

**LOOKING THROUGH THE PRINTMAKING;
SITE SPECIFIC SCREENPRINT**

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MASTER OF FINE ARTS

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June, 2006

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ABSTRACT

LOOKING THROUGH THE PRINTMAKING; SITE SPECIFIC SCREENPRINT

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The aim of this study is to explore the possibilities of how the surface of the background affects the foreground, which is the image of my face. When viewing an image produced by the printmaking process it can be seen that while surface is a part of the image, reciprocally, the image becomes a part of the surface. The projects I have conceived and implemented were based on exploring this phenomenon of the reciprocal interaction of image and canvas. The invisible support of the surface becomes visible. The reading of the art works is as background to the study, such as concepts of face, as in the face does not belong to the body, and surface as in the oscillation between beneath and above. Finally, I will discuss my screen prints in terms of techniques and especially, of the aforementioned concepts of Face and Surface.

Keywords: Screen-printing, Face, Surface

ÖZET

BİR BASKI İNCELEMESİ; MEKANA ÖZGÜ İPEK BASKI

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Bu çalışmanın amacı, yüzey ve imaj arasındaki ilişkiyi ortaya çıkarmaktır. Yüzeyin imaj algılamasını nasıl etkilediğini, yüz çizgilerimin oluşturduğu imajın yüzeyi nasıl etkilediği araştırılmıştır. İpek baskı ile üretilen işlerimde yüzeyin imajın bir parçası olduğu, aynı zamanda imajın da yüzeyin parçası olduğu anlatılmıştır. Bu çalışma için yapılan bütün işlerde imaj ve yüzey etkileşimini ortaya çıkarmak istenmektedir. Görünmez destek olan yüzey görünür kılınmıştır. Bu çalışmada, “yüzey” ve “yüz” terimleri incelendikten sonra, bu çalışmanın kapsamı içinde üretilen sanat eserleri betimlenmiştir.

Anahtar Sözcükler: İpek Baskı, Yüz, Yüzey

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In the memory of Melih Bülbüloğlu,

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1- INTRODUCTION

The thesis is a documentation of an artistic exploration process about screenprint printmaking. The starting point of this thesis is to realize the definition of “print” and also to make the invisible support visible which is the paper. It includes works of art produced during the process. The etymology of the word “print” is an appropriate epigram for this work:

print (n.)

c.1300, "impression, mark," from O.Fr. *preinte* "impression," prop. fem. pp. of *preindre* "to press," from L. *premere* (see *press* (v.1)). Sense of "picture or design from a block or plate" is first attested 1662. Meaning "piece of printed cloth" is from 1756. *Out of print* "no longer to be had from the publisher" is from 1674. The verb is c.1384, "to impress with a seal or die;" the sense of "produce a book" (1511) is from earlier *imprint*. The meaning "to record (someone's) fingerprints" is from 1952. *Printer* is recorded from 1504; in the computer sense, from 1946. *Printer's bible* so called from mistaken substitution of *printers* for *princes* in Psalm cxix.161, which led to the misreading: "Printers have persecuted me without a cause." (Online Etymology Dictionary).

The image of my face has served as the crucial perspective for works. The prints that I have made are comprised of the abstract lines that constitute face. Using one's own face as an act of artistic expression reflects the layered structure of the psyche. In this thesis, the theory and philosophical aspects of my screen print projects will be explained. The first part of this study relates to on the theoretical background of these projects. I will focus on my work by way of using Derrida's articles about "Maddening the Subjectile and also Deleuze and Guattari's chapter "Year Zero: Faciality" in A Thousand Plateau. I will then analyze my own works on the basis of the theoretical concepts explored in the previous sections. Finally, the techniques and process used in creating these works will be explained.

Asking what the power of a face is, Mutman talks of the otherness of a face: “ Why does this type of face, and not the other, attract me? This, of course, is not a matter of classification; nor of simply taste. It can be said that every face contains a puzzle; a secret not yet decoded -a sense of strangeness which makes that face the face it is, and which causes my glance to be focused on it”(Mutman, 487). Mutman then argues that the face, is the sign of the movement of singularity which results from the emptiness created by social and moral codes decoded by capitalism.

According to Mutman, singularity does not simply make the face something authentic and genuine. As the face is already about fetishism, he suggests that we leave the notions of fetishism and authenticity aside provisionally and focus on something else: “ I will offer approaching the face as the power of the “false.” Here the “False” is in the desire capitalism decodes (our bodies have also become faces) (Mutman, 488). Mutman argues that the falseness in question is a game that began long before the subject; a game of folding, unfolding and enfolding, of cavities and extensions that seem to be given. The play requires the presence of another face. But whose face is that other face? Mutman refers to Lacan, who talks about a particular stage in the making of the subject (the mirror stage), and according to which the other face is my face in the mirror, in the sense of Rimbaud’s well known statement: “I is another.” According to Lacan, “we should take the mirror stage as the identification which is meant by the analysis: that is, the transformation that takes place at the moment an image assumes...”. (Lacan, 1-7)

For Mutman, this identification always has an ambiguous status in Lacanian psychoanalysis. On the one hand, we are included in a process of transformation; and on the other, we behave as if identification, is complete, since Lacan assumes that the image or the presumed reflection on the mirror is a gestalt that is a complete form, a whole. This imaginary identification could even result in paranoia, by putting me in a violent competition with myself (with the other in the mirror). According to Mutman, Lacan's theory can provide an interesting analysis of certain ideological formations, Lacanian analysts have ignored this almost Platonic aspect of his theory, i.e. the gestalt notion of image at the mirror stage. Mutman then argues that this psychoanalytic tendency implies a repressive aspect, since as long as I take the face in terms of a Gestalt or form, I forget or repress its monstrous dimension.

In terms of this dimension, Mutman refers to the works of Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*. According to these philosophers, "it cannot be assumed that the concrete faces come prepared"; the face is produced by an abstract machine, a machine of face. This abstract machine face is different from the face, a face which the writers depict by using the metaphor "a black hole on the white wall": "The face, or at least the concrete face, indistinctly takes form on a wall. It indistinctly becomes visible in a black hole." Mutman leads Deleuze and Guattari's concept of face as one that never fully appears. It is always in the process of production or making, and it is in this aspect which makes the face monstrous.

From this discussion of Lacan and Deleuze and Guattari, Mutman derives an important conclusion. Although there must be a "before" of the face, this "before" does not work in terms of a model or form which produces copies, i.e. faces.

According to Mutman, “face” or “having face” is an event something that happens to me. It happens, first, through the genetic code. But the genetic text, or what we call “natural” or “physiological” features, is not something that happens once and for all. Nor can it be abstracted from the cultural text. The “face” continues to happen: it is not that I cry or smile but I find myself crying or smiling. Mutman concludes:

What Lacan calls the Other is not simply someone over there; nor even someone with a Gestalt; nor even perhaps “someone”; but rather must be an “otherness” that arises “from within”. (Mutman, 489)

Therefore, according to Mutman, what I call myself or my face can never complete itself and always remains other. In my own art projects, I will try to keep this otherness of the face in mind.

To provide theoretical background to my works, in the next section I will discuss Gilles Deleuze and Felix Guattari’s chapter, “Year Zero:Faciality” from *A Thousand Plateaus* and also Derrida’s article on “Maddening the Subjectile”.

2- A THEORETICAL SURVEY

2.1. “Year Zero: Faciality” - Gilles Deleuze and Felix Guattari

Gilles Deleuze and Felix Guattari deal with the problem of “faciality” in the seventh chapter of *A Thousand Plateaus*, where they investigate the nature of the face and the process of “facialization”. Although the face is generally known as the front of the head, these philosophers examine the subject from a different point of view, according to which, the face is a very special mechanism situated at the intersection

of two different semiotics systems or strata: signifiante and subjectification. Signifiante always includes a white wall upon which the face's signs and redundancies are inscribed, while subjectification always involves a black hole in which its consciousness, passion, and redundancies are placed. According to this, the face is defined as the *white wall/black hole system* (Deleuze and Guattari, 1993, p. 167).

In the first place, the face is connected with signification. For instance, in a conversation, a listener use the face of the speaker to guide his/her choices; in this way, the face determines the form of the signifier in language (p. 167). Because the signifying traits of a language are indexed in the specific faciality traits and the face thus accomplishes a signifying function in language, the face is basically not individualistic. It defines zones of frequency or probability and delimits a field that neutralizes expressions or connections that do not conform to the appropriate significations. The second strata, subjectivity, is mediated through loci of resonance, which select the sensed or mental reality and conform it to a dominant reality (p. 168). The "face" both constructs the white wall of the signifier, which is a frame or a screen, and constitutes the black hole of subjectivity, which is the camera, the third eye (p. 168). In fact, the white wall is formless and the black hole, without dimensions. In the white wall/black hole system, a number of combinations are also possible such as, black holes may distribute themselves on the white wall, or the white wall may combine the black holes, hurt them, or makes them "crest" (p. 168). Concrete faces are not ready-made. They are produced by the *abstract machine of faciality*. The white wall and black hole are given to the signifier and subjectivity by this abstract machine. The white wall/black hole system, is initially not a face; rather,

it is an abstract machine, and faces are produced according to changeable combinations of the cogwheels of this abstract machine. Thus, faces are distributed and faciality traits are organized through the white wall/black hole system (p. 168).

Deleuze and Guattari evaluate the face as a part of surface-holes system rather than a volume-cavity system. According to this approach, the volume-cavity system is proper to the body. However, the surface-hole system, which is dimensionless, is not applicable in the case of the body. "The head is included in body, but face is not" (p. 170). The face is defined as a surface, which contains holes but not cavities. Therefore, the face is not identical with the head. The head, even the human head, does not necessarily include a face. The head is possible without the face, and the face is also possible without the head. The head includes a face "when it ceases a part of body, when it ceases to be coded by body, when ceases multidimensional, polyvocal corporeal code" (p. 170). Consequently, the face appears on the head after the volume-cavity elements of the head are decoded and overcoded; in this way the head is facialized. This facialization is accomplished by the white wall/black hole system or the abstract machine of faciality. Because the operation does not end there the facialization of the head and its elements is followed by the facialization of the entire body, "if the head and its elements are facialized, the entire body also can be facialized, comes to be facialized as part of an inevitable process" (p. 170). After the volumes and cavities of the head, such as the mouth, nose, and eyes, become a holey surface, all other volumes and cavities of the body follow them (p. 170). This transformation can be understood as a close-up of a face in a film or photograph, and also is similar to a baby's perception of the face of its mother (pp. 169-170). The mouth-breast relation can be defined as a volume-cavity system, the breast as a

volume and the mouth as a cavity. On the other hand, the face of the mother includes neither volume nor a cavity and the baby perceives the face of its mother as a white surface upon which two black holes are placed (pp. 169-170). Deleuze and Guattari state that the transformation of the body into a face does not mean taking a part of body and making it resemble a face. Facialization does not operate through resemblance, but rather decodes and overcodes all the parts of the head, of the body, and of other objects. The process of facialization, the transformation of the body-head system to the face system, is not a matter of evolution or genetic mutation. It also does not refer to a phenomenological position in which a preexisting subject is appealed to, or an integration of a part-object or structural system. Rather, it is only an abstract machine that is proper to facialization. According to Deleuze and Guattari, the error of Sartre's and Lacan's ideas on appearance is that they employ a form of subjectivity or humanity reflected in a phenomenological field or split in a structural field (p. 171). Deleuze and Guattari argue that the face is neither a human nor an animal. The necessity that produces the face, generally cannot be employed in the case of human beings. Hence, they suppose that this need is something inhuman. "The face itself is by nature a close-up, with its inanimate white surfaces, its shining black holes, its emptiness and boredom" (p. 171). The notions of becoming-animal, becoming-imperceptible and the body without organs indicate, in this sense, dismantling the face and the facialization, eluding the traits of faciality and the organization of face by traversing the wall and getting out of the hole. However, this does not mean returning to the head, the body, and the animality. In that case, dismantling the face or destroying it implies becoming asignifying or asubjective (p. 171). While the notion of organs without a body indicates a fragmented body, like Frankenstein, Deleuze and Guattari define the notion of the body without organs,

which they borrowed from Artaud, as what, by causing various intensive movements and determining the nature of the organs in question, makes a body an organism or a system of strata in which the organism is only a part (p. 171-72). Therefore, the essence of the body is differential speeds of movement rather than fragmented part-objects. Deleuze and Guattari call these make of the body an animal or human organism movements of deterritorialization ; in terms of deterritorialization, a hand becomes a front paw, a woman's breast an animal's mammary gland, and lips the mouth of an animal (p. 172). In these pairs, unit serves as a correlate of other, and thus, this type of deterritorialization is called relative. The "human" head implies a relative deterritorialization, as it is being considered in relation to the animal's. On the other hand, in the case of the face, an absolute rather than a relative deterritorialization takes place. It is not relative because by removing the head from the strata of the human or the animal organism, it is connected to the strata of signifi- cation and subjectification (p. 172). Deleuze and Guattari state that the face, in the case of absolute deterritorialization, correlates to a landscape, which is a deterritorialized world. In this sense, the function of the abstract machine is to produce faces and landscapes.

In the subsection " Theorems of Deterritorialization, or Machinic Propositions," Deleuze and Guattari set forth the general characteristics of the process of deterritorialization. Firstly, deterritorialization always requires two terms, such as hand-use object, mouth-breast, and face-landscape. Each of these terms reterritorializes the other. However, this reterritorialization is not a return to the older territoriality, but a set of artifices by which one of the terms serves as a new territoriality for the other, which has lost its own territoriality. "Thus there is an

entire system of horizontal and complementary reterritorializations" (p. 174). Secondly, the speed of movement or development of these terms does not determine the intensity of deterritorialization. This means that the faster element of these pairs can connect its intensity to the slowest element, and thus, the slower one does not follow the faster, but rather they operate simultaneously on different strata or planes (p. 174). Thirdly, the less deterritorialized element can reterritorialize on the more deterritorialized one. Thus, in addition to the horizontal system of reterritorialization, a vertical system of reterritorialization appears. Deleuze and Guattari state, "As a general rule, relative deterritorializations (transcoding) reterritorialize on a deterritorialization that is in a certain respect absolute (overcoding)" (p. 175). The transformation of the head to the face, in which the process of passing from one stratum to another, such as from the organic stratum to that of signification and subjectivation, takes place, is an example of this general rule. Finally, in addition to faces, the abstract machine is also operative on body parts, clothes, and objects, which are facialized in an order of reasons (p. 175).

After outlining the general characteristics of the process of deterritorialization, Deleuze and Guattari investigate the following questions: "When does the abstract machine of faciality interplay?" and "When is it triggered?" As may be seen, these questions again imply the assumption that there is no such thing as a ready-made face, and that facialization is a process of deterritorialization activated by the abstract machine of faciality. The main conclusion that can be drawn from this assumption can be expressed as follows: "The face is not universal." Rather, it is a process of deterritorialization carried out by the abstract machine of faciality under certain conditions, and thus, as it has a beginning, it also has a history, which makes it a

historical entity. In accordance with this, Deleuze and Guattari state that primitive societies do not recognize the idea of face and do not need it. In this kind of social formation, which has a nonsignifying, nonsubjective, collective, polyvocal, and corporeal semiotics, the head belongs to the body, the stratum of the organism, animality or vegetality (p. 175). For this reason, the head or even the mask is not connected to the face. This does not mean that culture and society do not exist among primitive communities, but it indicates that both the cultural and social codes belong to the head-body system, and that the process of facialization, and likewise, the phenomenon of face, do not appear universally in all types of social groupings (p. 176). While facialization does not operate in the primitive social formation, as it is not required by the semiotic system of the formation itself, other social formations need the face and the landscape. Deleuze and Guattari state: "At very different dates, there occurred a generalized collapse of all of the heterogeneous, polyvocal, primitive semiotics in favor of signification and subjectification" (p. 180). In other words, signification and subjectification destroy the head-body system of primitive societies by biunivocalizing and dichotomizing its polyvocal and rhizomatic elements. Therefore, biunivocalization and binarization are characteristic of the systems or strata of signification and subjectification in which the process of facialization is effectuated. The abstract machine, in the process of constituting a facial unit, adopts biunivocalization. Therefore, a facial unit constituted by the machine is always in a biunivocal relation with another facial unit, such as man or a woman, a wealthy individual or a poor one, an adult or a child, a leader or a subject, an x or a y (p. 177). These facial units and the surface of reference serve as a base for producing concrete, individualized faces. In addition, in the case of such elementary facial types mentioned above, the abstract machine determines whether a given

concrete face passes or not by using binary relations of the yes-no type (p. 177). Making this kind of selection is the another function of the machine that is directly related to the relationship between face and language or to the function of the face in communication. In this relationship, Deleuze and Guattari state, "a common grammar is never separable from a facial education" (p. 179). Therefore, language can only convey a message through the guide of face's choice. The face makes it possible to discern the signifying elements, their forms and content or sense. In this manner, signifiante and subjectification determine the form and content of an expression, and they gain a dominant position on the signifier and the subject (p.180). Thus, the semiotic system of signifiante and subjectification possesses an imperialistic character. This new imperialistic system disciplines bodies, dismantles the corporeality and forces the transformation of the organic strata into the strata of signifiante and subjectification through the despotic assemblage of signifiante and authoritarian assemblage of the subjectification. The results of this process are the construction of the white wall/black hole system and the insurance of the power of the signifier and the autonomy of the subject (p.181). At that moment, the faciality machine is triggered. The entire body is facialized and the landscapification of the world or milieu is completed. Deleuze and Guattari summarize the order of this process as follows: despotic and authoritarian concrete assemblage of power, triggering of the abstract machine of faciality or white wall/black hole system, and installation of the new semiotic system of signifiante and subjectification on the holey surface (p.181). Because the relationship between the face and the abstract machine and the relationship between the face and assemblages of power require a social production, Deleuze and Guattari state that the face is, at the same time, a politics (p. 181). Although the despotic formations of signifiante and the

authoritarian process of subjectification are two different strata, they form a mix by which their imperialism is imposed on the other semiotics (p. 182).

Deleuze and Guattari define two limit figures of the face: the signifying despotic face and subjective passionate authoritarian face. In the case of the despotic face, "the black hole is in a constant movement on the wall and operates by binarization" (p. 182). Thus, a multiplicity of black holes spreads on the white wall and these holes serve as eyes. Each of them is circled or placed within a circle, which borders the surface. The number of the circles drawn around the black hole can be increased to give the surface a force of capture. In other words, the more circles there are, the greater the effect (p. 182). After each reproduction of a black hole by means of binarization, a circle is drawn around the new hole. This multiplication of the eyes is the most determining characteristic of the despotic face, which can only be seen from the front (p. 183). The authoritarian face, on the other hand, can be seen in profile as it turns toward the black hole (p. 184). In this case, there can be two or more faces facing each other or turning away from each other. The configuration of the white wall is different from the wall on which the despotic face appears; it looks like a line. The black holes are also circled on this horizontal wall, but this bordering neither expands the wall nor intensifies it (p. 184).

After describing the limit figures of faciality, Deleuze and Guattari discuss the problem of dismantling the face. Becoming faceless implies escaping from the semiotic system of signification and subjectification, from the white wall/black hole system, and from the despotic and authoritarian faces, which oppress the signifier. However, it does not mean returning to the semiotic system of head-body.

Returning to the presignifying and presubjective semiotics of primitive society is not possible because the process of reterritorialization operates again (p. 188). The dismantling process that Deleuze and Guattari suggest is to activate lines of flight and positive deterritorialization. Art is presented as one of the ways of accomplishing this. Writing, painting, and music can be ways through which someone becomes animal, imperceptible, hard, and memoryless (p. 187). Therefore, art is suggested as a tool for activating life lines. "Find your black holes and white walls, know them, know your faces; it is the only way you will be able to dismantle them and draw your lines of flight" (p. 188). This program of schizoanalysis implies positive rather than negative, deterritorialization, which is either relative or absolute. The positive deterritorialization has a diagrammatic function and an ability to produce new abstract machines, which can perform a true defacialization by means of which escape from the wall of signification and the hole of subjectivity becomes possible (p. 190). This is a creative flight; it produces rhizomes everywhere and results in new types of becoming: becoming an animal, becoming a body without organs, and becoming imperceptible.

2.2. "Maddening the Subjectile" – Jacques Derrida

In the "Maddening the Subjectile", Jacques Derrida sets out to analyze the concept of the subjectile, which Antonin Artaud used in his writings three times: in 1932, 1946, and 1947 (Derrida, 1994, p. 154). To Derrida's aim, in this article, is both to determine in what sense Artaud might have used this term and to investigate whether there are further implications of this term from various perspectives such as writing, drawing, or painting. The title of the article does not seem to promise much meaning

to "normal" people. On the contrary, it implies a different understanding or a different way of thinking, because it considers a word or a thing created recently and whose legitimacy still remains in doubt contemporary dictionaries have not yet admitted the word "subjectile") (p. 156).

At the beginning of his essay, when Derrida introduces the concept of subjectile, he says that it is the word or the entity that can take the place of either the subject or of the object, being neither one or the other (p. 154). Does this term make any sense to "normal" people who think in a "reasonable" way? In relation to this concept, the matter considered is a word (Does it refer to any distinct entity?) or a thing (Does it have any essence?), and it asserted that in spite of the fact that this word or thing is neither a subject nor an object, it can take the place of both the subject and the object (The subject and the object exclude each other exhaustively, don't they?). It can be said that subjectile is a word or a thing which does not have any fixed sense or any essence, which can take the position of the subject or of the object without being either the subject or the object (Would not capturing the position of the subject be a better choice?). It is not stable or settled; on the contrary, it is movable, unsettled, and even migratory. In addition, not only does the subjectile not have any fixed meaning, but the concepts of subject and object also become ambiguous (Who wants to use an obscure word which is impossible to understand?). Being obscure, unsettled, movable, and migratory are the traits of the subjectile as defined by Derrida.

Derrida writes that Antonin Artaud used the following statement when he evaluated one of his drawings in a letter: "Herewith a bad drawing in which what is called the

subjectile betrayed me" (p. 154). Derrida states that this indictment is not a question of technique, of art, or of skill. "The indictment is already leveled at God" (p. 156). By saying this, did Artaud indicate a relationship between the betraying subjectile and God? How can God betray anyone? Allen Thiher, in "Derrida's Reading of Artaud", says, "For Artaud it is the ultimate theatrical author, the author of creation, who is the great metaphysical thief. God is Artaud's personal enemy" (Thiher, 1984, p. 505). According to Thiher, Artaud thinks that metaphysical determinations of language rob him of his voice, and his speech. Therefore, God, as the creator and source of these metaphysical determinations or limitations, is at the same time a thief of words of which a person who speaks, writes, draws, and thinks within the limitation of language or within the determinations of a semiotic system. In this sense, being betrayed can be defined as a lack of authenticity and being in a state of submission, in which the individual in question loses complete control over his or her words because of the metaphysical determinations of language (Who has a complete control over you?). Derrida, commenting on a note of Paule Thévenin regarding Artaud's above-mentioned sentence, says betraying can be understood as revealing the project or dragging it out into broad daylight (p. 156). Regarding Derrida's explanation, it can be said that the subjectile gains control of the project by making the drawing "too revelatory." Therefore, when Artaud talks about the betraying subjectile, it can be assumed that a kind of determination that does not originate in Artaud himself operates on his drawing and violates his authenticity and "subjectivity."

Derrida argues that the word subjectile is in fact a reactivation of an old word, French or Italian. He says, "The notion belongs to the code of painting and

designates what is in some way lying below (*sub=jectum*) as a substance, a subject or a succubus" (p. 158). Derrida thus exposes the term as a surface or a support. Moreover, in the case of painting or sculpture, he states that the subjectile is different from the form and the content of a painting, and it is also distinct from representation, in that it is not representable. Therefore, following this old usage, the notion of subjectile implies a surface which is neither the form, the content of a painting or a sculpture nor a representation. Derrida says, in an article which Paule Thévenin gave him and which was devoted Pierre Bonnard by Tristan Klingsor, the term subjectile was used as implying a surface. "Once the nuances that cardboard gives have been discovered, the artist will transport them to his canvas, he keeps his orchestration in changing the subjectile" (p. 158). This statement does not simply say that a cardboard and a canvas are different subjectiles. Rather, it can be interpreted as saying that two different subjectiles, or underlying surfaces, are in question. In other words, by absorbing the oil color, cardboard gains a different subjectile from the canvas. Therefore, transporting the nuances given by the cardboard to the canvas does not mean exchanging the cardboard with the canvas, but rather implies using different subjectiles, one of a cardboard and the other of canvas. In accordance with this, Derrida regards a subjectile as a sort of skin with holes for pores (p. 158). He says that only depth or thickness can be seen as a surface and distinguishes two classes of subjectile: those permitting themselves be traversed, such as plaster, mortar, wood, cardboard, textiles, and paper, and subjectiles which permit no passage, such as metals or their alloys (p. 158). In brief, this usage of subjectile refers to either a substratum which is an underlying surface, a support, a material, or to the unique body of work, which is neither form nor meaning or representation. Derrida says that all of these possibilities are implicit from the subjectile's moment of birth,

and thus concludes that despite these determinations, the maddening puzzle of the subjectile has not been solved yet.

After stating that a subjectile is neither a subject nor an object, Derrida investigates whether the subjectile is confused with what Artaud often chooses to call a motif. He says that in *Van Gogh, the Man Suicided by Society*, by asking the question of "For the motif itself, what is it?" Artaud implies, "motif is nothing, but so singularly nothing that it never lets itself be constituted in the stasis of a being" (p. 165). According to him, replacing the stability of -ject with the dynamics and the energy of a movement (motion, mobility, and emotion) is the advantage of the word motif (p. 165). The dynamic elements in a painting, therefore, signify the motif rather than the subjectile. Moreover, motif should not be confused with theme. Theme is defined as the meaning of an object or a subject, while on the other hand, the motif includes neither a subject nor an object. "A theme is always posed or supposed" (p. 166). It needs a stable support, the firmness of a substance or a surface that guarantees its consistency and makes it coherent. Conversely, the motif exchanges these stable, fixed, established, and permanent elements, which the theme requires, for unstable, unsteady, unfixed, and movable elements (p. 165). Derrida suggests that what Artaud understands by painting is an affair of sonority, of tone, of intonation, of thunder and detonation, of rhythm, of vibration, the extreme extension of polyphony (p. 166). All these words can be interpreted as referring to the dynamic element in paintings. When Artaud says, "There are no ghosts in the paintings of van Gogh, no visions, no hallucinations" (p. 166), he indicates that natural appearances are expressed in an energetic way rather than as motionless, and this characteristic of

Van Gogh's paintings makes them real. The sense of reality and motion, therefore, is what is meant by motif.

In "Works and Man", Artaud says, "We have to wash literature off ourselves. We want to be humans before anything else. There are no forms or any form. There is only the gushing forth of life" (p. 168). He thereby indicates a contrast between form and the power, dynamics, and motion that the gushing of life consists of. In other words, he applauds of life itself with all its vitality: "Life like a spurt of blood" (p. 168). Gushing, spurting, hurling, and throwing; these are the different kinds of *jetée*, which is defined as an experiment of refusing to describe the stability of painting or refer to form Artaud insists that there are no forms (p. 168). Derrida says, "The subjectile remains between these different *jetées*, whether it constitutes its underlying element, the place and the context of birth, or interposes itself" (p. 167). A canvas, a veil, or a paper, hence, can be a subjectile between the beneath and above or the inside and outside. Nevertheless, the subjectile can also become the *jetée*, but its movement is like the movement of something thrown rather it resembles "the hardened fall of a mass of inert stone in the port, the limit of an 'arrested storm'" (p. 167). The difference is not only that between being thrown and falling, but also that between continuous movement and limitation of movement; the analogy that is established by Artaud between the subjectile that becomes in its turn the *jetée* and the hardened falling suggests a return to the initial inertia.

The subjectile exists between two places or situations. In one of these two cases, "as the support of a representation, it is the subject which has become *gisant*, spread out, stretched out, inert, neutral" (p. 168). This once again, refers to immobility, in which state the subjectile does not appeal to itself but rather to its representation; what it represents as its falling down necessarily ceases at a certain point. On the other hand, if it does not fall down in this way and participates in forceful throwing or casting, it traverses, pierces, and penetrates the inert support of representation. In this case, it is treated as itself, not as the support, surface, or subservient substratum of a representation. Therefore, when it is said that the subjectile is between two places, it should be understood that it is between two states: in one of them it is inert and in the other dynamic (p. 169). Situating the subjectile between these two places makes it unrepresentable. "Neither object or subject, neither screen nor projectile, the subjectile can become all that, stabilizing itself in a certain form or moving about in another" (p. 169). In other words, the subjectile oscillates between the intransitivity of *jacere*, being thrown, and transitivity of *jacere*, throwing (p. 169). The first case represents the subjectile's passivity, and the second, its active force. In the end, the subjectile is "a solidified interval between above and below, visible and invisible, before and behind, this side and that" (p. 170). It is neither active nor passive; it always remains between inertia and motion.

3- THE SURFACE VERSUS THE IMAGE

3.1. What is a Surface?

The etymology of the word “surface” is an appropriate epigram for this work:

surface:

1611, from Fr. *surface* "outermost boundary of anything, outside part" (16c.), from O.Fr. *sur-* "above" + *face* (see *face*). Patterned on L. *superficies* "surface" (see *superficial*). The verb meaning "come to the surface" is first recorded 1898; earlier it meant "bring to the surface" (1885), and "to give something a polished surface" (1778). (Online Etymology Dictionary)

The term *subjectile*, which was invented by Derrida, fits in to the theoretical framework of this study in that it means being “in between”. Surface is both a part of the image and a non-part of it. In the work **Figure 1**, the surface is a subject as much as it is an object, as Derrida suggests. It is in Derrida’s terms a ‘*subjectile*’.



Fig. 1. “Portre-it,” Ardan Özmenoğlu, screen print on post-it, 79x100 cm.,2005

‘Subjectile’, the word or the thing can take place of the subject or of the object- being neither one nor other In between the beneath and above, that is at once a support and a surface. A sort of skin with holes or pores. It is between, beneath and above (support and surface), before and behind, here and over there, on this side and on that, back and forth, the border of a textile, paper, veil or canvas, but between what and what? For can we enter, by perforation or deflowering, into what has no other consistency apart from that of the between, at least unless we lend it another one? Neither object nor subject, neither screen nor projectile, the subjectile can become all that, stabilizing itself in a certain form of moving about in another (Derrida:154-69).

In the works, surfaces have by explored by four dimensions as follows:

1. Material (Three: glass, plastic, paper)
2. Composition (two: one-piece substrate, fragmented substrate)
3. Color (not printing colors but substrate colors)
4. Transparency (solid, semi-transparent, transparent)



Fig. 2. “Untitled,” Ardan Özmenoğlu, screen print on paper, 95x120cm, 2005

The surface which hitherto has not been distinct, thus becomes an important and permanent component of the work of print. The viewers begin to take the surface of works of art into consideration. The surface, which had been an invisible support, has now become a visible support. In the work **Figure 2**, it can be seen that the image was printed on a flat, paper-like layer. The paper would only show the audience the image. In this case, the paper would never appear as much as the image. This is why the concept of the subjectile is applicable in the case of the works examined up to this point. To explore the term “subjectile” further, Derrida’s words are useful:

The subjectile: itself between two places. It has two situations. As the support of a representation, it is the subject which has become a *gisant*, spread out, stretched out, inert, neutral. But if it doesn’t fall out like this, if it is not abandoned to this downfall or this dejection, it can still be of interest for itself and not for its representation, for *what* it represents or for the representation it bears. It is then treated otherwise: as that which participates in the forceful throwing or casting, but also, and for just that, as what has to be traversed, pierced, penetrated in order to have done with the screen, that is, the inert support of representation. The subjectile, for example the paper or the canvas, then becomes a membrane; and the trajectory of what is thrown upon it should dynamize this skin in perforating it, traversing it, passing through to the other side. (Derrida, 168)

3.1.2. Exploring dimensions from 2D to 3D

The way that the two dimensional to three dimensional were explored in my works was by changing the surface material. The materials on which the images were printed on were wood, glass, plastic, and post-its. Through the use of these materials, there emerged a relationship between the image and the surface, which transformed the image from two dimensional to three dimensional. The surface has thus become a part of the image, and the image has likewise become part of the surface. Moreover, both the surface and the image have become a three dimensional due to this relationship.

4- THE WORK- PROCESS

4.1. Physical Definition

The works considered here were executed on various surfaces using the technique of screen printing. In these works, projects, I used three kind of two dimensional surface which are glass, plastics and fragmented surfaces. The reason for using a variety of backgrounds is because they implied different effects of the printed image. In the case of glass, for instance, its transparency would make a composition with the background, whereas the semi-transparent effect of plastic surface would distort the background. As for the fragmented surface, it allows us to observe volume and space under the print. Even placing the identical image on these three different surfaces would transform the focus in the viewers' eyes. One other important feature that these prints offer derives from their scale. Because the prints are intended to be on a scale as large as 70x100 cm., these different effects are readily perceived. All the works are printed without any color(black). The main reason for this is to enhance both the printed image and the surface that it is printed on. However, except in the case of the glass surface, the colorless images are printed on colored backgrounds. This is a sort of exploration of how different backgrounds of different colors would change a colorless print.

Basically, works that made during this study, can be defined in four part:

1. Printing technique(always: screen printing)
2. Print size(always: 70x100)

3. One tone(always: black)
4. Dimensions (always: two dimensional surfaces)

4.1.1 Transparency and Semi Transparency

An image printed on transparent surface would be not only stand as a two dimensional print, but the surface itself would also contribute to the composition by means of the background. The transparent material, glass, creates its effect, in this way: because one can see through the glass, it is in between. But, when there is something printed on it, you can observe that it is a surface. However, the unprinted part is still transparent, and therefore it is both a surface and a non-surface. The image that you see through the glass directly influences the printed image. When the work consists not only of one printed image on one piece of glass, but of a series of the same image printed on series of transparent surfaces, generate a thoroughness'; in that you can see the second image through the first one, and so forth. Thus, each image becomes more than itself. Each image is transformed.

Another aspect of respective images is the space that they hold between them. They fragment the space into a defined place that contributes to the cognition of the viewer. By means of this sort of displacement, the two dimensional surfaces and colorless prints appear to gain a third dimension. The work in **Figure 3** illustrates this effect.



Fig. 3. “Untitled,” Ardan Özmenoğlu, screen print on glass, 75x95cm, 2005.

When the print is on a semi-transparent surface, for which in this case a plastic material was used, it is obviously perceived differently than glass. This is because in this case, there is not an exact view of the other side, but rather a distortion. The viewer can still see through the material but that material appears to be creating a blurred effect. Exactness is replaced by uncertainty. However, that distortion should be recognized as a distortion of transparency. Semi-transparency with its partial opacity, is still transparency.



Fig. 4. “Untitled” Ardan Özmenoğlu, screen print on plastic, 95x120cm,2005.

4.1.2 The Fragmented Surface

A third category of the works under consideration for this thesis, are executed on different size of post-it paper, which are arranged as the surface of the print. These small pieces of paper are glued at one end, with the other end being free from the backing. That means they are independent but at the same time united in constituting the image. The “free” character of these small pieces of paper makes the work a fragmented whole. At the same time, these pieces of paper generate a volume independent from the background surface and that same volume and fragmentation is passed on to the image, which thus also gains physical volume and fragmentation.

In addition, these pieces of paper are arranged with different ratio in different colors within the same work area of the work. This customization of fragments and colors within a unity generates a different perspective when these units are placed vertically and horizontally next to each other. In this way, small, independent pieces of paper, create a unity, a single image and these images create a larger complete image on the wall. The work in **Figures 5, 6, 7** below illustrates the hierarchy.



Fig. 5 “Sleep,” Ardan Özmenoğlu, screen print on post-it, 70x100, 2005



Fig. 6 “Untitled,” Ardan Özmenoğlu, screen print on post-its, 140x200cm,2006.



Fig. 7. “Untitled,” Ardan Özmenoğlu, screen print on post-its , 350x500cm, 2006.

4.2. Technique

Printmaking is a process for producing multiple original pieces of artwork; painting, on the other hand, is a process for producing a single original piece of artwork. Prints are created from a single original surface, most commonly screen linoleum, metal or wood. Each print is considered an original work of art, not a copy. Works printed from a single plate create an edition, with each print usually signed and numbered. A single print could be the product of one or multiple presses. Printmakers work in a variety of media, including water based ink, watercolor paint, oil based ink, and oil pastels. The work is created on a flat surface called a plate. Depending on the process used to lift the print, artists either carve or draw into their surfaces. Printmaking techniques that use digital methods are becoming increasingly popular. Surfaces used in printmaking include wood, metal, plexiglas or lithographic stones. A separate technique, called screen printing, makes use of a porous fabric mesh stretched in a frame, called a screen.

The use of color in printmaking is very different than from in painting. Color must be separated, which means having a different plate, block or screen for each color that is used. Colors can be juxtaposed, but they are never mixed on the plate or paper like in painting. This subtractive color concept is also used in offset or digital printing.

The four commonly used popular printmaking techniques are woodcut, etching, lithography, and screen-printing. These techniques can also be combined in the contemporary printmaking. Screen-printing, which is also known as "silk-screening" or "serigraphy", creates bold color using a stencil technique. The artist draws an image on a piece of paper or plastic film. The image is then cut out, creating a stencil. A screen made of a piece of fabric (originally silk) is stretched over a wood

or steel frame and the stencil is affixed to the screen. The screen is placed on top of a piece of dry paper or fabric, and ink is then applied across the top length of the screen. A squeegee is used to spread the ink across the screen, over the stencil, and onto the paper or fabric. The screen is lifted once the image has been transferred onto the paper or fabric. Each color requires a separate stencil. The screen can be reused after cleaning.

The works medium which is screen print is currently popular both in the fine arts and in small-scale commercial printing, where it is commonly used to put images on T-shirts, hats, ceramics, glass, polyethylene, paper, metals and wood.

4.3. Conceptualization

In the works that are the subject of this study, there are two aspects that are of interest, which constitute the basis of the means through which the artist intends to communicate. The first aspect is the deliberate choice of the image, which is the face. The second aspect is the variety of the backgrounds that are used as a tool of printing surface.

The face frees itself from the body, constituting the focus of emotions, since it is only the face that has the power to express abstract emotions as an image. The face is not a part of the body; it is something “other”. The expressions that are transformed into reality through the face are non-existent elsewhere. The face generates variety, which reflects the variety of the soul. The works, with their printed images of the same face, are likewise the reflection of this variety. However, the viewer cannot

observe a photographic image of the face that they can see anger, sadness, pain and happiness.

When Deleuze and Guattari expose their ideas on facialization, they set some certain general rules which are called theorems of deterritorialization or machinic propositions. Biunivocalization, binarization, and dichotomization are essential features of these propositions. At least two terms are always required such as hand-use object, mouth-breast, or face-landscape one of which two terms reterritorializes on the other. On the other hand, although Deleuze and Guattari define the general rules or machinic propositions of facialization, they neither state any general rules which are required by the process of defacialization nor suggest a unique way or method through which one can achieve dismantling the face. Therefore, it can be said dismantling the face does not require any general rules and a unique method but only general principals of the schizoanalysis. Anyone who attempt to traverse from his/her wall and to get out his/her holes should follow his/her own way which is in harmony with the slogan of schizoanalysis: know your white wall and black holes. Thus, any attempt to achieve this goal can be, theoretically, connected with the schizoanalysis and dismantling the face. This implies a polivocality rather than a biunivocality. It is, at the same time, constitutes the rhizomatic features of the defacialization. There can be numerous ways which are neither contradictory nor coherent but in harmony. The works which are presented in this thesis should be seen as this kind of attempt.

The technique of screen printing has been chosen precisely because it does not lead to an exact outcome in terms of the image produced; all of its volumes and cavities disappear, so the final work is not the recognizable image of a human head anymore.

Although it is displayed as a holey surface, it is not, at the same time, a human face in the sense that Deleuze and Guattari use the term because the faciality traits are disorganized and the image neither has a signifying function which differentiates the face from head nor employs a form of subjectivity. As a result, there is no more a wall as its dichotomies and binary oppositions disappear. There are also no more black holes which perform the function of the subjectification.

Another important feature of these works is the variety of the backgrounds. It is obvious that screen printing is a technique of repetition. However, that repetition is executed on different surfaces. Through the variety of these images and the variety of surfaces, the works turn out to be an exploration of transformed repetition.

5- CONCLUSION

The overall concern of this study has been both artistic and theoretical exploration of the elements of self portraiture and a print. The technique that has been used which is particularly screen printing provided the artist with its significant feature of repetition and mass production. However, the possibilities of the technique have not been under question merely, but rather it is conceived as a medium to execute the works. Silk screening as a technique should be recognized as a tool of the artist just like the pen of the writer or brush of the painter with its limits and possibilities.

The two components that constitute the basics of the projects are the surface, the image respectively. The series of the prints executed by the artist can effortlessly be observed by the viewers as a sort of exploration on materials images color and surfaces. Over and above the variations in the dimensions are apparent. There may be several comments on the internal reasons for such an exploration because the artist not only plays with the substrata, color, material, but also she has quested the distortions of the image. Therefore it becomes clear that different surfaces create different perceptions of the image. Conversely, variations of the distorted image transforms the perception on the same surface. Nevertheless, the relation between the image and the surface is not as simple as that. Several questions may arise from this relationship. Can the image free itself from the surface or can the surface be thought independent from the image. Overall are these two elements complementary or independently from each other? The character of this duality is the deliberate intension of the artist preparing the ground for this process.

For instance, in the case of glass prints the surface both reveals the image as it is and hides it. The reason for this is that, the surface is transparent and reflective at the same time. Therefore, the image is may be recognized as a sort of homeless appearance. In the same manner the fragmented surfaces of little papers(post-its) divide the image in two meaningful parts. However, each an every part works independently from each other while depending on the others. Thus these two instances of differentiating backgrounds generates dualities in perception: hiding versus revealing, dependency versus independency. These circumstances provide us with the questions on the location of image. What does the background add to the image? Is it just a place for the image to be printed on or does it compete with the image in the case of perception. These specific works are the mere explorations on this relation. Surface versus the image.

Regarding the image it is obvious that the artist has an intension to use the face specifically. When the variations of the surfaces are considered, the physical outlook of colors and materials are quite readable. On the other hand when we consider the image the face itself is also a source of variation among all the other faces. Although the face seems to have a unique identity, it looses its signification. In this way, its facial features are decoded and deterritorialized positively. Its volume and cavities disappear so it is not a head or a part of body. Its white walls and black holes also disappear as they are neither a signifier nor a signified so semiotic systems of signification and subjectification can not be connected with the face. In other words, the abstract machine can not produce a face or reterritorialize it further more.

One converse argument can be raised out of this. Now that the artist has deliberately distorted transformed and fragmented substrate. By the same manner the artist has also distorted the image itself which means the face that is printed on the surface is not the photographic image of the face but something else. Therefore, what I call as my face, can never complete itself and always remains other. In my art works, I will try to keep this otherness of the face in mind. During the process, I explore the surface and the face in the same manner.

What I learned at the end of this artistic process, there is always a competition between surface and image. But this competition generates a reciprocal emphasis towards each other. A powerful image can mask the surface just like a powerful surface can mask the image.



Fig. 8. “Untitled,” Ardan Özmenoğlu, screen print on window glass, 2004.



Fig. 9.“Untitled,” Ardan Özmenoğlu, screen print on window glass,2004.



Fig. 10.“Untitled,” Ardan Özmenoğlu, screen print on window glass,2005.



Fig. 11.“Untitled,” Ardan Özmenoğlu, screen print on window glass,2005.



Fig. 12. “porte-it” Ardan Özmenoğlu, screen print on post-its, 70x100cm, 2005.



Fig. 13. “portre-it,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 14. “Untitled,” Ardan Özmenoğlu, screen print on transparent paper, 270x50cm, 2005.



Fig. 15. “Untitled,” Ardan Özmenoğlu, screen print on transparent paper, 270x50cm,

2005.



Fig. 16. “Untitled,” Ardan Özmenoğlu, screen print on transparent paper, 30x50, 2005.



Fig. 17. “Untitled,” Ardan Özmenoğlu, screen print on transparent paper, 30x50, 2005.



Fig. 18. "Sleep," Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 19. “Sleep,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 20. “Sleep,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 21. "Sleep," Ardan Özmenoğlu, screen print on post-its, 490x100cm, 2005.



Fig. 22. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 23. "Untitled," Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 24. "Untitled," Ardan Özmenoğlu, screen print on paper, 70x100, 2005.



Fig. 25. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 26. "Untitled," Ardan Özmenoğlu, screen print on post-its, 490x100cm, 2005.



Fig. 27. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 28. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 29. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 30. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 31. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 32. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 33. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 34. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 35. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 36. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 37. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 38. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 39. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 40. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 41. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2005.



Fig. 42. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 43. “Untitled,” Ardan Özmenoğlu, screen print on post-its, 70x100, 2006.



Fig. 44. “Untitled,” Ardan Özmenoglu, screen print on post-its, 70x100, 2006.



Fig. 45. “Mona Lisa,” Ardan Özmenoğlu, screen print on post-its, 75x95cm, 2006.



Fig. 46. “Mona Lisa,” Ardan Özmenoğlu, screen print on post-its, 75x95cm, 2006.



Fig. 47. “portre-its with post-its”, Ardan Özmenoğlu, screen print on post-its, 350x600cm, 2006.



Fig. 48. “portre-its with post-its”, Ardan Özmenoglu, screen print on post-its, 350x600cm, 2006.



Fig. 49. “portre-its with post-its”, Ardan Özmenoğlu, screen print on post-its, 350x600cm, 2006.



Fig. 50. “Untitled,” Ardan Özmenoğlu, screen print on glass, 75x95cm, 2005.



Fig. 51. “Untitled,” Ardan Özmenoğlu, screen print on glass, 75x95cm, 2005.



Fig. 52. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 53. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 54. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 55. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 56. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 57. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 58. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 59. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 60. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 61. “Untitled,” Ardan Özmenoğlu, screen print on post-it, 7,2x7,2cm, 2006.



Fig. 62. “Untitled,” Ardan Özmenoğlu, screen print on glass, 50x70x100cm, 2006.



Fig. 63. “Untitled,” Ardan Özmenoğlu, screen print on glass, 50x70x100cm, 2006.

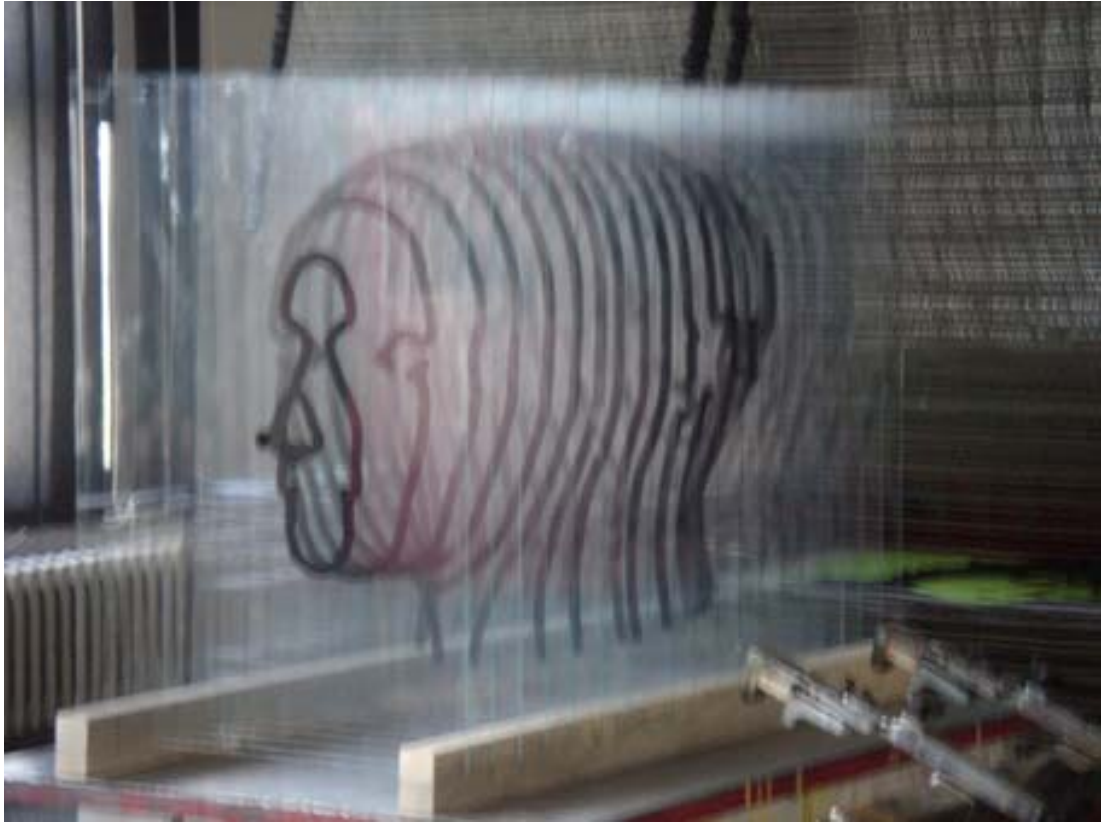


Fig. 64. “Untitled,” Ardan Özmenoğlu, screen print on glass, 50x70x100cm, 2006.



Fig. 65. “Untitled,” Ardan Özmenoğlu, screen print on glass, 50x70x100cm, 2006.



Fig. 66. “Untitled,” Ardan Özmenoğlu, screen print on glass, 50x70x100cm, 2006.



Fig. 67. “Untitled,” Ardan Özmenoğlu, screen print on glass, 50x70x100cm, 2006.

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