head of Jesus is in the painting, da Vinci nevertheless managed to attract the viewer’s attention to all the figures equally.



Picture 13. Leonardo da Vinci, “Last Supper (La Ultima Cena)”, 1496–98, fresco, 460 x 880 cm, Santa Maria della Grazie, Milan.

Leonardo da Vinci (1452–1519) reached his zenith at the end of the 15th century, as did many other artists, such as Michelangelo (1475–1564), with their own works. Due to the death of Lorenzo and the invasion of Charles III, King of France, the center of artistic dominance shifted from Florence to Rome, and a new era in the history of art, called the High Renaissance, commenced.

During this period, ‘the subject of Anatomy’ emerges. When dealing with the external appearance of the figures, artists in this period also examined all the details of the body in and with all its details, including the muscle, bone, and skin structure of the body itself, much like a medical student, evaluating these aspects in the drawings they made from living

models. Even in those pictures that include clothed figures, the artists reached such a degree of perfection that one can almost see the lower body movements and muscles of the figures. Anatomy studies became the focus of attention of many artists in Florentine workshops, and these artists made such an effort to show their mastery that the subject of their work and perspective became of secondary importance.

Meanwhile, the Papal palace was moved from Avignon to Rome, bringing with it a new wave of trust to the traditional home of the Church; the palace was restored in a way worthy of the center of Christianity, and the tradition of patriarchy was resurrected. During the so-called High Renaissance, various artistic activities took place in Rome, which was turned into a center of attraction by artists and scientists from other cities from Italy and Europe. Pope Sixtus IV ordered a church to be built as part of the revitalization plans of Rome and the reorganization of the Vatican and its surroundings. The decoration of the walls of this new church was handed over to artists from Florence and Central Italy. The side walls of this new building, namely, Sistine Chapel, are decorated with frescoes depicting the lives of Moses and Jesus, while also emphasizing the assertion that the Pope is descendent from St. Peter. These two features are particularly evident in the work “The Delivery of the Keys to Saint Peter” by Pietro Perugino (ca. 1450–1523).



Picture 14. Pietro Perugino, “The Delivery of the Keys to Saint Peter” (1481–1482), fresco, 335 x 550 cm, Sistine Chapel, Vatican.

The artists in Florence and Rome throughout the same period of Renaissance art also continued their existence in Venice. Giovanni Bellini exhibits personal piety in his paintings in Venice in 1430–1452, and tried to reflect the terrifying fear of the crucifixion story. In contrast to the vast landscape in the background, the figures standing in the front appear independently monumentally. This situation between mother and son highlights a timeless moment when these two biblical characters were disconnected from worldly affairs (Farthing, 2014, p. 166).



Picture 15. Giovanni Bellini, “Pietà” (ca. 1505) Oil on panel, 65 x 90 cm, Gallerie dell’Academia, Venice, Italy.

Giovanni’s workshop became the center of Venetian art for a generation. Giovanni Bellini is one of the two children of the painter Jacopo Bellini; the other child of Jacopo, Gentile Bellini, served as a palace painter to Sultan Mehmet II the Conqueror in 1479–1481.

Venice does not have a deep-rooted fresco tradition due to its humid climate. Therefore, Venetian artists, unlike their contemporaries from other cities, painted in a freer style on more colorful panels and canvases, using various oil painting techniques. They produced very large-dimension paintings on the sailcloth they obtained from the Venetian shipyards. Tiziano, who was trained in Giovanni Bellini’s workshop, became the official painter of

the Republic of Venice after the death of Bellini in 1516, and became the most important painter of Europe for a period of 60 years.



Picture 16. Tiziano, “Bacchus and Ariadne”, 1485–1576, Oil on canvas, 176.5 x 191 cm, National Gallery, London, United Kingdom.

Many architectures and artists came to the holy city of Rome with the support of their patrons in order to carry out a series of their artistic projects. The city was turned into a center of attraction by artists and scientists who came from other cities of Italy and Europe. Many attempts were made to reorganize the area around the Vatican and St. Peter’s Basilica.

Michelangelo (1475–1564), Raphael (1483–1520), Signorelli (1440–1523), and a few other artists and architects came to the holy city of Rome to realize their projects supported under the support of papal patronage. New churches, streets, and neighborhoods were built at this time.

Masters of the High Renaissance adopt a humanistic philosophy that puts man and observations about man at the center of everything. Raphael, an important artist of the

period, was invited to Rome by Pope Julius II to decorate the second floor of the papal palace. The iconographic scheme of Raphael's work "The School of Athens" was designed by a theologian. In the painting, Plato and Aristotle are depicted in the center, while various philosophers, scientists, astronomers, and mathematicians of ancient times are engaged in discussions under the basilica.



Picture 17. Raphael, "The School of Athens", (1510–1511), Fresco, 500 x 770 cm, Stanza Della Segnatura, papal palace, Vatican.

The Italian, German, and Spanish armies gathered under the flag of the Holy Roman Emperor Charles V to invade Rome. In Italy, where Michelangelo's Sistine Chapel stands and Leonardo's Mona Lisa lived, the vision of the Renaissance's greatest artistic period was shaken and drew to a devastating end.



Picture 18. Michelangelo, "Creation of Adam", Fresco, 1508–1512, Sistine Chapel.



Picture 19. Michelangelo, left corner of “The Sacrifice of Noah, Fresco, 1509, Sistine Chapel.

2.1. 2. The Effect of the Renaissance on Northern Europe

The Italian Renaissance spread rapidly to countries in Northern Europe. The artists in this part of Europe were inspired by religious reform movements to portray human figures and the visible world more realistically. Northern European artists, such as Italian artists, used mathematics when painting the proportions of the human body, perspective, and space. We see the naturalistic depictions of the human body from the northern artists in the pictures of Jan Van Eyck (1390–1441) and Rogier van der Weyden (1399/1400–1464), as well as in the sculptures of Hans Mulcher (1400–467).

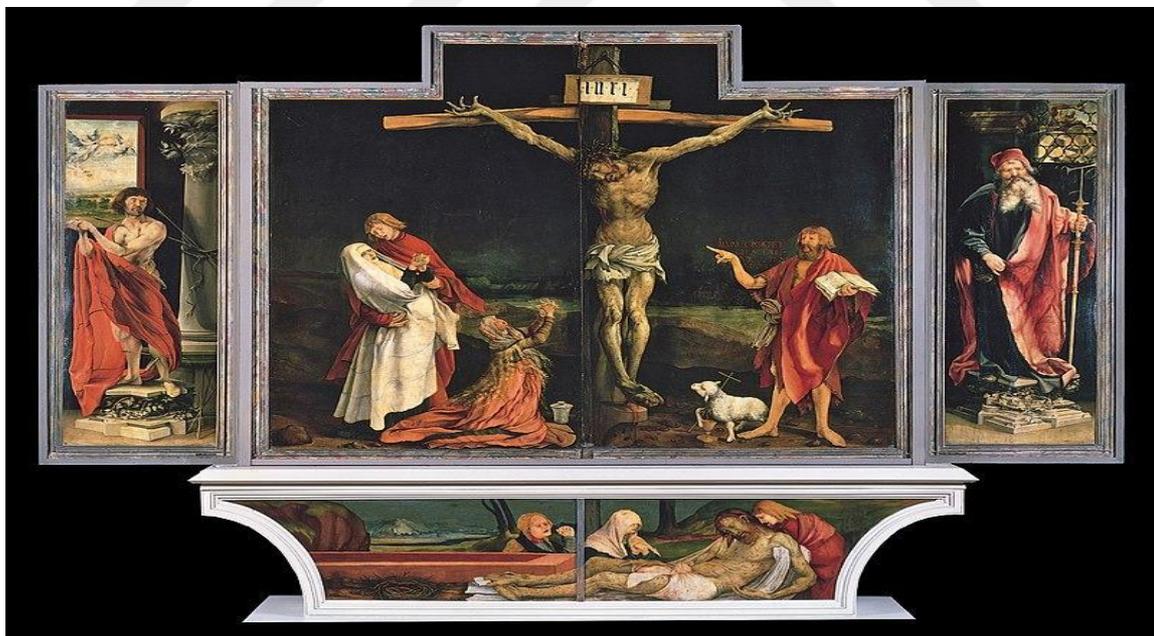


Picture 20. Jan Van Eyck, “The Portrait of Arnolfini and His Wife”, 1434, Oil on panel, 83 x 61 cm, National Gallery, London.

“The main importance of the Renaissance was that it gave birth to a new philosophy of man as a movement that formed the basis for the development of an understanding of individualism, which was formed around the concept of freedom whose religious character was not predominant. This philosophy contributed to the development of the understanding of individualism and freedom, just as we see in the painting of Florentine painter Jan van Eyck’s “The Arnolfini Marriage (The Portrait of Arnolfini and His Wife)” that he painted in 1434.” (Kaya, 2018, p. 13).

Albrecht Dürer (1471–1528) wrote two books on the art of measurement and human proportions and, subsequently, Northern European artists started to develop oil painting

techniques under the leadership of Van Eyck, using their intuition for mathematical calculations. While Italian artists worked using the tempera technique, the oil painting technique of the Northern Europeans enabled them to produce more realistic paintings, unlike the Italians, in their detail work. Italian artists handled the topic of the painting as a whole; however, it became an obsession for northern artists to deal with the details of the whole. In the period when Italian painters made two-dimensional portraits from the profile, Northern European artists developed a technique—the three-quarter look, that is, the stance of the model in three-quarter profile—that allowed their models to appear more comprehensive. Reality is shown with all its nakedness in the art of Northern European art, which forces forms for the sake of presenting stronger expressions, and does not actively avoid deformation of those forms. In Matthias Grünewald's work "Crucifixion", the head of Jesus is depicted as hanging down, his body covered in thorns, his hands and feet are writhing from pain, and the fearful torture scene is no different from those seen in medieval paintings; while these scenes and themes were abandoned in Italian art, they continued to be performed in the north (İpşiroğlu, & İpşiroğlu, 2017, p. 100). Far from the dimensions and proportions used in the paintings of the Italian Renaissance, the unity between the figures in paintings is only achieved through the expression and the pain suffered.



Picture 21. Matthias Grünewald, Isenheim Altarpiece, "Crucifixion", (ca. 1512–1526), Oil on panel, 269 x 141 cm, Musée d'Unterlinden, Colmar.

One of the factors that shaped the northern Renaissance was the fact that the printing press was a German invention, and the other was the effect of Protestant reformation. The printing press started to be used in many German cities, and the prints of artists' works became reproduced and sold. Accordingly, both the recognition and reputation of the artists increased due to the sale of their works. The name of Albrecht Dürer is noticed upon his publishing a compilation of 15 print pictures, including the print works of "The Four Horsemen of the Apocalypse".



Picture 22. Albrecht Dürer, "The Four Horsemen of the Apocalypse", 1498, Wood block, 39.5 x 28 cm, British Museum, London, United Kingdom.

The reform movements deeply affected artists. Hans Holbein, who lost his patron due to his closeness to Protestantism and went to England to seek employment, became a sought-after artist thanks to his talent in portraiture. Religious changes experienced in Northern Europe, caused artists to move away from doing religious paintings and works including moral and religious themes began to be seen *démodé*.

In Hieronymus Bosch's triptych work "The Garden of Earthly Delights" (1500–1505), God is depicted while creating Eve on the triptych's left panel, while human beings linger with earthly pleasure in the middle; many of work's details are innocent, while others are erotic. The naked women seduce the horsemen around them and the fountain of life with its workbench full of sin. The right panel shows depictions of hell.



Picture 23. Hieronymus Bosch, "The Garden of Earthly Delights", (ca. 1450–1516), Oil on panel, 220 x 195 cm (middle panel), 220 x 97 cm (side panels), Museo Del Prado, Spain.

2. 2. Mannerism

Mannerism, which derives its name from the word "*maniera*", is an artistic style that emerged between the Renaissance and the Baroque periods as a reaction to the naturalist approach of the High Renaissance. Understanding of human body among Mannerist works varies according to the artist who created them; the strange and artificial figures seen in Mannerist works differ from those of the Renaissance period. This led to the disruption of the Renaissance period's understanding of ideal form, with Mannerists pushing Renaissance styles in order to be able to find their own. In a work of the Flemish sculptor Jean Boulogne (Giambologna), "The Abduction of a Sabine Woman", the long and twisted figures featured in the work are depicted as being more elegant and harmonious than those seen in El Greco.



Picture 24. Giambologna, “The Abduction of a Sabine Woman”, (1581–1582), Marble, 410 cm high, Loggia dei Lanzi, Florence, Italy.

Although the bright colors and exaggerated figures in El Greco’s work “Laocoonte” are highly creative and complex, they are also quite mysterious.



Picture 25. El Greco, “Laocoonte”, (ca. 1610–1614), Oil on canvas 137 x 172 cm, National Gallery of Art, Washington, DC, USA.

Mannerism was neither the movement of disengagement from Renaissance art nor a movement or return to the art of the Middle Ages. Extremism was the hallmark of this period. Scenes of torture, love and entertainment, pagan mythology, and banquet tables, all of which are depicted with great sadism, are frequently seen in paintings of this period.



Picture 26. Parmigianino, "Madonna with the Long Neck", 1534-1540, oil on panel, 86.2x53.1 in, Uffizi Gallery, Italian.

We see that sensory beauty also had an important place in art of this period. There has never been a time when Mary's garment was wet and sticking to her body, nor a time when all her features were revealed in such an exposing way as they were depicted in Mannerist paintings.

Artists in the Renaissance period depicted the divine expression by combining the medieval understanding of microcosm–macrocosm with the understanding of ratio–proportion–

harmony of ancient times. It can be observed that the anatomy of bodies depicted throughout this period was both solid and perfect, that the body was not given meaning with a new reality, and that the story that artists aimed to tell was that of expression. In his book *Words and Things*, Michel Foucault states that knowledge has emerged from ancient times in the way of comparison and analogy, and knowledge about the body is no different from this. Bodies in Mannerist art, which are shown partially isolated from the spaces framed by their contours, are replaced by the spiritual and exciting figures of the Baroque period. (Foucault, 1994.)

2.3. Aesthetics of Movement

Baroque, which is derived from Portuguese word “*barocco*”, meaning uneven pearl, is an artistic style that flourished in response to the Renaissance and Mannerist periods in Europe, and which covered the period between 1580 and 1750. The Baroque style is seen as a form of design in art, and an understanding whereby shapes and forms blend in a composition and where the concept of ideal body turns into one of personal beauty. This understanding rejects rules and principles, and attaches importance to momentary things; the caprices and daring choices of the artists and their excitement, which dominates everything, were typical characteristics of the Baroque period and separate it from other art movements. The style employs emotions that show arbitrary movements rather than common, fixed forms.

The Baroque style is a movement that uses asymmetry versus symmetry, non-linear forms versus geometry, movement versus stagnation, and emotions that are not easily perceived versus emotions that are immediately perceived.

Deleuze compares the Baroque period to the word “curve”. Artists of this period do not draw straight lines as the artists in the Renaissance period did; rather, they stretched these lines and turned them into a tense curve. The moderation and harmony derived from classical Greek period that the Renaissance art used in Baroque period when the monarchy ascended were insufficient for the Baroque period artists. As Richelieu stated: “*They would*

paint the kings as the embodied forms of God on earth” (Turani, 2005, p. 443) and their bodies were depicted as being very charismatic and powerful.

2.3.1. Baroque in Southern Europe

It is seen that, while the artists of Southern Europe, who pertained to portray an ideal of a stage with theatrical light with their works, and dealt with crazy behaviors and bodies according to a certain style, they engaged in another struggle in regard to special details of their meticulous works. These artists showed that the body was now away from the category of soul, much as it had been in the world of the Middle Ages, and was transformed into a completely different form of soul altogether. The body was freed from compression, and the soul was sensation and the virtue that would come through suffering would be eliminated because of the body’s rejecting that virtue. In the Southern Baroque style, the body dominates the story of the painting in all its parts. As in Caravaggio’s work, “The Incredulity of Saint Thomas”, the fear of touch is replaced by examination and curiosity. Caravaggio’s style includes a known difference through the use of the technique of light and shadow. He uses light and shadow to create a vivid and dramatic effect in the scene.



Picture 27. Michelangelo Merisi da Caravaggio, “The Incredulity of Saint Thomas”, 1601–1602.

A scene of murder is depicted in Caravaggio’s work titled “Judith Beheading Holofernes”. Herein, the figures are placed with flat, horizontal, and long arrangements. Images such as

death and sexuality are used by bringing the physical properties of the body into the forefront of the depicted scene.



Picture 28. Caravaggio, “Judith Beheading Holofernes”, 1598–1599.

Caravaggio is known as one of the most important painters of the Baroque period, and is known for depicting religious topics in a dramatic manner.

Another Southern Baroque style artist, Giovanni Lorenzo Bernini (1598 –1679), was a successful painter, sculptor, and architect. The figure of St. Theresa in the sculpture of “The Ecstasy of St Theresa”, which was made from marble, bronze, glass, and frescues, combined with architectural elements, is shown in an erotic state of ecstasy.



Picture 29. Bernini,
“The Ecstasy of St Theresa”



Picture 30. Bernini,
“The Ecstasy of St Theresa” (Detail).

The most important feature of Italian Baroque art was that it gave importance to theatrical expression. In addition, the combination of gestures of art with music, along with the birth of opera in Italy and the attachment of an idea to a dream that, in fact, does not exist, are the indications of Italian Baroque art being different from Northern European Baroque art. (İbşiroğlu, N., İbşiroğlu, M. 2017.)

2.3.2. Baroque in Northern Europe

Since there were social and political differences between the Northern Italian artists, and, because they had different lifestyles, stylistic changes emerged in regard to their understanding of the human body. While the Northern artists tried to show the human body truthfully, they painted the body in such a way that it became unclear who the body belonged to and what it was doing. They approached the world more calmly and silently, describing it from the perspective of Protestant puritanism. Peter Paul Rubens, a foremost artist of Flemish painting, is one of the most important representatives of Baroque art. He combined Caravaggio's dramatic light with his own style. While Baroque period artists showed a body in their works, they, unlike Renaissance artists, wanted to present its random appearance rather than its unchanging structure, and aimed to draw the viewer's attention to the whole by showing the parts of the whole rather than presenting the form as it would be seen by the eye in reality. They wanted to capture a momentary appearance of a worldly truth and make the viewer experience that truth.



Picture 31. Peter Paul Rubens, “Rubens and Isabella Brant in the Honeysuckle Bower”, 1609–1610, Oil on canvas.

In his work “Rubens and Isabella Brant in the Honeysuckle Bower”, Rubens depicts a romantic couple holding one another by their right hands, thereby representing their union through marriage. Showing the materials of the depicted objects down to the finest detail is one of the features of Baroque painting.



Picture 32. Peter Paul Rubens, “The Rape of The Daughters of Leucippus”, 1618.

Rubens’ “The Rape of The Daughters of Leucippus” is one of the masterworks of the Baroque period. Two figures, men depicted with strained muscles, are shown forcibly abducting two young girls. It is seen that the figures’ movement and expression dominate the painting. The painting also includes curved lines in a diagonal composition.

The leading artist of Baroque period, Diego Velazquez, who painted the work “Las Meninas” which now is located in the Alcázar of Seville, a royal palace, created an illusion and perception of a realistic space using the light and shadow that art historians have not been able to solve for 365 years. He forms the painting with three different lights in which diagonal and diffused light change. Furthermore, traces of the Renaissance can be seen from the central perspective and from the position of the bodies, reflecting its period. The work was painted with a synthesist approach.



Picture 33. Diego Velázquez, “Las Meninas”, 320 x 276 cm, 1656, Museo del Prado, Madrid, Spain.

Rembrandt Harmenszoon van Rijn (1606–1669) was an artist who achieved not only the highest level of artistic skill in his period in which he lived but also, perhaps, in history. His work truly reflects the comprehensive Baroque style.

For the composition that was created to bring many portraits together, in his work “The Anatomy Lesson of Dr Tulp”, Rembrandt transcends the artists who preceded him, and, in this work, colors black and white, reached a clarity that no painter had achieved until that time. The pyramidal figure pile depicted in the work is diagonally placed. The fact that the light of the figures in the painting spreads from the body toward the outside, not from outside to the body of the corpse, that the background is pale and neutral so as not to disperse the effect of the atmosphere, thereby making the painting more effective and, unlike the other paintings, the fact that skeletal cadavers were not used in the studies of anatomy classes, reversed a long-established tradition.



Picture 34. Rembrandt “The Anatomy Lesson of Dr. Nicolaes Tulp”, 1632, Museum des Haag.

In the 17th century, considering that, in the works of Frans Hals, a contemporary of Rembrandt in Netherlands, efforts to capture the typical one all at once, to take the act of smiling into laughter, and to show that expression was not symbolic but rather based on an optical observation; it is understood that they were determined through an impressionistic capture. In Hals’ work “The Women Regents”, all the movements and the features of the women, from their faces to their hands, were determined, and no effort was made to beautify them.



Picture 35. Frans Hals, “The Women Regents”, 170.5 x 249.5 cm, 1664, Frans Hals Museum of Harlem, Netherlands.



Picture 36. Frans Hals, “The Gypsy Girl”, 58 x 52 cm, Oil on canvas, 1630, Musée du Louvre, Paris.

Hals is one of those rare artists who could detect instant facial expressions and instant movements with a few touches and, therefore, capture cheerful and lively expressions.

The works of Johannes Vermeer, Netherlands’ third greatest painter, were painted with bright colors that fill his works with emotions and in a realistic way. Vermeer’s models are calm and moderate, while materials he uses such as pearls, silk, velvets, and furs, allow for the colors in his works to be warmly reflected.



Picture 37. Johannes Vermeer, “Girl with a Pearl Earring”, 44.5 x 39 cm, 1665, Mauritshuis, Lahey.

The sense of understanding and overcoming nature in the Age of Enlightenment led, according to Foucault, in his work *The History of Sexuality*, to the formation of different tendencies in the restructuring of society in the Western world. With the painting of noble families in the Rococo period we realize that the importance of production and, based on this, sexuality, is brought to the fore and the body structure is again handled in a different way.

Baroque artists weren't under the pressure of rational rules. The tendency to go beyond the limits of rationality was a feature of Northern art. In this regard, the life of art shifted towards the north, especially to the Netherlands. The culture differences between the Northern and Southern artists can be mentioned. In Northern art, objectivism and formalism that were characteristic to the south didn't disappear, there was a search for solutions for the issues of composition in a particular mise en scene by breaking the art-reality. Figures were linked to each other with hand and arm gestures in a stage with depth. When looking at such artworks, we get an impression of watching a theatre play.

SECTION 3

3.1. 17th and 18th Century Age of Enlightenment

Enlightenment is an intellectual movement that began with the English Revolution in 1688 and reached its peak with the French Revolution in 1789. In the 15th and 16th centuries, Europeans concluded that the religious and traditional values of the Middle Ages were not enough for them and that they needed to form new values in order to live better.

“The understanding of humanism, which started with the notion that everything should be for human beings, declares a human-centered universe, society, and individual instead of the interpretation of the Middle Ages, which declares a God/religion-centered universe, society, and individual. Thus, instead of the state of God, the earthly state was put forward again. Physical cosmology was asserted rather than a religious cosmology. Instead of a society/state order where people are seen as servants, a society/state order where people are accepted as individuals/persons began to be put forward. As the person has risen to the status of an individual, they began to demand to become a free human being by using their rights and freedoms against rulers, nobles or clergymen.” (Çüçen, 2006.)

Beginning with the Renaissance, Age of Enlightenment is a project of creating a human-being based on free, independent, rational and experimental knowledge. Broadly, all Enlightenment philosophers believe that the understanding of human and society in compliance with an understanding of science that is under the sovereignty of the mind will enable people to live happily and comfortably. Philosophers such as Max Horkheimer and Theodor Adorno argue that the Enlightenment and the solely instrumental/methodological perception of scientific rationalism caused an organization of genocide that emerged in the Second World War.

They claim that not only does the rationality in the core of enlightenment destroy all myths, superstitions and religious beliefs; it is also a power of authority and sets up an environment of political terror that nothing else is allowed to flourish.

In the 19th century, Hegel and romantic philosophers' the most important criticism of the Enlightenment was that the approach towards human and nature was one-dimensional, and the claim that the process of changing society was also universal.

Besides, Michel Foucault and Charles Taylor emphasize the importance of cultural and individual differences against the Enlightenment's suggestion of a uniform understanding of individual and society. It is stated that the project of universal culture and human can have extremely dangerous consequences.

It is essential not to confuse the age of enlightenment with the concept of enlightenment and to explain its limits. While the age of enlightenment corresponds to a historical period, enlightenment is the individual's understanding of his own existence and others.

According to Francis Bacon, the purpose and happiness of a human are related to their sovereignty over nature. Having sovereignty means knowing its laws. It makes humans free in the face of nature. To bring nature under control while gaining knowledge of nature, one should change it so people can live happier. Francis Bacon said, 'the only way is to educate people to get rid of prejudices, religious beliefs, scholastic reasoning and teach them to adopt experimental methods that deliver scientific knowledge'. (Çuçen, 2006.)

The sense of understanding nature and overcoming it in the Age of Enlightenment, which Foucault mentioned in his "History of Sexuality," led to the formation of different tendencies in restructuring society in the western world. We recognize the importance of production and that based on this, sexuality is brought to the forefront, and the body structure is approached differently in the paintings of noble families in the Rococo Period.

After the Baroque period, the strict distinction between subjectivity and objectivity began to soften. A new era or period style did not come to life until the beginning of the 20th century.

Art styles that emerged in the 18th and 19th centuries, such as Rococo, Classicism, Romanticism, and Impressionism, created a new stage that started with the discovery of humans and nature on the path of individualism and realism, which consisted of the effects

of opposing forces on each other. All the possibilities brought forth by the New Age were tried until the end of the 19th century. (İpşiroğlu, N., İpşiroğlu, M., p. 151)

“One of the great innovations in the techniques of power in the eighteenth century was the emergence of “population” as an economic and political problem: population as wealth, population as manpower or labor capacity, population balanced between its own growth and the resources it commanded.” (Foucault, 2003, p. 31). The concept of family became important during this period, and those who remained outside of a system of monogamy were classified as morbid by the end of the 18th century. We can give Sir Joshua Reynolds and Thomas Gainsborough as examples of this period in regard to the understanding of the body. The field of greatest interest at this time was biology, for grasping bodily-nature, which was seen the source of disharmony in the 19th century post-Enlightenment. As Foucault states in *The History of Sexuality*: *“The machinery of power that focused on this whole alien strain did not aim to suppress it, but rather to give it an analytical, visible, and permanent reality: it was implanted in bodies, slipped in beneath modes of conduct, made into a principle of classification and intelligibility.”* (Foucault, 2003, p. 50).



Picture 38. Thomas Gainsborough,
“Mr and Mrs Andrews”, 1750.



Picture 39. Sir Joshua
Reynolds, “Colonel Acland
and Lord Sydney: The
Archers”, 1769.

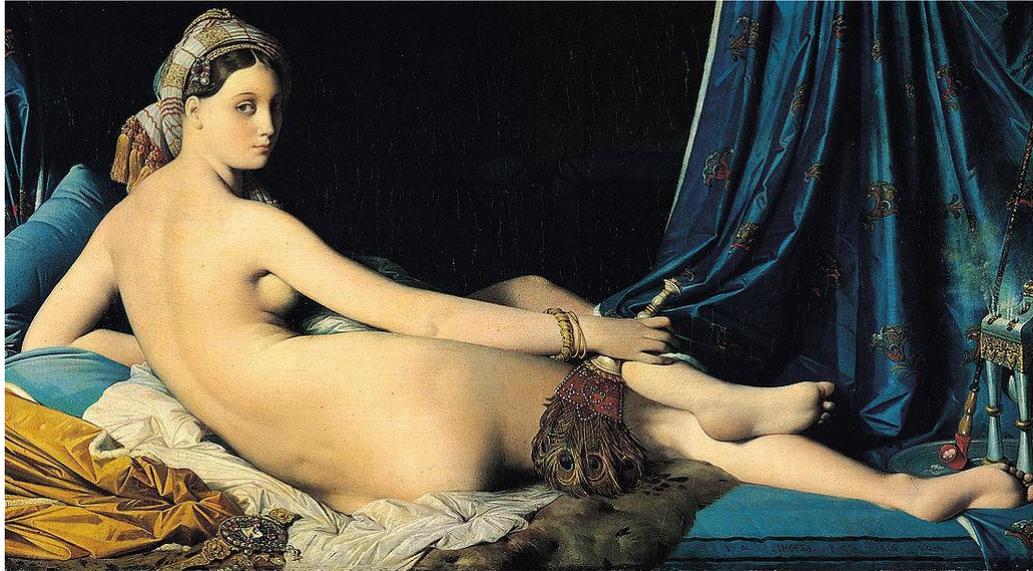
In this period, a time that saw the emergence of physical anthropology, the development of industry transformed the individual into an urban and noble being. In this period, the structure of the body in terms of class and race was investigated, and scientific foundations according to the subject of physical anthropology were established. Efforts to change society according to a eugenicist attitude, an endeavor whose roots date to Ancient Greece, aimed to take the desire of the human race and use it to redefine humanity into one without unhealthy and bad individuals, and tried to do this by relying on art, but without making serious claims. Such efforts were also one of the reasons behind for the French Revolution.



Picture 40. Eugène Delacroix, “Liberty Leading the People”, Oil on canvas, 260 x 325 cm, 1830, Louvre Museum, Paris.

3.2. Understanding of Body in the 19th Century

Classification changed with the emergence of different ideas in the period that continued with Impressionism, Post-Impressionism, Fauvism, and Cubism, which followed Neoclassicism, Romanticism, and Realism; all these movements comprised the main axis of the 19th-century art. Those philosophers who tried to reach an act of knowing believed that the ideal life could only be achieved when the mystical structure of the East was in harmony with the classical understanding of the West.



Picture 41. Jean-Auguste-Dominique Ingres, “La Grande Odalisque”, Oil on canvas, 91 x 162 cm, 1814, Louvre, France.

Ingres’ handling of the mystical structure of the Eastern woman in his work titled “La Grande Odalisque” is different from the sense of reality seen in Western classicism. His replacing of the reality of the sense of beauty with the ideal—which, in Gustave Courbet’s work, *Le Realisme*, is described as if “by the author Ingres was looking for truth, not beauty” (Gombrich, 1999, p. 511)—and Ingres’ attitude that puts truth before beauty was seen as a revolutionary approach. Ingres opposed the portrayal of art as noble by showing street people as they actually were, and by reflecting these individuals as they really existed. This attitude led to the idea of “I paint for myself” in the 20th century. At this time, the traditional attitude in art was beginning to collapse, and the artist’s concern about style over their own body reduced their worries regarding the subject of their work. The first break in the traditional representation of the body occurred in the modern period with Courbet. Attempts were made to represent human imagination according to certain patterns, which coincided with the development of industry.



Picture 42. Gustave Courbet, “Le Sommeil”, Oil on canvas, 135 x 200 cm, 1845, Musée des Beaux-Arts, Paris, France.



Picture 43. Edgar Degas, “The Absent Drinker”, 1876.

Artists abandoned the concept of beauty and began to search for a temporarily modified concept of beauty according to a simple reality. The approach to morality and sexuality in Manet’s “Olympia”, and the drunk and shabby depiction of a woman who was not high class in Degas’ “The Absent Drinker” shows us that this period observed all of humanity, regardless of class, and that the theme of the concept of beauty had itself changed. Western painting, which, equally, evaluated eroticism dominated by humanities’ basic instincts with

the exotic, depicted godly virginity in the body at the expense of the body being unrealistic. The nude in Titian's "Venus" is depicted similarly to Manet's "Olympia", but the rounded lines of Venus, even the hard lines of Olympia, and the fact that Olympia covers her genitals with her hand, has led to comments about the latter being a male.

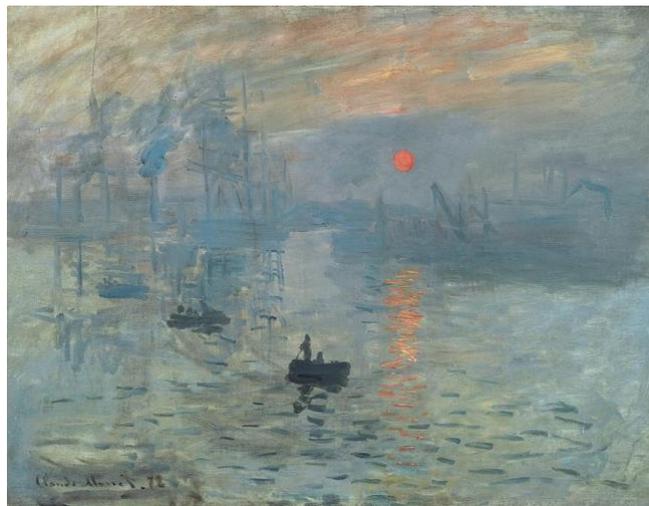


Picture 44. Edouard Manet, "Olympia", 1863.



Picture 45. Titian (Tiziano Vecellio), 1538, oil paint, 119x165 cm, Uffizi, Florence, Italian.

İsmail Tunalı's comment on a painting by Manet is as follows: "*In this painting, almost for the first time in the history of art, we encounter a completely new understanding of nature; in a given moment, a world melted into touches of color and light. Such a world is purely subjective and a new understanding of the 'appearance'.*" (Tunalı, 1996, p. 47).



Picture 46. Claude Monet, "Soleil Levant", 1872, oil on canvas, 48x63 cm, Musée Marmottan Monet, Paris.

Pau Cézanne changed the ordinary rightness of the external lines in the geometric rule-based pictures he made to achieve a neat composition. His goal was not twisting the nature, it didn't make him uncomfortable to make small changes to achieve the effect he wanted to show. Cézanne wasn't concerned a lot with the linear perspective Brunelleschi found. The contour lines of figures were indefinite. Figures were placed in the space only with a perspective based on colors.



Picture 47. Paul Cézanne, “The Card Players”, 1890–1892.

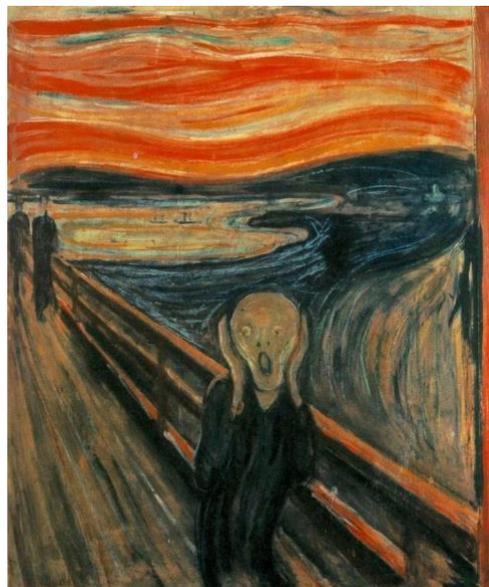


Picture 48. Paul Cézanne, “The Boy in a Red Vest”, 1890–1895, Zurich.

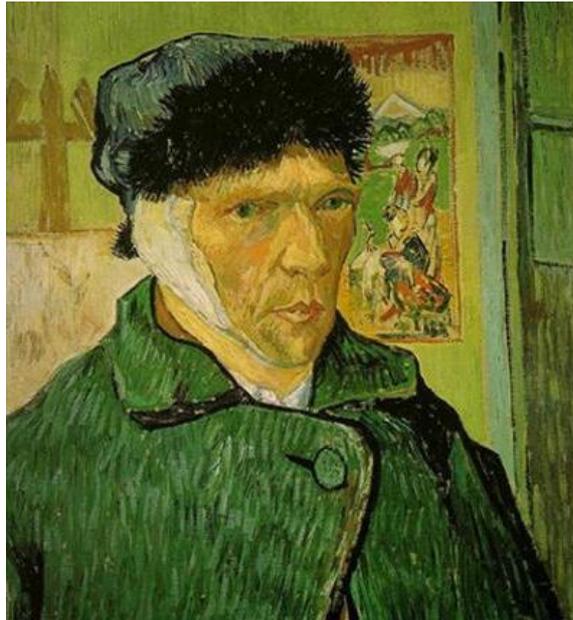
After Cézanne, the impact of perspective started decreasing. After this period a lot of different movements and understandings emerged. Although these trends differed from each other in terms of their philosophy, ‘standing against’ traditionalism in art was their common ground.

Ernst Mach, an Austrian physicist and philosopher in the period that followed that of Cézanne, emphasized the theory of the fourth dimension, which is concerned with transcending time through painting. Consequently, Descartes' fundamental dilemma was also changed. The fact that the body is a recorder, like a device, excludes the relative situation between the mind and the body, and obliges the visual art, which can only be perceived with the eyes, to reach the knowledge that can be perceived by the mind. In other words, the painter, who paints objects according to their own personal impressions, and without considering the familiar rules of the sensations evoked by an impression, tries to reach knowledge that can be perceived by the mind or soul without the obligation of painting only worldly reality. (Tunali, 2020, s. 23-54.)

Comparatively, Expressionists prioritized their own heavy and vital feelings, feelings that overwhelmed them, into their art, and used them to describe their rebellion in a new way. They disfigured the bodies and turned their faces into scary carnival-like mannequins. Van Gogh made exaggerated paintings with brush strokes and used colors that activated human emotions; Edvard Munch, on the other hand, conveyed emotive expression in art by transferring emotions such as fear, love, and hate into his paintings. The expressions of the figures in these paintings are reflections of their dealings with the untamed, uneducated world.

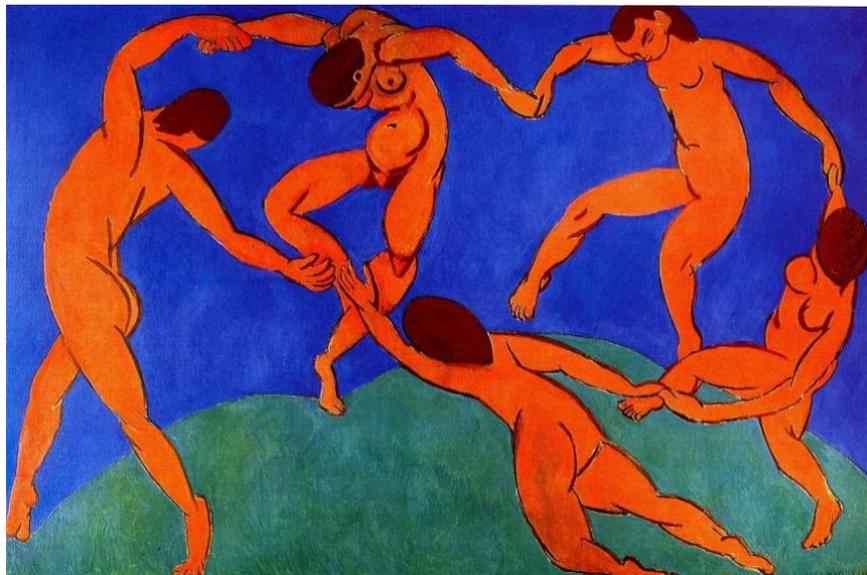


Picture 49. Edvard Munch, "The Scream", Oil, 84 x 66 cm, 1893, National Gallery, Oslo.



Picture 50. Vincent Willem Van Gogh, “Self Portrait with Bandaged Ear”, 1889.

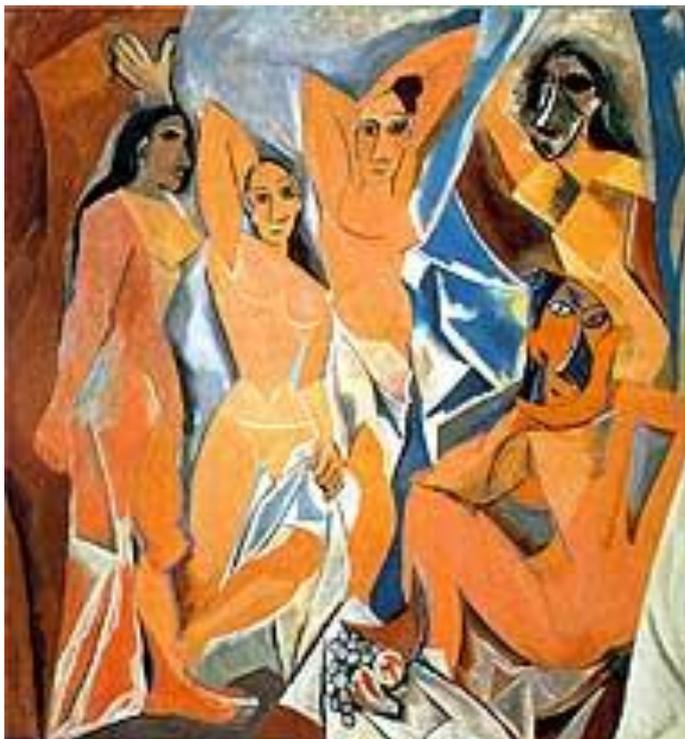
Applying pure and bright colors to the canvas as they came out of their paint tubes, the Fauvists broke the ordinary rules of art to explain the increasingly aggressive form of the painting of the rules of their period and the impossibility of keeping art away from social progress. In Matisse’s work “Dance”, the representation of bodies in orange on a blue background emphasized the body as being made from flesh.



Picture 51. Henri Matisse, “Dance”, 1910.

The movement of Fauvism saw contemporary artists pioneering to overcome the traditions in the development of 20th-century art. Subsequently, the object shown is no longer a material, which is a part of nature, but rather the understanding of the universe itself.

Cubism, one of the most influential and innovative movements of the 20th century, was pioneered by Pablo Picasso and Georges Braque in Paris, as well as by F. T. Marinetti and Umberto Boccioni—the pioneers of the Futurism movement—in Italy. Cubists focused on the question of reality and discussions of the human mind and the understanding of the universe itself. Cubist artists changed their perspective by using various aspects of objects and bringing them together on the canvas, that is, by using the third dimension. Cubism shows matter as the center of action, based on the law of action. Cubists thought that the eye had an important function and that areas that did not fit into this plan of action were not of interest to them. Futurists, on the other hand, advocated the rejection of values from former periods.



Picture 52. Pablo Picasso, “Les Femmes d’Alger”, Oil, 243.9 x 233.7 cm, 1907, Museum of Modern Art, New York.



Picture 53. Georges Braque, “Violin and Palette” 1909.

SECTION 4

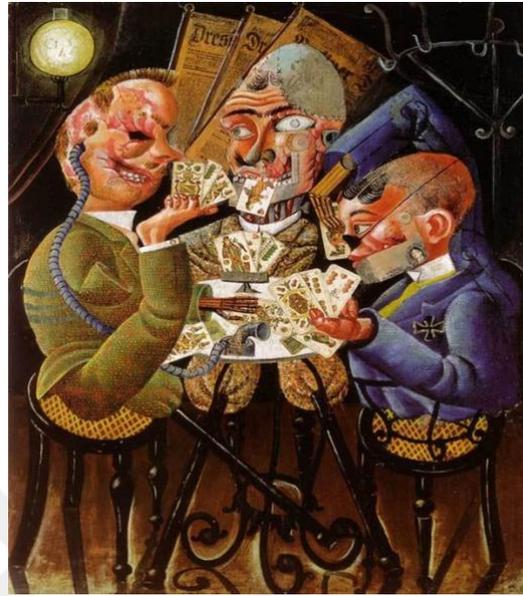
4.1. Age of Identity and Image

The First World War brought together a group of artists who were opposed to the War itself. Opposing the usual rules, meaninglessness, and nothingness are at the forefront of the works of these artists who had lost their expectations about the future due to the hopelessness that the War caused. This movement is called the Dada movement. Artists such as Marcel Duchamp, Hans Arp, and Man Ray are prominent representatives of Dada. The main feature of this movement, which emerged in big cities such as Zurich, New York, Berlin, and Paris, was being an art movement born from the destruction caused by the War. As Nobert Lynton puts it, “*The understanding that we call Dada was clearly not a movement created by Hugo Ball, Huelsenbeck, or Zurich.*” (Lynton, 2004, p. 125). The Dada movement depicts the lost parts of bodies by transforming them into incomplete images, images that are completed using mechanical parts while describing the War.



Picture 54. George Grosz, “The Pillars of Society”, 108 x 200 cm, 1926, Staatliche Museen zu Berlin (Berlin, Germany).

Similarly, in his paintings, Otto Dix described that he had been wounded many times in the First World War and the post-war destruction. In his work “The Skat Players – Card Playing War Invalids”, Dix directs the audience to the lost limbs of veterans through the depiction of medals.



Picture 55. Otto Dix, “The Skat Players – Card Playing War Invalids”, 1920.

Comparatively, Max Ernst used beautiful women in his paintings, but chose to omit their heads.

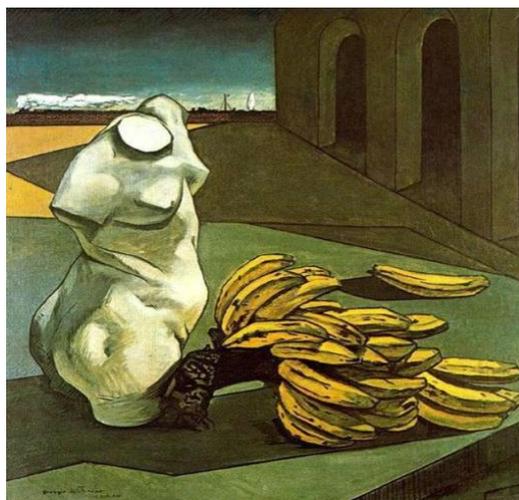


Picture 56. Max Ernst, “Celebes”, 1921.

Dadaists looked at everything with suspicion and did not believe in the existence or correctness of anything; they were influenced by a philosophical structure that believed

that aesthetics has no intrinsic value, and that believed that nothing is solid or permanent. Dada automatism is an understanding that criticizes all rational principles by including the those of the crippled and the false. This automatism emerged with an anarchist organization that advocates the destruction of all systems based on reason in the face of the destructive reality of the world. Surrealism, on the other hand, emerged between the two world wars; from its contradictory parallel view, Surrealism searched for human in all its subconscious powers, purified himself from the bitter reality brought by about by the post-war period, and focused on the inner world of man in search of an upper reality. Arguing that surrealism is a psychic automatism, Andre Breton wrote in his manifesto that *“pure psychic automatism (philosophy, automatism) in which one chooses to express the true working of thought verbally in writing or in any other way. It is a plane where the thought manifests itself, free from aesthetic or moral concerns, where no control applied by the logic is valid.”* (Breton, 2009, p. 23).

Surrealism was founded on emancipation and opposed to all mental systems and moral values. Accordingly, instead of a realistic view grasped by the mind, Surrealism proposes a different reality that includes dreams and imaginary fantasies, whereby the artist’s introspection gains importance and that cannot be grasped with the mind apart from the known meanings of the space concerned. Known reality is therefore transcended by hypnosis and hallucinations.



Picture 57. Giorgio de Chirico, “The Uncertainty of The Poet”, Oil on canvas, 106 x 94 cm, 1913, Paris, France.

Creating very humorous and thought-provoking images, Magritte challenges the conditional perceptions of reality in his works and emphasizes the meaningless of the questions asked about that reality. Magritte's reference to the concept of variability in form shows the way of ending through the body or the object; accordingly, the body leaves its physical existence and is turned into a distorted structure.



Picture 58. René Magritte “The Wonders of Nature”, Oil on canvas, 108.3 x 128.6 x 16.5 cm, 1953.

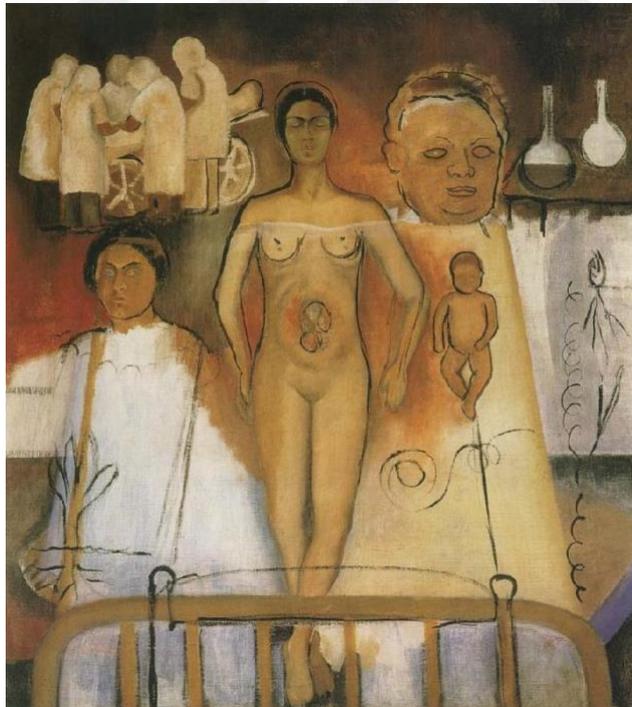
Magritte does not trust the concept of the body; however, Frida Kahlo, a Surrealist artist, trusts the body and puts it at the center of her art. She believes in its power of identification. The reason why Kahlo's works are so personal is that she expresses the changes her body has experienced and undergone through various surgeries she has undergone due to the accident she has had. She does this through the collages she makes, using objects but depicting them in a fragmentary and piecemeal way.

In performance art that developed in the 1960s, Kahlo's “distorted and tampered” body shows us stories about her social identity; she tells us about the bourgeois life she has lived through a collage she compiled somewhere when she went to America.



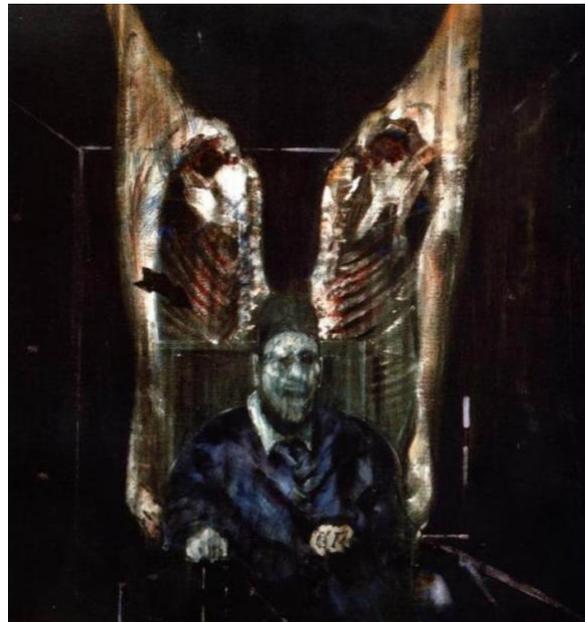
Picture 59. Frida Kahlo, "My Dress Hangs There", 1933.

One of the most popular feminist revolutionary artists of the 20th century, Kahlo said that, although her works appear to be Surrealist, she was never herself a Surrealist because she painted her own reality, not that of her dreams.



Picture 60. Frida Kahlo, "Frida and the Caesarean Operation" 73 x 62 cm, Oil on canvas, 1932. This work is in the Frida Kahlo Museum as an incomplete work.

Irish painter Francis Bacon (1909–1992), one of the most important figurative expressionist artists, has a unique place in the art of painting after 1945, with figures peculiar to him. The effects of the existentialist thought system can be seen in his works; Bacon sees man as an animal whose nature yet to be completed. The figures in his works are depicted indoors, as if they were in a cage, and he paints the skin of humans as if it were peeling away from the body, associating it with animal flesh. His figures are often drawn distorted, as if they were caught in a storm or being pulled into a powerful vortex. While he portrays the suffering, despair, and corruption of man and his having an evil spirit, he designs them as a triptych religious paintings in medieval times. In his writings, Gilles Deleuze cited Bacon and his contemporaries as butchers seeking the potential of dead meat through their study of the human body. In response, Bacon states: *“Of course we are flesh, potential corpses. I always take it as a surprise that I was there instead of the animals in the butcher shops”*, thereby supporting the view of Deleuze (Deleuze, 2003). Bacon attracted attention with his work “Figure with Meat”, wherein flayed animal bodies are shown crucified and a portrait of a figure sits in a cage in front of them, scattered as if caught in a whirlpool—where we feel the figures’ feelings of fear and compassion and pain—and then, with Bacon’s shape distortions that reflect the animalistic movements inside man in Bacon’s painting titled “The Seated Figure”, which he painted in 1974.



Picture 61. Francis Bacon, “Figure with Meat”, 1954.



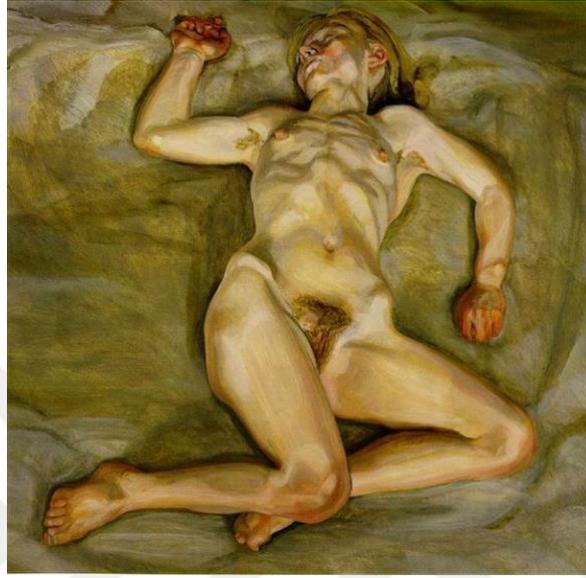
Picture 62. Francis Bacon, “The Seated Figure”, 1974.



Picture 63. Francis Bacon, “Three Studies for the Portrait of Lucian Freud”,
Oil on canvas, 1964.

In Bacon’s paintings, the figures are indistinct, but those parts that appear as flesh are depicted precisely and clearly. Flesh, bone, and skin are shown as tension elements in the figures throughout Bacon’s works. Feeling these three elements together but separately

creates tension, as if the animal spirit exists in the human body. In Bacon's paintings, shredded meat is separated from the bone and creates tension with the contours, as if there was a vibration. In Lucian Freud's works, however, white-skinned bodies are depicted as if they were waiting to be opened up in a morgue. Unlike Bacon, Freud's paintings exhibit a situation that brings sexuality to one's mind, rather than an existential problem.



Picture 64. Lucian Freud, "Naked Girl Asleep II", 1968.



Picture 65. Lucian Freud, "Francis Bacon", 1952, Oil on metal, 17.8 x 12.7 cm, Tate Gallery, London.

When Foucault states that the “body is the only accessible property” (Foucault, 2006), he is most likely indicating that the richness potentially created by the understanding of art will expand in our minds and actions by examining the change in the perception of the body, about which art has generated considerable material, from its very beginning to the present. French philosopher Merleau-Ponty, who wrote books and articles on the body from the 1940s to the late 1950s states: “*The vitality of a body is not the juxtaposition of its parts – nor the descent of a spirit from elsewhere into an automaton, which would still be to assume that the body itself is without and without ‘self’. A human body is here when there is some kind of intersection between the seer and the visible, between the touching and the touched, when the spark of the sensed-sensible shines, when this fire that will not go out burns – until an accident of the body destroys what no accident can do.*” (Merleau-Ponty, 2012, p. 35). Merleau- invites the paradoxical and multidimensional intersections of the body as subject, object, and verb to enlightenment in human consciousness. Deleuze calls bodily awareness “*sensation*”: “*One side of sensation is the subject (nervous system, vital movement, ‘instinct’, ‘temperament’ is the whole vocabulary common to Naturalism and Cézanné), and the other side is to the object (‘phenomenon’, place, event). It doesn’t even have a face. He is inseparably both; It is “being-in-the-world,” as the phenomenologists say: I am both being-in-sensing, and something is coming through sensation, one in the other.*” (Deleuze, 2009, p. 40). In other words art that is visible with the body, is felt with the body...

The discourses of Michel Foucault concerning the concept of body has created a chain of concepts that have been thought, spoken, and discussed in all disciplines of art after 1980. Understanding the artistic adventure of the body has undoubtedly been an eye-opening and fruitful endeavor. Primitive art and the abstract attitude in the bodies of ancient period have been taken as the starting point since the beginning of the century. The geometric and abstractionist attitude adopted before the modern period was the basis of the understanding of art. This reductionist attitude continued after World War II. And an aesthetic ontology has been added to this. While Kandinsky, an abstract artist, says “art for art’s sake”, Malevich advocated an abstract understanding that does not serve religion and the state, that rids art of bad depictions of the outside world, and that rejects the object.

The fact that abstract artists no longer deal with themselves and the outside world and only deal with plastic tools to reach a transcendent truth finds itself in “Cartesian Openness” (Şahinler, 2006, p. 17).

In an exhibition Jackson Pollock opened in 1943, his abstract expressionist attitude, which he called “a ritual of the movement of the body”, greatly influenced C. Greenberg, one of the important art critics of that time. Previously, Greenberg had been in favor of abstract expressionism. Subsequently, American expressionists painted on a background including mind movements comprising both color and form. Marcel Duchamp used his own semen as an abstract stain on the canvas in his abstract series “Faulty Landscape”, which he completed in 1946, and thought that it would not be possible to understand what the liquid was. The important thing here is that we realize the situation in which Marcel Duchamp created this work. To prevent this situation from being perceived later, he documented it using photographs and films. Documenting the artist’s process he went through shows that the artist’s personality became more important than his work.



Picture 66. Marcel Duchamp, “Faulty Landscape”, 1946.

Trying to reach mystical knowledge only by escaping from the body, Mondrian and Kandinsky sought ways to nourish themselves in order to approach the universe in a different way. “Mondrian learned the meaning of some basic geometric symbols such as the triangle and the cross, and the properties of horizontal and vertical lines from theosophical texts. Judging from these texts, the horizontal lines represented the celestial domain and the male, the vertical lines the earthly and the woman.” (Vickery, 2000, p. 171)

Due to the influence of new ideas introduced by medicine and philosophy, artists started to create new abstract forms by taking advantage of the functioning of the brain and the psychic properties of color and form in regard to human emotions.

Furthermore, it is for this reason why Mondrian deals with symbols, Kandinsky with colors, and Malevich, on the contrary, paints by simplifying color and form.



Picture 67. Piet Mondrian, “Composition in Gray and Light Brown”, 1918.

Abstract art has now come to such a point that the artist want to get rid of the physical structure of all kinds of objects—such as the body and the skin—that limited the essence they were looking for. Accordingly, the artist no longer deals with events but with meanings that comprise conceptual components. On the other hand, American abstract art reflects

life itself in its naturalness, from the outside to the inside; it freely releases its inner sensitivity onto any object through the movement of the skin. This geometry does not limit the body or the canvas. The space, which is tried to be normalized, as stated by Foucault in *Discipline and Punish – The Birth of the Prison* investigates the concept of disciplined space with the possibilities of life. Space is a field of activity. When the artist who liberates such a space begins to define different areas for the body, we come to the point that Baudrillard says: “*The geometrical structure of hospitals, prisons and factories which Foucault emphasizes on siege, is replaced by Baudrillard’s, the smooth geometry of transit highways, computers and electronics.*” (Sahiner, 2006, p. 5).

Peter Halley, a pioneer of the American Neo-Conceptualist movement in the 1980s, was influenced by Baudrillard’s simulation theory and identified and highlighted a change in art. The artists of this period produced their works within a space using arrangements that showed the relations of geometric forms. Although Baudrillard opposed this method, abstract art entered into a period of revitalization.



Picture 68. Carl Andre, “The Last Ladder”, 1959.

“Art, by all the rules of the game, has been doing this for a century. Like all vanishing forms, it tries to repeat itself in simulation, but it will soon fade away completely, giving way to a vast artificial museum and untethered advertising.” (Baudrillard, 2004, p. 23)

While Baudrillard said “the ecstasy state of value”, he expressed that in the path followed to develop the concept of aesthetics, disembodiment, showing the body as if it does not actually exist, shows the body in the most obvious way. The female body has become a fetish as a result of developing technology and production in the 20th century. The bodies shown in advertisements and posters have been a factor in making the body a fetishized object.



Picture 69. Richard Hamilton, “Just What Is It Makes Today’s Homes So Different, So Appealing?”, 1956.

In Richard Hamilton’s “*Just What Is It Makes Today’s Homes So Different, So Appealing?*”, a work that was completed using the collage technique, male and female bodies are shown as fetish objects, many objects are displayed around them, these objects

come together without any relation one another, and the bodies themselves are displayed as advertising elements, indeed, like objects themselves.

Artists such as Roy Lichtenstein, Tom Wesselmann, Andy Warhol, Jasper Johns, David Hockney emerged independently as artists who reacted to abstract expression. These artists used everyday life objects, well-known movie actresses and celebrities, advertisements, and the media.



Picture 70. Tom Wesselmann, "Study for Great American Nude #93", Drawing-Watercolor, 14 x 20.3 cm, 1967.



Picture 71. Tom Wesselmann, "Bathtub 3", Oil on canvas, plastic, Objects (bathroom door, towel, laundry basket), 213 x 270 x 45 cm, Ludwig Donation, 1963.

The fact that Tom Wesselmann drew women's erogenous zones through their exaggeration, Andy Warhol painted portraits of famous women, Lichtenstein used comic book icons, and Mel Ramos used depictions of the female body with consumer goods, show that they have the courage to show the true imagination of society. The expression of sexuality through the female body is important in terms of showing the modern aesthetic definition of the period.



Picture 72. Andy Warhol, "Thee Marilyn Monroe Series", Silk Screen Printing, 1967.



Picture 73. Roy Lichtenstein, "Girl with Hair Ribbon", Oil on canvas and magna, 121.9 x 121.9 cm, 1965, Museum of Contemporary Art in Tokyo.

Henri Matisse, one of the pioneers of the Fauvist art, and other Fauvist artists, such as Kees Van Dongen, Andrea Derain, Raoul Dufy, and Maurice Vlaminck, who set out to be different from all traditional art movements and sought out new ways in 1960, opposed Impressionism and aimed to attribute an expressive and colorful meaning to their paintings. Fauvist artists placed the body at the center of their art movement in their paintings.

4.2. Performance Art and Body Art

After 1960, Fouv artists' placement of the body in the center of the movement and abstract expressionists' approach to painting led to the emergence of performance art.

This attitude of the Fauvists after 1960 and the movement of the abstract expressionists, as well as their attitudes, which preferred and prioritized results from the artists' work, led to the emergence of performance art. The origin of the word "performance", translated into Turkish as "gösteri" (show), means showing or doing something to the viewer, according to the Dictionary of the Turkish Language Institution. For a work to be a performance, there must be a viewer and the viewer must be connected to the person being watched. Emre Koyuncuoğlu states: "*Performance Art does not correspond to the demands of capitalism due to its unrepeatable and unrecorded characteristics that take place at that moment, now and here*" (Koyuncuoğlu, 1999, p. 79).

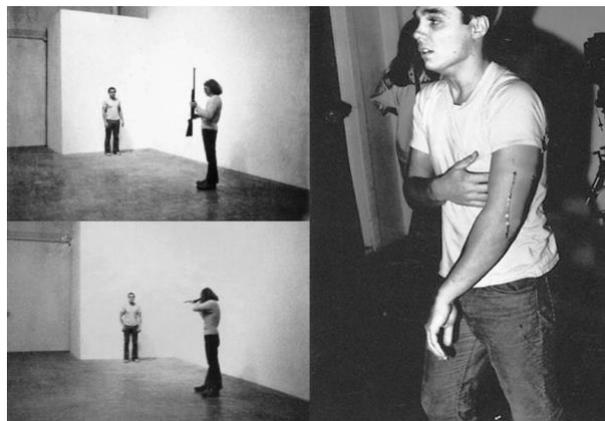
Performance Art, which scrutinizes and dramatizes the dilemmas between life and death instinct, sadism and masochism, watching and being watched, illness and cure, is based on the fact that as Maurice Merleau-Ponty declares, "The human body can only be grasped through living." (Antmen, 2013, p. 223.)

It should be emphasized that Performance Art, which is similar to theater in terms of being a genre that is being "staged" in front of the audience, has developed as a sub-branch of Conceptual Art. Its relationship with theater is more distant than its relationship with visual arts. Performance Art is an unlimited set of approaches that includes poetry, music, dance, and theater. It can last for a few minutes, a few hours, or a few days with one or more

artists, in front of or away from the audience, or it can be exhibited from time to time in the form of photographs or video recordings. (Antmen, 2013, p. 219.)

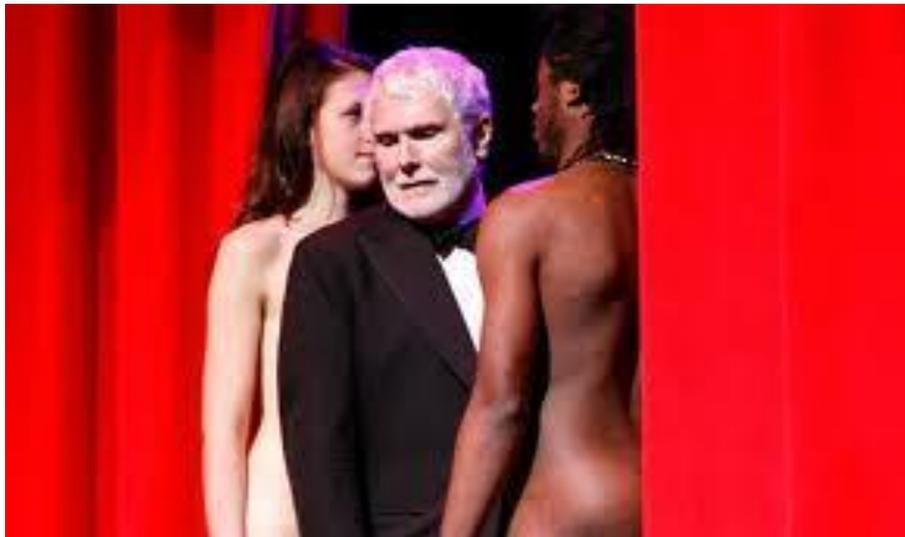
According to Mehmet Yılmaz, “*what Beuys did is both demonstration and action. The materials Beuys used in his shows and actions were himself, his own body, with his voice, movements and materials.*” (Yılmaz, 2013, p. 258). This is why Beuys said that “man is a sculpture”, that is, “man is plastic”. According to Kahraman, there are two foundations of performance art: the first is the body, which is the subject of the performance, and the second is the space in which the body exists. He states that the main ending element of the body is its skin: “*It is the skin that gives the body its own truth and shows where it begins and where it ends. It is the real boundaries and sheath of the body, the skin. Whatever can be defined as the body is hidden within the skin.*” (Kahraman, 2005). The body itself is a reality, the body is memory, the body is writing, the body is space, and therefore, power. All of these also comprehend sexuality, the inseparable companion of the body. In the late 20th century, the development of Feminist Art, the reconsideration of gender and identity issues in this context, and the support of this formation with homosexuality studies and politics, have enlarged the diameter of this circle as much as possible (Hero, 2010, p. 33)

Body Art can also include masochistic situations. Even if the violence against the body is the focal point during the performance, it is very important to show how much of a social stimulant body art can have, that the performer is the artist, and that the performance has a stimulating and therapeutic effect on the viewers. The artist Chris Burden had his friend shoot him in his 1971 performance, “Shoot”.



Picture 74. Chris Burden, “Shoot”, 1971.

Emotions, such as physical abuse, pain, and pleasure, when loaded onto the body, have gone to the extreme. Artists such as Marina Abramović, who has also used these feelings in a social and conceptual dimension, have included the female identity in a social identity in performance art. Abramović's documentary "The Artist is Present" took place in MoMa. In this performance, which lasted for three months, Abramović sits in a chair in a room. A chair stands in front of her, she looks into the eyes of the viewer, they sit without speaking. Two standing nude figures greet those who enter the room via the entrance, and the viewer is forced to touch these figures in order to enter the room and look at Abramović. Stating, "*I need to create stillness in the middle of hell*", Abramović wants to make the viewer experience emotions that no one else has experienced. Abramović smiles when her ex-boyfriend, Ulay, comes and sits in front of her during the performance. Here she reminds the viewer of all her past. Nothing happens except the look, tears flow from Abramović's eyes, she reaches out to the table and holds hands with Ulay. And then Ulay exits the room. Abramović says of this performance: "*There are so many reasons why people sit in front of me. Some are angry, some are curious, some just want to know what happened. Some coming to me with intense pain that opens up and faces an unbearable pain... Sitting opposite me is no longer an act about me. I become the mirror of the souls. I get hurt. But suffering is like keeping a secret*". (Ateş, n.d.).



Picture 75. Marina Abramović, "The Artist Is Present", Performance, 2010.



Picture 76. Marina Abramović and Ulay, “The Artist Is Present”, Performance, 2013.

In his anthropometry series that followed “The Study of Human Body Measurements”, and at the beginning of the path to performance art, French artist Yves Klein, in 1956, made various trials by pressing and pulling the painted women’s bodies, which he patented and called Klein Blue, which he laid vertically and horizontally on the canvases under his own direction. He then asked the women to press their bodies on paper and silk cloth. Body prints on paper and cloth were made without the artist’s direct intervention.



Picture 77. Yves Klein, “Living Brushes”, 1960.



Picture 78. Yves Klein, “Anthropometry Untitled/ANT 89”, 1960.



Picture 79. Yves Klein, “Anthropometry of the Blue Period”, 1960.

In Klein's works, painted female bodies are used like brushes as the individuals push and pull each other on a canvas, and the action itself is turned into a tool of art.

Jackson Pollock is one of the leading artists of 20th-century action painting. Pollock's real aim was to throw paints on the canvas as if he were performing in a theater in front of the audience, and not for the audience to look at a finished work, but, rather, to watch the process of this action and to witness the creation process of this formation. His style, which differs from the traditional attitude for performance art, has been noted as an important step in the development of art.



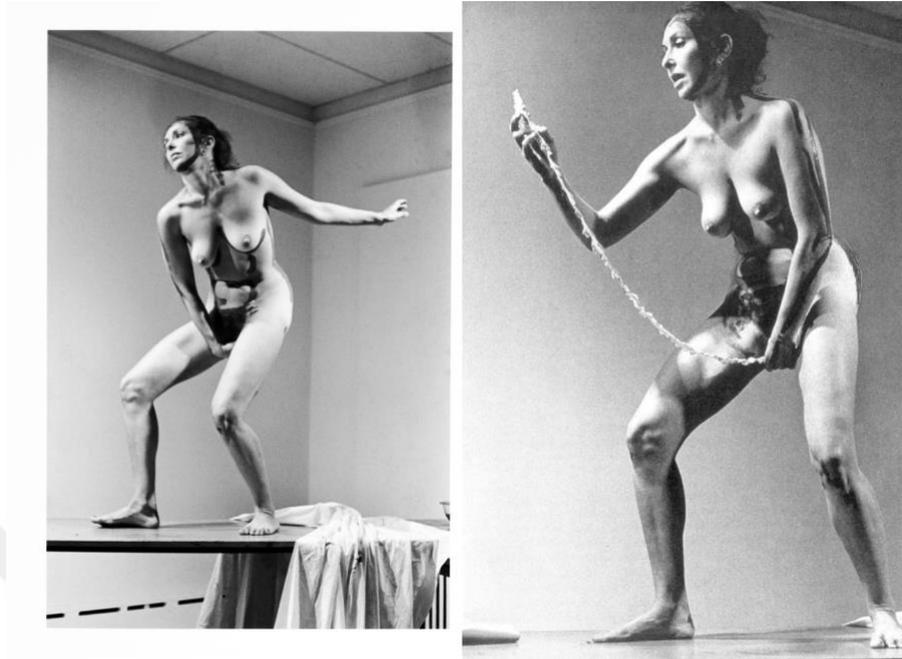
Picture 80. Jackson Pollock, "Number 1", 1949.



Picture 81. Jackson Pollock, in the studio.

One of the main focuses of Carolee Schneemann, who made a name for herself with performances about body, sexuality and gender, is the distinction between eroticism and

gender politics. Schneemann is a type of artist who is difficult to interpret because she combines pictorial concepts with the physical body and its energy.



Picture 82. Carolee Schneemann, "Interior Scroll", Performance, 1975.



Picture 83. Carolee Schneemann, "Interior Scroll", Performance, 1972.

Detections on fear and anxiety evoke a sense of power and togetherness, far from the feeling of loneliness in the viewer. Carolee's throwing the paper that she took out of her vagina in front of the audience symbolizes removing her anger from her body. This study is important in terms of being a touch on the sacred knowledge, birth, and lust of the female body (Belesing, Fortenberg, & Morrill, p. 207).

Joan Jonas, who draws attention among feminist artists with her performance "Mirror Check", goes on stage naked with a mirror in her hand. She then tries to explore every part of her body. There are full-length mirrors around her. Those who watch the performance also become a part of the choreography; she puts the viewer in the position of a voyeur. Here, the artist wants to express that society constantly develops and judges discourse over the female body, while the woman herself is obliged to watch and examine her own body.



Picture 84. Joan Jonas, "Mirror Check", Performance, 1970.



Picture 85. Joan Jonas, “Mirror Piece I”, Performance, 1969.

Andreas Serrano, who was criticized by the critics for his work “Piss Christ”, wanted to emphasize the humanistic aspect of Jesus by using his own urine in his painting based on the words “piss” and “Christ”, but Serrano was unable to justify his choice to the critics, though. The identification of Christ’s blood with wine while ignoring the suffering of his body, as well as the criticism that the liquid used was the artist’s own urine, is a proof that taboos have not still broken.



Picture 86. Andres Serrano, “Piss Christ”, 1989.

In a series of works by Stephen J. Shanabrook's "Morgue Chocolates", in which he tries to bring two different objects together, we see gelatinous or open, round tiny chocolates; these objects look differently from afar, but when viewed closer by depicting trauma marks on the human body. We can see Serrano's work, which he calls "humanizing Christ", as a version of "sweetening" per Shanabrook.



Picture 87. Stephen J. Shanabrook, "Morgue Chocolates", 1994.

Robert Gober, on the other hand, creates a tense situation by showing male and female bodies as a single body, both from the front and the back. Upper bodies made of wax and human hair are exhibited back to front. By disrupting morphological structure and capturing a different experience, the artist makes determinations as to the reality of identity through their use of the human body.



Picture 88. Robert Gober, "Untitled", Wax, pigment and human hair, 1991.

Istanbul Modern hosted a very important exhibition in 2010. German scientist Dr. In Gunther von Hagens' exhibition "Original Body World", more than 200 human bodies were rendered imperishable using the "plastination" method. In order to show the viewer the difference between healthy and unhealthy organs, the internal and external formation of the body was preserved and presented. Hagen's exhibit is the only human anatomy exhibit that allows man to confront himself. Behind the elegant external appearance of the human body, we witness that we have a completely different world inside, in addition to our visible face, which shows how it differentiates under stress and in times of illness, how fragile it becomes when sick, and how strong it is when healthy.



Picture 89. Gunther Von Hagens, "Skin Man", 1997. From the Body Worlds (Original Body World) Exhibition.



Picture 90. Gunther Von Hagens, “Skin Man”, 1997. From the Body Worlds (Original Body World) Exhibition.

Those wondering about death have followed the dissection in anatomy lessons since the 17th century. For example, Foucault’s public display of the guillotine theme in his book *The Birth of the Prison* attracted attention. The viewers do not feel pity because they do not know the identity of the deceased.

It is interesting that, although artists repeatedly reproduce body-related subjects, these subjects, which need to be explored, still continue to exist. In cases where the artist performs using their own body, it will be natural for different themes perceived by the audience to emerge and to create stories about the body in the works themselves. The body of the performance artist is in motion and expresses itself symbolically. Gilles Deleuze, who authored an article on masochism in 1967, acknowledges the pain that is systematically brought into contact with the body, as Freud said, and states that instead of saying it is a masochistic experience, it is related to challenging the established sexual identity and system.

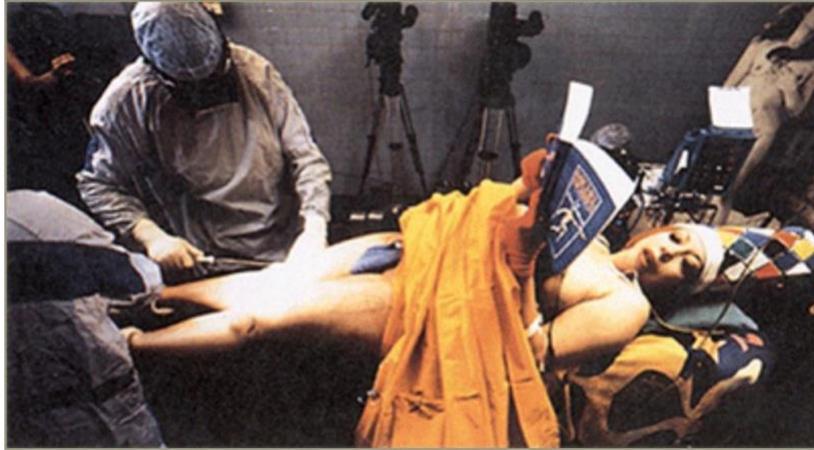
“Masochism, rather than a targeted, consequentialist, sexuality, brings to the fore the practice and actuality that are based on waiting, interruption, postponement, suspending and entertaining and in which theatrical play, stage, mise-en-scène, dramaturgy, aesthetics

and tension come together; it ridicules the dominant gender roles, deciphering the fact that these roles are a social construct of power.” (Çabuklu, 2006).

Body Art has a revolutionary side that shows its power to destroy and recreate social roles on the body. French artist Orlan is an important name in contemporary art, which has been considered as part of feminist art since the 1980s. The reference she made to advanced medical technologies in the revitalization and transformation of the human body through technology acts as a kind of warning. Although Orlan uses art, she is also against art through these artistic works. The artist entered the field of physiognomy and created a contemporary Frankenstein by adding two small horns to her forehead (Güçhan). She made copies of the parts of the bodies that fell within the ideal criteria for beauty in the history of art and created a collage of these parts in her own body while under anesthesia. She implies that her body, which has changed through aesthetic operations, is an imposition of the dominant male gaze.



Picture 91. Orlan, “Omnipresence”, 1993.



Picture 92. Orlan, “Omnipresence”, 1993.

“Carnal Art, which does not aim to reach any final ‘plastic’ result, mostly tries to change the human body and open it to a social discussion. This struggle corresponds with the Christian tradition and its views on the body; Orlan transforms his body into language and turns the Christian motto “it is the word that makes me a body” with her own words, “it is the body that makes the word.” (Akman, 2006, p. 179).

Although the existence of a feminist discourse is always mentioned in the works of American art photographer and film director Cindy Sherman, and is concerned with her about how men—not Sherman—see women’s stereotypes, Sherman does not seem to adopt an ideological attitude. The artist has become a part of contemporary art by using the fashion trends of the period.



Picture 93. Cindy Sherman, “History Portraits/Old Masters series”, 1988–1990.

Japanese artist Yasumasa Morimura has taken icons from Western art history and Western popular culture and used them in his own work. Although he is a musician, fashion designer, painter, and graphic designer, the identity that makes him known to us is that he is a photographer. In 1988, using his own body, he reinterpreted the androgynous image of the figure in Manet's painting "Olympia" using a photographic technique, completing this work in order to confirm that the figure in the original painting is indeed a male body.

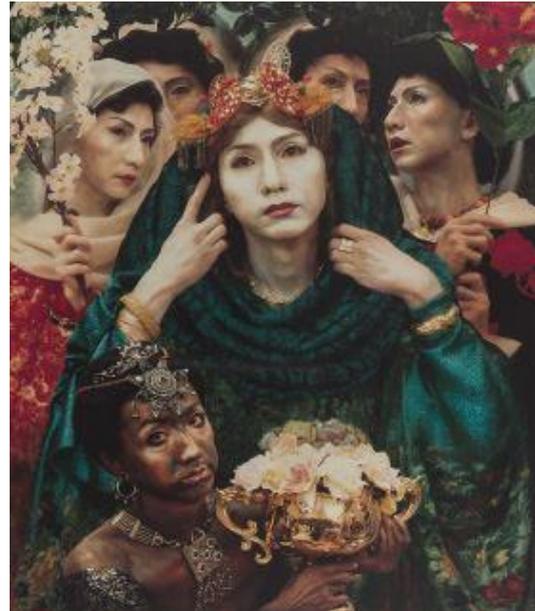


Picture 94. Yasumasa Morimura, "Portrait", 1988.

Yasumasa Morimura deals with cross-cultural differences and transitions and "makes them more Japanese". He recreated D. G. Rosetti's painting "The Beloved", changing its name to "Six Brides"; that is, he makes the phrase "one below" through wordplay. He transforms the brass vase in Rosetti's painting into a gold trophy, and "makes them more Japanese" the flowers and jewelry. The fact that the figure in the middle contrasts with the black figure by making it whiter shows that the artist exhibits an attitude that criticizes Western imperialism and racism.



Picture 95. Dante Gabriel Rossetti,
"The Beloved", 1865.



Picture 96. Yasumasa Morimura,
"Six Brides", 1991.

Western Art has based its thoughts concerning the body according to the ancient Greek's view of art and philosophy. The "essence of life" according to ancient Greek thought is identified with the medieval concepts of God, the spirit, and the principle of matter. This leads us to abstractions in art and to depictions of bodies removed from life. The definition of the body was reshaped in the 20th century due to changes brought about modern philosophy and history. Body and nature are identified with the chaos principle. Modern art has started to convey what it knows, not what it sees. The artist considers the body as form and thought as "thing-in-itself". Furthermore, politics, philosophy, sociology, and psychoanalysis have developed new concepts about the body, and many have perceived the body as both a whole and as an individual. The body, which is an important part of identity and self-perception, has accordingly been discussed again and again.

According to Merleau-Ponty, the body or body-subject gives the meanings we carry throughout our lives. In short, according to Merleau-Ponty, we exist within our bodies and cannot exist without our bodies. Our consciousness, experience, and identity exist in and through our bodies. We cannot exist without the body-subject; therefore, human experience, life, knowledge, and meaning cannot exist. In that case, there is no such thing as mere 'sensation' or 'reflection' as the British empiricists, and their contemporary

philosophical successors say. The perceptual world is much more complex and synthetic. Mind and body are much more intertwined.

Merleau-Ponty, through his studies of his own experiences, discovered that the meaning of a word and its symbolic sign coexist like mind and body, especially in the process of perception. According to him, the existence of the sign and the existence of the meaning are one single entity.

The self is a synthesis of the world and the ego and is experienced through the human body. This body is open to everyone and, therefore, directly constrained by social, material, spatial, and temporal conditions. For this reason, our freedom is not absolute but liable to our position and determined by it. “Then to me, the meaning of my body and myself emerges at the end of a social and political process.” Merleau-Ponty developed his political philosophy with a phenomenological analysis of the political structures of the period, with a dialectical spirit and relying on the reality of ambiguity. (Primožic, 2013.)

According to the British sociologist Bryan S. Turner, the new body introduced by modernity is an individualized body. German historian Norbert Elias states that the individualization of the body started from the Early Modern Period of modernity and the process includes the separation and metamorphosis of individual bodies from the body of society: “*The individual body cannot be defined as dependent on external force. Instead, the body is now defined by the activities it engages in. As a result, the body has turned into a 'project' being worked on and has succeeded as a fundamental view of the individual's self-identity.*” (Wegenstein, 2006, pp. 2–4).

The physical appearance of the body has become the most important expression of the identity of the modern individual. The body has now turned into a self-constructed construction.

Concepts such as gender, race, and identity have been noticed along with the concept of the “other” in contemporary art, which includes the postmodernist period that followed the modernist style, which has no style, and which has engaged in issues such as feminism,

globalization, environmental technology–human relations, multiculturalism, and multiculturalism since the 1960s–1970s.

A digital world has now come into being, and it is a world without identity or with multiple identities, without race, without gender, and without body. The period has offered liberation to the individual; the individual can change their identity, ignore it, multiply what they have, or replace all these elements with new ones.

Throughout the history of art, the function of art has, in general, been a representation of reality, and concrete mirrors of our passions and experiences have been created accordingly. The contemporary body survives in a newly simulated environment, where time and space are invalid, and transforms our ideas about bodily existence. Today, the work of art has also turned into one that tries to simulate reality, and the simulated forms this work has produced have changed and reshaped the aesthetic perception of the audience.

CONCLUSION

This study has examined the use of the body in art, starting from the Paleolithic era until the present day. The way in which perceptions and interpretations of the body have changed according to the ages and periods to arrive at today's understanding, and the reasons for such changes, have been investigated and an interpretation has been developed. The animal paintings drawn on the walls of caves depict the helplessness of the cave people who drew them; these individuals who subsisted by hunting and were set against natural forces, which ultimately turned into human and human actions in the Mesolithic era. From the 4th century AD onwards, Byzantine art underwent a transformation due to the influence of Christianity, and art entered the service of the Church and individual religious belief. After the 12th and 13th centuries, the rapid rise of Western Europe slowed down, and mythological subjects concerning depictions of the body, including the depiction of rich clothing and items and luxury consumer goods, replaced religious spirituality.

In the 15th–16th centuries, Western art entered the Renaissance (meaning “rebirth”); paintings in art placed the human and human acts in its center by bringing culture and the individual to the forefront. The understanding of the body in medieval art developed through the relationship between soul and body. The main subject of interest of Renaissance humanism, in which the individual was at the forefront rather than institutions in the classical period art, was a philosophical movement obtained as a result of observational logic and experiments. There are serious differences between northern and southern artists in Europe in terms of the understanding of figures. In order to achieve perfection in figure drawings, anatomy studies were carried out and all the details of the body—including its muscle, bone, and skin structures—were examined, and subject and perspective became less important. In Mannerist works, which emerged as a reaction to the naturalist approach of the Renaissance, the body took on a strange and artificial appearance, and Mannerist artists tried the forms of the Renaissance to develop their own styles. Deleuze used the word “curve” to describe Baroque period, which used symmetry versus asymmetry and geometry versus non-linear forms, movement versus stagnation, and the easily perceived versus the not so easily perceived; and this metaphor is correct. The body has shown social and political differentiations in Northern and Southern Baroque artists.

While Southern artists adopted the ideal of the stage, Northern artists were content with merely showing the truth.

In his book *The History of Sexuality*, Foucault says that the Age of Enlightenment had different orientations regarding the formation of today's Western society in terms of sexuality. He states that the reaction formed against nature, the instinct to overcome it, the tendency of the categories that bring out the masculine side of man to defeat nature—which is structured as feminine—and sexuality in terms of utilitarianism, all caused sexuality to appear as part of artistic production. It was in this period that post-Enlightenment artists wanted to investigate and scientifically ground the class-based and racial differences of the body in the 19th century. Although the “ideal body” as subject of discussion and canonical classifications had emerged before, it did not become as socially decisive as it did in this period. In the 19th century, orthogeneticists, who matched “Scholastic thought” with Darwinism, thought that humanity had degenerated, and certain philosophers tried to reach knowledge through any possible means. Although Constable was the pioneer of realistic painting, Gustav Courbet became its pioneer, stating “I am looking for truth, not beauty” in regard to his paintings on the body. In this period, when industry and mechanics developed, artists who changed the world of imagination and worked on a different concept of “beauty” showed that the characterization of morality and sexuality should be differentiated as in Degas’ “The Absinthe Drinker” and Manet’s “Olympia”. In his work titled “Dance”, Matisse showed dancing bodies in vivid and homogeneous orange paint on a blue-painted background. Actions taken to understand the universe itself began to occur with the bringing together of different elements of the mind, and they moved away from the objects shown. Cubists and Futurists influenced artists adopting material and meta-material approaches. Cubism, which emerged from the Law of Action, brought about greater abstraction and simplification in art. When we come to the Surrealists, we see that Magritte and Kahlo approach the body in two different ways. Magritte looks at the body with suspicion; he moves the body away from its physical state by changing its form while also showing the end of defining the body through the object. Although Kahlo does not define herself as a Surrealist, she leans on the power of identification, which makes her view of the body stronger in her works. Kahlo’s starting point, her own body, is personal

because of the state of her body after it had been subject to many surgeries. All that she disassembles as matter is shown through collages of her identity.

In the 20th century, we come to the works of Francis Bacon and Lucian Freud, who produced data on the “body” that would sway the minds of contemporary theorists. For Bacon, the body consists of flesh, but the figure beneath is unclear. While the skeleton makes the body a spatial phenomenon, it gains flexibility by integrating with the flesh. In Freud’s work, the skin and the contours surrounding the skin create limitations; different from Bacon’s existential problem, in Freud’s work is sexuality that the body organizes as “itself”.

Abstract trends after World War II are works that are made using plastic tools without using the inner turmoil of society to reach a transcendent truth. Artists who adopted these trends showed that this is not impossible by being in an activism that reveals the movements animated by the body and the mind, which constructs simultaneously with it, so that they can symbolically describe the dream of time and by transforming the unique movements of the body into an art object under the influence of an existentialist thought that affirms matter as it is. By using his semen in one of his works, Marcel Duchamp shows us the way how he conveyed the theme of “expression” through his work. The artist, who thought that the substance used in one of his abstract works would not be recognized as “semen”, made us realize his physical and mental state through his work.

Many artists in this period started to present their working moments through photographs and film in order to prevent them from something that could be sensed later. By undertaking “action painting” in front of viewers, they presented the process and personality of the artist to a much more important dimension than the perception of the results of their works. In abstract art, the body is the element that is both present and that makes one feel as if does not exist or else is the most hidden element. The idea of extinction does not show that the body has disappeared; on the contrary, it has become most obvious. At the beginning of the 20th century, the rapid production and increased prevalence and use of branding by the capitalist system transformed the female body into another commodified fetish material due to the influence of the masculine discourse of cultural environments. The appearance

of the body as an object in advertisements and posters further fueled this paradigm, and the body is now perceived as a fetishized object.

Most body artists were influenced by American abstract art and carried this trend into performance art. What is behind the fact that J. Beuys made himself into a material of art itself and stated “man is plastic” is motivation to exist.

Although the use of human body is not compulsory in performance art, which is based on conceptual art—because it is the performer artist’s own body that is being used—it is nevertheless obvious. While the art is performed, the artist cannot know the result; however, they are required to know the performance itself, which places the artist in a managerial position. The artist’s goal and right to intervene belongs to the artist themselves. The body in action in Yves Klein’s work “Anthrometrie” creates its own setup. The works of American artists Andres Serrano and Stephan J. Shanabrook can be given as further examples of different performance art. The image of man and woman shown on the same body that Robert Gober made of wax and human hair turns familiar morphology upside down. Körperwelten exhibitions organized by Gunter Von Hagens, which are exhibited in many countries of the world, including in the Istanbul Modern in Turkey, have brought with them many questions about our understanding of the body. It is interesting that, although we have so much experience with the body and always reproduce these experiences, there also remain so many questions about the body itself, questions whose answers remain unknown.

In the art acts called Carnal Art, the female artist Orlan changes her body and face with aesthetic operations, as if mocking the female image. In Deleuze’s article on the masochism, published in 1967, he states that it is related to “challenging the established sexual identity, hence the system”. In Carnal Art, the artist draws attention with a revolutionary aspect that works to restructure individuals in a male-dominated society by changing their social roles. Accordingly, the body has now turned into a self-constructed construction.

Concepts such as gender, race, and identity have been noticed along with the concept of the “other” in contemporary art which, includes the postmodernist period, after modernist style, has no style, and as has engaged in issues such as feminism, globalization, environmental technology–human relations, multiculturalism, and multiculturalism since the 1960s–1970s.

A digital world has now come into being, and it is a world without identity or with multiple identities, without race, without gender, and without body. This period has offered liberation to the individual; the individual can change their identity, ignore it, multiply what they have, or replace all these elements with new ones.

Throughout its history, the function of art has been, in general, to represent reality; concrete mirrors of our passions and experiences have been created as a result. The contemporary body survives in a newly simulated environment where time and space are invalid, and transforms our ideas about bodily existence. Today, the work of art has also turned into a simulation of reality itself. These simulated forms have changed and reshaped the aesthetic perception of the viewers.

In the period in which we now live, the world is rapidly changing, and the boundaries of the body are disappearing. Although instantly accessing all kinds of information without spatial or temporal restrictions has provided us with the freedom to store, and duplicate space and time, not knowing what to do with them will lead our body to digital slavery instead of liberation.

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- Picture 96: <https://www.mutualart.com/Artwork/Six-Brides/6ABBE60CDF8EC982>

Appendix C: Curriculum vitae

MÜŞERREF ZEYTİNOĞLU

Born in Istanbul, Müşerref Zeytinoğlu graduated from the Department of High Painting of the Faculty of Fine Arts at Mimar Sinan University in 1985. She founded the Fashion and Textile Design Department at Yeditepe University, which opened in 1996.

She has been working as the Head of the Fashion and Textile Design Department at Yeditepe University since its establishment.

Zeytinoğlu has held several exhibitions in Turkey (primarily in İstanbul, Ankara, İzmir, etc.) and abroad (Italy, France, England, Japan, Tunisia, Armenia, Hungary, Greece, Cyprus etc.) and has participated in many biennial art events in many countries since 1986.

She has served as the Vice President of the Plastic Arts Association for two terms and as President for one term.

In 1992, as part of the “Turkish Culture Festival” organization in Tokyo, Japan, she appeared at the Turkish Music, Film, Plastic Arts stand in cooperation with the Ministry of Culture.

She has been a jury member of many national and international organizations (ITKIB, ITHIB, TIGSAD, DERI, IZFAS etc.) and competitions since 1996.

In 2000, she presented the collections of her students at her University to textile and art audiences for the first time, thereby setting an example for other universities. She continues her studies on collaboration between industry and university, and consultancy service.