

REFLECTIONS OF PHOTOGRAPHY, DIGITAL PRINTING AND NEW
TECHNOLOGIES ON THE USE OF FIGURES IN CONTEMPORARY TURKISH
PAINTING

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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with 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.

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ABSTRACT

The growth of Photography, Digital Printing and New Technology, as well as the direct influence of this situation on art and the new relationships that were developing, led to reinterpretation, reconstruction and much debate. The growth of Photography, Digital Printing and New Technology, as well as the direct influence of this situation on art and the new relationships that are developing, have led to reinterpretation, reconstruction and much debate. In the beginning, photography, which was used for documenting, classifying and creating records, influenced and transformed the routines of life and, at some point, fundamentally changed the field of art.

The purpose of the study is to examine concerns about the loss of quality in the work generated by the choices made in the Figure, representation and production processes that are used in the field of art, or current concerns about the technologies that have been introduced with the invention of photography in the process up to now. This research focuses on the individual processes of the artists in general and the techniques and materials that will serve the issues of the practical process and how they produce results. Overall, the analysis of the thesis focuses on three main axes. This thesis concerns, first, the classification of the bibliography relating to the subject of the study and the identification of the related sections, second, the creation of a text structure appropriate for study process, the analysis of the visual documents and the list of artists, and, finally, the unification of the texts to be drawn up in accordance with the objective. During the study period, based on the scanning model, literature was searched, visual and written documents were obtained and data on artists who had a practical process suitable for the purpose were collected. Utilizing research on art ontology, aesthetics and philosophy, which are sources of support and guidance for the work, examples to support the intended concept have been found, certain analysis and a methodology have been developed within the framework of the thesis.

In this study, the chronological flow is not regular. While chapters are created with a unique title so as to achieve meaning within themselves, they are used with references, not depending on the chronological flow, but in a way to support and express the subject. Developments and changes mentioned in the field of art continue

not in chronological order, but in a way that serves the title and purpose, in some parts in accordance with the historical system and in some parts irregularly.

The analysis is made up of six key pieces. Purpose, scope and method have been highlighted in the introduction section of the study. The second part has explored the relationship between technologies such as photography, digital printing, reflection and comparison to contemporary Turkish painting, an overview of the process of reflection, their mainstream use in the practical process, and the effects of materials used to convey reality. The third part of the study has discussed innovations, techniques and principles focused on photography. In the fourth section, a reference has been made to the productions of certain artists from the geography we are in and how technology support occurs in their work to a certain degree. In the fifth section, which has contributed to the thesis method, a relationship has been formed by means of indirect techniques. All of these titles have been clarified on the basis of technology and photography, and the data collected from the subjects addressed in all sections have been provided in the conclusion section.

ÖZET

Fotoğraf, Dijital Baskı ve Yeni Teknolojilerin gelişimi, bu durumun sanata doğrudan etkileri, oluşan yeni ilişkiler, yeniden yorumlanma, yeniden kurulma ve birçok tartışmayı beraberinde getirmiştir. Bu bağlamda teknik bir gelişme olarak fotoğrafın icadı, evrimsel süreci, sanata dâhil olması oldukça ilgi çekici ve yeni bir perspektiftir. Başlangıçta kayıt altına alma, sınıflama ve doküman oluşturma amacı ile kullanılan fotoğraf, yaşam içerisinde alışkanlıkları etkilediği kadar sanat alanını da temelden etkilemiş ve bir noktada dönüştürmüştür.

Çalışmanın amacı, fotoğrafın icadı ile beraber gelişen teknolojilerin, günümüze kadar olan süreçte, en çok da günümüzde, görüntü, temsil ve üretim sürecinde yapılan tercihlerin, eserlerde nitelik kaybı doğurup doğurmadığı ve var olan kaygıların araştırılmasıdır. Bu çalışma genel olarak sanatçıların tekil süreçlerine odaklanarak, pratik sürecin meselelerine hizmet edecek teknik ve materyaller ile nasıl sonuçlar doğurduğuna odaklanmaktadır. Çalışma genel olarak üç ana eksen üzerinde şekillendirilmiştir. Başlangıç, çalışmanın konusu ile ilgili kaynakçanın tasnif edilerek ilgili bölümlerin belirlenip incelenmesi, ikinci olarak çalışma sürecinde amaca uygun metnin strüktürünün oluşturulması, görsel dokümanlar ve sanatçı listesinin saptanması ve son olarak da amaç doğrultusunda oluşturulmak istenen metinlerin bütünlük içerisinde birleştirilmesidir. Çalışma süresinde tarama modeli temel alınarak, literatür taraması, görsel ve yazılı dokümanların temini ve amaca uygun pratik sürece sahip sanatçıların verilerinin toplanması yapılmıştır. Çalışmayı destekleyen ve yol gösteren, sanat ontolojisi, estetik, felsefe konularında yapılmış araştırmalar ve örnekler belirlenerek çalışmaların temelini oluşturmuştur.

Bu çalışmada kronolojik akış düzenli değildir. Bölüm başlıkları altında anlatılan her konu kronolojik akışa bağlı olmadan, konuyu açıklayan ve destekleyen referanslar ile işlenmiştir. Sanat alanında olan gelişmeler ve değişimler kronolojik düzen içerisinde değil, konu başlığına hizmet edecek şekilde, bazı yerlerde tarihsel dizgeye uyumlu bazı yerlerde ise düzensiz olarak devam etmektedir.

Çalışma altı ana bölümden oluşmaktadır. Giriş bölümünde çalışmanın amacı, kapsamı ve yöntemi üzerinde durulmuştur. Devam eden ikinci bölümde, fotoğraf, dijital baskı, yansıtma, referans gibi teknolojilerin çağdaş Türk resim sanat ile ilintisi, yansıma sürecine genel bakış, ana koldan pratik süreçte kullanımları ve kullanılan

materyallerin gerçeklięi ifade etmede ki etkileri ele alınmıřtır. alıřmanın üçüncü bölümünde, teknoloji, fotoğraf tabanı içerisinde doęan teknikler ve kavramlar incelenmiřtir. Dördüncü bölümünde, bulunduęumuz coęrafyadan belirli sanatıların üretimlerini ve belirli ölçüde süreçlerinde teknoloji desteęinin nasıl var olduęuna değinilmiřtir. alıřmam sürecinde katkıda bulunan beřinci bölüm ise dolaylı teknikler üzerinden iliřki kurulmuřtur. Tüm bu başlıkları, kendi sürecimi, teknoloji ve fotoğraf tabanında anlatmıř ve sonuç bölümünde, tüm bölümlerde ele alınan konulardan edinilen veriler sunulmuřtur.



PREFACE

With the advent of photography and the fact that it can be replicated after the recording of the first photographs, reading art and intellectual art have led to a modern concept of seeing and to a lot of debates in the field of art from the end of the 19th century to the present day.

With the advent of modern technology and digital printing technologies and their widespread use and picture reproducibility, the work of art has moved away from the depiction, imitation and truth of what has been seen and continued with a new language in itself but with the same goal. As a consequence, whatever the problem is, the effort has been put into art. In addition to the meaning and function provided by the artist, this process has evolved into an Figure that is naturally and independently developed between the viewer and the work.

It can be seen that the innovations and improvements, as well as the positive results and the instructional process, have a negative and easygoing attitude. Newly emerging innovations, digital printing technologies and photography are also mechanical reproduction methods. Seeing that these tools pose a great deal of doubt and give rise to a debate about the reproducibility, originality and uniqueness of the work of art, we may conclude that it makes you think about whether to take advantage or stay away from them.

In the thesis, the subject titled "The Reflections of Photography, Digital Printing and New Technologies on the Use of Figures in Contemporary Turkish Painting" was discussed. In particular, I would like to thank my consultant, Professor Dr Ferhat Ozgur, who has not withheld his encouragement and invaluable sharing for my studies on the subject mentioned above, all academics, jury members, artists and friends who have appreciated the efforts I have made and demonstrated to make a dissertation on the subject.

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1.INTRODUCTION

It could be said that these days in which we live are a time of multicultural and technological characteristics. With the widespread use of modern technology and digital printing technologies and the absence of the collective work discipline at some stage, we can see that individuality is at the forefront of emerging technologies in today's art, and that diverse cultures and social norms have become the source of artworks with technical reflections all over the world.

The idea of uniqueness in art is being shaken by the widespread use of newly developed technology and digital printing technologies, and the importance and priority of this can be said to create a separate debate climate. It is known that artists have passed the advantages of their day to their productions in any time from the past to the present. It is common for the developing world and rapidly spreading technology to promote craftsmanship and mechanical development in art from both sides and to establish numerous discussions. In light of this process, it is a fact that today's artist is trying to find a place between the aesthetic field of art and the scientific field of technology. As a result, art buyers and art collectors have formed an opinion in a multi-discussion atmosphere and expect and want to see art creation based on conventional methods; on the other hand, they also believe that those who combine all the new possibilities and what is popular in themselves and their art will thrive. The development and follow-up of traditional painting have entered a period of adaptation to the confusion created by the popular and widespread digital culture at a time when our perception of the current world has changed dramatically and technological movements have been met with great results.

The issues and preferences that might arise between productions benefiting from conventional painting and techniques and newly developed digital printing technologies can be claimed to be a preference of application based on a personal understanding of art and aesthetics.

Today, many artists create works of art using the fields and advantages of the immersive environment offered by this digital culture. The advantages of digital

printing technology and new technologies for today's painting art and the artist's creative process should not be ignored. It is not possible to preserve the craft tradition, and it is unlikely for handicraft to wage war against technology. In this sense, what can be said and seen is the insight and technique in which artists want to explain their personal interests and creative lives. In the study, instead of investigating the technologies used in terms of aesthetics and art saturation, the ways in which the most efficient benefit can be provided to the process and whether handicraft are ignored or not are discussed.

The advantages of new technology and digital printing technologies for many disciplines and the production process that artists prefer to create works of art should be assessed without any consideration of art ethics or ethics. Issues such as why and how all preferences and methods are used in the creation of works of art, how much and what they signify, how and what problems they pose, what meanings and expressions are understood or not understood, from the same point of view, without considering the outcome of craft work as a party. In this study, it can be said that by examining certain periods of the artists in line with certain questions, the answers to the issues including some questions related with the replacement of handicraft by technology, the loss of quality and aesthetic concern of this situation, what the references from the deep-rooted history of permanence and art mean today and whether it is important to interpret today's art productions as materials, techniques, processes or what it means to the viewer are sought.

1.1 Purpose of the Study

Traditional methods known in the long history of art, the advent of photography and new technology have begun to reinterpret the fact that the works created with traditional methods and academic techniques have for years been a guide to the field of art. It is understood that everybody has been guided and inspired by anything from the age of the cave walls to the present day. Over time, creativity and representation continued to be debated, along with the question of representing the truth. Depending on the present situation, the debates were made with a disproportionate severity about what was done, how and why it was done.

With the advent of photography and the prevalence of new technology, development and viewing have entered a very different condition in the field of art. There is a great contrast between the magicity of technological Figures and that of conventional Figures. A cave painting, a fresco or a creation relying entirely on handcraft is very different from the attractiveness and reality of a picture that makes use of the opportunities presented by emerging technologies. While the craftsmanship focused on traditional methods recalls and interprets the current order and the required reform with a critical language, the productions realized with the latest evolving technology seek to bring both traditional and contemporary concepts back to the agenda.

In this sense, whatever is favoured in production does not cause any negativity as long as the goal is the continuation of creative output. The key problem, however, is whether the aesthetic look offered by artistic saturation and mechanical productions focused entirely on technology and photography is challenging craftsmanship. The goal of this study is to investigate whether there is a loss of value in terms of aesthetics and saturation between hand-crafted art and figurative paintings created with the advantages of photography, digital printing and emerging technologies.

The purpose of this study is to consider the effect of a digital Figure on the use of figures in contemporary Turkish painting and the interaction of the art of painting with Figures generated by digital possibilities.

1.2 Scope of the Study

The scale of the analysis, which is the focus of the research, consists of three main axes. The beginning of the research consists of the classification of the bibliography relating to the subject of the research and the identification of the related parts, and the second part consists of the development of the layout of the texts suitable for the purpose of the study, the selection of the visual documents and the list of artists, and the final part is unification of the texts desired for the purpose of the study.

1.3 Method of Study

In the background of the thesis and on the basis of a scanning model for the research, literature analysis has been carried out, visual and written records have been obtained and data on artists who have a working process suitable for the purpose of the study have been collected. Examples have been found to support the intended concept, a certain analysis was generated and the methodology was built on it within the framework of the thesis through research on art ontology, esthetics, and philosophy, which are sources of support and guidance for the dissertation.



2. THE LINK BETWEEN TECHNOLOGIES SUCH AS PHOTOGRAPHY, DIGITAL PRINTING, REFLECTION AND REFERENCE TO CONTEMPORARY TURKISH PAINTING

Digital printing may also be referred to as the modern variant of the classic printing concept. At this point, it can be seen that linoleum, serigraphy and engraving techniques are part of the art of painting under the title 'print painting,' and today many artists use digital printing and technology under the title 'print painting.' Digital printing technology is basically based on the principles of photography and serigraphy.

The position of printing and technology in the art of painting is clarified by a great number of opinions and assessments. While some views in the art of painting consider technology as practicable, others argue that the technology techniques in question reduce the value of art and that there is a loss of quality.

The photograph is a digital printing technology product, in the form of a hand-held object. What is this Figure at this point? If it is assumed that a photo can be more than one and the picture is one in terms of uniqueness, is not one of the Picasso's printed Figure a painting? Is there a rule and ethics that painting art is done with paint and pencil, and photography is taken with a camera? Mehmet Yılmaz has clarified his questions as below.

Similar to that of an animal and a dog, the relationship of painting and photography: every dog is an animal, but not every animal is a dog. Just like this, for whatever reason, every photograph is a picture, but not every picture is a photograph. Some pictures are oil paintings, some are zinc prints, some are cut, mixed media, and so on. It's as absurd as the question of whether it's an animal or a dog, whether it's a painting or a photograph. Photography is a kind of picture. Some pictures are made with a brush and some with a machine just like some sweaters are crocheted and some are machine knitted. The brush, the crochet and the machine are, in reality, a tool. Which of the Figures are more valuable, what kind of spirit they carry, what they reflect, how and how long they are created is not a universal but a particular issue. (Yılmaz, 2013: 17, 66)

The acceptance as a work of art of an oil painting is that it witnesses the period and the time at which it was made. Apart from the witness stated, the argument should be the message that passes through it. At this point, what accepts painting as a work of art should be what it implies, not the technique in which it is created. At the same time, the photograph taken for art still has this significance. If the painting is a challenge and a message in favor of formalism, the photograph follows the same criterion.

To those who defend against the argument that photography is an Figure, Yılmaz responds by saying that 'graph = picture,' 'photo = light' in the term photography, and therefore light is actually a picture. (Yılmaz, 2013: 44) However, contrary to the view that photography is equivalent to painting, Berger says, in summary, as follows: the distinction between photography and painting is a matter of interpretation. When dealing with a particular object in the painting, the artist has to perceive it. The painting seeks meaning in the artist's own perception. The camera does not view it and the photograph transforms the object in question by moving it from one environment to another. Painting still has its own moment, whatever the life of what it reveals. This moment is not uniform. In short, not all drawn do not have the same time frame. Some were drawn first, some were drawn later. Some have been given so much time, elaborated, and others could have been produced in a few seconds. In photography, the situation is different because time is uniform in photography. The photograph is perceived mentally and the only moment it contains is the isolated moment of what it shows. No extra time is required. (Cited by Şahin, 19)

Susan Sontag argues that photography often prevails over the painting, in contrast to Berger's comparison of photography and painting, and states that the photograph not only quotes but also remarks. (Cited in Şahin, 2012: 19)

As a consequence, the question of whether photography is painting can be considered as a mental phenomenon; it is nothing more than a form of critique, and the absolute thing in a work of art is not a material and a technique, but a matter and a message. Today, the postmodern approach does not look at the art of painting in

categories such as oil, acrylic, print or photography. Printing, photography, technology supports or paint is the technical part of the painting. Contemporary artists may use any technique regardless of any restriction or classification. Supporting materials that evolve with technology are often commonly used by artists.

2.1 Overview of the Reflection Process of Technology on the Art of Painting

Under this title, it will be discussed if the advancement of innovations and the development of digital printing is a facilitator or an escape point for the continuity of art, and if the artist leaves his handicraft and rests on technology or combines his power with technology to save time.

Art and technological advancement have always existed as two main elements that have progressed in precise correlation to one another and distinguished human beings from other species throughout history (Bozan, 2011: 10).

Human history should be examined while exploring the relationship between art and technology. The idea of technology originated from human attempts to use stone or something in nature as a tool. When viewing art and its history from this point of view, the first works produced were created with the help of a variety of tools. Among those tools mentioned above, the stone and metal equivalent materials used for writing and drawing were the madder of the plants used as paint during the time. Today, there are modern machines used for reflection technologies, 3D printers and digital printing techniques.

In view of the fact that art and materials are inseparable elements, it can be inferred that the relationship between art and technology is never independent of each other. Or it can be said that the concepts mentioned are inseparable and derived from one another.

Considering dimensional printers for sculpture, paint supplies for painting, the concepts of art and technology can be seen together at the point where materials are used for art.

It would be useful in terms of integrity to provide brief examples of the combination of art and technology from the past to the present, and also to speak about the trends of painting and art in the twentieth century and following period, where technology was very influential.

Fresco-type paintings are known to have been produced in 1500s BC. (Turan, 2011: 4) While producing fresco paintings, watercolor technique is applied on wet plaster. At this point, a lot of materials must be used and understood by artists of the time to perform work. The paint used on wet plaster is the colors that should be prepared by the artists themselves by obtaining the plants in nature using various methods. This realistic method can demonstrate that the artists were engaged in technology-based art production at that period.

In the phenomenon of time moving with ease, rapid transition, evolution and recognition are found in all disciplines. Developments have involved art and technology, and perhaps 3000 years after the well-known past of fresco art, in the Baroque and Renaissance periods, artists continued to benefit from the technology of that time. Not only did Renaissance artists benefit from technology, they even contributed to technology. Leonardo da Vinci, who deserved honorable loyalty, is the best known example of the high importance and contribution of many innovations to technology.

Technology and scientific advances in the art of painting feature notably in the art movement from the 19th century to the second half of the 20th century. At this point, with the invention of the camera, the Impressionists (Expressionists) who started new searches with the invention of the camera and integrated the reflections in the field of light and color into their art, Cubists, who used all kinds of industrial products in their production as a match to the developing industry of the day, Futurists, who dealt with the concepts of speed and motion influenced by mechanization, Dadaists who gave critical responses to technological addiction with technology products and Op-Art artists who produced works with an effort to create a sense of optical illusion in the audience by organizing the artwork scientifically with rules can be given as an example.

The 21st century is considered as the technology age. In the 21st century, the relationship between art and technology is more intertwined than ever before. During the period, with technology, artists have reached opportunities they could not even imagine. These possibilities include the ability to produce complex Figures and possibilities that are impossible to produce by hand in seconds, the ability to interpret and produce the designs and works supported by computer programs in desired sizes, and the ability to watch and share in seconds to many parts of the world with the internet and social media platforms, the lifeblood of technology. In this century, as emerging technologies have had an extreme influence on culture and painting, artists have incorporated digital materials into their production processes, depending on the process. Traditional types of digital art include prints, photographs, sculptures, installations, video, animation, animation, music, reflection and performance.

Today's research and artists are repeatedly referring to the relationship between art and technology and various contexts are being introduced. The partnership between art and technology has become an indispensable part of today's arts development. "The arts focused on light and digital data, such as film, video and computer programs, reflect diversity and change beyond development. Because it is technology that develops. The important thing is the skill shown in the use of art elements depending on the art principles." (Ünver, 2005: 2

Due to many limitations, such as time and budget, artists may not be able to realize all their projects. With the aid of technology, however, artists have been given the opportunity to finalize their productions in a shorter period and to evaluate and realize all the possibilities. Robert Micheal Smith, who produces digital sculptures for reference to this point, says the following on the subject: "In terms of aesthetic development, I felt as if I had gotten off the 'scooter' and got into the cockpit of a supersonic jet that could climb to the MACH10 (MACH = speed of sound). I quickly create my forms in countless possibilities and themes that I would not have had enough time to realize otherwise." (Turhan, 2006: 7-8)

The conclusion to be drawn at the point of cause and effect is that a work created with the help of technology would be recognized as a work of art in a digital

environment without being converted into a physical object. If the viewer is able to see a creation that is real or virtual in all esthetic phenomena, if the artist is able to communicate the message he wishes to convey to the audience, the intertwining of art and technology ensures that a visible and perceptible work of art can be created. The contemporary Turkish artist 'Ansen', who continues to produce contemporary art, can be given exactly here.

At this point, the response to the question of whether technology is a facilitator or a fleeing point for the sustainability of art has been stated. If the intention is to use the work of art as the language of expression of the issue without any moral values and rule list in the examination of the issue, cooperation with the power assisted by technology would strengthen the productions. Another challenge, the artist's post-technology dexterity leaving its place to digital technology, is to question the artist's share of output, while the complexity of the production mentioned in the subject and the fact that technology seems to be the assistant and support having a time saving function shows that technology actually enhances the craft, not kills it.

2.2 Using Newly Developing Technologies and Digital Printing Technologies in the Art of Painting

Mümtaz Sağlam (Özmen, 2015: 43) says, "It is permissible to use any technique to visualize the ideology (idea). The artist can use any idea easily and explicitly when visualizing the concept, question or issue. In short, painting cannot be a set law, as it is made of paint, cut and paste or watercolor. The contemporary sense of painting involves all sorts of applications known as experimental or media. Consequently, the crucial thing is that the artist has a philosophy (idea). In this case, if the artist sees such usage as a requirement in line with the ideas owned, the technique in question may be used. Since art is not a term restricted to legislation, no rules can be set for artists to create works with one technique alone. Regarding the work put forward with a different technique, the artist's claim that "this is art" is the artist's own problem."

For the work made using digital printing technology, Özmen continues as follows: "It is not correct to make an examination of the process used when analyzing the work of art created, for instance: a painting on canvas that has been digitally printed. Because becoming an artist is more of a mental and analytical event. Attention should be paid to the rules on composition when looking at the work produced. First, whether its formal problems are resolved should be considered. Have balance and harmony been used consistently and appropriately in the painting? However, of course, these stages alone are not enough for a painting to be a work of art. There are just variables making it possible for us to see the picture correctly. These are the tentative assumptions. After these stages, what needs to be addressed is whether a painting portrays a work of art in terms of its context and structure. If so, we can assume that it can be called painting. (Özmen, 2015:44)

At this point, when the art of illustration and the working techniques of the artists and the technology-assisted materials that they use are considered, they will be a very strong example to fill the gaps.

Being almost identical to conventional painting techniques, the use of digital printing technology in the art of painting is acknowledged to be embraced by many artists. Even if it is considered that there are artists who do not adopt the use of digital printing technology in the art of painting, embracing the Postmodern art perception of the period, this technique is seen to be used as a tool for the expression of the artist and used by artists to benefit and sustain the entire production process in the art of Turkish painting.

In the last quarter of the 20th century and the beginning of the 21st century, many Turkish artists are known to have used digital printing and technology to improve their projects and ideas during the production phase and to introduce a stronger production process to their works. As a consequence, this use has integrated some artists willingly and some involuntarily.

The use of technology-based materials in Turkish painting has become widespread, particularly today, and has been consistently favored by many artists for important reasons such as free expression and plurality.

Under this title, even though the artists and their production processes in different geographies and Turkey are included, the artists from the art of Turkish painting such as Atilla İlkyaz, Balkan Naci İslimyeli, Burhan Doğançay, Devrim Erbil, Ekrem Kahraman and Mehmet Yılmaz, whose artworks contains digital printing techniques and emerging technologies, and examples of artworks from different geographies produced by John Baldessari, David Bierk, Eric Fischl, Marilyn Minter, Albert Oehlen, and David Salle from different geographies have also been included and studied to a certain extent.

When Atilla İlkyaz's productions are examined, the spaces that do not exist or are unlikely to exist in the usual way are seen to be intertwined with the aid of new developing technology.



Figure. 1 : Atilla İlkyaz, "Organizational Network of Life", 2004, Mixed Technique, (İlkyaz, t.y.: 40)

He produced his technology-supported works by focusing on photographs and related issues that are the subject of printed media. Using technology as a reference by enlarging and reproducing his photographs with the support of technology, and by manipulating the references in his own way, Atilla İlkyaz placed the linear forms as a personal expression.

The forms in the works serve the story of the artist. Özmen explains the mentioned forms as follows; "... signs such as lying head, hide, kissers, pine tree are my alphabets. Just as there are 29 letters in Turkish language and when they are combined, they form a text, a story, in the same way, my basic signs that I use in my paintings are my alphabets and together they make up a story." (Özmen, 2015: 74)



Figure. 2 : Atilla İlkyaz, "My Mother's Garden of Eden", 2004, Mixed Technique, (İlkyaz, t.y.: 40).

So as to perceive the issue of İlkyaz's productions, understanding the alphabet the artist created as a guide for his works will allow us to apprehend him. This alphabet seems to be a fact describing his production.

With symbols, the artistic language (alphabet) that the artist uses and develops to express his issue communicates the banality of the every day, the real and temporary, the fact that the news subject is very temporary in permanence. At this point, all opposites are integrated in a space. This unification provides both the contrast and the harmony of the opposites. This communication makes it possible for the relationship to be timeless and for all opposites to come together again and again

in new relationships, independent of each other. At this juncture, the urge to portray reality in painting and production with new technologies is a supporting force for the desired expression rather than an issue of photography and technology. Here, a good answer is given to the problematic questions sought in the whole study, whether there is a qualitative loss of manual dexterity or this is a utilitarian service to the production process as supportive material.

Digital prints and the newly developed technological materials used by the artist as a reference in the production process can be said to give the artist considerable time and pace in the study of practice and language. In addition to accelerating production time, the esthetically appealing references to artists with the help of emerging technology have also improved the operational use of these new technologies.

Starting his artistic life with the academic education he received at a young age, Balkan Naci İslimyeli is one of the artists who produce works by using new developing technologies and digital printing technology. (Pelvanoğlu,2008:340)

İslimyeli is known for his portraits, characterized by black and white, with a clear understanding of style. (Arslan-Rona, 2008: 753)

The artist did photography research and wrote articles on painting. Assessing ideas such as the difference between East and West and religions by photography, he put the idea of 'I' on the agenda by using his own photos and integrating it with performance art in an exhibition he opened. He also challenged the principles of memory and time in the exhibits that he opened at the beginning of the 21st century. (Pelvanoğlu, 2008: 753)

Herein, the fact that the artist with a photographic background started productions by exploring the idea of portrait and "I" seems to be an indication that, in practice, he is trying to find an answer to the issue of whether there is an esthetic and qualitative loss in the expression of reality with the invention of photography. Moreover, such problematics can actually be claimed to be useful in transferring art to the production, but when viewed as a document, there are still doors left open.

The personality of curiosity and variability can be seen frequently in the art of İslimyeli. Focusing on consciousness, time, history and nature in his productions, the artist can be seen to have critically thought-provoking and unsettling productions that make people question somewhere outside the moment. The artist, with the black, white, pastel and grey colours he uses in his works, with his plain figures in a mysterious void, reduces it to a shadow surface and imposes a tense silence on the painting. In this sense, the works of the artist have moved away from vitality and had a legendary significance in mysticism. (Yıldız, 2011: 56-99)

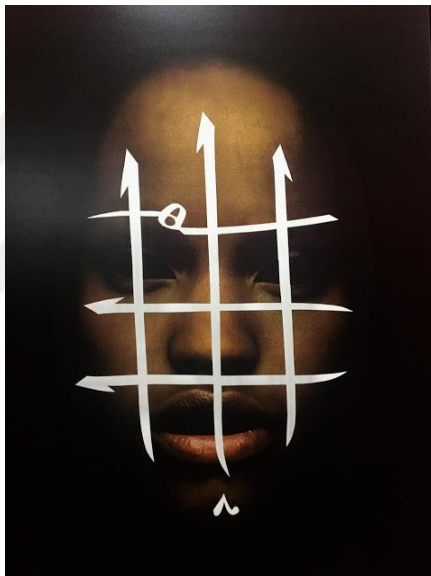


Figure. 3: Balkan Naci İslimyeli, 'Remember', 1987-2017, Mixed technique, (İslimyeli, t.y.: 12/15)

Ahu Antmen said the following about İslimyeli... "... The multi-dimensional paintings of İslimyeli, which are close to photography, cinema, theatre and literature, benefit from today's developing technology, but do not go beyond the frame... ." (Antmen, 2016: 2)

In his work (Figure 3), İslimyeli manipulated the portrait he transferred onto canvas through digital printing technologies with oil paint, acrylic and calligraphy and interpreted it in a contemporary language. The discourse of İslimyeli, saying that "As a writer, I have always had very close relations with the text ... Writing has always been my drawing ... In short, painting has become a kind of 'writing' for me," is seen

in his productions. Examples of writing-fate relationship are seen in the "face readings" series. "Also, the artist interprets the motifs of the Turkish-Islamic tradition in such a unique and creative way that one cannot help saying that one can be contemporary without repeating it and ignoring the philosophy of the work." (Bozan, 2011: 60) At this point when it comes to analysis and from a practical point of view, the question arises as to whether it makes sense that the principle has not been repeated. As a necessary consequence, realistic repetition is assimilated with the artist, and the perception "the artist repeats himself, what is new?" seems a feeling that we are all acquainted within the geography in which we live. At this point, the question that emerges from the interpretation rises another issue about whether it can be answered and embraced without having a generational difference.

The concept integrity of Islimyeli in calligraphy and mysticism appears to have turned into a unique language by taking the advantage of digital printing and developing new technologies. On the other hand, introducing modern technology and digital printing technologies to audiences with his own interpretations, Islimyeli is one of the artists who use the help of new technologies among Turkish painters. This active use is perfectly suited to the position that emerging technologies serve the arts. However, if emerging technologies play a leading role in strengthening the idea and dexterity themselves, would there be a concern and can we say that there is a loss of quality? As a result of the assistance, technology has been said to be a force and acknowledged as constructive cooperation; but the fact that all communication is with new technologies is still one of the artist's problems.



Figure. 4: Balkan Naci İslimyeli, 'Remember', 1987-2017, Mixed technique, (İslimyeli, t.y.: 11/15)

Burhan Doğançay, who passed away in 2013, is another name in his art life that combines new developing technologies and digital printing technologies in his productions. He is best known for his productions reminiscent of the collage technique he created using advertising posters that were randomly taken from the walls of the streets. Doğançay, One of the master artists of Turkish painting history, is said to have received an art education from his father, Adil Doğançay. Starting from 1965, Doğançay travelled to many countries and reviewed, examined and documented the walls of the places he visited, which can be described as a memoir. As the key material of his painting, he used these documentary research studies. He wondered at the unfixed Figures of the walls, their common language and their relationship, and tried to capture the visual quality of the walls. By considering the possibilities offered by wall art within the understanding of abstract painting, he placed them on a holistic basis, and while doing this, he did not break his relationship with reality, based on concrete possibilities, with original sensitivity. (Arslan-Rona, 1997: 466)

Doğançay is known to have continued to produce paintings whatever the moment he lived and no matter what he's busy with. In his productions, he clarified the idea of the wall by saying that "Wall paintings are the mirror of a society. They echo, the voice of the society." (Çiftçioğlu, 1998: 200)



Figure. 5: Burhan Doğançay, "Viva Che", 2008, Mixed technique, (dogancaymuseum, 1/20)

The compositions of Doğançay, which rely on a dimensional and transitional understanding, are works created in an abstract-conceptual sense. He produced productions in which the object went beyond the actual dimensions of experience, challenged the perception of reality and tried to demonstrate it. Not limited to theatre posters and posters alone, he benefited from all the developing references of the aforementioned new technologies and frequently used photography as main material in its productions.

In this research, which explores a limited period of Doğançay's life, he can be claimed to have mainly produced a photo-based mixed technique. Emerging technologies and digital printing technologies can be considered as the indispensable building blocks and references to these mixed techniques. It can be inferred, through Doğançay's art, that all materials can be used in the art for these subjects, and that what is essential is not the technique and technical time used, but the idea. When a conclusion is drawn for Doğançay within the framework of the study, the question arises as to whether the concept is so significant, how precious the craftsmanship of the artist is, and whether the concern for the concept overshadows the craftsmanship.

At this point, first, it would be right to say the following. We may say that Doğançay never produced works to demonstrate his dexterity and to be remembered with the adroitness, avoiding this assertion. Doğançay is an artist who produced works as much as his hand skills and new technologies and digital printing techniques served his idea, and put forth his skill through the concept of the wall, which he devoted to his life and art life. On the other hand, in response to the question posed, the answer remains abstract without any code of law, such as a moral measure or a list of artistic laws. Personal tastes and personal aesthetics indicate that this question can be a new, distinct and opposite response for each of us.



Figure. 6: Burhan Doğançay, "Blue Liberty", 1993, Mixed technique, (dogancaymuseum, 5/20)

Devrim Erbil is another artist who has been studied to some degree within the framework of the study. The philosophy of Erbil's understanding of art is mentioned to include design stages, a reference to traditional arts and modern style. Erbil is **nourished** by the city sketches of Martakci Nasuh in the preparation of city interpretations, in particular by mentioning miniatures. In these sketches, Erbil favoured viewpoints like those of Matrakçı Nasuh. In his works, various cities are re-analyzed with the understanding of a contemporary miniaturist rather than photographic-oriented pictures. (Atalay, 2012: 15)

Making a comment like, "I am against the conduct that expects the emerging trends in the West to sprout our ground. I believe that it is important to approach the

West with a conscious decision, to pursue artistic formation beyond formal schemes and to settle accounts with the West by looking at our contemporary problems from our own artistic point of view." Devrim Erbil is an artist who expresses his devotion to traditional art at any opportunity and shows this in his productions. The most famous works of Erbil are those in which he created many abstractions, using a great amount of data, with thick paintings and brush strokes made in one movement, and his abstract works in which he tried to portray motifs, traditional depictions and works on Istanbul.

Erbil is seen to attach importance to engraving, silk printing, carpet, stained glass and ceramic arts, as well as canvas painting, using them in his production. In the last quarter of the 20th century and the beginning of the 21st century, Erbil used different materials with the advancement of technology and growing material variety. Digital printing and technology advantages have primarily been incorporated into the creation of Erbil's art.

Erbil continues to produce in a range of disciplines, from painting to ceramics, from silkscreen to stained glass, using modern technologies. He makes reinterpretations in a variety of fields, from carpet to mosaic murals, employing various materials with a specific design and new technologies. The key point to be considered here is that the features of Erbil's paintings are compatible without sacrificing any consistency, in particular with engravings, carpets, ceramics, stained glass and other materials assisted by emerging technologies. The most prominent aspect of his work, where vibration and motion are at the forefront, is the concept of "rhythm". (Karayel, 2013: 31)

At this point, when we look at his productions from a technological point of view, it is obvious that Erbil has introduced productions assisted by digital printing technologies and newly established technologies. He has replicated works he has created in the past with reference, but with a new perspective, using digital printing technologies.

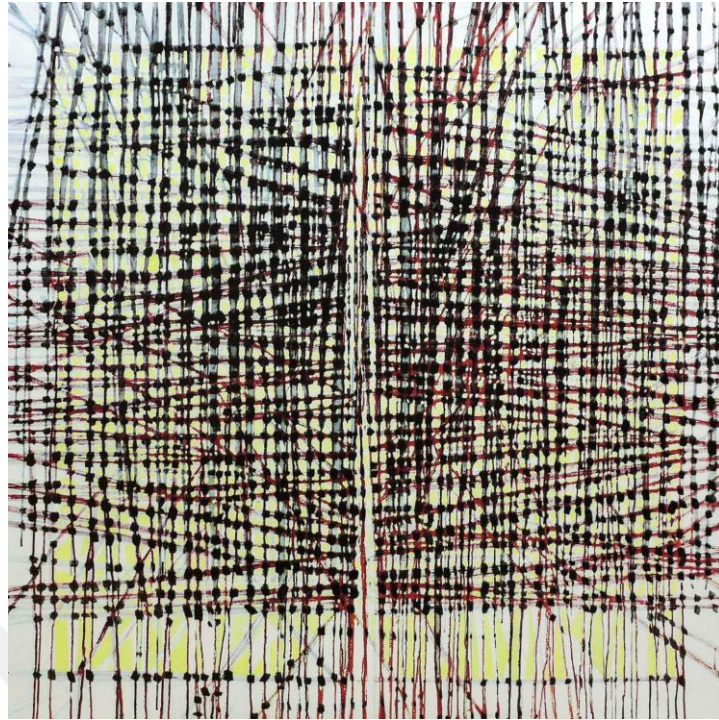


Figure. 7: Devrim Erbil, 'Untitled', 2013, Digital Printing on Aluminum, (Virtual, 2020).

His productions can be seen to be based on technical dexterity from the beginning to the end. In practice, the other parts of the productions, which concentrate on the artist's abilities, have been favoured in order to empower the development of Erbil's works by taking the advantage of newly developed technologies. It is a good example and response to the question of whether there is concern about the loss of quality and value, that Erbil has benefited from the introduction of new technology and digital printing technologies to improve its dexterity, grow its ideas and projects and save time, and he has often preferred this in its production.

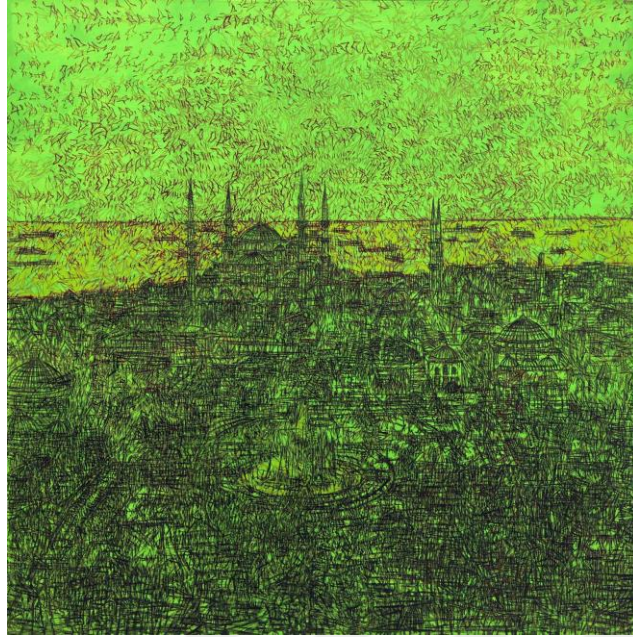


Figure. 8: Devrim Erbil, 'Green Istanbul', 2006, Oil on Canvas, (Virtual, 2020)

In this respect, when the limited history and works of Erbil are examined, we can interpret the relationship with the subject as follows: Whatever the artist shares about any period, he wants impatience and perfectionism in bringing his productions and ideas to the audience. The simplest and most trouble-free way to fulfil these goals is to give the right support to the concept that has been developed and saturated and to achieve the result. In this respect, we see that the artists preferred the benefits of digital printing technologies in their productions intending to fill time, possibility and a lot of gaps as a result of their support, rather than decorating their handicraft or marketing the existing one in a better way. In no way can we articulate and appreciate the response given at any point to our problems emerging within the scope of the study, the value and importance of dexterity. Nevertheless, the impetus that new technology and digital printing technologies have brought to handicraft can never be overlooked or ignored.

Ekrem Kahraman is another name that has created works by utilizing digital printing technologies and emerging technologies in the recent past and recent years.

Looking at the pictures of Kahraman in general, we first encounter with the earth and the sky. In his works, the meeting areas of the earth and the sky are noted

turning into a planar map that cannot be coded. As he puts it, this space, in which Ekrem Kahraman ruled its borders and coordinates, is "neither the sky nor the earth", but an autonomous arena where all the stereotypes are turned upside down. (Çalıkoğlu, 2015: 3)

Looking at the paintings of Kahraman, the second position is the Figures he produced in the space he created and the connection of these Figures. Selected Figures express absolute infinity, obscurity, out-of-position and distinctiveness. They give rise to new meanings in the works created, and all Figures are linked to each other.

Kahraman knows that even wandering in space has a law to clarify the placement of Figures. While an explanation like "I place what I feel and feel where I feel" is in high demand today, the boundaries within which a space without a substructure can be accepted are clear. On the other hand, even the claim that "this form should be here in my atmosphere" at a time when the pure reality of the given Figure turns into deception is in itself a sign of self-assurance. With the faith of this consciousness, Kahraman distinguishes the clusters of trees whose roots stretch to infinity and the mosquito nets whose construction is weak branches, by defying all metaphysical laws, leaving them in the middle of eternity. (Çalıkoğlu, 2015: 3)

The general perception about Kahraman's paintings is that his paintings have an endless sense of tragedy. Undoubtedly, this anxiety can be reflected in the products of someone who thinks that everything will end after him. (Çalıkoğlu, 2015: 3)

It can be interpreted in Kahraman's comments about his own art and art that art has broken its own walls, that the conventional and introverted mentality is left behind, and that it is free from classical and acknowledged. In this sense, Kahraman explained the new technology and digital printing technologies that he used in his productions as follows: "... I took several photos and proceeded them as digital printing in my paintings. However, my technique is a technique that no one has used to date. Since, generally speaking, digital printing is either printed on a blank canvas or worked on a printed canvas. On the other hand, I use this technique in my painting when my painting is almost finished." (Feyzoğlu, 2012: 106)

It is clear from this statement that in the expression of his paintings and in the finalization of his project and ideas, he makes use of modern technology and digital printing technologies to add value to his output, both technically and conceptually, and to give additional power to his existing talent. Kahraman can clearly be mentioned to have used technology and all technologically-developed materials as a supporting component in the production process.

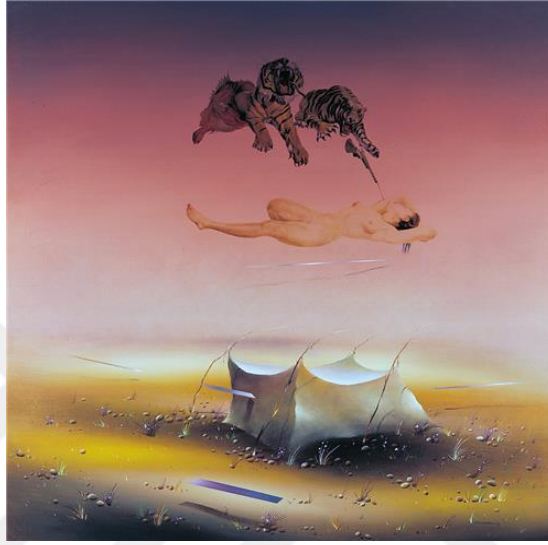


Figure. 9: Ekrem Kahraman, "Untitled", 1998, Oil on Canvas and Mixed Technique, (Virtual, 2020)

Accordingly, Kahraman has used innovative technologies and digital printing technology intensively while implementing his ideas and projects in his productions lately. He transferred the compositions he wanted to create using digital printing technology on the floors, used them as a guideline, and then made manipulations and interventions in his own style with paint. From the words of Kahraman, "The rules of painting must be surpassed and all possibilities must be exercised by acting with this intention" (Yılmaz, 2015: 1), it is understood that the artist sees works created by hand with the help of modern technology and digital printing technologies of the same value and believes that they do not give rise to any concern.

Within the framework of the study, a further response to the question of whether there is a difference in quality between the work generated with handcraft and the one that has benefited from technology, or whether one should be concerned about the value point, is to be found in the analysis of Kahraman with all the results

critically and without deviating from just the questions raised. Taking advantage of these benefits when aiming to support the artist's own creation does not cause any loss of value. When creation and uniqueness are designed under the control of the artist, promoting the advancement of emerging technologies and digital printing technologies to turn them into tangible forms is only a plus.



Figure. 10: Ekrem Kahraman, 'Untitled', 1998, Oil on Canvas and Mixed Technique, (Virtual, 2020)

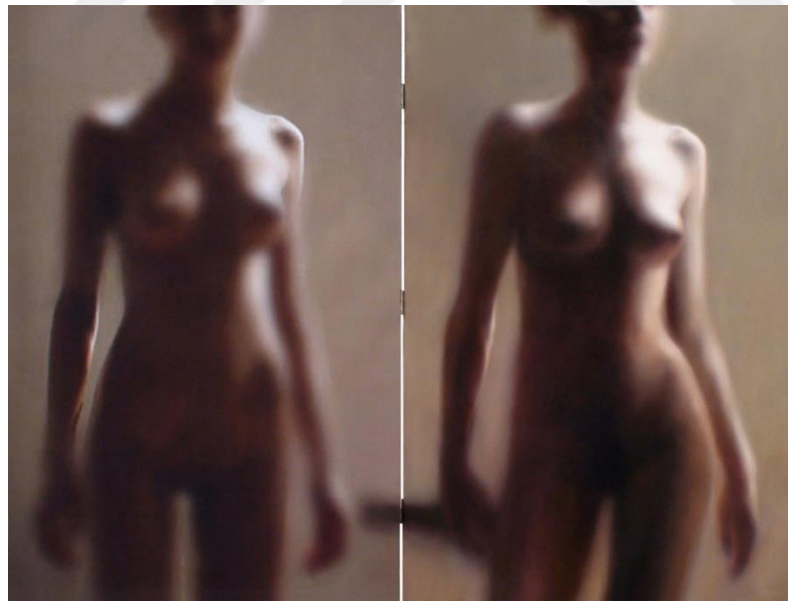


Figure. 11: Mehmet Yılmaz, "Naked and Heart", 2011, Left, Digital Print on Canvas; Right, Oil on Canvas (Virtual, 2020)

His latest work is the Twins series. In connection with the implementation of emerging technology and digital printing technologies, progress is created using several techniques in the production process. In his art career, Yılmaz has put forward

the argument that "photography is painting". Yılmaz uses the terms canvas twin and technical twin for the figure twins, which he uses in his series of twins, in support of this claim.

In the paintings created by the artist, the photographic effect that is effective on the entire surface and the presence of the materials and hinges that keep the canvas together provide a clear view of the real and the current. Yılmaz states that the hinges visible from the canvases in the twin series are not two adjacent canvases, but the message to be left in this way is the idea of a blood bond between the two canvases. (Yılmaz, 2013: 65)

Cebrail Ötgün says the following about Mehmet Yılmaz's productions: "The series of paintings entitled Twins, which Mehmet Yılmaz has been working on since 2011, refers to more than one context. As a theme, the twins are named after the double canvas and used in the composition, which seems to be similar at first sight; however, in reality, they are taken from two separate Figures. Besides, the left side of the two canvases, which are functionally hinged, consists of digital printing and the right side of the canvas is an oil painting, which together completes the composition of the painting. In addition to the potential of technology for development, it also demonstrates a certain dexterity. The Figure on the right is not a replica of the one on the left, but a twin. As Yılmaz himself said "one of his aims is to question the clarity of painting by drawing the main attention to the digitally printed Figure rather than to the painted one and to broaden the meaning of the concept of painting." Another purpose, therefore is to reinforce the argument that "photography is painting," which he frequently expresses. All this multiplies the meaning layers of the concept of twins. In the series of Twins, Mehmet Yılmaz argues that the competition and boundaries between photography and painting are melting by merging photography and painting, more specifically, in his own words, a painting created with paint and mechanical digital painting. His goal is to create a subjective-intellectual meaning for the idea of twins with photo-realistic analysis. By presenting digital printing and colour painting together, Yılmaz equalizes the situation, instead of having one superior to the other. It draws attention to the differences. (Cited in Yılmaz, 2013: 77-84)



Figure. 12: Mehmet Yılmaz, "Hande and Ednah", 2011, Left, Digital Print on Canvas; Right, Oil on Canvas (Virtual, 2020)

Yılmaz describes the place of digital printing and technology in his paintings as follows; "I know that I can't compete with the camera. There are also several wonderful painters who are much more talented in photo-realism than I am. In this series, I'm simply trying to dig into the essence of a painting by going through the technique. Regardless of the reason for which it is intended, I claim that all kinds of photographs are painting, more specifically, a form of printing. In this regard, I assume that twins are essentially a conceptual series." (Yılmaz, 2013: 73)

As a result of the discourses and works of Mehmet Yılmaz, the last Turkish artist to be discussed within the framework of the study, the declaration of "photography is painting" and the fact that it attempts to draw attention to photography rather than painting differ from the practical processes of other artists. The artist has used the support of digital printing and developing technologies in all his productions, but not to strengthen or support his craft, but to visualize his idea to make a production. While he preferred to express himself through the power of photography and digital printing technology rather than by hand, it is clear that he

provided the viewer with the traditional craftsmanship of painting, which he called twins, to prove this.

From all these statements and interpretations, for Yılmaz, the following can be claimed: so as to improve and display the composition that he wants to convey with the power of digital printing and developing technologies, his photo-realistic paintings, which require a high level of skill and patience as twins, are created with hand dexterity. In other words, in every situation and purpose, technology and handcraft serve each other.

It can be seen that almost all Turkish artists who have been researched under the subject title have incorporated with what age demands and brought, and have applied their own moral and intellectual experience and perspectives to their art during these new encounters and that these artists make use of the contribution and ease of craftsmanship in their artistic productions and accompany the process in which the work is carried out.

Under the title, it can be argued that within the framework of the Turkish artists explored and their production processes, new technology and digital printing technologies are seen as a power to foster hand skills and are favoured as positive progress. As a matter of fact, many are known to think otherwise about the discourses and examples that have been shown as a result of all these studies. Many are known to think otherwise about the discourses and examples that have been shown as a result of all these studies.

Within the framework of this study, after Turkish ones, artists from different geographies have been studied to a certain extent in order to support the subject. The first example that we will give to artists from different geographies is John Baldessari.

John Baldessari was awarded a lifetime achievement award at the 2009 Venice Biennale for his ability to blend text, photography and painting in a conceptual context and to bring it to life. He was an artist who created works in painting, sculpture, installation as well as many disciplines and published articles on art in his long life. During the recent period, John Baldessari concentrated on analyzing and

creating the limbs of the human body and on modelling the lines, shapes and colours of the human body.

John Baldessari is among the pioneering artists of the use of photographic Figures, one of the building blocks of contemporary painting. After transferring references from photographs to digital printing technologies, he often intervened with acrylic paint, manipulated to destroy certain limbs, and obtained expressions that resemble the techniques of surreal artists. Baldessari stated that he went to the isolation of the parts of the body as an area of research through the state of being whole and part of the body. (Baldessari, 2006: 2) Baldessari thought that expressing and representing people with limbs, such as the nose and ear, was a way to minimize human identity. Because faces caused stereotypic readings, and a reduction would make it possible to look at them fresh and unconditionally. An overview of art history reveals that artists such as Dali also used isolated eyes and lips. But while the isolation of these types of artists makes the characteristics of these organs distinctive, Baldessari's gives a sense of absence. Baldessari said that he would like to establish a kind of deprivation that would trigger tension by excluding the most important ones. (Baldessari, 2006: 2) Baldessari saw colors as codes in his works of art and used them as codes in his productions. Baldessari articulated his painting with meanings such as red representing danger, yellow expressing calmness and blue indicating peace. In Baldessari's paintings, possibilities and inconsistencies appear, generating alarming complexities that occur in the sense of mishaps such as harmony-chaos, security-danger. He demonstrated the definitions of time and space as unknown. Unknowns reinforce the composition. At this stage, it is up to the artist to recreate Figures collected from the internet pool, other preferred Figures and meanings to be conveyed, among the possibilities provided by new emerging technologies.



Figure. 13: John Baldessari, Multiple Figures (Red, Green, Yellow) + Single Figure (Yellow) in Halter (Purple) with Slit (Orange) and Ribbons (Orange, Blue), Balloons (Purple, Red, Green, Gray), 2004, DB, BB., (Virtual, 2020).

By all his paintings, John Baldessari expresses a dystopian view of the inhabited world. Baldessari tries to create a mystery of meaning for the audience by creating total chaos in the social classification and distribution of their own tasks. Combined with the use of space and colour, the collages and drawings that he added to his paintings in a third way, he enhanced the effect that he wished to explore. Through the arrangement of the items he used in his drawings, he created a meaning as if all was good while creating a kind of dangerous area with the colors and color coding he employed. In his paintings, the figure is seen to have been minimized and used as an object. The figure, in the position of the object, disappears into that with manipulations that are ambiguous and move away from the concept of time and space. While expressing the figure as the object of any subject with the minimization that he preferred in the use of figures, it is worth noting that he generated sexual polarization and balances of power at certain points. At this point, polarizations and balances of power actually reflect imbalances. The colors that he used as codes in his art life and favored to capture the expression of dimension were used to deepen the voids and in particular, to create a sense of mystery. Baldessari manipulated existing forms.

Baldessari manipulated the established forms in the transfer and reference Figures he used, playing with the 'colors' coded by himself. Baldessari reveals in his

paintings that meanings do not derive from the expressions and Figures themselves, but are linked to those of the viewer and third parties.

At this stage, where artists from different geographies are also considered to some degree within the framework of the study, it would be helpful to say the following: Emerging technology and digital printing technologies seem to be in a personal sense, dependent on artists' issues and strategies, rather than being geographically and culturally inclined. The artist proceeded by working together with the dexterity that he desired to display and the thoughts that he intended to realize, with the viewpoint of existing possibilities. Being impartial or neutral does not make much sense at this point. The point that needs to be looked at is what he wanted to say at the end of his production. The entire process of art is a process created just for art.

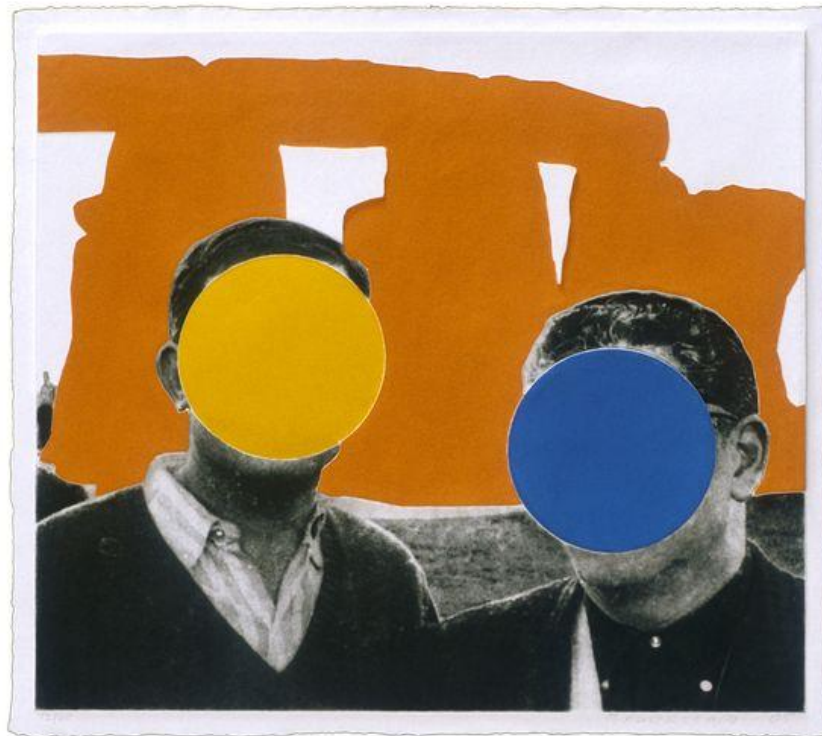


Figure. 14: John Baldessari, "Yellow Stonehenge (With Two People)", 2005, Handmade Paper Printing + A.B., (Virtual, 2020).

David Bierk is another name from the various geographies covered by the title. David Bierk, who was analyzed by the American art critic Donald Kuspit as part of the "New Old Masters", reconstructed and fictionalized still lives and portraits attributed to master artists such as Caravaggio, Vermeer, Ingres, Fantin-La Tour, Manet and Hooper and took them as a reference from the long history of art through a

new language to show his respect for the artists. At this point, he used copies of the restored famous paintings along with imaginary spaces and Figures he quoted from different print media.

His landscapes are usually not quotations, but they apply to the styles and colors of romantic painters such as John Constable, Jean Auguste, Dominique Ingres and Frederic Edwin Church. David Bierk travelled very frequently, as did the landscape painters that he admired. The photographs he took during his travels became a guide for the paintings he made. The predominance of the landscape paintings he created was the face of the sky, often depicted as brightly as gold. With polish to obtain a glossy background with vibration effect, he supported the pictures he produced on the photographs obtained through the benefit of new developing technologies and digital printing technologies. In his recent work, he used the photographs he obtained with digital printing technologies and techniques, along with traditional oil paintings on canvas with rusted steel surfaces. Given that rusted iron plates would continue to rust over time, his paintings would also be in constant change. In his productions, he added the old effect to his paintings by applying cracking materials to the varnishes applied to the surface. The materials chosen by the artist express the relationship between nature-culture, original-quota, traditional and contemporary.

The paintings of David Bierk are mainly diptychs and triptychs. Triptychs usually consist of Bierk's creation landscapes and references as a tribute to the reverence of past master artists. Rather than old-fashioned approaches, the goal is to establish a double emphasis rather than a one-sided concentrate by running the production process with equal relevance to both sides. In triptych and diptych works, each section is a painting in itself but the association asks questions about art history, contemporary art, pictorial space, painting as an object, framing and so on. With regard to their overlapping, Bierk says, "I repeatedly arrange these elements until they create complex internal relationships and a delicate balance."

David Bierk seems to have reinforced the conceptual framework that he generated in multi-layer words and expressions that are also dominant in modern art,

allowing the issues on painting to be formed. Although these terms and phrases add a conceptual dimension to his work, they also establish isolation in the space of paintings. David Bierk stated that he would like to explore the divergence in the relationship between past and present, life and death, protection and destruction, and that this transition had already led to the emergence of many challenges addressing the boundaries between art, culture and society, the voice of creation and resilience, the capacity to substitute and interrupt each other. The digital painting component of the works created by Bierk, produced by photography and digital printing technologies, can be associated with the mechanically produced Figure that Walter Benjamin indicated as causing art to lose its independence and aura. David Bierk, while transforming the paintings he created with reference to the history of art into a part of his own surface, as an aspect of the uniqueness of the work, and reproducing the original painting at a different point, throws himself at a different point in the tradition.

The perspective of Bierk's art is that the accumulation of art history can be turned into contemporary art, can take on a modern framework with a pluralistic intention and can be used in an original way. His works show the reference points in conceptual integrity. He is an art character who breaks the order of reading that the viewer is used to, prompting them in multiple ways to repeat references on different surfaces, forcing this transition. In a time where accessing all history and Figures of history seemed to be so easy, he appears to have generated the perception that physical imagination is a simulation by manipulating, reorganizing and reconfiguring the contents, presenting them in detail, highlighting various points within the integrity, rescaling the dimensions in a time where accessing all history and Figures of history seemed to be so easy. The works created by Bierk, according to Kuspit, are tragic, but still full of excitement and the joy of life.

David Bierk refers to the sense of allegiance to the masters of the past with his works that can not be differentiated from each other and demonstrates that these ancient works have turned into the pluralistic and eclectic ideas that are the signs of today.



Figure. 15: David Bierk, “A eulogy to life, locked in migration, to Ingres”, 1944-2002, oil on Inkjet photo, oil on canvas, rusted iron on board (Virtual, 2020).

From the photographs he took in his own style, he reproduced the paintings he had made, using as reference the works inspired by the master artists in the history of art. By painting and using conventional techniques with a symmetrical composition and with the same internal radiance, he provided the visual integrity of subject items appearing unrelated to each other. Each section may exist on its own in the paintings he made, but together it creates a conceptual integrity that asks questions about subjects such as art history, contemporary art, pictorial space, subjective painting, and frame as a window.

By using the artworks he referred to and the photographs he collected from printed media together, he produced new compositions. By making the audience look out of the picture, the photos and references used build a tense equilibrium. Both Figures help to express their times of their own. The natural light specific to the works referenced by the master artists and the artificial light that he perceived uniquely both convey the contradiction between the times and draw the plane of the picture that escapes from the frame because of the glances back into the painting. He is seen to have directed the viewer to build bridges between history of art, nature and today. Figures confined in steel protect the art works, emphasizing that life and art are eternal symbols. They make, on the other hand, feel the traces of today's industrialized society. While the Figures selected by the artist merge yesterday and today, the continuity of art is also underlined.

The advantages of newly emerging technologies and digital printing technologies are seen to have been used to offer a new form and a contemporary interpretation and loyalty to the artworks admired from the history of art. The artist's use of technology and unity with his art serves his purpose rather than actualizing his production. Based on the problems obtained within the scope of the research and in the process of seeking answers to these questions, it is seen that although the new technologies and digital printing technologies that serve the process have come to the forefront with the practical process, these technologies are clearly seen to serve at the point of concept and idea and are presented with actual examples

While in terms of practice and presentation, Turkish artists and artists from different geographies are differentiated from each other, it is seen that each artist works with the returns and aspirations of the day. In realizing his development and benefiting from this advantage, the artist shared the advantages of technology in every period and everywhere.

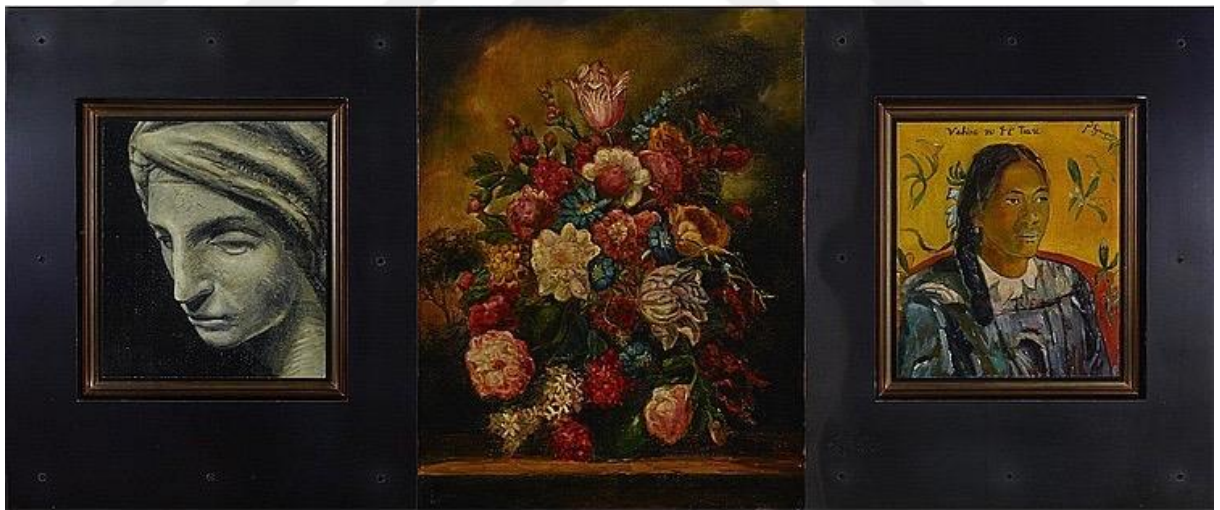


Figure. 16: David Bierk, “R.C.A., Still Life, to Art and Life: Michelangelo and Gauguin”, 1944- 2002, Mixed Media (Virtual, 2020).

Known for his figurative works, Eric Fischl is another artist from various geographies who has been researched to a certain degree within the framework of this study. Eric Fischl, an American painter, sculptor, and printmaker, includes compositions that make urban women, men, children, black and white people feel psychological discomfort, relating to lost dreams, restricted lives, life in another

environment, physical ageing, and the integrity of concepts such as mere death. He has actualized secret and often exposed eroticism and productions containing connections in his photography and collage-supported works, in which he composes an unrealistic structure, in which he draws the audience to personal discomfort at a certain point. Eric quotes the compositions he transferred to his canvas with a projector from the photographs, often assisted by Figures or computer-supported programs, using newly emerging technology and digital printing technologies in his output quite frequently, and interprets them with oil paint.

Eric Fischl, in his productions, tends to prefer expressive language. The story seems transparent in his productions, but still includes a mysterious sense that is not completely revealed and the issues concealed under the bliss of urban life. While Eric Fischl's works invite the audience to complete the stories, they reveal the artist's process, his inability to confront internally, his pool of thought, his fearful reality, and the insecurity of his works cause the artist to be remembered as a "bad" artist.

Kuspit believes that by building a social bridge between the need of the artist to idealize objects and his constant interest, the portraits of Fischl are cleverly designed and illustrated. (Kuspit, 'Eric Fischl', 1999) In his works, in the style of Caravaggio, the artist develops a narrative language of drama-laden lighting, as if to show the subjective priorities of the figures. He highlights emotional depths, on the other hand, along with their appeal. At this point, since Durer and Rembrandt, he successfully conveys the illusion that the portrait technique is faced not with social structure and belonging, but with an identity and character. Eric Fischl has the confidence to show the viewer clearly that the view is not only shallow but that there are unusual depths on each surface. Indeed, this is one of the oldest and sustained missions of art. The sensual touch effect and impressionist style of Fischl's figures are seen making his works even more convincing.

David Cohen claims that in Fischl's paintings there are uncertainties that lessen the strength of the structure (Cohen, "Gallery Going ", 2005). As photographic sources cause the artist to be immediate and self-internalized, David Cohen thinks this is perhaps a notion that Fischl intends to analyze. The present obscurity and ambiguity, according to Cohen, is a general effect resulting from being replaced by

several different elements of representation as well as being mental. Any definition may, in reality, be a metaphor for another. But for Cohen, the only instruments purposely added by Fischl himself are anxiety, confusion, and uncertainty. In the tradition of old masters, Cohen points out that confusion is a wealth of observational challenges. While strangeness was a sign of vitality for master artists in the past, the uncertainty and obscurity that Fischl deliberately created is a sign of weakness on the artist.

In his recent productions, Eric Fischl has used the basic versions of the photograph in Photoshop, reduced to color areas with computer-aided programs, to deal more effectively with the idea of the figure, coloring and creating the effect of the light shadow and the figure. Eric Fischl says that he worried that it would wreck the Figure before using the computer in his productions, but later in practice the computer supported him in exploring it in a way he had not done before. (Fischl, "Per Contra Interviews", 2009) With the convenience of computer sketching and editing without taking over the canvas, compared to previous productions, his recent paintings are seen to be created in a more controlled, more mechanical, more affordable and predictable way.

When exploring the reasons why artists use emerging technologies and digital printing technologies in their photo-based production and the after-use effects and issues that occur, if any, it is understood that each artist uses technology to obtain convenience and process in accordance with their subjective practical processes for their preferences. It is clear that before using current materials, many artists such as Fischl are prejudiced and abstain. For each discipline, the incorporation of something unknown into an existing order from scratch carries a great deal of risk and question. On the other hand, when the benefit after the experience with its pros and cons is measured again it is also seen that it gives a positive momentum in all senses.



Figure. 17: Eric Fischl, 'Travel Romans I', 1994, Oil on Canvas (Virtual, 2020).

Eric Fischl also featured in his works to explain and make evident the relationships he lived in Paris and to describe his wife, April Gornik. In his works, his absorption of light effect and his love of light are often seen, and light reflections have been commonly preferred to keep the details vague other than the figure he uses and to give a sense of transparency to the figure. In his productions it is possible to find references from interior paintings of the classical era. Although the long names he gave to his works guided the audience very much he was particularly favored to sort and re-emulate them by the viewer. With his prints, interior arrangements and use of bright light, Eric Fischl evokes Degas' productions. In his figure-composition-themed productions, Eric Fischl loved the light plays leaking through the blinds, and he used them in his productions over and over again.

Eric Fischl has worked beyond the order he has generated in the eyes of the audience in his art life on unconventional subjects and has produced on bullfighting or other subjects such as Goya and Manet. Eric Fischl has worked beyond the order he has generated in the eyes of the audience in his art life on unconventional subjects and has produced on bullfighting or other subjects such as Goya and Manet.

He is an artist who has been very good in examining several problems and in obtaining opposing reactions to his art and personality sometimes. He created works that disturbed middle-class American families and feminists for a while and received serious reactions from supporters of animal rights at the time.

He left the information vague, considering all the changes and clarification of the era, where the strong light could be illuminated further in order to convey the characters who were isolated, had communication difficulties and turned in upon themselves. At a certain extent, he generates creations that express the visibility of the soul and the idea of essence and those that he wants to be visible on the female body. Even though in the artist's productions, the photographic effect is clearly visible, the painting aspect is also shown, indicating equality. The artist, who has taken as a matter the myths of everyday life, human needs and passions, beliefs, value judgments and sexuality, embraces and uses new technology, digital printing technologies and reference and attribution instruments based on photographs as the key material in his entire art life.



Figure. 18: Eric Fischl, 'Bedroom Scene II, - They Face Each Other When The Problem Smashes Them', 2004, Oil on Canvas (Virtual, 2020).

Another artist from different geographies who has been researched to some degree within the framework of the study is Marilyn Minter. Marilyn Minter is known for her experiences of "woman" - "womanhood" in her productions, the commercial use of the female body, its use in textile fashion and the show of artificial glitters, and the effects of her photo-realistic drawings, which are a matter for her creative productions. She wanted to highlight how painful, nasty and fake all this artificial show that shines like fashion and really is. She reminds us that there is an extremely thin line between vanity and trauma, the quest for recognition and loneliness. She concentrated on this subject with the photos she took to record the transformation of her mother, who had been addicted to addictive substances during her adolescence, wearing heavy make-up even at home alone.

Combining advertising and pornographic Figures and those with computer programs, in particular the Photoshop application supported by emerging technologies, Marilyn Minter projects shining, wrinkling, dirt and surface materials that she wants to paint, using the advantages of emerging technologies, and making photo-realistic paintings with paint on metal. As the painting is about to finish, she leaves all the auxiliary materials and prefers to use her body to make the last move with her hands and fingers. The artist calls herself a photo-manipulator, not a photo-realist, as her work and her creative stance. Internalizing the artists who produce paintings with traditional methods to produce work based on sketches during production and then exhibit the work and the sketch together, the artist takes this as an example for herself, exhibits her paintings together with her photographs. She magnifies the objects in her paintings, draws them to a fetishistic extent, and represents an uncomfortable condition. She offers a homogeneous transition by blurring the links and the boundary between them. The visual, where the objects taken from the photograph are projected onto a canvas or on various surfaces, is actually a more realistic simulation, photo-realistic workmanship.

Minter Freudian analysis may create a connection between the mouth and the genitals, high heels and fetish objects. The mirror phase connotation of Jacques Lacan, who established the formation of identity with the desire to reach the whole and integrated body seen in the mirror as a child, can also be remembered by her works. If a comparison is to be made with Lacan, Minter creates a moment in her

Figures where the spectator recognizes with a certain moment of disgust his or her own body. But perhaps the most appropriate psychoanalytical view is the analysis of 'filthy, decayed, embarrassed.' Literary theorist, psychoanalyst Julia Kristeva claims that women are excluded by being turned into a permanently oppressed object of the patriarchal system and that the female body is defined by reasons such as naturally secreted water, amniotic fluid, menstrual blood. This idea of humiliation is successful in forming the dynamics of oppression of women, and the woman divides her life into the sacred woman who represents the family, the holy woman who is her identity, and the woman who attracts the attention of men by stressing her sexuality. Although household goods, cleaning supplies, nutritious foods surround women as sacred, headings such as clothing, make-up, gyms, beauty centres, esthetic operations often envelop women as females. Kristeva's response is not to give up either identity or distinction, but to reject such an option and step towards the exploration of multiple identities, including sexuality. Minter's productions can be read in this direction. By revealing their non-ideal sides, Minter restores humanity to the fictional bodies used for fashion and cosmetic advertisements, idealized by make-up, hair-making, textiles, light-games, and even computer transformation. The Figures parodied by Minter in her productions reflect these normative sexual roles. Typically, anatomical sexual signs are not prominent in her development. The sexual desire remains concealed within artificial objects such as lipstick and jewellery in the artist's creations.

The fact that the idea of 'miserable' is prevalent and photo-realistic in its works, and that it is taken into custody from a masculine point of view, which is obvious in context but vague in representation, evokes voyeurism, does not spoil the beauty of the glittering and desirable objects of Minter. Minter deliberately uses the conventional relationship of touching and looking in her productions to examine and express critical and revolutionary discourses, being aware that there are no strong means of communication other than effective styles.



Figure. 19 : Marilyn Minter, “Blue Poles”, 2007, Enamel on Metal, 60x72 cm (Virtual, 2020).

“Although Marilyn Minter puts the figure-portrait or area studied under the influence of excessive make-up into a fetishistic effect, she complicates the implications and concepts of 'glowing, wealth, bruised body, sparkle, charm.' The alone, exhausted and soulless models are awoken by an extreme and shiny make-up. Marilyn Minter highlights the brilliance and fluidity of the make-up in a way that emphasizes mawkishness, underlining that a flawless body is never possible.

She creates compositions that relate to and specifically discuss rituals such as food, sexuality, body and fetishism. With the compositions she produces in her productions, she creates a clear connection between food and sexuality. She creates compositions that relate to and specifically discuss rituals such as food, sexuality, body and fetishism. With the compositions she produces in her productions, she creates a clear connection between food and sexuality. She creates a connection

between luxury food and jewellery. In the practice of feeding, the lips polished in the act of lustful biting are followed by food and items decorated with sparkling and dazzling stones, reminiscent of gemstones. The conscientious movement that serves make-up and composition gains sense and equalization to the feeling of guilt that the artist wants to show, with sweat dripping from the skin. She openly criticizes and interprets all the judgments on beauty and aesthetics, the abhorrent and impossible perfection, and all the ills that have been concealed in the commercial use of the female body.

The artist, who at the same time creates innocence and contradiction, uses the uncanny of all this make-up and charm as one of the key ingredients of each creation. Marilyn Minter points out in her paintings that nothing is as pure and pleasant as it appears to be in the whole process and development.

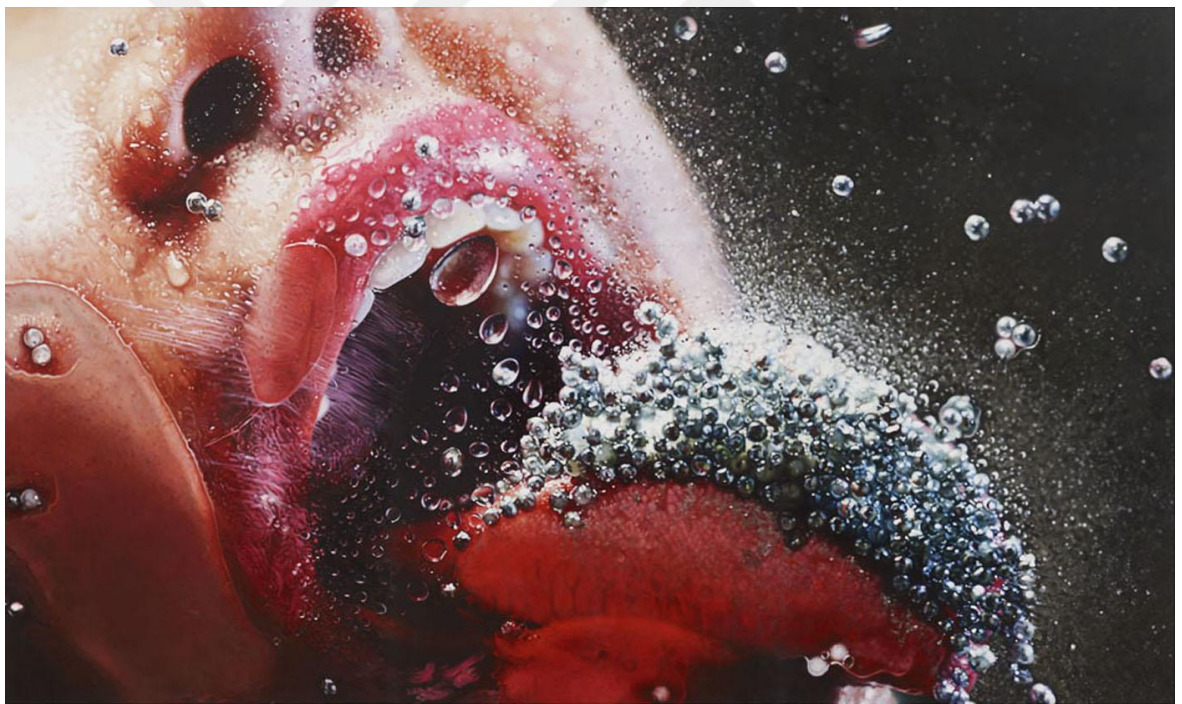


Figure. 20 : Marilyn Minter, “Pop Rocks”, 2009, Enamel on Metal, 274,3x457,2 cm (Virtual, 2020).

The jewels of the figures in her paintings become ordinary when paired with expensive textile items, dirty heels and dirty figure skin. People are exaggerated, and the existing suffering is underscored. Minter depicts a subject - object with a filthy truth, like Caravaggio, who portrays his saints and angels as muddy, dirty. In this

context, the goal is to unveil the textiles, apparel, cosmetics, jewellery and the settings and fantasies used by celebrities-brands created by those in the media explosion. Her paintings, made with workmanship that cannot be distinguished from photography, are an example of the difficulties she felt in the passion for luxury and consumption.

In the whole process of Minter, the idea of sex' is one of the key themes in addition to eroticism, shimmering and show. Figures favored in her compositions, slippery and harsh insinuations are used to arouse provocation and shame. Combining modern technologies and digital printing technologies developed using traditional painting techniques, the artist uses dexterity as well as technology to ensure that the message that will accompany her is understood and grasped in the best way possible. She has formed a disciplined and stable chain of communication and development between photography, photoshop, projection and handcraft in order to convey meaning and to imply message.

Approached from a specific perspective within the process of the study, Minter can be said to prefer making use of modern technology and digital printing technologies for its development, not to show off good handcraft, but to add a strong sense to the expression of the subject. In order to represent the Figures of female models used in the modelling and advertisement field and the photos taken by a projector, digital printing technologies can be seen as the artist's luxury culture consumption and the healthiest use of technology to show the commercialized and idealized make-up of the female body. While many artists follow new technologies and digital printing technologies, some artists have embraced or regarded these technologies negatively for other reasons. It is known that no matter how quickly these innovations evolve in our day even if they come to a position where we will have a difficulty to dream about in the future, they will remain in a narrow mechanical space without the artist's design and touch. All these technological and machine-effective developments enter a cultural path with the aesthetics and art saturation of the artist.



Figure. 21 : Marilyn Minter, "Ware", 2005, Enamel on Metal, 243,8x152,4 cm (Virtual, 2020)

Albert Oehlen is another artist from different geography who has been researched to some degree within the framework of the study. Having an experimental work discipline, the artist has been challenging the world and the boundaries of painting during his art life. Albert Oehlen made the transition from the 'Bad Painting' style of figurative paintings to abstract paintings, which he described as 'post-non-representation' without art-representation in the 1990s, and after the 1990s he realized

the advantages of modern technology and digital printing technologies and took a very different direction from his original style of abstract painting on collages. His most recent productions consist of intense layers of paint applied to collages that are digitally transferred to canvas.

Almost all of Albert Oehlen's works focus on the loss of art. He questions the lofty ideals of art using the metaphors of abstract painting. He is known to have collaborated with artists such as Martin Kippenberger, Werner Büttner and Jonathan Meese to question the uniqueness of the artist. In his works, which are motivated by the irony of loss, abstraction is used as a metaphor for the loss of perceived reality, artistic purpose and esthetic impact. He explores the potential of creativity rather than esthetics with conventional forms and techniques. Modernist techniques such as expressive attitude, biomorphic shapes, flows, scaling, smooth polished forms, vigorous brush strokes and a gradient given by the spray brush 'airbrush' can be read in his paintings. Albert Oehlen blends figurative composition with mechanical and paints abstraction. In this case, the collage effect is shown, reminiscent of a modern narrative style mixed with existing narrative forms. The collages that he produces consciously and adhered to with a sloppy attitude, not melting the applied techniques with each other and trying to show each technique directly to the audience, are in reality, a deliberate effort made to clearly show the limitations of the visual language and its transmission. The artist says that his productions are not meant to attract the audience or to gain sympathy, but to provoke them. The surface, which is intentionally shaped haphazardly and grossly, is designed to demolish the possible seduction of the painting.

Receiving support from the benefits of new technologies and digital printing technologies in his recent productions, Albert Oehlen is said to have an experimental and stable goal to present his paintings, which he produced with graphics-based computer programs, enriched with photo-effect collages, digital printing technologies and materials such as acrylic-oil paint and latex.



Figure. 22:Albert Oehlen, ‘‘Self-portrait with Palette’’, 2005, Oil on Board, 166.5x107cm (Virtual, 2020)

The artist points out that it is an art production life that seeks to take advantage of modern technology and digital printing technologies, to use materials that serve traditional processes, and to synthesize existing materials. From time to time, it is known that his works evoke master artists who have taken a place in history, his examination of issues related to the concept of riding, the application of latex in his works, and he reminds master artists while dealing with these subjects. The figure-animal overlays add a different dimension to the depthless-infinity that he prefers to the background in his productions. Both representation and abstraction dominate his work.

Albert Oehlen produced works that evoke artists such as Picasso and Kandisky with the search for experimentalism that existed throughout art production. He is said to use expressive Figures and popular symbols together with the aim of creating a synesthetic effect. The depthless surface of digital painting has gained movement and

dimension, with oil paintings applied in an abstract expressionist style, collages and flowing with the internally radiant colors used by Oehlen. The mobility of shapes and colors reflects an abstract sense. The stains in the form of layers that he deliberately produced in his paintings prevent the viewer from reading directly with the Figures in the picture and in his paintings, and the purpose of this is to make sense as a result of the viewer's perspective and reading and to enable the viewer to find the desired place of the artist. The combination of vibrant colors and layered painting stains leaves an open-ended interpretation space.

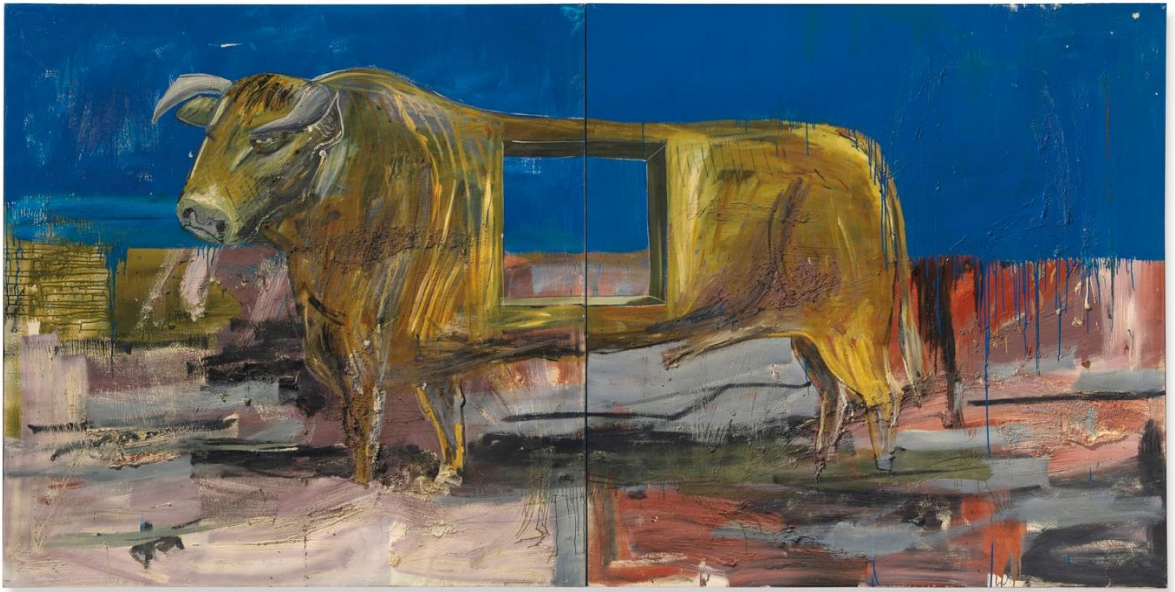


Figure. 23 : Albert Oehlen, ‘‘Bull with hole’’, 1986, Oil and Resin on Canvas, in two parts, 187.6x188.3cm (Virtual, 2020)

As an illustration of the denial of originality in art, he claims that losing control and discovering new forms of immediate consequences and reactions is a medium. The artist Albert Oehlen can be explicitly stated to use Figures, writings and symbols in his productions randomly and unevenly, reminiscent of a moment of the explosion. The texts and symbols that he chose to use in his productions can be said to aim at establishing a new focus, contrary to the principle of the frame.

Albert Oehlen uses photography and oil paint together to challenge how the two materials can overcome rules and boundaries together. Contrarily to the standards of conventional purity, clean and fine workmanship, the Figures were directly transferred or pasted onto the canvas and the applications for oil paint were rendered

in an expressive style of wide brush strokes. While the unusual material composition on the canvas adds tension to the painting, the Figures appearing and disappearing among the transparent grey tones enliven the memory of the viewer and add a mysterious, mystical and nostalgic atmosphere to the painting. While Albert Oehlen tried to break the established painting laws, the composition of the artist in the painting, light-dark balance, persistent movement, the superficial or layered use of paint, the experienced touches of brush strokes, esthetic approach and formations of balance provide the transfer of the painting to the canvas or surface used.

Albert Oehlen can be said to benefit from emerging technologies and digital printing technologies in order to support and reinforce or justify the criticism of the discipline of painting in the arts. Collaboration of existing craftsmanship and technology serves the purpose of the artist's production life in order to overturn and expand the usual boundaries and patterns of art in the production process and beyond.

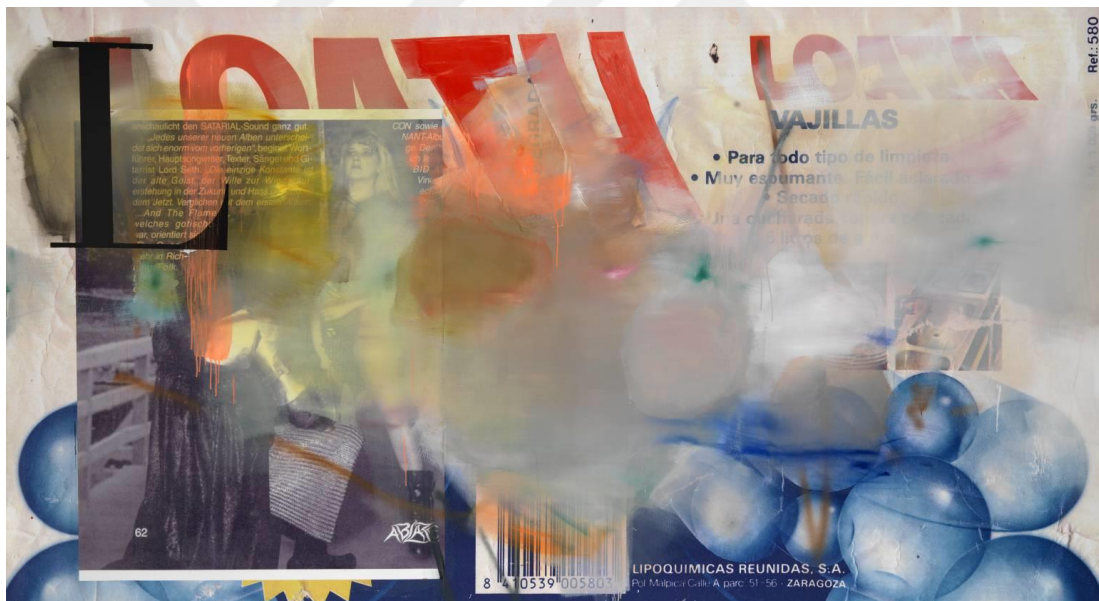


Figure. 24 : Albert Oehlen, 'Loa', 2009, Acrylic paint-ink-photograph on paper-spray paint and oil paint on canvas, 170.2x310.2cm (Virtual, 2020)

David Salle is another artist from various geographies who has been studied within the framework of study to some degree. Artist David Salle is considered to be one of the leading artists in the painting discipline of taking references and analogy phenomenon and American Neo-Expressionism, which became common usage after the 1980s. In addition to the initial brushstrokes that resemble expressionists, the thorough and intricate transfer of color, the prepaid patterns, the motifs, the printing

and painting synthesis, the use of ready-made objects and the collage technique are all combined on the surface. In general, the artist, with a narrow palette in his productions, creates a deep-rooted history of art on the erotic woman figure and transfers the Figures he borrowed from the current popular culture or the existing ones in life, creating a collage effect on each other. All the Figures he decided to use in his productions have been collected in his workshop, such as an archive, a library, and then transferred to the surface with the help of his assistants, within the framework of the composition decided by the artist David Salle. As a painter whose text consists of Figures, disassembling them and creating different structures in new contexts, David Salle and his process of creation can be read as Derrida's 'deconstruction theory', which considers the collage as the primary form of postmodern discourse. David Salle does not use any hierarchical order in the items on which he focuses for his productions. The artist tends to use Figures from art history, popular culture, comic book characters, decorative motifs, pornographic and newspaper Figures in a way that can interfere with each other and even manipulate each other at some point. In this context, David Salle aims to disarrange the central order of perception by homogenizing all Figures rather than satisfying and illuminating the artistic saturation of the viewing public.

David Salle is said to carry out creation processes with an outstanding intellectual and mathematical perspective. In his productions, the Figures he favoured reproduce themselves in his paintings in a stable manner. But all this persistent repetition and love for the same visuals is the creative result of the dynamic resourcefulness of David Salle's productions. The fact that his paintings appear to show the same progression where they are like the gear of an industrial machine reinforces the artist's style applied to these techniques by using them in various disciplines and boosts the sense of complexity in his paintings. The artist creates the passion that objects do not have by themselves by bringing them together with other objects. The objects in David Salle's productions are like an ironic jigsaw puzzle of a shallow, banal and raw whole in artistic aspects. Each variable in the picture rejects the impact of the other and generates a distinct impact together. David Salle's richly referenced productions can be read as Figures reflecting passion and language, in which he stresses the impossibility of originality in the postmodern era.

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The foundation of David Salle's productions is assumed to be the framework of the representation that is unsettling, confrontational, and yet the origins that exist beyond our knowledge. The viewer, who engages into associations between Figures in his productions, or even deduces a story from them is faced with aesthetics and perspective, but beyond their visual habits. The Figures in his productions refer to many subjects other than their own meanings, which at some stage render the artist's productions intertextual. The productions of David Salle have the effect of putting together multiple texts and narrative sources. Rather than showing a rigid stance on a set ground, his productions have the impression of inconsistency and confusion, with open-ended critiques that cannot be easily clarified and changes from topic to subject, from concept to concept. David Salle is said to be focusing on a creative perspective, the subject matter of melodrama, and on the ideas of getting out of the notion of necessity. The art that the artist holds close to his productions and ideas is expressed as one that allows people to get away from themselves.



Figure. 25: David Salle, "Schoolroom", 1985, Oil on Canvas, 236.2x304.80cm (Virtual, 2020)

When the works of David Salle are examined, eclectic and non-narrative works are the first observations that come to the eye. His references are reduced to certain colors and are included in the composition. He can be said to create an interaction with the pornographic black and white nude quotations and different color contrasts he made from printed media such as magazines. These contrasts can also be interpreted as a means of establishing a relationship between multiple layers created by the excessive amount of references in the Figures that remain below and above each other. Despite all this excessive referencing, the expected psychological environment and the desirability of pornography are not expressly or even implicitly felt.

Salle produces a very dense texture by using figures from mythological scenes on the backdrop, one above the other. On top of this intensity, he created chair and coffee table sketches that can be seen in many of his paintings, an empty and orange speech bubble, and a superbly drawn portrait of a Mexican native. Among these masses of Figures, there is often a little place for the eye to rest, and sometimes there is no place to rest. To give movement to his paintings, with the Figures representing each light that he superimposes differently, suggesting different depths and viewpoints, David Salle can be clearly seen to choose to disrupt the two-dimensionality of the painting surface with the monochrome sections that he positioned on the colored floor. In David Salle's productions, events taking place in various locations at the same time as the assembly technique are shown on his canvases as if they were given on the surface. But the only reference in the artist's productions to the fact that the scenes are pieces of the same whole is that they are on the same canvas or on the same surface.



Figure. 26: David Salle, "Ice Flow", 2001, Oil on Acrylic Canvas and Linen, 187.96x320.04cm (Virtual, 2020)

While David Salle denies an iconographic approach in his productions, his constant concept of the pornographic Figure of women is said to have provoked a great reaction from feminists who condemn the spectacular aspect of his productions. Female figures in the artist's productions, though in erotic poses, are portrayed in a cold and above all, unreadable state. In his works, these women are commodified by the colors and emotional deprivation. In addition to the realistic and meticulous workmanship of the collage and the quotes from various media, hasty painting style of the artist with rough strokes can be said to open the door for different comments. David Salle has realized production using entirely new technology and digital printing technologies in his recent productions. The incomplete and unformed impact in his references clearly indicates the course of photoshop-based deformities.

For David Salle's production method and artistic approach, the artist's opinion that the deformations he believes cannot be balanced by hand skills, and that the use of multi-layer and intense Figurery would not be sufficient to respond adequately to the principles of synthesis and contrast, has driven the artist to incorporate new technologies. With his belief that the technology accompanied with hasty dexterity together create an effective and lasting debate, Salle can be clearly said to have included this kind of communication in his one-to-one process.

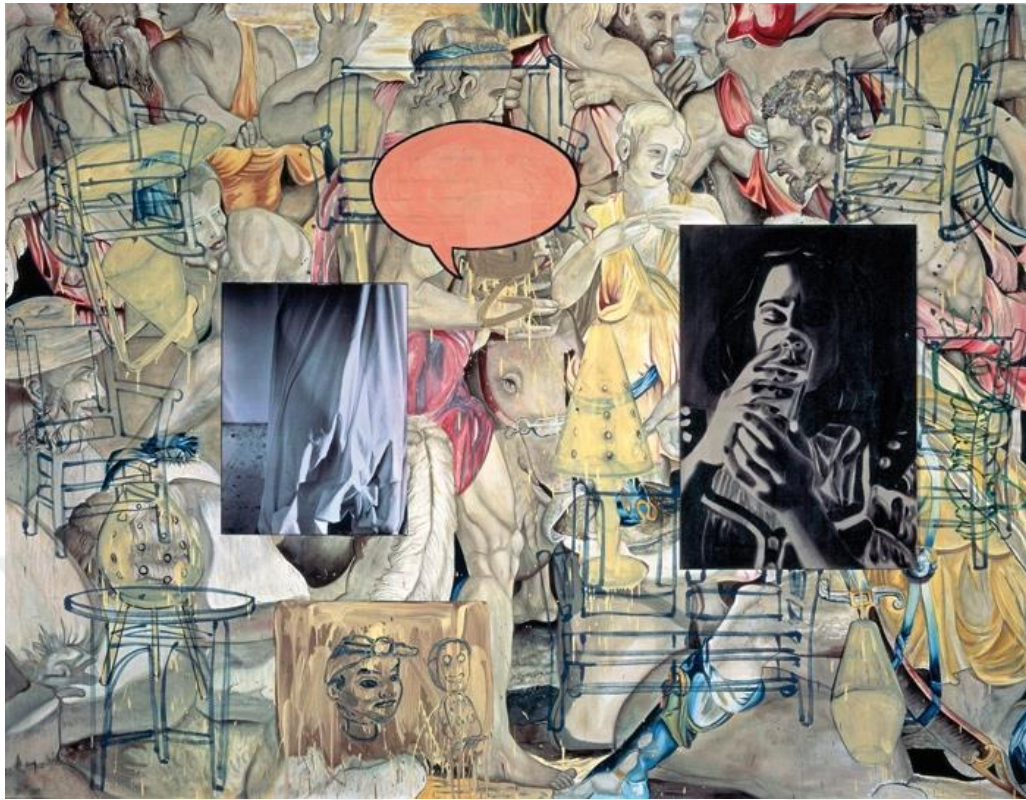


Figure. 27: David Salle, ‘‘Mingus in Mexico’’, 1990, Acrylic and Oil on Canvas, 243.8x312.4cm (Virtual, 2020)

The art of painting and technology, which at some certain point share the same referents and solidarity from the past to the present, has been in strong bond throughout this process. Different materials from the Renaissance, which have often been the focus of art history, various optical instruments, paints and other materials produced with the technical advancement of the day have been actively used by artists who want their productions to be sustainable. The turmoil of the 18th century in the world and the discoveries and advances in science-optics at the end of the 19th century and the invention of the camera had direct and indirect effects on the art of painting. The possibility of emerging technology and the ease of reproducing painting mechanically enveloped the sanctity of the work of art, perhaps benefiting it here now and at this period, and offering the first and most successful step to make the work accessible and visible by changing the relationship of the viewing public with the art. In this sense, ongoing changes and transformations can be said to be effective in the abandonment of the illusion of reality in the art of painting, the displacement of the

issue of representation, the emergence of many art movements and the transfer of ideas to different dimensions. The mobility of the era and curiosity stemming from the need and advances in electricity, machinery and film technology have allowed Dadaists and Futurists to bring technology to the core of the arts and to introduce the idea of an engineer-artist. The advances in photography, video, reflection and other techniques of Figure reproduction in the 1960s can be claimed to have contributed to the incorporation of these developments with the mainstream production by pop artists and led to changes in the attitudes and habits of the viewers seeing the artistic works. In this sense, modernist movements, including anti-aesthetics, conceptuality, performance and other alternatives, can be clearly mentioned to have forced the conventional aesthetic decisions of art, firmly shaken the primary role of canvas painting, and brought the end of the ordinary classical interpretation of painting. The developments in the technology of mechanical Figure reproduction, with the emergence of modern digital printing technologies, can be stated to become much more popular with the new and high potential provided by technology in our era while, at some point, the developments, transformations and matters faced in the field of art seem to be the main sources of related issues.

Under the influence of newly emerging technology and digital printing technologies, the growth and spread of these technologies is the most decisive factor in today's art of painting. In these times, when we are at the most contrary to the normal style of reading of painting in the sense of traditional art, the fact that digitalized virtual painting has come to the fore from the ordinary has greatly differentiated the process of creating canvas painting. The presence and use of all kinds of Figures in the internet world in our time has effectively created a new understanding of the issue of representation in the field of painting. Today, without the physical theme of craftsmanship, the characteristics of projects handled digitally and resulting in digital approaches have created a great deal of debate and a straightforward analysis has not yet been carried out. In this respect, to consider a discussion which has not been completely addressed is a personal mindset. Whether the work created is perceived as a material and a process, or whether the content-meaning and value derive from the will and prominence of the artist or in the light of the perception of the viewer, remains today a completely abstract thought and an imponderable issue. At this point, when work with digital output and results come side by side with work that has

resulted in physical labor and dexterity, it does not fulfil the impact and permanence, which adds a major question to the clarity. Today, in all these debates, it is likely that the art of painting will redefine itself and that the producer will present innovations in order to keep up with this new concept. But this progress does not mean embracing a fully digital basis and making it a must-have. The discipline of painting and the modern mode of expression of art is constantly searching for additional materials in metaphor, the issue of representation and a new concept. Currently, the facts that the new technologies are accessible and readily available, that they alter our daily lives and behaviors at different levels, and that the interaction between the artist and the viewer is transformed into digital art are quite obvious.

The influence of emerging technology and digital printing technologies on the art of painting can be seen in various ways. Hybridization, which communicates with the whole of art, can be read in a new dimension with other disciplines such as multimedia, photography, texts, sound, video, even spatial installation and sculpture in the field of painting, and at some point, it can be claimed to transform into performance art within even bolder movements. Yet it is acknowledged that art is regarded to be the foundation of an intense and sustainable endeavor. The returns and expectations of this moment are thought to encourage art to coexist with various Figures and forms, backgrounds and opposite interpretations, to find ideas and ways that disrupt each other or to achieve the meaning of something else. Expectations and appearances seem to generate a sense of uncertainty and restlessness in this rush. The outcome does not, of course, offer the trust that the conventional method and the old art comments have.

With the influence of modern technology and digital printing technologies on the art of painting, the hybridization that takes place between art forms, the use of mechanical and digital Figures reinforces the issue of truth and representation in painting, the dilemma between hyper-realistic and photo-realistic. The substitution of digital technology and materials for analogue skill and dexterity raises great anxiety and worry. This issue stands in a subtle place between appreciation and rejection left to the periodic variability of the audience and art historians. Although it is curious if the conclusion reached after reading the work has the power to give adequate clarity about the work, the issues about the nature of the creation process, the material of the work, and how much it will alter are left to only the viewer and this is completely

immoral and unethical. Thus every person, every place and every time can be said to create an openness that can attribute a different quality and discomfort to a work. One of the issues explored in the research is the likelihood that painting has lost its magical beauty and elegance by reducing time and space as a result of digitalization.

Nowadays the art of painting can be said to strive to be appealing and to defend its place by offering a space to the attention of the viewer or with a provocative arrangement of forms due to the effect of reproducing Figures as well as the mystical beauty of the past and its status as an acknowledged safe zone. Because technology can be recognized as a style of mechanical aesthetics, almost as a trend, in the sense of all arts today. On the other hand, the question arises that aesthetics is losing its conventional meaning and is becoming a digital culture and that everything is integrated with the idea of aesthetics. In this sense, instead of the conventional culture of contact between the artist, the artwork and the viewer, this culture can be said to be at a point where it is transformed into a relationship based on digital culture-based interaction. As there is no all-encompassing acceptance, inferences are made in accordance with the probabilities. In this sense, where a total conclusion cannot be drawn and remains singular, a discussion occurs as to whether art should be interpreted not by the intention of the artist but by the understanding of the viewer. Where the conventional charm is replaced with technology and where the artist puts the related authority in the hands of the viewer and the digital base without hand dexterity prevails, the artist's aesthetics and art issues seem to be influenced by the public's attitude towards digital aesthetics. There appear to be very serious changes in the relationship between art and aesthetics, aesthetics and philosophy, art and viewers in this section, where inferences are made. The esthetic, artistic and philosophical approaches that used to be based on art can be clearly stated being replaced by a decisive and pioneering understanding of digital culture and digital philosophy. Lately, the understanding painting looks like to be far from an art-related issue in general, and the need for a conceptual framework has begun to rise.

The theoretical and esthetic aspect of the process has been handled within a certain context in order to contribute and diversify the practical process in line with the reasons for the use of modern technology and digital printing technologies in the art of painting and the issues posed by this interaction. In this context, it can be said that

the ordinary old sacred and esthetic framework of painting has been shaken, that the linear dimension has shifted in the turbulent art world where the actual and the art are entangled, and that the qualitative concept remains unanswered. The deep-rooted tradition of art and art dating back to this day are acknowledged to be sustainable, but in terms of its sacredness and significance, it has entered into very alternate meanings. The art itself and the art of painting can be assumed to focus on special technology and interpretations instead of examples based on their origins, which are both positive and negative in many discussions. Nowadays, in their productions, artists are seen preferring to continue their lives by developing technologies and digital printing technologies instead of using the influence and knowledge of the past for the average life and awareness that they need to sustain. This approach chosen for various reasons to serve the artistic question in terms of simplicity and aesthetics has opened the door for the viewer to make art more accessible and to see the greatness of art as an exaggeration.

In the context of the research, when exploring why artists have chosen new technology and digital printing technologies in their production process, it has been taken into account that it is critical that they do not lag behind the needs of the moment and meet the needs of the time. Although artists working with technology help to serve their creative issues at a high pace, they can be clearly mentioned to be a part of the digital community for certain commercial purposes. All these various choices and strategies help to explore the nature and discussion of the relationship between art-artist, art-viewer and at some point, commercial ambassador. In this section, it would be possible to state the following with the titles and their contents. Artists have a list, without any specific priority, for themselves and their art life. In emotional and mechanical preparation, artists prove the era in some form of human values and feelings that they want to be visible, make money, offer a message by exploring their problems, show criticism and difference, and extend their current abilities; and as technology is preferred to present a critical language to the existing order, it benefits in both cases. We may claim that the artist, who wants to improve and promote his artistic skills, has formed a partnership here to serve art in terms of aesthetics and saturation. On the other hand, for those who take digital culture as esthetic guide for commercial purposes and popularity, saying that they are in a

trendy and decorative chain of development without mentioning aesthetic and creative saturation on the way to the end appears to be a subjective idea.

2.3 The Effect of Photography: Transition of Reality

The foundation of the camera dates back to about the 4th century AD. In reality, this mechanism is the 'Camera Obscura.' It is said to have been based on Aristotle sometime in the 4th century A.D., but mostly later, in the 11th century A.D., on the observation of the eclipse with the help of a hole in a dark space. The very basis of the camera as known demonstrates this. The dark box Camera Obscura is said to have started to be used mostly in the art of painting, especially in the 1500s, starting with 'Daniele Barbaro'.

During the specified time, landscape photographers are said to have created a specific space, with the help of a hole, dropped the Figure on the opposite wall, drew their sketches there and then transferred it to their canvases in their studios. However, the time in which the camera obscura resembles a camera in the true sense corresponds with the period in which Johann Zahn (1641-1707) used the Figure by dropping it on a certain surface with the aid of a lens and a mirror. As portrait painting was common in those times, more realistic and smaller boxes were obtained and sketches were studied. The portrait painters are then mentioned to have moved their works with these sketches to canvases. The origin of the camera obscura, or rather the camera, is in this plane.

The invention of photography starts with Joseph Nicephore Niepce in 1820 (1765-1833). But before we talk about Niepce, just as the Camera Obscura is described, we should say that while this actually describes the production process as the general design of the camera, the chemical process of the camera continues. It is, therefore, appropriate to note, at some stage, Johann Heinrich Schulze (1687-1744). Influenced by Thomas Wedgwood's work (1771-1805), Niepce is also said to have focused on the fact that photography can be documented, that is, a picture can be recorded on the surface. While working on lithography, he claimed in a letter he sent to his brother-in-law in 1816 that he could record the Figure using silver nitrate salts.

In 1826, the findings of these studies were obtained by taking the first photograph of history, or at least the oldest photograph preserved until today, by taking the courtyard from the garden of his building.

The first photo had an exposure period of 8 hours. It was a photograph taken on a lead-tin mixture surface by washing with lavender oil using a process known as a British asphalt whole on a lead-tin mixture surface. At that time, Niepce was known to have rendered his nude work with a technique called 'diorama' in theatres, and this was a common entertainment method that began in Paris in 1822. It is known to have been discovered at that time by Louis-Jacques-Mande Da Guerre (1787-1851), an artist and a photographer from France. Da Guerre seems to have followed Niepce's work.

In 1829, Da Guerre and Niepce formed a partnership as a result of their efforts. However, this relationship broke down with the death of Niepce in 1833. Da Guerre decided to do his photographic work on his own. In particular, Da Guerre is said to have worked in the field of photography to further minimize the 8-hour exposure time. He is said to have reduced these eight-hours to 15 to 20 minutes and worked on the clarity and sharpness of photography. Da Guerre created the picture, particularly with silver nitrate and a bit of mercury vapour, and announced to the world that photography had been invented at the French Academy of Sciences on August 19, 1839. There is also a sentence like this: "*Dear Gentlemen, light is recorded by means of a surface.*"

During the same time parallel to Da Guerre, William Henry Fox Talbot (1800-1877) is known to have proceeded his photography studies in England. They kept working while they were mindful of each other. But in fact, Henry Fox Talbot is regarded as the first person in the history of photography to find the print from negatives to positives. If we look at the strategy we are using now, the transfer from negatives to positives was a technique that Henry Fox Talbot had discovered much earlier. Yet, his performance in this matter was overshadowed by shortcomings in the copying method and the recording system. At this point, we can conclude that all of the auxiliary

reference elements that we use today-light tables, forecasts, digital printing and derivatives-and their development benefits are based on Talbot.

Daguerreotype, at that time, was, in fact, a method rather than an invention of photography. Since Da Guerre had reduced the exposure time to 15 to 20 minutes, and the daguerreotype, considered the first commercial machine sold, was sold as a device in the same period, along with its photofinishing apparatus. The popularity of Daguerreotype is a commercial success. It's not about innovation and the success of an invention. Of course, over time, the photo shooting time decreased to 15-20 minutes, then 8-9 minutes and eventually started to decrease to seconds. Even though the impression, sharpness, transparency of the Figure and shorter length of the Daguerreotype is a success compared to the previous time, another factor is that the Figures are unique. It looks like a mirror when we look at it as well. When you turn it on one side, you get a positive Figure, and when you turn it on the other side, you get a negative one.

The rapid growth of industrialization in the 19th century and the impact of this situation on everyday life have led to the need for a re-interpretation and the establishment of existing relations with nature. The invention of photography in 1839 and its evolutionary phase as technological advancement in this era up to the present day are very noteworthy. Photography, used in the fields of recording, determining, deciding, classifying and advertising at the beginning can be claimed to have affected almost every field of life as well as the that of art. Photography can also be considered as an industrial product to be viewed from a technical perspective as a mechanical reproduction tool. The reproducibility of the work of art has given rise to many debates on the originality and uniqueness of the work of art.

Upon being examined with a general view, the advantages of photography as a recording, identification, classification, advertisement and criteria for power from an ontological perspective are the main ones. However, photography can also be said to still embody the concept of aesthetics, irrespective of the how it is used for any purpose. A basic argument is that the Figure is in a randomly determined frame and a composition. In this sense, we can conclude that this is a discipline very similar to traditional painting art.

Before the announcement of the invention of photography, the depiction of the viewpoint of 'objects' in nature, appearing incomplete from a distortion, was considered to be a widely accepted attempt in the field of art. The above efforts are believed to have spontaneously exposed the essential technological possibility necessary for the invention of photography. Devices such as Camera Obscura and Pantograph have been built over the years to express nature as it exists or as it appears in a different discourse. What needs to be said at this stage is that nature is portrayed as it appears, and the consequence of this is seen as shocking and astounding.

One of the first and most important advances in the field of photography is that negatives can be printed on the surface and replicated using advanced technology. With the advent of photography and the advancement of chemical processes in the subsequent century, photos can be seen as having been printed on a metal plate once and uniquely. Photography is known to have allowed more than one output to discover and create the negative. This opportunity is considered to have been favoured in the area of the press in particular. Thus, debates on the authenticity of the use of illustrations by the press in the past are considered to have come to an end. The results obtained are considered to encourage the reliability and acceptance of the photograph. However, later on, the same situation would also be debated at various points by thinkers such as Walter Benjamin and would often generate arguments and negative viewpoints in different contexts.

At the end of the 1700s, the rise of societies as socio-economic and socio-political social classes was considered to have led to a great deal of interest and need in the discipline of portraiture. Getting a portrait painting was recognized at one point as proof of the era of increasing social classes and became a symbol at another point in order to increase the recognition and prominence of people in the social hierarchy. The popularization sparked by this interest is believed to have caused the output to become mechanical at some point in time.

The social transition had intensified the propensity of people to paint portraits with a willingness to be respected and to have a reputation in society. Having a portrait was considered to have brought a privilege, particularly in France. The

bourgeoisie began to use the techniques of the aristocracy as an artistic language to show itself in the public domain, to gain acceptance and to hold a benefit in the 1750s, when feudal systems split up as a result of political turmoil. The interpretation of art, which was in the aristocracy's viewpoint, was transformed in accordance with the time and the justification of the conventional methods of representation.

The portrait painters who lived under art were accepted to be taken under the glare of the nobility, emulating palace art, their painters, and at one point relying on plagiarism in their relations with the bourgeois class, another door where development was anticipated. Portraits created in order to make the individual appear in the existing environment and to make the identity known. In addition, orientation and glorification, as in the portraits of aristocrats, are considered to have been introduced at the point of representation. Within the reach of the intent, portraits may be stated to have been replicated over time with various objects of use, from canvas surfaces to fabrics. With growing demand and interest in the time mentioned above, the progress of miniature portraits is known to have been widely seen in France. It is said that the bourgeois class has always used its own culture and understanding to create a story-like language and show up with this common miniature portrait technique. Portrait production and portraiture is considered to have been developed using revolutionary methods in the 14th Louis period. Glossy black papers were chosen instead of organic and matt papers, and the papers and the profiles were decoupled. During the time described above, the development of portraits with the "silhouette" technique bearing the surname of the Minister of Finance serving the Government was rapidly spreading and gaining popularity at that time. Physionotrace technique, like a silhouette, is a mixture of pantograph and engraving technique and is a common technique mostly favoured in the years 1780-1800. Although the Physionotrace technique produces almost perfect results, the lack of expression as a mechanical effect in the portraits created is said to have been criticized by many artists and viewers.

In addition to reproduction techniques such as wood printing, copper printing and engraving, the technique of "stone printing" lithography is known to have begun to appear in production in the early 19th century. A new framework arising from this technique can be accepted as comprehension of output and multi-production. This

printing technique, which results in the transfer or direct drawing of the determined composition, sketch, analysis or picture on a stone, is known to have caused the rapid consumption of graphic and advertising products and their regular reproduction. However, at this point, it can be argued that, while the lithography "stone printing" was technically new and evolving, with photography and its benefits, it had lost its function or, to some degree, had been blocked.

We may assume that the transition from handicraft, which is expected by social systems or recognized as an authority, to mechanical and successful craft is based on the invention of photography, even though the items expressed and clarified in that process are not technically identical. The painting realized with human production as the mainstream may be claimed to have for the first time moved away from its most basic artistic function in the reproduction process through the benefits provided by the photography discipline. With this view, it can be said that photography seems to have given the burden of handicraft onto the basis of the eye. The process of perception of the eye and vision may be stated to have been faster compared to the production performed by hand dexterity. With the invention of photography in the 1840s, we can say that the ease of application and low cost in production caused portrait painters to end or severely damage them at some point. Many artists, who worked as portrait painters during the aforementioned period, are known to have switched to photography in order to survive. It would not be right to consider the photography discipline as a psychic, and photography effectively incorporates a pictorial attitude.

William Henry Talbot, who contributed to the creation of the art of photography and the development of the process, can clearly be seen to have often referred to the similarity and common point of view of the process of photography formation with the output of painting in his book 'The Pencil of Nature.' 'The Pencil of Nature', the first book to be written as a representation of photography, uses the word art very often.

It is understood that the changes and combinations in the relationship between photography and painting art increased and improved at the end of the 1800s. During this time, many artists were inspired by each other and these interactions could be seen in their productions. Painters were being inspired by photographers,

photographers, painters and sculptors, and artists from many other disciplines. Just as painters were influenced by photographers, photographers were also impacted by painters and sculptors and artists from many other disciplines. Nadar is said to have spent almost always time taking portraits in his workshop. Ingres and Manet are also regarded as Nadar-influenced artists. It is quite likely to see in Manet's painting productions the absence of intermediate tones that Nadar could not use in his output due to technological inadequacies in photography. Manet is known to have used Figures as a guide and a record in his compositions, of which he is a participant of the production process, because of the realistic portrayal and description concerns. Considered in this context, it is a remarkable example that there are many similarities and relationships between the portrait of Charles Baudelaire, photographed by Nadar in 1859, and the portrait of Baudelaire painted by Manet in 1865.

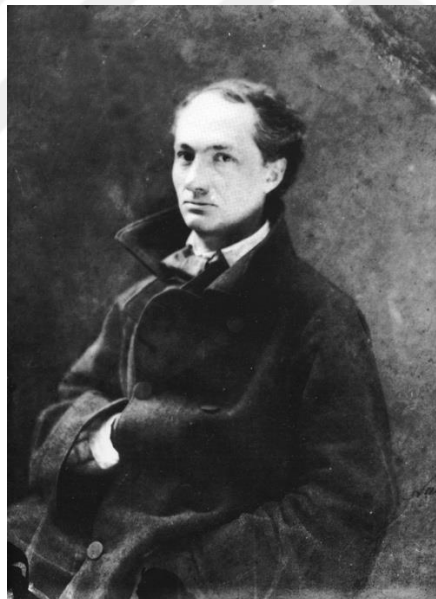


Figure. 28 : Felix Nadar, “Portraits Charles Baudelaire”, 1855-1858, (Virtual, 2020)

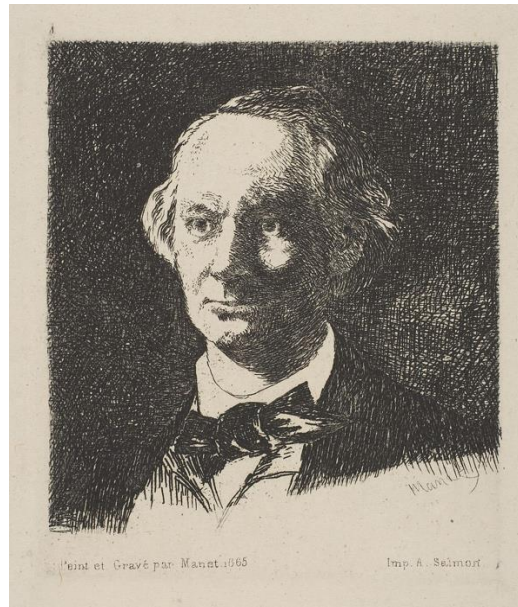


Figure. 29 : Edouard Manet, “Portrait of Charles Baudelaire, Full Face, after a photograph by Nadar”, 1865, (Virtual, 2020)

In the 1860s, Rejlander and Robinson, who created works that met the ideals and standards of painting art, are considered to have put forward the "Artistic Photography" movement. However, this trend is often considered to have been overlooked in evolving and changing times.

"Henry Emerson lectures on photography at the Camera Club in London, attacking the perception of the art of the time. He believes that nature must be the artist's model. For him, photography is stronger than charcoal, engraving and similar techniques, and has superior expressive ability. However, due to a lack of color, it lags behind painting art." (Özdemir, 2009)

In the third part of his work named 'Naturalistic Photography' in 1898, Henry Emerson abandoned his understanding of photography as an art and changed the name of the part called 'Photography: pictorial art' to 'Photography: non-art.'

During the time described above, photographers are stated to have been inspired by this trend and to have taken one-to-one photographs at a certain point, similar to the compositions of painters such as Rembrandt, Van Dyck and Daumier. Emerson's theory, however, again stresses the demand for truth and representation in

photography. Having again merged their perspectives with nature in line with the process and added interference and distortion to the pictures, compositions acquired from nature, the photographers returned to the art of painting and emulated it with the development of existing techniques, negative and positive printing techniques.

The artists who were involved in the production of painting art in the periods mentioned above and who preferred photography as a medium and used it in their production were Turner, Millet, Delacroix and Courbet. Like Turner, Millet is also said to have benefited from outer space and outdoor photography, in touch with photographer Nadar. The painter Delacroix can be said to create productions using models photographed in the studio rather than outdoors. In the creation process of Delacroix, photography is seen to be favored like a tool used rather than a pattern as a preliminary analysis. In almost every time every artist makes similar or different choices in order to serve and support the artistic query. In addition to the use of photography as an acceptance and of all definitions, photography may be said to be a way of seeing with no definitiveness. Photography produces extremely detailed Figures that are distinct from the visual structure of the eye. Photography has pictorial skills but is considered to be a filter for all meanings and research when it is deemed an autonomous means of expression.

Although photography is known to have been used successfully in many fields such as science, art, document acquisition, printing, publishing and advertisement in the 19th century, it is also acknowledged to have been at the centre of esthetic and philosophical debate. In this sense, this phase may probably be seen as one in which the search for identity inside photography itself has also been encountered and experiments have been made. The Figures created by the art of photography leave an impression beyond the reality that the eye perceives. Photography can be said to have originally been aimed at portraying reality as it is, and with changes and time, it embarked on reconnecting with reality, representing it, and then focusing on transference with relative and variable symbols instead of representation. The perception of reality embodied in the art of photography can be said to be abstracted from the real-life and the pure real nature itself by manipulation and intervention that highlight the interpretations of the artist over time. We can say that the art of

photography has emerged from the beginning to the present under two broad headings: Reality and symbolic reflection.

Paul Delaroche (1797-1859), in his study on the Dauterreyotype submitted to the French government in 1839, argues that it is capable of taking the basic concepts of art to excellent results and attracting the attention of even the most master painter. (Antmen, 2008-11) In his report submitted to the French Government, he points out that this device can be an excellent auxiliary material and a benefit which, with great effort, can provide convenience and benefit in works created by painters for a very long time.

The debate "Painting has been dead since today" remembered by the artist Paul Delaroche, based on academic studies as well as his art works, was inspired by the academic perception of art by the popular academies of Europe at the centre of art in Paris, including neo-classical and romantic movements. Although arts and crafts allow the emergence of a definition of 'fine arts' that exposes the distinction between artists and craftsmen, art academies having established meanings and concepts that allow art to be understood within an academic context including as language, history, literature and philosophy. In this consideration, art academies can be claimed to be often official authority, separating photography from the work of art.

If we look at Delaroche's perception of art and its development of art, we can see the impact of 19th century scholarly understanding of art. Delaroche's idealized multi-figure compositions in works of art, dominated by a deep understanding of drawing and pattern, include a trace of craftsmanship that involves visible hand skills and a strong sense of art. The historical and symbolic themes of the artist's productions can be said to be those to be recognized by a view that has been through an intense cycle of art. We can also see that these themes are perceptions that are beyond the very real life.

We may argue that the romantic understanding of the history of art is significant and exceptional for the expression of color rather than the understanding of the tradition of classical art that has a solid painting and a solid pattern infrastructure. These

frictions and reciprocal artistic disputes were considered to have existed until the 17th century.

In this sense, sculptors such as Auguste Rodin and painters were among the artists who opposed the Academy in the 19th century. The human body can be seen as being portrayed by the "state" of the human body in its sculptures, filled with high feeling and energy, revealed by the strength and instant effects of light, while the visible form, shape and movement reaches beyond borders. Rodin's creative attitude and approach are considered to be very close to the camera's point of view of the object. In the history of art, Rodin is said to have seen the components that make up the human figure as a whole, instead of seeing them individually. In the sculptures of the artist, light and shadow are transiently linked to each other. At this point, we can say that the elements and objects that make up the composition are hardly identified as we go into detail in the works of the artist.



Figure. 30: Auguste Rodin, "Iris, Messenger of the Gods", Bronze, black marble base, 1865, (Virtual, 2020)

In shaping the framework of the 19th century, the French Revolution and the Industrial Revolutions demolished and rebuilt the previous systems and transformed the older structures, uncovering the wrecks and renovations in this sense. Capitalism, which dominates economies and societies, can be believed to reshape urban life with the power it receives from business, to deliver new opportunities in communication and transport services, and to bring about the need for new structuring.

After every historical event in the periods mentioned above and beyond, communities have sought to structure and make a change in several ways. The experience of being modern and capturing created an independent and dynamic atmosphere for debate and confrontation in the 19th century. However, as Baudelaire said, it is understood that every age is known to have an attitude, a vision and a role based on the results obtained within its power. We can read and analyze the phase of each era, but the consequences of the 19th century and its distinctive mentality, which would influence each period afterwards, have proven to be distinctive. In this context, improvements in the methods of representation of truth will be unavoidable, as Brecht believed. All events witnessed and remembered, and any changes influencing the process can be said to have allowed the creation of new styles, problems and techniques in the field of art, taken the audience into the core of the arts, and modified the viewer-centred way of seeing the things and perceiving them. All the processes and results described during this time have enabled the creation of the basis and place of the art of the 20th century.

"The pace required for the Impressionists, who followed the footsteps of painters such as Diego Velazquez (1599-1660) and Eugene Delacroix (1798-1863), who painted the canvas directly without drawing a pattern, to move the impression to the canvas without losing its impact was created by the color touches that the eye would later attach to. Vitality has been captured well beyond the paintings' painted and lifeless portraits. Of course, this vitality, evoking the effect of having just been touched on the surface of art, looks like and is regarded as 'unfinished' as opposed to academic paintings." (Antmen, 2008-22)

In the last period of the 19th century, the differentiation of the effects of time in contemporary life brought along the re-examination of the meaning and structure problems in art, and we can evaluate the necessity of this in the field of modern art. It may be possible to say that the Impressionists dealt with light at only one point in time, that light in this context expresses 'the moment', the present, and that they are focused in 'the present', instead of the period.

In the texts in which Walter Benjamin expressed his thoughts on photography and the practice of photography, he has always been seen to reiterate and emphasize that art is opposed to mechanization. His insistent stance underlies the high importance given to the use of materials in the development of the work of art, the conventional attitude that occurs in the work of art, or the reverence that its 'aura' has generated in the audience of art, and the deterioration and anxiety induced by the replication of the work of art. Walter Benjamin reflects on the reality of new technologies at a broad glance, and how they shift our understanding of art in the narrow sphere, and in this sense, he argues that reproduction is losing the power of art. Walter Benjamin is considered to have based his work on the idea of 'aura' and the study of this concept.

We may conclude that the reproducibility of art had driven Walter Benjamin over and over again to explore and research the changes and innovations in art and the artist. In this sense, it can be seen that he must have adopted critical and intellectual approaches to the positive and negative possibilities of industrialization and the spread of the idea of culture. According to Walter Benjamin, 'reification' falls first among the terms that characterize modern life. Reification in the modernizing world is not a random condition created by the culture industry, but rather a real culture, and in this sense as in the past, also describes the transformation and integration between high culture and subculture at different levels of society. Walter Benjamin describes the situation as follows.

“(1) The descriptive characteristic of the industrial period is the mass processing of goods and the reification of human relations; (2) this is triggered by technology; (3) the result of this is the dissolution of culture and the way of life founded on tradition; (4) Figures (Figures) have been commodified, become artefacts of our experiences, transformed into materialized manifestations of our fantasies. That is, our life experiences have now been transformed at the level of perception and fantasy; (5) Figures and objects have become even more important today as they have become the objects of our illusions, the materialized form of our fantasies; (6) in understanding the truth of today's life, it is therefore of great importance that fantasies and Figures are accurately clarified.” (Ünsal, 1981, 43: 4-15)

Developing technologies have influenced the essence and design of works of art in tandem with their influence on the creation and delivery of works of art. While many commentators, such as Baudelaire, pointed to the negative aspects at this point, Walter Benjamin put forward the idea of 'aura'.

The reproducibility of the art of photography poses the question of the original and special nature of the work of art. Walter Benjamin is considered to be the first person to assess this situation and to concentrate on it. According to Walter Benjamin, the work of art is what is open and indisputable to all, and the physical position of the work of art is another attribute that makes it a work of art; "... whether the work of art is replaced or imitated by anything else, a test is applied. There should be a clear connection between the work and the artist, the originality of which is shown by the signature, style or background." (Price, 2004: 40)

The technology of the art of photography allows photography to be replicated. In Walter Benjamin's view, the replication of the work of art is in contrast to its originality. However, from a particular viewpoint, the beauty of the craft of photography often applies to its originality. The word originality refers to the negative of the photograph or the print created by the photographer. At this point, the original state of being takes its place in the conventional system and becomes sustainable.

"If several prints are made from the negative, the originality belongs to the negative in terms of reference congruence, since the negative carries the unique property. The concept of originality disappears in direct proportion to the distance between the individual making the negative. A genuine original object can be differentiated from a reproduction emerging with the technological possibilities by deciding the conditions for each of them to be created." (Su, 2007, 52: 226)

Artworks created in the past are mainly under the influence of sorcery, followed by religious rituals. At this point, the uniqueness of the work can be said to have been concentrated on the magic or religious practices that were the focus of the work. Authenticity and individuality were in the sacred rituals of faith. That the production of the work of art and the functionality towards the purpose acted together was considered to be very important.

In this context, Walter Benjamin reveals the beauty and uniqueness of the work of art that we have described with a spiritual influence, with the concept of "aura" According to Benjamin, there is a clear connection between the unique state of the art work and its values and acceptance. According to Benjamin, "aura" was the work of art before the modern era of technology. This 'aura' has been just a sign and phenomenon belonging to the religious system since the Renaissance. The idea of 'aura' that Walter Benjamin focuses on is a concept connected to its reality and uniqueness. It is said that the 'aura' referred to has the meaning of encompassing the work of art, giving it shine and radiance in parallel.

The work of art is considered to have begun to 'become worldly' and to have turned its sacred aura into an 'aesthetic aura' at the beginning of modern times. The availability of photography, film and sound recordings at the beginning of the 20th century can also be said to have diminished the aura's influence on unique works of art during this period. According to Walter Benjamin, these influences constitute the art forms of the 20th century, and we can argue that they drive art away from the point of aesthetics and assign political and communicative meanings. According to Walter Benjamin, the aura is something to look at as a traditional category, not a modern category. In this sense, the separation of the work of art from its conventional and recognizable texture caused the atmosphere to vanish and to lose its significance in the work of art.

The superior quality of the art of photography, according to Walter Benjamin, is that it focuses on the human element incorporated with society and the usual ties. The time of this expression, pointed out by Benjamin, reflects the early days of photography before industrialization, the mechanization of photography.

"In addition, the era following industrialization would preclude any theoretical reflection on photography, which would continue until the economic crisis, leading to the re-enactment of pre-industrial masterpieces and the replication of significant Figures and theoretical thought." (Rochlitz, 2002, 84: 152)

Photographers at the beginning of the art of photography are said to have been far from commercial photography. We may assume that these photographers were portrait photographers who developed a spontaneous and unconventional approach. The similarity of the photographers and photographers listed above, which Walter Benjamin sees as an advantage, can be considered as technical impossibilities-long exposure times, inadequate light-creating the unique atmosphere of the photograph. According to Benjamin, the first known photographers in the history of photography are called 'amateurs.' Benjamin is also considered to have used this word to mean non-professional.

Walter Benjamin describes the early success of photography in two main areas: the existence and death of photography. At this point, there is a balance between technique, space and object. The materials used at the beginning of the art of photography are considered to have been poor and lacking, and their long exposure times eventually prompted photographers to the point of searching and asking for new places contradictory to previous habits and knowledge in order to realize their productions.

According to Walter Benjamin, in the photo:

"... the "collapse" that would break the means of transmission was due not only to its surrender to the commodity but also to the capture of the commodity by the kitsch, in other words, the misleading mask of art (Rochlitz, 2002, 84: 152). It is this art that destroys the aura of its former human side and the power of its holder since the gelatin bichromate and the corresponding darkened light show a besieged social class." (Su, 2007, 52: 230)

Even if a lack of aura in works of art is seen negatively in the texts of Walter Benjamin, this case is specifically seen as the opposite. According to Walter Benjamin, replication becomes nonsensical at a time when its destructiveness, purifying component, values resulting from tradition and rebellion are not taken into account. Although Walter Benjamin claims the idea of aura, we may argue that he

explored the dimension of historical philosophy and aimed at reducing the dimension of technology to the new, the present and the natural.

Walter Benjamin made inferences on how the aura lost its significance and fell out of favor with mechanical reproduction in the historical phase of photography. According to Benjamin, the end of the culture of the aura signifies the transformation of art. These transitions and improvements bring into question the principles of originality and uniqueness of the material of traditional art. In this sense, we can conclude that the aura is managed by the principles of 'space and time'.

Walter Benjamin relates the beauty of the works of art to be in the present and being here, to a work that is connected to tradition and to the usual. From the early days to the Renaissance, from the Renaissance to the invention of photography, the uniqueness of art and work of art was based on its religious primacy. The art of photography may be said to have conquered, at a certain extent, this vicious circle in which art history had already fallen. In the discourse of modern art, the discourse of "art for art" is often considered to have been used to hold the importance of art in these times. The reproducibility of a piece of art illustrates the importance of being seen and visible, as well as its own value at the point of consumption. It illustrates, in this sense, the relationship between the viewer and the piece of art, not the work itself.

Benjamin, while claiming the idea of aura, describes it in two concepts: proximity and space. While the uniqueness of art goes beyond its repetition and repeatability, it also breaks down continuity, updating and not being permanent. At this point, though uniqueness and continuity can be considered to be defined with space, impermanence and reproducibility and to be treated with the principle of proximity. Walter Benjamin's work on the art of photography has contributed to a reconsideration of the relationship between the new ideas, the spectator and the work of art.

3. INTER-PICTURAL METHODS IN TURKISH PAINTING ART

When discussing the historical process of the art of painting, the inter-pictoriality put forward by postmodern theorists can be seen as a truly significant artistic choice that persists in the whole of painting and that has been assimilated by artists of various ages. Indeed, in almost every time of art history, inter-picture communication has been used by artists. Just as the imitative and realistic vision of the classical period made available the inter-picture adaptation, so did the facts that the museums were born in the 19th century, that artists could observe the works created by other artists, and the widening of the output limits, with the discovery of new techniques in the modern age and the disappearance of all kinds of borders and the continuous circulation of information.

As for Turkish Painting, the Academy of Fine Arts (Sanayi-i Nefise Mektebi), which opened in 1887, played an important role in the development of Turkish painting. From Osman Hamdi's school, Çallı generation artists such as Üsküdarlı Cevat, Hoca Ali Rıza, Sami Yetik and Abarbrahim Çallı were educated. Some new movements, such as Impressionism, began after 1914, depending on European education. After the mid-19th century, Turkish painters were inspired by artists such as Claude Monet, Camille Pissarro and Renoir. In contrast to their instructors, Refik Equipment, Cevat Dereli, Seref Akdik, Mahmut Cüda and Ali Avni Çelebi, who had been sent abroad, were attached to cubism that was a mixture of Cezanne and Picasso, giving priority to the form of the pattern and the linear structure of the painting rather than to the colourism of the impressionist attitude. Artists sent abroad and painters establishing academic structures in Turkey during this time are believed not to have gone beyond merely copying painters and schools in Europe. Contemporary Turkish art typically pursued European painting from behind in line with these new developments.

As can be understood from this very brief description of the art of Turkish painting, inter-pictural exchanges could only be made for educational purposes at that time and could not transform into an esthetic attitude. While Turkish painters were influenced by European painting, due to concerns about plagiarism allegations, this kind of interchange was not favoured among painters, and each artist developed a unique style and created works based on that style. However, examples of inter-

picture applications, which are a form of intensive use in the history of Western Art, can be found in Turkish painting. In particular, the possibilities presented by technology, data and visuals that can be easily accessed via social media and search engines have been illustrating all kinds of technological and knowledge developments in Turkish painting. Although its roots date back to very old times, traces of works of art are often present in other works of art, and exchanges between types of art are increasingly on the agenda with the emergence of new technology in Turkish painting.

3.1 Intertextuality / Intersemiotic

Intertextuality is one of the most widely used fields of postmodern art description and critique. Julia J. Kristeva used the idea of intertextuality for the first time in her book *"Semeiotike: Recherches pour une semanalyse"*, published in 1969 (Aktulum, 2000: 25). Kristeva creates an intertextual concept based on Mikhail Bakhtin's *"dialogism"* theory (Aktulum, 2000: 13). Inspired by Bakhtin's conversation, Kristeva says that the texts are *"an exchange between two or more texts, a kind of dialogue or a form of conversation"* (Aktulum, 2011: 452). Roland Barthes also supports Kristeva's descriptions by stressing that *"a text no longer consists of a set of words that reveals a single meaning; ... but a texture created with quotations from a thousand kinds of culture"* (Becher, 2008: 131) and refers to the polyphony of the postmodern text. Previously, the texts were considered based on the author's biography, authorship, psychology and objectives. Barthes suggests a new concept and interpretation of the text by asserting that each literary text is essentially *"polyphonic"* and that the text and context are primarily created by the intertwining of parts from previous texts. (Aktulum, 2000: 7)

Instead of the idea of intertextuality, which has been used for a while in other fields of art outside the field of literature, a new concept of inter-semiotics has been introduced. In this approach, based on Saussure's interpretation of *"every language is a system of signs"* art forms using non-language data create a semiotic distinction so that exchanges between them are called *"inter-semiotic exchanges"* (Aktulum, 2011: 16) instead of *"intertextual exchanges"*.

Roman Jakobson, who first used the concept of inter-semiotic, talks about the "*transference from one system of signs to another*". According to this concept, the reproduction method includes putting together various disciplines, imitating previous work, reflecting, quoting and similar operations. (Kodal, 2011: 64) Thus, transactions between different disciplines such as literature and painting, cinema and music, photography and sculpture are questioned from a new perspective under the heading of "*inter-semiotic exchanges*". (Aktulum, 2011: 9)

An example of inter-semiotic exchanges between painting and photography is seen in Figure 1 and Figure 2 below. The painting "Torero mort" by Edouard Manet seen in Figure 1 was photographed by Philippe Jacq in 2001 under the name "Sans titre" in line with inter-semiotic exchanges.



Figure. 31 Edouard Manet, Torero mort, 1864 **Figure. 32:** Philippe Jacq, Sans titre, 2001

Inter-semiotic is used in the field of visual arts for a number of reasons, such as education, appreciation or ridicule. Accordingly, it has become one of the essential artistic concepts of today to create a work using intertextual methods such as reference, hidden quoting, connection, parody (reflection), pastiche (emulation), narration within the narrative. (Kodal, 2011: 65)

In simple terms, exchanges between two and more different styles of works of art are characterized by the idea of '*inter-semiotic*'.

3.2 Inter-picturality

If we look at the past of painting and art, we can see that the inter-pictural applications put on the agenda by postmodern theorists are really very old and used at various times. Indeed, artists have resorted to inter-pictural exchanges in almost every

era of art history. However, the concept of this type used as a tool and the acceptance of its data as a viewpoint began in the 1980s.

A classification can be made for inter-picture exchanges, similar to the classifications made for inter-textual exchanges. In Lilian Louvel's (1998) work entitled "*L'oeil du texte, texte et Figure dans la littérature de langue anglaise*," Gerard Genette's classification for textual-transcendence, which he used instead of the intertextual term in his book *Palimpsests*, was characterized as inter-pictorial relations. In that classification, K. Aktulum describes the use of inter-pictoriality, which is the focal point of our theme:

Inter-picturality is mentioned in cases where an Figure, a figure, a motif, a person or any pictorial element is included in a text or another picture in the form of abbreviations or explicit quotations, as well as when the Figure appears as it is. Inter-picturality, which can be used to indicate the concrete existence of one painting in the other, has a more referential function since it takes place in a realistic order. The ways of quoting the work of the other, a simple reference or plagiarism from the other are under this heading. (Aktulum, 2011: 77)

Pictorialism should not be seen as simply the use of another artist's work by a painter as it is. Just like "*a writer rewrites parts of another author's text by fusing them in the context of his own text*" (Aktulum, 2000: 17), the artist re-paints the same process through Figures. Thus, any piece or whole used becomes part of a new context, outside of mere formal repetition. As mentioned above, in almost every era of painting art history, works have been created that are nourished by works of the past time or of their period, re-depicted and inter-pictured. "*... there are many artists in the history of art who consume each other's materials, refer to each other, feed on each other, transform the other's work formally and contextually for different purposes.*" (Aktulum, 2011: 79)

The artist is the source of his own work. The work of art is the basis of the artist. One of them cannot be without the other. One cannot substitute the other on its own. The work and the artist are both internal and interrelated thanks to a third aspect. This

essential element, which we call the third element, gives the artist and the work its name, and this is art (Heidegger, 2011: 9).

Although Heidegger describes art, artist and work of art in this way, Benjamin provides a point of view on the state of the originality of the work of art, which is a major problem in today's art world by saying as follows:

"In theory, the work of art has always been reproducible. Objects can still be imitated by others. Imitated copies may be used by students who have gone to the practical stage of their craft and by masters who want to disseminate their work." And, eventually, they happened to come out of the hands of third parties seeking benefit. (Benjamin, 2012: 45).

Benjamin also points out that a particular art object with an 'aura' has lost its aura as a result of the transformation of the exhibition space by detaching the work of art from its time and meaning.

While evaluating these two philosophers, they can be said to have the quality of determination that complements each other. The uniqueness of the work of art includes both the material existence and the concept of art related to the work of art. Today's art environment creates a perception that can be called chaotic as an approach to the concept of art and artist. Discussion of what is the art and what is not art can be said to occupy the minds of artists and audiences, especially when people leave the idea of art that puts the world of emotion or thought at the centre of the idea of art based on mimesis.

3.2.1 Inter-Pictural Methods and Exchanges in Turkish Painting

As in the case of intertextuality, inter-picture practice may be said to coincide with features such as speech, polyphony, plurality, discrepancy, referentialism, disconnection and quotation. As in intertextuality, we can list applications such as quotation, reference, repression, reference, palimpsest, parodic transformation, plagiarism, pastiche for intertextual methods.

Discussions on whether Figure transitions between paintings are ethical with contemporary art continue and no results have yet been achieved. In the first place, mentioning the meanings of these concepts will make it possible to gain a more accurate understanding of the analysis and the process of finding answers to the thesis questions and the topics discussed within the scope of the research.

Plagiarism: “(TDK: plagiarism) is the use of other people's statements, inventions or thoughts in a person's work as if it were his own without citing any source. Plagiarism is a form of fraud and theft.” (Wikizero)

Parody: Parody can be defined as first imitating another work, or simply the vocabulary of that work, and then changing the 'form' and 'content' of the work, or the style and the main idea or syntax and expression, sometimes both. In addition, along with what was said in the previous sentence, the most successful parodies could be said to have produced a funny, entertaining or ridiculous effect due to the conflict between the original text and the parodied text. (Rose, 2016: 69)

Pastish: an imitation or a fake object consisting of a set of themes given by the different original works of any author and recombined to give the impression of an original work created independently of that artist. ... According to Albertsen, the pastiche involves imitation of both the form and the content of the work, and it will be seen that such a pastiche is different from a parody defined by some as an imitation of the form of the work, as well as a change in the content of the work. (Rose, 2016: 102-104)

Today, the reintroduction of the above-mentioned techniques, prior art forms or ideas in this context has led to quite active discussions with unclear answers. However, it should not be overlooked that this is unanswerable, that there are different areas of discussion and justification, each of which is enlightening at its level.

Is the active use of newly developed technologies and digital printing technologies in production aimed at promoting the inadequacy of manual dexterity, or

is it preferable to benefit from this? What is the difference between copying and changing the idea and the formal structure of the work? Does the copy diminish the value of the artwork, or does it glorify the work?

In Egypt, the Middle Ages, and even in the Renaissance (even if the shape and meaning of repetition had changed), the artist had no moral or ethical concerns in repeating what had previously been produced. The more successful the imitation was at that time, the more the artist was admired. Reproduction technique is known to continue to be preferred as one of the main branches of basic art education in art schools today and as a culture dating back to ancient times. While Egyptian painting depicts stories in repetitive forms, medieval icons are known to have often been perceived as Figures produced in the same pattern. At that time, when mainly religious motifs were made for worship purposes, the reference to the preceding ones was sufficient, as the icons were sacred characters that were worshipped rather than pictures. The tradition of painting, which continued in this way until Giotto, is known to have begun to get acquainted with the Renaissance concept of style. Even in this period, the completion of unfinished works by another artist from time to time is known to have seemed no problem to anyone.

In the Renaissance, with the perfection of patterns, paints, paintings and compositions in line with the skill of the artist, the artists are known to have gained significance and priority in the production of artworks. However, the beauty of the work of art is known to have been considered important at that time. For the mentioned period, to die without finalizing the work of art is known not to have been important for the artist. For a work of art to be completed by another artist after the artist passed away was considered to have been normal and the work was regarded as belonging to the artist who died. According to Vasari's narration, while Giovanni Bellini's imitation of Dürer's style, Tiziano's imitation of Giorgione's style indistinguishably, or his completion of Bellini's unfinished work of art, and making the artist famous, Michelangelo's perfect copy of Martin Schongauer's engraving seem quite odd or unacceptable to contemporary art, these situations were quite common to Renai. (Vasari, 2016)

When movements such as Renaissance, Baroque, Mannerism, Romanticism, Impressionism before the 20th century and after the 20th century, such as Cubism, Constructivism and Dada, are examined, it seems highly possible to encounter artists who produce similar works in terms of style and thought. In this context, the stylistic differences of the artists are distinctive details. The difference in style can be said to offer different types of the same art idea at the same time. At some point, formal structures such as Picasso and Braque are so close to each other that it may seem almost impossible to distinguish between them.

If the inter-pictoriality does not qualify as a critique of the painting or its issue by an artist who has put a work of art back into production, it can be claimed that it is nothing more than an intention to use the power of existing work. Da Vinci's 'The Last Supper' can be given as an additional example in this context. On the other hand, Duchamp's use of 'Mona Lisa' as a parody makes sense at a different point. The interpretation of the same issue and the painting by more than 300 artists in the catalog 'Mona Lisa Reimagined' can be read as exploitation of art. It is possible to read the above-mentioned attitude, which lags behind the production of a different meaning to the work of art, as the intention of legitimizing and accepting uses such as insufficient 'parody,' 'pastiche,' 'irony,' 'satire,' inspiration from today's concepts.

When the work "Bathing Women" by Cezanne and "Women of Avignon" by Picasso is examined under the above-mentioned subject Cezanne, who made important contributions to the transformation and development of European art in the 20th century, is known to have stated that Impressionism eliminated volume and mass, so that nature did not reflect correctly on the plane of painting, and presented personal solutions instead of returning to the formulas of classical western painting to eliminate the problem. As a result of drawing objects with a basic geometric technique and an inverted perspective, a strong emphasis on the volumetric structures of the objects in the paintings and a triple perspective, the concept of 'moment' may be claimed to disappear. While Picasso produced the work "Women of Avignon" under the influence of "Bathed Women" by his own definition of "one and only master" he is known to have continued to improve the path that Cezanne had taken. Basic geometric shapes are seen to have been used more sharply while converting the triple perspective into a multiple perspective. Although Cezanne was the starting point for

Picasso, who put forward the basic theoretical and formal structure of cubism with Braque, his result is said to have been quite different.



Figure. 33: Paul Cezanne, "The Bather", 1898-1905, Acrylic and Oil on Canvas, 208x249cm (Virtual, 2020)

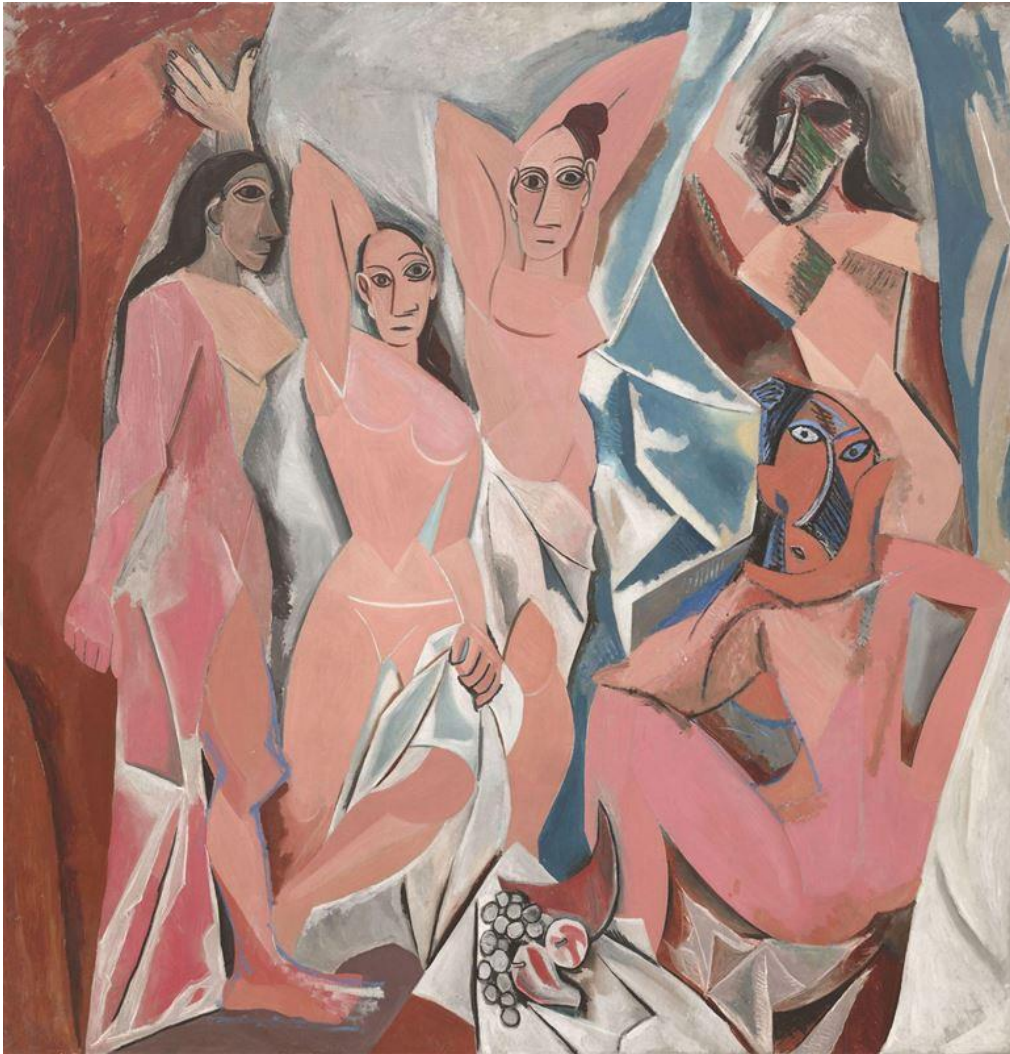


Figure. 34:Pablo Picasso, ''Women of Avignon'', 1907, Acrylic and Oil on Canvas, 243.9x233.7cm (Virtual, 2020)

Picasso can be seen to have used the surface and volume together by manipulating them. Instead of imitating the existing one, he might be said to have transformed it back into a composition with its own pictorial style. What Picasso may well have done can be read as neither parody nor pastiche nor plagiarism. Picasso started a new production again and again in a framework that went beyond the limits of the tradition to which it belongs. During the production phase, he neither denied nor criticized Cezanne. Picasso is known to see Cezanne as a source of inspiration and motivation for his art life. He can be said to have made a very ethical and moral production in his art life by collecting what he saw.

These two artists can be said to have created the theoretical and formal structure of Cubism and to have always worked together and formed a collective way of thinking. As a result of the idea and practical unity, the artists' productions can be

claimed to have often shown inseparable similarities. At the beginning of the 20th century, the formal structures of the artists could be seen to have been decomposed over time, as this situation has been encountered in many of the art movements and artists included in the movement.

Of the creation processes of Serkan Yüksel, one of the artists taking place actively in the Turkish art world, the ones related to the thesis topic will be examined. The information found in this paragraph and below consists of the information reported in the written interview I conducted in 2020 with Serkan Yüksel. Yüksel is known to mainly use paper and materials printed on paper with a marouflage technique (transferring your damaged, worn, torn, etc. pictures to the canvas without damaging the original picture). Nearly all of the printed materials he uses are 1970-80s garments patterns or older fashion magazines. For the materials he used, the artist says: "By cutting out the clothing patterns my mother used to sew clothes in the 80s, when I was a kid, beyond the defining lines in these patterns, I create paintings with my own fiction." He adds, "I decided to use the pattern drawing technique, which I started as a linear view of the form in the 2000s when I saw it on clothes patterns that were identical to my childhood." These situations allowed the artist to look at the period he spent his childhood in social and political terms and to construct his own stories of memory. The patterns of clothing that he uses as a material become the determinant of the content of his studies.

The artist seldom makes use of computer technology and the unique benefits of emerging technologies in his creation. Instead of taking and using an Figure that is more determined for the artist in the logic of analogue collage, this situation is preferred in order to modify, reduce and expand, that is, to see the variations of the shape at some point.

The artist keeps the use of technology at the lowest level in his art production and artistic approach. Rather, some of the Figures in an analogue collage as sketches, when transferred to production, are seen not to go beyond being reduced or enlarged or transferred to the materials used, or playing with their color value. The composition created with the Figures transferred to the material comes out with hand skill. The use

of technologically processed Figures is related to the linear and technical uses to be created.

Serkan Yüksel maintains that, concerning the direct contribution and importance of photography and print media in the production process, he uses photographs and Figures of the past in a variety of works. The concepts that emerge from the photographs he uses become the determinant of the artist's starting point. The artist creates compositions related to the concepts that appear in those photographs and the artist again seeks layers of meaning on those photographs. Consequently, these direct and indirect networks determine and directly influence the artist's production process.

How do the realistic details that can not be seen in a single frame by the camera turn into a dexterity by putting multiple photos together? The Figure is generated by diverse pixel technologies. A kind of technical collage item is produced when several items are brought together. In the working method of the artist, technical collages are represented in the material as a dexterity if we do not count the works that began spontaneously or centred on a sketch and reached the result. The artist is not interested in how the Figure is created, but primarily with the meanings that the Figure wants to convey to the artist and works on them.

Within the framework of the work, I have assessed a variety of artists from our own geography and different geographies and their productions under a certain heading. I was trying to get results from various artists from different periods. Another common question I ask about the difference, in general, is, "Do photography and projection-based paintings cause quality concerns compared to paintings based directly on handcraft?" The answer to this question on the artist's side of Serkan Yüksel was, "I don't think it's going to cause any quality concerns." Serkan Yüksel thinks that when we are dealing with certain things, we have to have basic skills and that we should consider these skills from time to time, and maybe this is what should be shown. Because this is seen as the situation that separates artists from each other, but differently makes the artist an artist.



Figure. 35: Serkan Yüksel, "Sketch", 2015, Manual Cut On Pattern Paper, Variable Size (Serkan Yüksel Archive)

With the active use of newly emerging technologies and digital printing technologies in the field of art, a new language of reading has arisen in terms of aesthetics and concepts. During the artistic visits of the viewers, the basis of the analytical viewpoint was rapidly replaced by aesthetic and then popular icons, decorative and instantaneous. At this point, what are the effects of techniques such as photography and projection on the transition of reality to the surface of the painting? The question has been a matter for many artists like me and myself. Serkan Yüksel says, "It is related to the extent to which the Figures selected reflect reality and reality is a perception that varies depending on the person". This situation does not directly affect the artist's production process. The consequences of this situation take place when the audience grasps the subject and the feeling they want to be told.

In addition to the above-mentioned problems and the questions that seek results, here is one another: "At what point does the issue of the interpretation of reality in painting progress with the advent of photography?" The question has continued to be explored from another viewpoint. Artist Serkan Yüksel thinks that reality is a term that differs from person to person relatively. He sees the problem of interpretation of reality in photography and painting as two separate problems in terms of the context. The artist thinks that, in our geography and active art setting, these problems are mainly at the level of the portrayal of reality through the use of fictionalism.

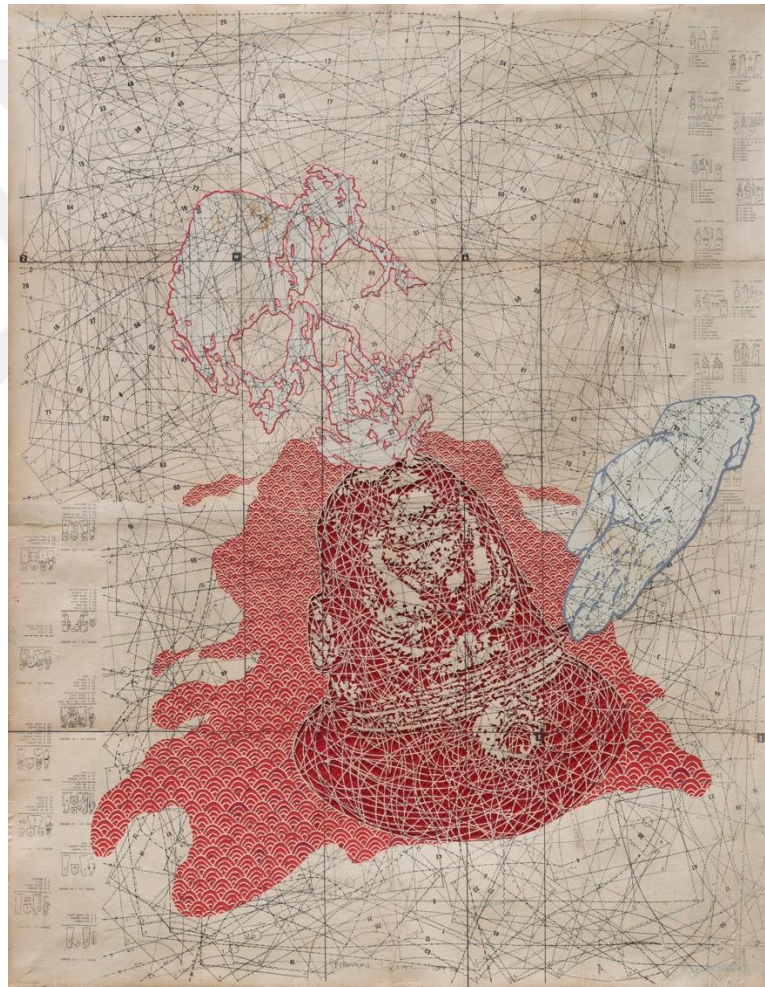


Figure. 36: Serkan Yüksel, "Reflection", 2014, Manual Cut On Pattern Paper, 128x105cm (Serkan Yüksel Archive)

Serkan Yüksel rarely uses the concepts of "pastiche", "palimpsest", "parody", "quotation-plagiarism" or some of them in his productions. He chooses to do so

because he wants situations and concepts in his minds to be expressed and better understood. He prefers these methods not as a production technique, but in terms of reinforcing the concepts of artistic matter and Figure representation. He sees certain circumstances as advantageous benefits. That he, depending on the situation, prefers this in addition to his own artistic matter and dexterity is a certain fact.

With the recent advances in emerging technology and digital printing technologies, to where classical craft and the interpretation of art are heading today is a matter of concern. In this context, the artist Serkan Yüksel claims that technical advances promote the work of artists and improve presentations in terms of material and content. That these two techniques, which are known to be art and craft, will proceed together by including technological advances is very significant. Serkan Yüksel does not believe that handcrafting or technical production alone can bring artists to the point where they can improve themselves. He says, "First of all, despite being difficult nowadays, on the condition that we can make the distinctions between technological products, creations by dexterity and art objects, I am not in the concerns stated as a person trying to produce art."

Today, by deciding to produce a result that can be accomplished in a short time with all sorts of digital technology and by improving traditional methods and crafts, could it be preferable to create a very realistic picture and to surprise the viewer and the art consumer? Much like a computer-aided composition that can be produced with a digital printing machine, it is illustrated with hand-crafted abilities. On this question, Serkan Yüksel says, "Such a choice can be made." He thinks that there might be other explanations for this choice rather than a surprise to the art user. At this point, he states, "For me, the reason why my work is handcrafted is that what I do is a therapeutic activity for me." While doing his work, the artist expresses that he is purified from the thoughts he has been trapped with for a long time. Subsequently, he responds to several problems by saying, "Products made from technical machines can not provide us with the situation and feel that we anticipate. Maybe what we call art is that the notion that the machine cannot leave when moving on the iron surface has a sense as a feeling in hand production."



Figure. 37: Serkan Yüksel, "Trailers 2", 2015, Manual Cut On Die Paper, 53x45.5cm (Serkan Yüksel Archive)

Sinan Demirtaş, born in Istanbul in 1966, created Sinan Demirtaş Stone Printing Workshop in 1997, apart from the institutions where he was the manager and founder. Artist Sinan Demirtaş primarily uses the discipline of photography in his creations. The artist recognizes the art of photography as an important factor in the research of reality and deliberately avoids a photo-realistic Figure in his productions. He is considered to represent the world he internalized in his productions. Demirtaş

carries out photographs of the figures that will make up the composition in his output, from various plans, with all stages. By putting together the various plans he has created, he realizes the productions in which he reveals the intrinsic essence of the figure in a timeless and spaceless way. The sharing of information to be made in this section will be made via the information gathered in a written interview with the artist in 2020.

For painters, canvas as a two-dimensional surface has long been a field of illusion. In this approach, artists also go beyond the classical sense of this surface by sticking various materials, deforming it, penetrating it, and the like, rather than removing the surface from being an illusion field. For example, by penetrating or cutting the canvas, Lucio Fontana (1899-1968) provided the true depth (space). The canvas is no longer a field of imagination, but a reality that is objective. Various interventions like this are noted in the history of art. The canvas has become free of that sense, which is the place of traditional perception. The history of art brings us some several examples, and we feed on them. In the artist's own time and self-existence, the impressions of the past can be remodelled. At this point, artist Sinan Demirtaş said, "For me, space was an important issue, like many artists. In the beginning, it became the object of space by changing the shape of the canvas, that is, by removing it from being the classic four-cornered and obtaining trapezoidal surfaces; just like the objects floating on the space wall (objects floating in space) where it is displayed" (hanged).

Without pushing the boundaries, it is very hard to find a new path. Different experiences and discoveries, even though some have followed this path, are encountered. The Renaissance left its aftermath with a great legacy of perspective. Such research has a significant role both technologically and as an art in human history. With this scientific evidence, the reality of space has become more perceived.

The position of the figure in space has changed with humanism. Human beings have begun to take shape in greater quantities. Andrea Mantegna (1431-1506) portrayed a figure in front of an architectural building, pulling down the skyline. Thus, the figure did not dwindle in front of the majestic structure. (In terms of the perception of space, he was able to display the context when enlarging the figure. The

human was presented via his relationship with the environment). Sinan Demirtaş said, "Mantegna has given me a new perspective. This circumstance, which I have seen over the last years of my education, has made some changes in my paintings. Similarly, when I looked at artists in the sense of time-space-human, in the background of surface art and perception, I faced various artists in different adventures. For example, the fact that Ellsworth Kelly (1923-2015) rendered different geometric surfaces by tilting the vertical edges of the canvas, as I tried to understand Fontana's interference with the surface in different readings, was very helpful in my work. In my work, I realized how these and similar artists inspired me. Nothing occurs on its own. Some of us can have different experiences by looking at these artists from alternate meanings and angles."

Periodic variations may have a significant effect. When we make an effort or want to demonstrate, we find an answer to the possibilities and observations that exist. Someone who has a hard time seeking luck in his youth is searching for alternatives. The partnership between technique and hardware has also continued its quest. All of these are constructed for a common purpose, in order to benefit the creation of art. At this point, the artist Sinan Demirtaş said, "For me, the canvas has become the focus of the work, not just the surface on which it is painted in the classical context. The figure in my locations had always been out there as a viewer. Floating trapezoid canvases were placed in space as the viewer looked at the illusion (facade). In this period, I started making models of imaginary gallery spaces. I did my work either on these models or on the basis of the works. I looked at the camera through the holes I made in the mockups, and I took pictures of them (nowadays I can take videos by viewing them with a mobile phone). It was just like I was in a real gallery space. Considering these times as a young artist candidate, in the early 90s, we had little chance of exhibiting our work. Impossibilities like this led to different experiences."

Although the perception of space is successful with a formal approach, human presence is a circumstance that enhances the impact of space (or vice versa). On the perception of space and its implications, Sinan Demirtaş said, "What I feel in my last paintings is the inclusion of the human figure in the relationship between form and content, apart from the formal human figure that I have developed. 'Road' is a word that incorporates depth as a form and multiple interpretations in terms of content. We

see the road itself and the legs walking or standing on the road, we can't see the other parts of the body because, as in the case of Mantegna, I pulled down the horizon line and the frame was horizontal. I wanted to see the whole figure. The deformation was too great as Mantegna looked up slightly from the bottom to see the background as well. On the other hand, I worked from below, but from a direct angle of crossing. When this formal approach to vision and perception got me into intensive research, the position of the camera in Orson Wells' *Citizen Kane* (*Citizen Kane*, 1941) grabbed my interest. Depending on the psychological state or status of the person, the director reinforced the effect with shots from above or below. Emotion and impact can change concerning where and how we look."

We see our world from a certain horizon, and we see it from one or more escape points. Perspective science teaches us that we can see from a certain horizon and describe it accordingly. We make decisions so that what we face can have the impact that we want. Sinan Demirtaş deals with the issue as follows: "At this stage, I started experimenting with the aid of photography and technology. I started taking photos by defining more than 1 line of the horizon and sliding the camera at a certain distance on each line. It was a little confusing. I placed together a framework consisting of 6-7 shelves (like a library shelf). I identified points that overlap both vertically and horizontally. From these points of intersection, I took precise Figures of the figure at right angles. Then I looked at the figure-space from a single angle, but I had to display it in a single frame. I tried to combine these frames in a digital environment, but I couldn't complete the figure correctly because each frame had its own angle. I rendered the patterns by drawing each square, setting a common angle between the next square. I was beginning to lay down the concepts of perspective, so I found myself at an interesting point. When I put the same figure that I saw in a single frame and combined with details, side by side, I saw better the disparity between them. What I did seemed to be more accurate and true than what the photograph took from a single point of view.



Figure. 38: Sinan Demirtaş, 2014, Oil on linen, 190x320cm (Sinan Demirtaş Archive)

It is understood that advanced printing methods are becoming increasingly popular through the invention of new technologies and photography. Sinan Demirtaş says, "Photography (technology) has always been a tool for me." It is recognized that the entire process, from the beginning to the present, has been studied by drawings in the context of art. The reality of photography is as much as we embrace it. Photography, too, is a two-dimensional field of illusion, even if it seems to be real. "I don't want to recreate the picture the camera has given us," says the artist. He then adds, "For composition I think of, I take photographs with my choice of space-light and my own methods, which make my work easier in figure (model) work. Since I shoot from different angles, the light and shape in each frame change." "If I worked directly by integrating these frames, we would have had a deformed, almost cubist understanding," he says. The artist used the advantages of technology and photography by creating a technique that would support the infrastructure of patterns, that is, handcraft, instead of using it as a convenience.

Sinan Demirtaş says, "I am in pursuit of a new reality, in search of a new form of figure-space by minimizing the deformations of perspective." However, this reality is something we cannot see, not what is visible to us. Then he concludes, "It's almost

like seeing form as a sculptor, just a surface I can't get behind. In reality, there is a method for this, transparency."

Technology has brought many developments in static and moving frames from the past to the present. Art has identified new ways of speech for itself, with its variety from painting to film, and subsequently. They inevitably influenced others. If we look at a photo or watch a movie, we can be influenced. As it is part of a collective thought that is fed by what we all witness in the historical process and the present time, and that affects us. Many artists (no matter which branch of art they are dealing with) create art by seeking different modes of expression on the same subject. We will see this as we look back at our current and past experiences (from isms to current issues, such as wars, human rights, ecology, hunger, immigration issues). We're under so much visual bombardment that it can impact us without even understanding it. While consciousness and perception produce similar Figures in a collective way of thinking, the artist should be able to identify them and try to define his own existence (style).



Figure. 39: Sinan Demirtaş, 2014, Oil on linen, 190x320cm (Sinan Demirtaş Archive)

Technologies such as photography, which are digitized and have a more realistic use, have created an appealing mode of expression in the field of art. It has attracted us to make the reality visible. Now, capturing the moment has existed as a more realistic approach for digital technology applications (in the preferred effect). Irrespective of the form, the artist chooses the medium in which he can express himself best.

If a photograph places the thought in a frame as a means of expression, it cannot go beyond reproducing the repetition of the same in its existence, making a copy. Although technologies aim to facilitate our lives and give us attractive materials with their innovations, it is important what the thought in the cause and effect relationship is in providing that convenience.

Artist Sinan Demirtaş uses new technologies and photo-based technologies like conventional methods. In his productions, he uses photography with a very similar understanding of the squaring technique that is taught in simple art lessons and used in the pattern workshop. Demirtaş follows a direction that leads to a solution and analysis with detailed Figures as if he were studying an object. All of the current technology products and opportunities begin and end with what the artist needs. All of the current technology products and opportunities begin and end with what the artist needs. In the phase of art production that Sinan Demirtaş analyzes with pattern drawing, the presence and lack of technology is not significant. Whether or not there is the assistance of technology, the artist finds the solution with dexterity.



Figure. 40: Sinan Demirtaş, 2014, Oil on linen, 190x320cm (Sinan Demirtaş Archive)

3.2.1.1 Quotation

"Together with Umberto Eco, we can say that we are going through a time when quotation, renewal and art embrace and shape our entire life, including almost all forms of art. In different periods, the forms of the quotation may vary depending on the type of art" (Aktulum, 2011:43). Particularly when we look at the works of post-modern artists, the quotation takes the lead among inter-picture methods.

In the literary field, the word 'quote' or 'to quote' was used to mean a section, 'a piece transferred from a famous person or an author's work to the year' 1671. The quotation is not merely an iteration, but, as Compagnon (1979: 56) points out, it is an act of re-enunciation: the transmitted section takes on a new meaning in a new context.

Considering the most general definition of painting, we can call the act of an artist consciously and willingly moving all or part of a previous painting to the plane

of painting a "quotation" The use of quotation in the painting adds semantic diversity and richness to the Figure. In the words of the Aktulum:

The pictorial quotation is based on the transfer of a previous work or section of an important element of cultural or national heritage to a new space. A painter in a position to quote, by increasing the number of the levels of meaning with references, makes the cited work the subject of questioning its pictorial function. An intra-quota (inside-picture), a quotation in accordance with the narrative-in-picture (picture-in-picture) method and a visual interpretation create a repetitive effect; in other words, as an intellectual process, it takes the form of a pictorial 'cogito' (thought) as a meta-picture practice and becomes a basic esthetic feature found in almost every period of the painting theory. (Aktulum, 2011: 53)

Andre Malraux, who said "man enters art from the path of art", guides us to the fact that human beings quote in every period of their relationship with painting, and that we can come across these examples. The first examples of artists that come to mind, such as Picasso, Edouard Manet, Van Gogh, Andy Warhol and Herman Braun-Vega, can be cited as examples of this subject, with their quotations in the process up to the stage of their mastery. *"Manet's 'le Portrait de Zola' is seen as the beginning of the repetition and/or pictorial quotation."* (Aktulum, 2011: 57)

Quotation styles may vary depending on the artist. Based on the types of citations in the field of literature, two types of quotations in painting art can be defined as **direct pictorial quotation**⁴ and **indirect pictorial quotation**⁵. However, it is not correct to call each similarity a quotation: for a picture to be a quotation, the artist must be deliberately and willingly fed from another picture. It is not correct to regard unconscious or accidental similarities as a quotation from inter-picture methods. *"Only when it is put into a certain style, based on a specific representation style, connected to a certain origin, a theme can take on the identity of a quote."* (Aktulum, 2011: 52)

The quotation has become a frequently used method of creating multi-layer and polyphonic works by bringing together past and present in the artistic field as one of the objectives of today's post-modern conditions: *The artists show a new*

understanding by using the quotation “ ”, a display that reconstructs the artistic features of the work. The link between the works of the art cited and those citing differs from being limited to repetition. Quotations are transformed into creative processes.” (Aktulum, 2011: 40)

3.2.1.2 Pastiche

In its simplest definition, Pastiche is designed to imitate the form of a text. In the use of pastiche, the author applies the style of the previously used work to the expression. (Tosun, 2007: 77) In the field of painting, this method can be defined as the artist's creation of a new language by imitating the general setup and style of the composition of a work belonging to someone else, and by re-painting it with a unique meaning.

As an example of the pastiche, the picture of Çallı, named "Woman Smelling Rose" can be given. Having studied at the Sanayi-i Nefise and the Paris Fine Arts School (Özsezgin, 2002: 22-as cited by Savcı, 2011: 34), the French Impressionists influenced Çallı to some degree. Çallı is clearly seen to have imitated this painting formally from the painting named "The Soul of the Rose" by J. William Waterhouse. The main fiction of the painting, the description of the space, the position of the figure, the balance of light-darkness and the relationship of colour are almost identical to the painting of Waterhouse.



Figure. 41 : J. William Waterhouse, The Soul of the Rose, Oil on Canvas,

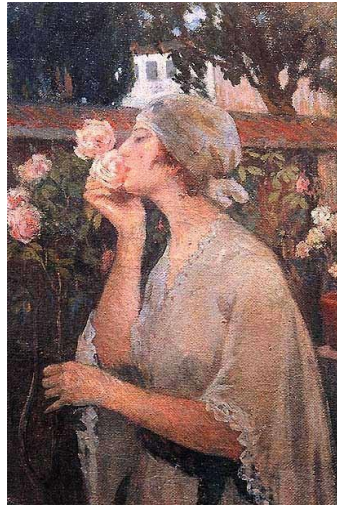


Figure. 42: İbrahim Çallı, "Woman Smelling Rose", Oil on Canvas, 50x72cm,

61x91 cm 1908, Julian Hartnoll Collection, Photo: Bridgeman Figures

Special Collection

Although known to have the Pre-Raphaelite style, J. William Waterhouse, who was actually involved in the Neoclassical movement, was famous for his paintings of women, mostly influenced by mythological stories (jwwaterhouse.com, 2016). In his painting "Come into the Garden, Maud" (artble, 2016), Waterhouse, however, is thought to have been inspired by Alfred Lord Tennyson's poem "The Soul of the Rose". In this painting, the artist tells a woman's soul and love, unlike mythological stories. İbrahim Çallı did not freely describe the female spirit as Waterhouse did, but reflected the changing and evolving position of women in society under the conditions of the period. Although the Turkish woman has a veil on her head that is different from the original painting, her dress being transparent is worth noting. While Waterhouse portrays the idea of suppressed femininity with the elegant form of a woman and the opposite hand movement against the domination of the surrounding walls (Artble, 2016), the same stance in Çallı emphasizes the form of a woman against social taboos and the transparency of dress. Çallı is clearly shown to have reproduced the "Woman Smelling Rose" painting based on J. William Waterhouse's painting The Soul of the Rose. Çallı's work creates a new layer of meaning in line with his own goals, almost imitating the style of Waterhouse's work as a whole.

3.2.1.3 Parody

Parody is a sarcastic conversion process in terms of use. The parody, in which the basic foundations, content and form of the main text are transformed by ridicule, is largely a "*deformation movement against the cliché*." The most famous example of this use was the Mona Lisa of Leonardo Da Vinci. It is possible to find many examples reproduced according to the parody method, starting with the best-known work LHOQQ by Marcel Duchamp around the world. Particularly Duchamp's mockery of Mona Lisa as an anti-painting attitude made a lot of noise. Mona Lisa had been known to the whole world for the second time. Maybe that's why Mona Lisa was often portrayed in parody.

Ali Demir, one of the Turkish painters, is one of the artists who reinterpret Leonardo's Mona Lisa (Figure 5) with a parodic attitude. The artist quotes Leonardo's Mona Lisa figure with its formal and fictional features and combines it with several indicators of the society in which he lives (Figure 5). In particular, local clothing, jewellery, a fruit basket on her arm and a saddlebag on her back are the most striking. Although the physical space looks the same, the grazing animal and the power pole, social diversity is hidden in detail. In addition, in the lower-left corner of the painting, just above the artist's signature, there is the text "With respect to Leonardo Da Vinci". Thus, the artist clearly stated the owner of the reference work (original work). Whether Ali Demir took an attitude against the uniqueness of painting and the elitist aspect of painting with this work, which he transformed paradisiacally with a humorous approach, is not known, the "Mona Lisa" which he adorned with his own cultural elements, has acquired uniqueness and intercultural diversity with a new meaning.



Figure. 43: Leonar Da Vinci, Mona Lisa, 1503-1519,



Figure. 44: Ali Demir, ‘Mona Lisa’, 1987, 40x30 cm, 77x 53 cm, oil on poplar, Musee du Louvre, Paris Special Collection

Dating back to 1919, Duchamp's "L.H.O.O.Q." (Mona Lisa) is considered a highly successful example of parody and a coherent piece of art. As a result of the Dadaist attitude, the mentality in which all the works of art, issues of art and esthetic

values of the past are devalued and criticized is said to have manifested itself as an art form with this work of Duchamp. The intervention in the work is seen at a point where it caricatures the work of art, makes it fun and at one point questions its existing value. The work of art produced can be said to be a ready-made object that does not require the craftsmanship and labour of the artist. According to the simplest definition given by Duchamp, the production of a ready-made object is a work that does not require any artist. "The most important thing is an act of rebellion.... Rather than glorifying the artist, it is the degradation of the status possessed in society; it is the humiliation of what makes the artist sacred." (Lazzarato, 2017: 35) At the point where Duchamp came in the line of destructiveness, rebellion and anti-aesthetic art in his journey from Futurism to Dada, Duchamp could be said to have made fun of the name "Mona Lisa" at some point, in addition to the form, in the work of art, which means "The girl has burning hips" in French pronunciation with "L.H.O.O.Q." after "Çeşme" (1917).



Figure. 45: Leonardo da Vinci, Mona Lisa'', 1513-19, Oil Paint on Poplar Board, 77x53cm (Virtual, 2020)

Duchamp can be said to be a positive example of parody in the field of plastic arts in parallel with its artistic issue and the practice of producing work. Finally, within the scope of the "Mona Lisa Reimagined" art project, 300 artists have reproduced Mona Lisa in their own artistic style. In the project that has been realized in this context, both Leonardo and Duchamp can, ironically, be said to have been based on the same point in terms of the idea of art. The more authentic "L.H.O.O.Q." is considered, the more unimaginative and shallow 'Mona Lisa Reimagined' is interpreted. Leonardo's parody works of art are also read as Duchamp's pastiche. In this context, the pastiches and parodies were shared in the title without comparison and evaluation as a result of the research carried out on a certain scale.

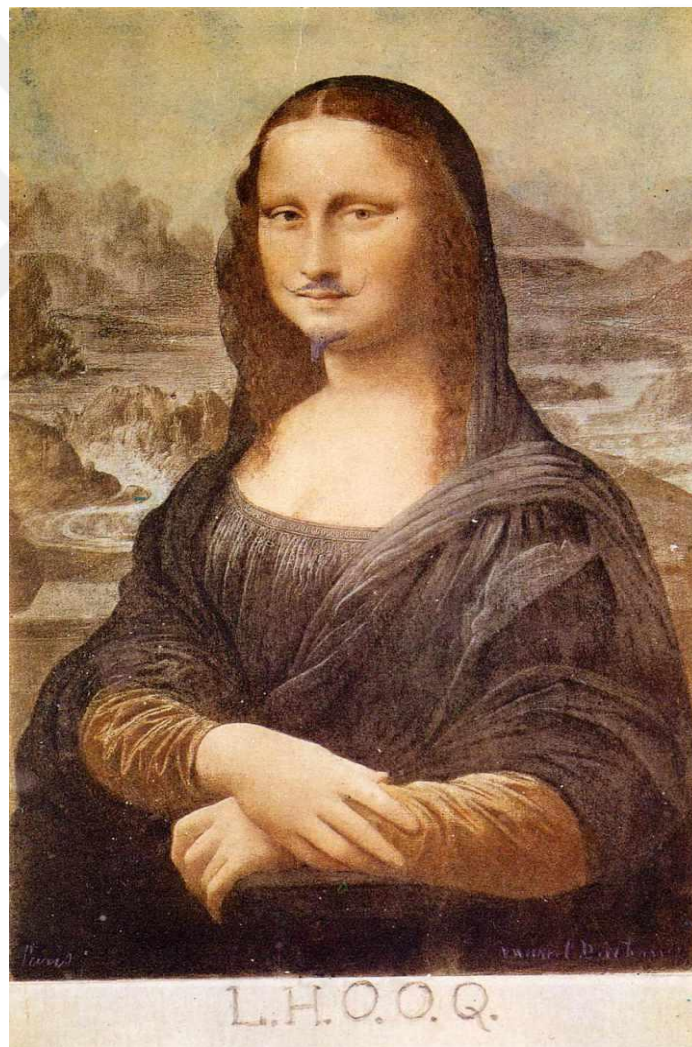


Figure. 46: Marcel Duchamp, 'L.H.O.O.Q.', 1919, Ready-Made, 29.8x20.00cm (Virtual, 2020)

"Actually, what we think is nothing more than our own reality" (Aktulum, 2016: 13). Produces Figures that reveal the reality of the invisible, we can say that aim of the artist is to be original and qualified through the concepts of form, expression and meaning. Within the context of art, conceptual integrity, called inter-pictoriality, reveals works of art that are either inevitably influenced by each other or have traces of each other. The positive and negative effects of these works of art are important for them to be carefully considered and examined. In particular, given the widespread use and widespread use of new technologies and digital printing technologies today, it is inevitable that artists, art students and anyone passionate about art will be bombarded with Figures. In this context, artists must either create their own original Figures or transform existing ones into original ones. Because reproduction through the existing Figure, with the concepts that are the subject of the thesis, may now be rather shallow. Because, with sufficient number and variety, these have been put into production. Artists can reach diversity quite easily with two options: Either create their original Figures themselves or apply original deformations to existing Figures. On the other hand, artistic weakness, inadequacy, inexperience and ignorance may reflect negative effects on the Figure quoted. Due to insufficient power and saturation, the newly produced work is often seen to be crushed and failed under the quoted Figure rather than creating its own story and energy. That artists take shelter under the guaranteed Figure and start production in the perspective of which they see the commercial view as the main title, which is quite common in contemporary art environments, is a sad situation.

3.2.1.4 Palimpsest

Palimpsest, literally referred to as palimpséstos in Greek Latin in the 17th century, is defined as the process of combining a previously written text with a manuscript or a writing material without deleting it (Oxford Dictionaries, 2016). This word characterizes overlapping semantic and formal masses in the visual arts. As has often been mentioned above, each painting contains either formal or semantic traces of other Figures; at this point, works appropriate to palimpsest are produced, where each work creates a multi-layer structure by referring to each other and forming formal layers. On the canvas, Figures consisting of superimposed Figures are obtained as if writings were committed over and over to the canvas. There are many examples;

including Zeki Faik İzer's quoting 'Revolution' from Eugene Delacroix's painting 'Freedom Guiding the Revolution', Nurullah Berk's quoting the painting named 'Tayyareciler' from Moreau's painting 'Tayyareciler', Fausto Zonaro's copying the Conquest Tables from Hodja Ali Rıza and the reproduction of Osman Hamdi Bey's painting Tortoise Trainer, perhaps one of the most important works in the history of Turkish painting, based on an engraving called 'Charmeur de tortues' in Tour du Monde Magazine dated 1869.

Apart from the examples here, when the art of Turkish painting is examined in detail, it is possible to find many works in which painters can be seen in exchange both within themselves and with painters abroad. Rather than making a long list of artists and paintings, it is important to realize that inter-picture practices are one of the dominant features of aesthetics of painting that can be found in every period. In this section, I examined the concept of intertextuality, the concept of inter-pictoriality, and then, as sub-headings, how and why different concepts of exchange exist and/or are desired in the art. The integration of these concepts into art has now become accepted situations following the development, acceptance and standardization of new technologies, without the need for a different name or even a title. The support given to production by means of mediums such as a light table, projection, carbon transfer bears similarities with the concepts mentioned in this section: quote, pastiche, parody, palimpsest. With the development of new technologies, making and developing parody painting is faster, easier and more reproducible, especially among other concepts. With the support of digital programs, the Figure taken can be easily intervened and produced. Palimpsest, on the other hand, is one of the conveniences that new technologies give to production through transfer, similar to parody. Thanks to the development of new technologies and the accessibility of the Internet, Pastiche and excerpt have made the work of these concepts, which we hear first in the history of art, much easier. The word 'easier' does not refer here to a positive development situation. In an environment where the concept of 'easiness' is adopted, there seems to be a high level of failure and loss of quality. Especially in social media and the internet, everything, including Figure-content-writing, which has been left forever, has largely eliminated the concerns of copyright and plagiarism in the past, and the ownership of anything selected through this portal has become normal today. In today's circumstances, the fact that accessibility is so rapid and so multiple

contributes greatly to the savings in the production time of the people involved in the process. In addition to this positive point, it will be examined in detail whether it is a negative or a different value, as well as examples under different headings in other sections. The different titles that have filled the word 'exchange' in the preceding periods have come to the point that the work produced in the production process today has a qualitative and quantitative concern. The combination of different perspectives, esthetic and practical communication between the mediums and the artist will be analyzed in detail in this section and other sections, by examining the current stage of the concepts we know from previous periods. Particularly in today's circumstances, artists are taking advantage of the opportunities provided by new technologies to serve the production process, those who want to save for serious sustainability or those who use them from a different perspective, and how these artists look at the dexterity and technological process of their work, and how the result is permeated by others at a point of concern and/or concern.

4. INDIRECT TECHNIQUES

Under the title of reproduction and indirect techniques, techniques that serve artistic production in general and ensure benefits in artistic processes will be examined. This analysis is not intended to examine the effects and reflections of techniques on their processes and other techniques, but rather to understand the artists' processes and techniques. The state of being innovative throughout the years has also affected the field of art, and the new has come to light. It is a fact that the safe space and habituation provided by traditional methods attract attention with the experimental and random results of new techniques and materials. The artist, who wants to gain time, size, material gain and profit in many aspects of the production process, has made use of all the technology's possibilities, gained time based on them and gained additional time for the next stage and production. That consumption and being viewed permanently, qualitatively, as ethical or moral may be considered to be an entirely personal point of view. This inference is supported by the sharing of references by artists who have entered literature in the past, as well as by the production processes and discourses of artists studied in the field of research.

4.1 Printing Techniques

Technology-assisted production processes, accepted by the invention of photography and the prevalence of technology in the field of art, have appeared in almost every field of art, and undeniable developments have been experienced in the field of technology improvement. Among the advantages of technology is the possibility of reproduction and printing, which is mainly and directly involved in the field of art. Printing techniques are known to be switched to digital printing technologies with advanced technology. Under this heading, the historical developments in printing techniques and how and why they have been included in the field of art will be discussed.

Wood printing, a well-known production technique, is said to have been seen and used mainly in the form of stamps in Egypt and Mesopotamia. With the presence of paper in and around China where inventions dominated, the fact that wooden

stamps were processed on silk and found the paper with obtained pigments and inks indicates that the art of printing gained momentum and increased its popularity.

Western Europe first began using the printing arts technique in printed books in the 15th century, and during these periods the first picture books are reported to have been written. During these times, period artists, the representatives of Renaissance art, favoured the technique of wood printing and they are mentioned to have used this technique actively in their production processes. Also, by attempting several times over the aforementioned dates, the transformation and innovations are stated to have been settled. Master names such as Albrecht Dürer, who in the 16th century focused on religious subjects, are said to have replicated their works by woodcut technique. In addition to the advancement of inventions in the 15th century, with the discovery and growth of the technique of gravure printing, wood printing can be said to have continued its popularity until the 19th century.

One of the artists who increased the popularity of woodcut and printing techniques is the artist Paul Gauguin (1848-1903), who is considered to have incorporated the woodcut technique into his productions intending to improve and promote his artistic saturation during his art life. In his productions, the artist is known for his works that involve expressionism. He is seen to have had a desire to reflect his perception of art in his works and created a technique other than the techniques that belonged to the time he lived to get the grey and stains that would help his query. Following the process, by dominating large and black spots in the woodcut technique he favoured during the production process, the renowned artist Eduard Munch (1863-1944) is seen to have achieved expressionist results.



Figure. 47: Paul Gauguin 1848-1903, “Auti te Pape”, 1894, Woodcut Gravure Painting, Marcel Guerin 96 Bibl. Nat. Paris (Virtual, 2020)

He is said to have used wood carving instruments in this case, which the artist created using the wood engraving technique, by unusually freeing them. The pattern is seen as an example of the quest for grey and stains by the artist, where it is exposed by carving on the dark ground the light pieces. As for the artwork, it is stated that with a wide-mouthed carving instrument, broad flat areas were dropped, strong white lines were created using a wide-mouthed scraper, while fine lines were created using a narrow-edged scraper.



Figure. 48: Edvard Munch 1863-1944, “Two People. The Lonely Ones”, 1899, Woodcut, (Virtual, 2020)

The fact that the master artist Munch left the burrs very prominent in this piece, produced using the dry tip technique, made us assume that this work was one of the first prints taken from the plate.

The community Der Blaue Reiter, known as the Blue Horseman, revealed in 1911 that they were using woodblock techniques with the participation of artists such as Wassily Kandinsky and Franz Marc. In this trend, the collective is considered to have stripped the content of artistic output and concentrated on pure forms and colour. Master artists such as Dürer did their own printing techniques until the 20th century, and the person carving the pattern and carrying out the printing process is known to be another master artist. The artists of expressionism, on the other hand, are considered to have exceeded this practice and to have undertaken all the stages of the technique themselves.

Printing and reproduction techniques, which take place at their own stage in all phases of technical growth and art practice, and the interest in wood printing in the USA in the early 1930s are said to have been popular since the Second World War. During the periods mentioned above, artists such as Carol Summers, Seong May and John Ross worked on the above-mentioned technique in their artistic productions in the United States, while in England, Michael Rothenstein was mentioned with this technique. Pablo Picasso (1881-1973), known in France during the same period, practised printing techniques with artistic saturation and used them in his productions.

Production has always proceeded with conventional methods until unlimited contributions and advantages to modern technology growth production processes have been established. What we know is assumed to be the patterns that affect us, the possibilities that occur in their particular timeframes. Even if the variety of materials we know is advantageous to the final stage of production, we can see that successful works of art were created during times when there was no diversity. The oldest technique that can be replicated through printing techniques and created by reference transfer is known as 'high printing techniques.' The choice of this technique, known as the old one, is that the prepared drawing is transferred primarily and by carving on the mould with the most simple materials available. Materials such as linoleum and wood are seen as favoured. Prepared drawing is formed on the ground to be moved, with the preparation of its embossed shape, the flat surface is desired, and to some degree

scraping and chipping are carried out. White, represented as light colour, is based on the discipline of cutting out the preferred material and printing high places by inking.

The "tree printing" technique is one of the printing techniques to be included to a certain degree under the title of indirect techniques. The prepared pattern is transferred to the surface prepared by cutting parallel to the sketch. Direct drawing can be achieved by hand drawing again or by carbon paper transfer. The wood printing technique, which has similar features to the relief printing technique, is modified in such a way that the Figure to be transferred to the surface remains high. As a result of a printing, the unwanted pieces are cut parallel to each other and carved on the prepared billet. After the transfer of special printing paints to high parts with a material such as a cylinder structure or a roller, the paper is mounted on the prepared mould and transferred to the paper by rubbing with wood or similar material in the opposite direction. Due to the peculiar qualities and structures of the wooden logs used, it is difficult to obtain free hand motions such as thin lines, sketches and draft lines demonstrating the detail of the woodcut technique.

In addition to the technique of wood printing, the technique of "wood engraving" is one of the old established techniques of printing and is still a preferred technique today. The preparation of this printing technique starts mainly by obtaining a log cut vertically from the tree trunk. The current vertical piece has a very rough and thick texture. This hardness and thick textures make the patterns of the wood less noticeable on the print obtained at the end of the technique. Although various decisions are seen in terms of time and personal interests, at most stages, artists are known to have cut out the designs they prepared on the wood themselves. After this technique has been applied, a white color pattern is created on a black background. To make improvements to the technique or to obtain a fully prepared pattern in colour, each colour is added to different woods at all phases. The areas where colour is needed can be painted by hand using tools such as brushes. It is the type of tree that enables the wood printing technique to be highly effective. When softwood is used, the number of editions can decrease. However, if the tree is prepared for the engraving technique, the toughness of the tree, due to the cut and type of the tree, allows a high number of prints to be made. In addition to this gain, there is a negative

condition as well. Wood is not acceptable material for high-size printing in the engraving technique. The sizes are very limited.

The linole printing technique is another technique that has an old place and significance in the history of art and is still part of the workshop in the field of art. It is a technique that is applied with carving knives created under its own style of discipline and has retained its impact in real terms. In the linoleum printing technique, as seen in the wood printing technique, the regions desired to remain white are carved and the result is obtained by feeding the ink with a cylindrical material. In the opposite direction, the paper put on the mould is transferred to the printing paper by rubbing with wood or similar material. Nowadays, this method is very simple with press machines that can achieve high weight and be used electronically. If the result of colour printing is desired in this technique, separate moulds should be prepared for each colour.

New technology, photography and reproduction techniques and replication techniques in the creation of art have existed at various levels for quite a long time. Works created with the 'intaglio printing' technique in the history of art are said to have been first seen in metalworking craftsmen in Europe in the 15th century. Martin Schongauer (1440-1494) is said to be the first name to apply the technique of engraving to metal plates. Martin Schongauer's productions, which have changed from an influential and harsh 'gothic' style to a more lively and richer one in terms of Figure, colour and composition, the Southern Renaissance style, are said to be a source of inspiration for Albrecht Dürer in the following processes. Albrecht Dürer (1471-1528) is said to have been an artist who created paintings similar to the discipline of painting in those times. We see that the master artist Dürer achieved and integrated his style, which is full of linear, point-stain and texture richness, in engravings made on copper plates. Rembrandt Van Rijn (1606-1669) is said to have mastered the acid etching technique during the 17th century and produced important works on engraving. He is mentioned to have produced more than 300 landscapes and portraits, influenced by the well-known artist, Caravaggio and artists of the same style, and using the acid etching technique in his production.



Figure. 49: Rembrandt Van Rijn 1606-1669, “Christ presented to the People”, 1655, Drypoint and Etching, (Virtual, 2020)

Following the above-mentioned process and inventions, the 'aquatint' technique, which allows the reproduction of water-colour paintings, was developed in the 1760s. This newly developed reproduction technique was adopted and used by master artists of the period such as Francois Boucher, William Hogarth, Thomas Gainsborough, William Turner, John Constable and print paintings.

Francisco Goya (1746-1828), one of the master artists of Europe, is considered to have created remarkable works of political and social significance-theories using the 'aquatint' technique, which was newly developed and adopted in the 17th century, in his artistic productions. Francisco Goya is known to have gathered around 80 prints produced with the aquatint technique in his work titled *Coprichos* (1797), which is about the high passage of emotions in the courts, the inconsistent attitudes of the Spanish people and the arrogance they took against the outside. Accepted as his most important work in the world, ‘*Los Desastres de la Guerra*’ was made up of eighty-two aquatintas, about the occupation of Spain by France.

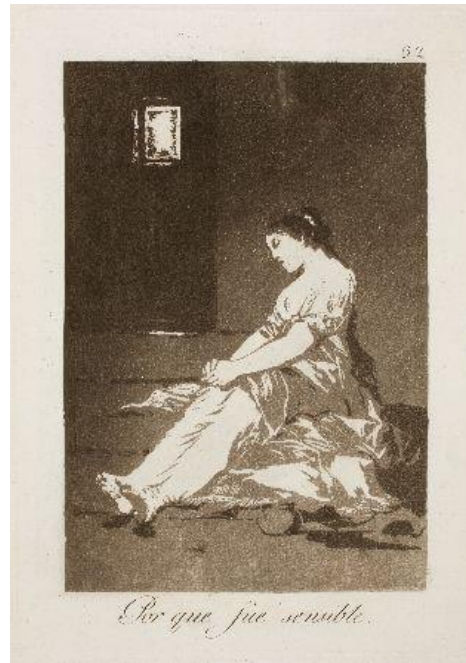


Figure. 50: Francisco Goya 1746-1828, “Caprichos”, 1797, 32. Mould, Etching with Aquatint (Virtual, 2020)

Many artists are known to have created works full of impact and alignment in the development of works of art during and after the time mentioned above. In this sense, Edgar Degas (1834-1917) was inspired by Rembrandt and Velazquez's artistic productions, using 'drypoint' and 'aquatint' techniques; Eduard Manet (1823-1883), on the other hand, is known to have created about 75 acid etching prints influenced by master artist Goya. The whole process that artists assimilated to the sense of frequency in production processes is seen to have proceeded stably, due to the newly emerging technology, reproduction techniques and the impact on their work. While most artists in Europe created works of high artistic value using printing techniques in search of new technologies and searches, American artists tended to stay away from these developments. The acid etching technique, with its effects, is considered to have gained a significant place in the graphic arts of the 19th century. Ernest Roth, John Taylor Arms and a group of artists were shown to have created realistic works using this technique in 1952. Artists such as Ernest Haskell, Kerr Eroy and Frank Bensen are also considered to have created art using these techniques.

Among the reproduction techniques known as high printing and, in addition to the technique described above, intaglio printing has taken its place in the history of art and has been used by many artists. In comparison to the high printing technique,

intaglio printing is a technique used to print textures and lines formed in the hollow-low areas by feeding ink-dye to the etched areas. Utilizing the printing process, the visual to be obtained is etched on the surface to be printed. It has a very thick consistency and is filled with oily printing ink. The surface prepared for printing is gently and thoroughly rubbed. The ink is ensured to remain only in the hollow area. The printing surface prepared in the next process is mounted on the paper plate. Printing is provided with a high press or power. The paper is assured to receive the ink left in the pits. Owing to high-power printing, the inked sections of the paper are less crushed, resulting in a slight swelling along with the ink on the paper surface.

In the intaglio printing technique we mentioned, the techniques are divided into two key categories. There are called 'acid-free techniques' and 'acid techniques.' The first procedure, which is known as acid-free, advances in two ways. The dry scratch 'cold scratch' technique, the artist starts to draw the Figure to be worked on or the composition to be created directly on the metal plate with a pointed material. Copperplate is commonly considered to be preferred to achieve a professional result with this technique and acid or plating materials cannot be used with this technique. In the technique used, the pattern is carved-drawn on the plate in a light and delicate manner. It leaves wood chips and burrs on the edges or one side. When the ink is applied to the prepared plate, the chips in the form of lines retain the ink instead of the pits. The number of editions is limited, as the chips wear under pressure. Approximately 25 to 30 prints can be made from the zinc mould dry scraping technique. Although copper content doubles this number of outputs, a substantially higher number of prints can be produced from steel-faced plates.



Figure. 51: Israhel van Meckenem 1450-1503, “The Morris Dancers”, 1475, Copper Plate Engraving, (Virtual, 2020)

The second branch of the acid-free technique is the mezzotint printing technique. The technique known to have emerged in England is recognized to have been very popular, notably in the 17th and 18th centuries. This technique is a process that allows for great mid-tones and shadows, particularly in the darker parts of an Figure.

The entire surface of the copper plate is first serrated with a headstock, giving a uniform black print if printed in that state. The headstock has a semi-round mouth with fine teeth, and it is worked in such a way that there is almost no difference between the rows of notches on the plate. The first row is rendered in one direction on the plate, then in another row at the right angle to these rows, and finally crosswise. The Figure is produced by working with a scraper and polisher on the jagged surface. The best results are known to be achieved with the plate prepared in this way. However, knurling can be achieved by putting sandpaper on the plate and running it through a hand press multiple times under pressure. In both cases, the painting is rendered with a scraper and a polisher.

The Mezzotint printing technique can be easily identified by its velvety texture. When viewed with a magnifying glass, the notches opened by the headstock are visible. Aquatint ground mezzotints can be easily mistaken for handcrafted photo-engravings. A piece of work can only be called a mezzotint after seeing the traces left with the headstock. The adjustment from one tone to another is just conceivable via photographic techniques in photographic engraving. Even if a well-known engraving screen display containing the features of a handcrafted copper plate technique can be examined instantly under a magnifying glass, a person looking over can see the engraving reproductions as a mezzotint printing. On the other hand, the fine inks needed by the pointed materials can never give the velvety depth of the true mezzotint. Today, the technique is laborious and takes a lot of time, making it less popular and seldom seen by artists.

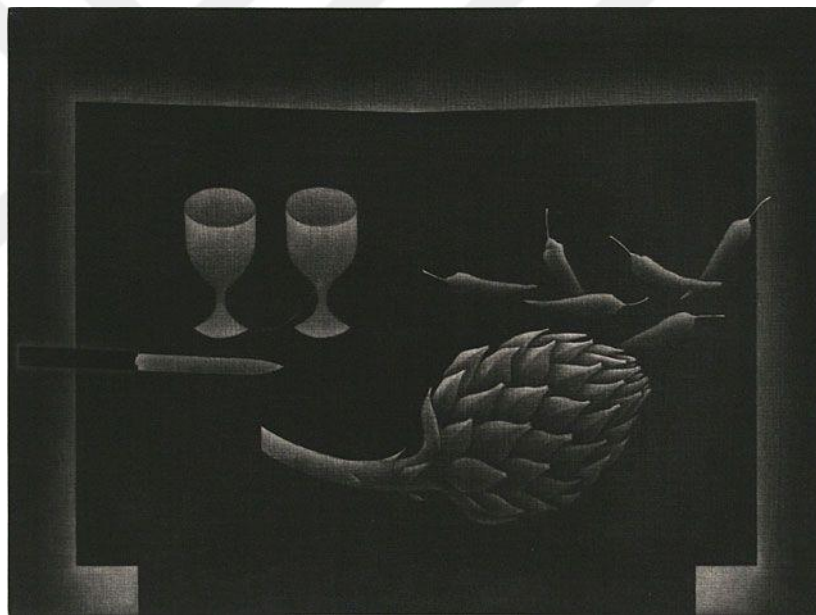


Figure. 52: Yozo Hamaguchi 1909-2000, “Artichoke”, 1955, Mezzotint, (Virtual, 2020)

The second method is referred to as 'acid methods' in the intaglio printing technique referred to above. Since engraving is a laborious and time-consuming activity for the artist, artists often search for methods that can support and benefit from their creative processes. Acid etching, which enables lines to be better positioned and more easily drawn, is said to have first appeared around 1593 as a form of reproduction. This date is known to have been determined by the acid etching technique developed by the Swiss Urs Graf. Albrecht Dürer is known to have

attempted the acid etching technique between 1515 and 1518 but used sheet metal instead of copper plates.

In the etching technique, pits are obtained by chemical intervention rather than by mechanical intervention. First, all oil stains are removed from the surface and the metal plate is cleaned and polished by rubbing with a combination of alcohol and bleach. And afterwards, the metal is heated enough to vibrate when touched with a wet finger. After these phases, the polish, which is supplied in the form of a ball-cylinder sufficiently to form a ground for acid treatment, is applied to the hot plate and spreads thinly and evenly on the surface with a delicate touch of a soft cloth pad. For acid, a mixture of regular lacquer, beeswax, wood gum and asphalt is formulated or a ready-made material can be used. Liquid lacquer is also possible. It is poured onto the surface of the plate and allowed to dry. The soot-giving wax is used to darken the lacquer so that the lines drawn are easy to see. The pattern is made of sharp and sturdy materials such as crochet hooks. It would be necessary to scrape the wax in areas where acid corrosion occurs. Lines can be drawn freely and as desired in etching. It is also very quick to make corrections. Unwanted lines can be filled with liquid varnish before the acid bath.



Figure. 53: Urs Graf 1485-1529, After Martin Schongauer, “A Foolish Virgin”, 1513, Copper Plate Engraving, (Virtual, 2020)

In the continuation of the above-mentioned process, when the pattern is finished, the back and edges of the plate are covered with asphalt lacquer and deposited in a bath containing 5-10 per cent nitric acid. This process is shown to have an acid impact on the metal. The bathing process is constantly mixed with a quill to get rid of these gas bubbles and the acid effect is given to have an equivalent effect on the metal. To see what impact the acid has had on the work performed, it is understood by taking the plate from the water, rinsing it and checking it with a magnifying glass. The lines, which are assumed to be sufficiently etched, are coated with asphalt lacquer before the plate meets the acid again. A well-diluted solution of nitric acid corrodes metal more slowly but uniformly. Even more corrosion on all sides can be executed with a ferric chloride solution as there are no bubbles. The ends of the lines carved with acid are denser than the dry tip or the lines formed by the etching technique. Metal in contact with acid spreads similarly everywhere. Although the thickness of the lines created by carving or dry tip decreases and increases, this is why the lines made by acid engraving are of the same thickness from

top to bottom. The first acid etching works in history are said to have been made on metal sheets. However, before long, copper was favoured as a material, and since then copper has been preferred as the primary material. Brass and zinc are a material that is much less used.



Figure. 54: Carlo Maratti 1625-1713, “The Mystic Marriage of Saint Catherine”, 1650, Acid Etching, (Virtual, 2020)

Among acid techniques, 'aquatint' is a member and blending technique that can be used in combination with all other techniques and has a poor impact when used on its own. More focus is placed on creating a consistent texture in aquatint rather than the actual target line in engraving, etching and dry tip techniques. As with acid etching, cavities in metal are formed by the use of acid by hand. The plate is coated with an asphalt lacquer. In a rectangular mat-cardboard or wood dusting box with a region surrounding the metal, a fine, lightly saturated and uniform texture is obtained. The asphalt powder in the box is ventilated through a blower or a shaking motion that activates the box. After the moving parts have settled down on the ground, the plate is positioned in the box. Tiny particles of asphalt are collected on the surface of the metal in a uniform distribution. Since fine particles naturally stay suspended longer in the air, the later the plate will be put in the box, the thinner the texture will be. After

the process, when the plate is carefully removed, the coating will be up to 50 per cent density. To adhere to the pipe, the pieces of the asphalt must be melted and the plate must be heated before the smoke emits. The more heat there is, the more molten asphalt droplets fuse with each other, forming a texture with a riddled appearance. If enough powder is fed to the plate in the box, the droplets fusing with each other and spreading to the metal plate may cause only a small part of the metal to remain open due to the acid effect.

The irregular and coarse texture can be accomplished by shaking resin powder in a bag made of a cloth prepared with a loose weave and by using the resin powder spread on the plate. The resin may also be dissolved in alcohol and spread on the plates to obtain the aquatint texture. Alcoholic compounds volatile in nature, which can then be differentiated on the plate, corrode resin in small particles. Along with the usual lacquer, different salts or sandpapers are available to use to obtain texture on the surface of the plate.

The areas desired to be corroded with acid are covered with asphalt varnish. As with the acid etching process, the aquatint technique is often bathed with nitric acid or ferric chloride. The longer the metal remains with the acid between the molten asphalt droplets, the darker these areas can appear as a result of printing. Tone changes can be done by interrupting the acid bath, cleaning the plate with water, drying and covering the dark enough parts. Aquatint is used in the original printing process. Pure aquatint technique provides a uniform tone without waves and transitions. These results can only be accomplished by etching and polishing or by brushing acid etching. The texture of the aquatint can be seen easily under a magnifying glass or even with the naked eye. Aquatint prints have all the characteristics of hand-printed copper plate printing. Typical features of hand-pressed copper plate printing can easily be confused with hand-made photo-engravings. Photogravure, created by hand skill, is regarded as a printing technique that uses photography, as can be seen from reproduction perfection and tone transitions that are not seen in pure aquatint printing as described above.



Figure. 55: Paul Klee 1879-1940, “Two Gentlemen Bowing to One Another, Each Supposing the Other to Be in a Higher Position – Soby 2”, 1903, Acid Etching, (Virtual, 2020)

"Lytography" is a lithographic and planographic printing technique under the title of the flat painting in the history of art. The incompatibility of oil and water is a well-known fact. However, examples of this dispute in real life are examples that have little to do with the certainty that has occurred by chance. When the water touches the oily surface, the size of the water drops is different and their location on the ground is random. For the above reasons, it is natural for the "planographic" printing technique to be found and spread after high printing and intaglio printing techniques. Prague Bohemian Alois Senefelder is believed to have discovered this technique in 1797 while searching for ways to replicate musical notes.

While lithography printing technique is said to have been discovered for the first time in Germany, artists and craftsmen living in France and this country are said to have been involved and interested in the technique. It is understood that the French influence was on the verge of an unforeseeable revolution at the time of Senefelder's need-driven exploration. Copper engraving, acquiring expression and meaning in a short time and a wide perspective as a technique of lithography printing and reproduction, can be said to have been considered as more useful than hard effects and techniques. It is no coincidence that ambitious advances in the field of repression are the birthplace of spiritual and mental jolts. The presence of the Gutenberg printing house in the dates and processes mentioned above is considered to have opened the door to the spread of the Reformation in Germany. Reformation discourse is known to

require a distribution tool that corresponds to its contents. This is seen as the historical imperative underpinning the high-print 'letterpress' technique.

The French Revolution is known to have required a medium as a modern visual language that could articulate itself to spread it in a leading, revolutionary spirit and attitude. Honore Daumier, a master painter and political critic, is considered to have shared everyday life in which he wanted to portray the high tensions of the time in his own words, to have reproduced his cartoons effectively, and created this reproduction process using lithography techniques. Daumier's lithographic prints, too numerous to conclude, significantly contributed to the identification and dissemination of this technique. From its origins to the present, many artists have studied the technique of lithography printing, which is one of the techniques of reproduction, and have appeared with lithographic prints in part of their creative life. Today, art schools continue to teach this powerful printing technique to artist candidates in lithography workshops. Many artists are actively associated with this technique in the field of art.

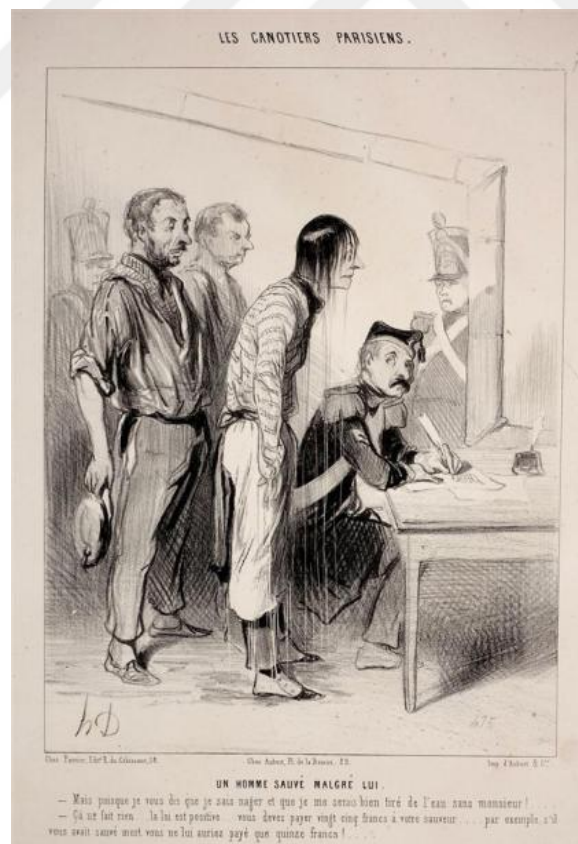


Figure. 56:Honore Daumier 1808-1879, “A Man Saved Against his Will”, 1843, Lithograph – Chalk Drawing, (Virtual, 2020)

The lithography printing technique is based on processes such as stone preparation, planning, correction, pre-printing burning and acid impregnation. This technique involves sub-sections such as the lithography on paper, shift, the lithography on zinc and aluminium, the lithography on zinc and aluminium, litho fountain pen, lavi template on zinc, sprinkling and sorting methods, reverse lithography printing, lithography etching, lithic acid engraving, negative lithic engraving. We may argue that printing lithography was the most interactive discipline of the time, just as many materials that serve artists' creative processes today are in interaction and engagement with each other. Printing technologies introducing emerging technologies are the best option for artists to expand diversity and add new experiences to production processes. The thing that can better hold the urge for reproduction is a technique that can sustain and expand without exceeding manual dexterity. It is a fact that the craftsmanship of the artists displayed by conventional methods has had an influence with the endless benefits of new technology and printing techniques.



Figure. 57: Paul Gavarni 1804-1866, “Un Enfant terrible”, 1842, Chalk Drawing - Lithograph , (Virtual , 2020)

4.2 Serigraphy – Screen Printing

Among the techniques of reproduction and printing, it is a printing process that has always been involved in both artistic and industrial productions from the past to the present. Serigraphy is a workshop training course offered as a lesson in art schools. Screen printing technique made of silk material is a printing technique which is independent and developed later than other techniques. Screen printing techniques are considered to have been developed with the inspiration of the stencil technique applied after the industrial sector began active production. Stencil also plays a key role in the manufacture of silk hoops. The silk hoop holds the stencil to get the result of the printing. The finely textured silk material is stretched on the hoop in a taut state. The pulley is then attached to the ground with materials called the bench clamp. During the printing process, the ink is fed to the paper through the silk with a rubber squeegee. The stencil can be placed on the silk fabric in a number of ways. If the areas where the silk is not meant to be printed are covered by a covering material, this method is called a covering stencil. The pattern or composition of the cleaned stencil may be drawn on a silk hoop with oily creations, as in the lithography printing technique.

After the prepared drawing is dried, the whole hoop is covered with water-soluble size, and the prepared drawing is cleaned with turpentine. Silk weaving is opened during this process and the absorption of the ink occurs during printing. Parts are taken from the template prepared to serve the stencil technique and fixed to the silk hoop. In photo-based stencils, silk is coated with light-sensitive materials and a film tray is put on and exposed to it. The method of bathing with hot water during the bathing period allows unexposed areas to be cleaned. On the other side, the stencil process can be done using carbon paper as in the photo-engraving technique.

The most common explanation for this printing method is that with a small amount of hardware and a small amount of technical background, it can be made. Favoured by people who make a small number of prints, signs and posters, the screen printing technique is the one in which the density of the ink can differ on the surface, rich colour choices, white on black, and the colour on the ground can be completely

protected. However, this simple method of printing with a great deal of use remains weak in efficiency when comparing fine lines and texture and mid-tone productions.

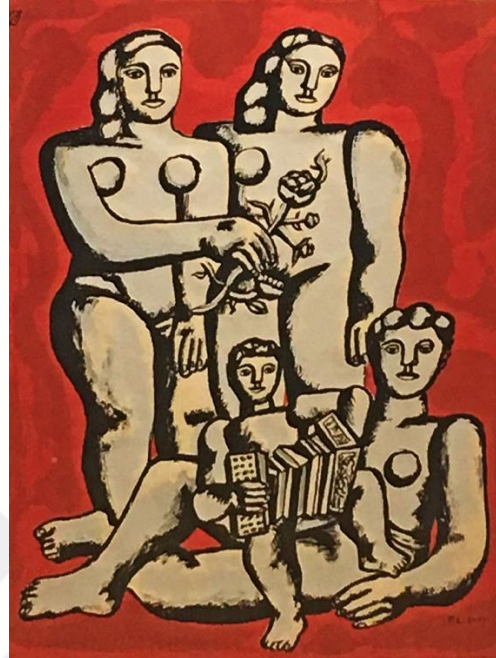


Figure. 58: Fernand Leger 1881-1955, “Family”, 1951, Color Screen Printing, (Virtual, 2020)

The printing process, which plays a role in industrial production as well as in artistic production, is a very effective technique for commercial use. The stencil and reproduction process used for the reproduction of ads and bulletins is the same as the screen printing technique. In the past, Stencil, originating from typewriters and derivatives, is a small, hard felt plate coated with wax. Nowadays, it is possible to prepare models with almost any material, such as cardboard, MDF, plastic, glass with the advantages of modern technologies, laser machines, 3D machines and all other technology machines, when the stencil process is needed. Besides, the 'pochoir' stencil technique is a reproduction technique used in France to reproduce gouache paintings. Compositions with a high degree of simplification are pre-printed using the collotype technique. In the continuation of this process, the ink is fed with stencils and brushes. It's a practice that can produce results with financially low budgets. While the works created with this technique do not have much place and significance in the field of art, it is a technique used by many artists in its own period.

4.3 Artistic Printing – FineArt Print

We can explicitly claim that with the advent of photography and its generally acknowledged prevalence, the world of art has taken the first steps towards being open to the modern and innovative. Photography has always influenced numerous disciplines, in addition to conventional production methods in the field of art, with its adoption of creative techniques and its predisposition to unconventional processes. In all cases, newly emerging innovations have helped both artistic production processes and the industrial sector. The artists who have the motive to leave a mark of individual strength have used techniques that in their production processes would support their creative issues in all times and circumstances. The artists' peculiar development attitude is seen to have driven them to create reproducible artworks in line with time and need in the history of art. Having reached amazing positions, recent technological advancements have had a significant effect on every citizen worldwide. The techniques and applications of fine art printing have become a very significant technique of artistic reproduction that can drive artists related to visual arts to new areas and influence the viewer by placing them in a different context from conventional methods.

The oldest known fine art print in the history of art is believed to have originated in China around 105 AD with the invention of paper. With high printing methods, these samples are seen to have been created and the wooden moulds are reported to have been transferred to silk and paper. In China and Japan, woodcut printing is known to have developed in the 15th and 17th centuries and spread to Europe via India. Art movements such as Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Pointism, Post-Impressionism, Fauvism, which grew along with the industrial revolution in the late 1800s, and with the emergence of art environments worldwide, fine art printing and reproduction techniques flourished. Such inventions have made important contributions to the spread of art as well.



Figure. 59: Andy Warhol 1928-1987, “Andy2” Art Recovered from Andy Warhol’s computer, 2014, (Virtual, 2020)

The technique of fine art printing is that of printing and reproduction of an artist's work as an original. This technique is the implementation of an artistic and skilled printing technique with digital printing on paper, which has high quality and long-lasting quality characteristics. This technique is a preferred printing technique for people and locations that prefer high quality, creative saturation and art consumption. In addition, the method known as 'giclee printing' is the printing that stays true to the initial colours using a large format inkjet printer. It is a technique applied to special photographic processing papers and canvas with high quality digitally scanned 'dpi' resolution. This technology is believed to have been developed for inkjet printers in the 1900s to achieve high-quality printing on specially manufactured textured cotton paper. When printing on paper, particularly 'HPP' plastic-based standard photo papers called hahnemühle photo paper and 'HFA' museum standard papers are known to be preferred in the application of fine art printing techniques. As fine art photo printing techniques are applied to 100% cotton-based acid-free paper, the print quality is seen to be higher. The print is said to vary between 100 and 300 years depending on the paper used and its consistency, whether it is black and white or colour printing. Many museums are known to include works of art created with this technique in their permanent collections. Fine art paper printing methods are considered to be 'paper printing' and 'diplex printing.'

It is recognized that the long-lasting and non-fading inks and the colour and printing clarity of the prints made in this technique have lasted approximately 120

years and this is accomplished by 'archival' inks and 'ultra-chrome' technology. High-quality professional calibration monitors and color management systems are said to be critical for the advancement of this technology and digital printing technology. If these crucial points are met, the outcome will undoubtedly be high quality and long life. As in all disciplines and methods, the use of steps and materials at the right place and the right pace indicates the difference in quality at the end of the work. These structural benefits of emerging technology give artists the potential and the means to improve the project, as well as the development they can perform with craftsmanship.

With the advantages of emerging technology, quality printing with inkjet printing tracks in millions of colours can be achieved. This increases the interest in the art world and in the creation and life of techniques in the art environment in various disciplines. Jet printing techniques demonstrate the presence of fine and careful spraying machines as sensitive as the laser printing system with the latest technologies that are currently being developed. With the advantages of these advances, it is possible to print on a variety of materials of any size and other than paper and to exhibit them as a printing technique. It is a fact that these positive advances provide artists with new fields of expression and facilitation in terms of content and time in production processes.

4.3.1 Collotype

To benefit the artists' artistic productions, to improve and encourage their craftsmanship, reproduction techniques and indirect techniques are favoured. Since they have their own culture and practices, these approaches are encouraged. To bring the methods into effect for output and to fully achieve the outcome, it is preferred to be reproducible and indirect. At this point, while in the title and content of reproduction techniques the "collotype" is known, it is not a highly preferred method. In terms of providing a simple solution, Collotype technique is a valuable reproduction technique. Its use, however, is fairly low compared to other techniques. This technique transfers the Figure during the transfer process with a gelatin layer. The technique is applied based on potassium or ammonium bichromate-sensitized gelatin content and poured on a thick glass plate. It is required to dry after transfer and

the exposure is assured by putting the negative film on it. In the process, it loses its hardening and water absorption impact by directly influencing the amount and light leakage of the gelatin layer. The sections that harden during transformation are seen to have an ink holding function. This technique ensures that oil and water do not fuse by eliminating each other, which is present in the printing lithography technique. The fact that the gelatin surface is transparent and the presence of water and glycerin in parts that are not exposed to light guarantees that the ink is not permanent. All these stages, which are seen, offer a transition from light to dark tones, and the effect is so similar that it cannot be differentiated from photographs printed on paper.

When the processes described above are applied, the evaluation of the result using a magnifying glass reveals that the intermediate tones are very fine and textured. This clear texture is considered to be a typical characteristic of the collotype and to differentiate it from other techniques. It is recommended that the darkest inks and high-quality papers be chosen for the application of the said technique. Also, outputs are known to be printed on specially made cylinder collotype machines identical in general and on a lithograph-like structure. A few, but very high-quality printing results can be obtained from these materials. Since reproduction is not seen and read in itself as an art, it seems difficult to see a collotype of printing as an original art of printing. It is understood, as a negative point, that imitation works are made using a collotype technique and that museums and art institutions that are effective worldwide regard this technique as unacceptable and should be approached under caution.

On the other hand, the fact that emerging technologies provide us with all the stages between the design of the work and the final component, known as intermediate implementation processes, can lead to a lack of material and technical expertise in artists. After the ease supplied by convenience, habits will alter our order of importance. It is a fact in this context that awareness of conventional methods and processes in the practical phase can reinforce the dominance and saturation of the work in the work process, both at the stage of achieving results with new technology and during the exhibition phase.

4.3.2 Projection and Light Desk - Computerized Patchwork

The back of the house in creative development is a pleasurable and adventurous process, as well as an intriguing and painful process for any artist. Saving time is a very necessary and critical concept for all artists who earn a living through art. A single conclusion can be drawn from all these results, meaning accordingly any gain to be used in production and performance is a miracle for the artist. This debate demonstrates that, particularly in the last 20 years, artists who live in our country and around the world have been creating, taking advantage of the advantages of modern technology, to save time in production processes and reduce the workload. In history, each period has influenced the obvious benefits of its time and has adopted innovations of its day.

The projection device, which has served many different disciplines and structured many painful processes with its own technological equipment, has also given a constructive and supportive service to many artists who actively create art in the field of art. In technical research and particularly in search engine research that is our age's library, the ancestor of projection devices is first referred to as 'magic lanterns'. The first projector in history is said to have been found in China in the 2nd century, according to knowledge from the British biochemist Joseph Needham, who studied Chinese society and culture. The device is known to have been introduced by Athanasius Kircher in the book 'Ars Mahna Lucis et Umbræ' at a certain point outside of China and especially in European countries in 1645-1671, which is the explanation of the theory of mirrors. Instead of identifying it as a new development, Athanasius Kircher is known to have described this device as an existing material. In the 1870s, Henry R. Heyl is recorded to have patented this system.

With the invention of photography and the camera and the rapid adoption, spread and evolution that followed, the use of today's projection system, once called the Magic Lantern, has become popular and it is said that short film trials have been carried out using photographs and open-field photographs of people who were famous in their day. Then, with the advent of cameras and moving picture camera, the use of magic lanterns rapidly lost popularity. The projection device is a technique for obtaining Figures on the LCD, which has been developed with the advent of the

'LCD' technology, by supplying powerful light for the projection of Figures on the lens and by focusing the Figure on the screen or the ground at the desired distance. Educational institutions and presentation halls are the main and constant use of projection equipment, which allows for the ease of appealing to the public.

Technically, the projectors receive the video signal from the source (CUBS, HDMI, VGA, S-VIDEO) and transmit the incoming video signal using the lens system. The use of high-power light is necessary during this transition. For this process, the projection lamp is activated and the projection lamp performs the transmission. The required adjustments during the transition shall be made manually with a fine adjustment of the part of the projection system considered to be objective. Thus, curvature, blurriness and inconsistencies are corrected.

In addition to the presentation of the projector in general, the help of the 'light table' is often a benefit-making method favoured by artists from the past to the present in the field of art. When the light is placed under a thick glass on a light table, the paper or object containing the Figure is transferred to another empty material, paper or similar surface. It provides convenience and clarity for the direct transfer of the desired Figure to the existing scale, whether to help the composition produced, to experience a loss of proportionality, to study or for any other reason.

The advantages of today's innovations, the productions that should be available and survive in the reality of life, are still shared. These auxiliary materials used in the creation of art are choices that cannot be addressed with any ethical or moral meaning, regardless of whether they serve an artistic issue, commercial expectation or intention. There is no difference in ethical and qualitative value between the work produced with manual dexterity without any supporting factor and the work produced with reference to the projection or light table. Speed and variability, the most powerful negative effects of our era, are also a significant situation that artists should pay attention to save time and reduce the workload in their output. In this sense, it is common for artists to transfer Figures and pass to the next stage by using materials such as projections and light tables that will save their time during the production process. All of these technological and practical applications referred to should be interpreted as a personal approach and gain.

Artist Ramazan Bayrakoğlu, born in Balıkesir in 1966, continues his life and works of art in the city of Azmir. The artist, interacting with many artistic disciplines on the basis of painting, produces and performs aimed at interrupting the classical perception aspect of painting and reproducing the conceptual content. The artist, who often uses meaning-based texts, has a classical and standardized form, an approach that is independent of the situation and efficient with different materials and techniques.

He takes pictures of the Figures he will use, depending on the thematic he sticks to in the production process. He states that he had a hard time shooting figures and portraits and that he sees this process as an experience unearthed from being inexperienced. The artist is seen trying to capture the sensation of a cinematic frame, particularly in portrait shots. It is clear, however, that the effect of a movie is not easily accomplished with a camera. At this point, distortion and manipulation can be clearly seen before and after severe interventions by the artist.

The artist, Ramazan Bayrakoğlu is known to have taken the concept that the source of any artwork is yet another artwork and has been studying in that direction. He shows a stance that focuses on the text, the visual and the tools used in the production process. The artist sees painting above all disciplines. We may assume that the artist has a technique that has evolved more and more, in the way in which he prepares all circumstances that might be subject to painting with a cinematographic development and then turns them into painting.



Figure. 60: Ramazan Bayrakoğlu “Workshop / Work Detail”, 2014, (Ferhat Özgür Archive, 2020)

Ramazan Bayrakoğlu is an artist who prefers a heavier, more tense theoretical context and visuality in line with that. The directness of the message is a symbol of lack of consistency and simplicity in the artwork. Art is a pluralist language, but not a common language. Art is a fiction based on a variety of choices.

Computers and computer systems have at some stage benefited from newly emerging technology and digital printing technologies. Artist Ramazan Bayrakoğlu, on the other hand, constitutes the majority of his productions, even to a certain degree, of the fabric and dyed manipulations of the photographs processed through the "Illustrator" programme. Apart from the aesthetics and theory of the work, the "paths" created by Illustrator or any other computer graphics programs consist of painting, stitching, scraping or mixing various materials of different sizes. Even the manipulation of the Figures taken, the mapping of the visuals (region-tone-value-Figure) for the process to be painted or carried out, is a situation that requires very serious ability. After the digital arrangement, the implementation process with selected materials requires a very serious handicraft and an artisanal perspective.

Ramazan Bayrakoğlu uses new technology and digital printing technologies along with the handicraft component. The output obtained from computer and computer programs, which are the greatest advantages of digital technology, is combined with hand dexterity. The technique, which involves very serious hand

power in two stages, is the artist's choice. At this point, the artist develops his understanding of craftsmanship, requiring comprehensive digital expertise and professional hand dexterity.

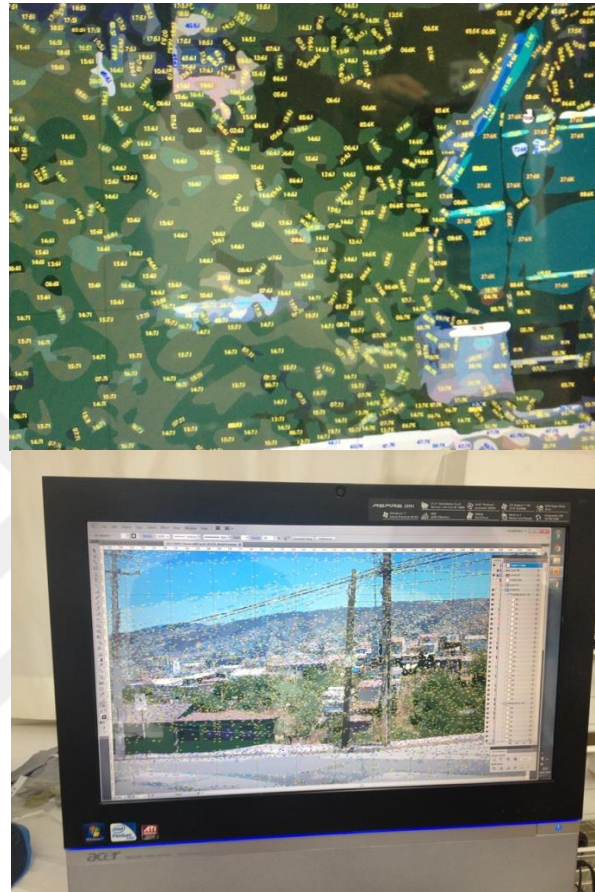


Figure. 61: Ramazan Bayrakoğlu, “Workshop / Working Process – Detail”, 2014, (Ferhat Özgür Archive, 2020)

We can interpret this technique developed and used by Ramazan Bayrakoğlu as a "computer patch," which I also referred to as a subheading within the framework of the dissertation. If we look at this term from the point of view of the study, sketching, etude and design phases that are created with the hand skills of digital layers, it corresponds to the title of digital editing. Consideration should be given to the range of the photograph taken, colour balances, differentiation, dimensioning, numbering, classification and output. We then see the processes of material selection

appropriate to the classification mentioned, precise numeration and measurements as a realisation of painting, cutting, glueing and engraving.

We may claim that Ramazan Bayrakoğlu conducts a combined production process with technical reflection and elaboration in dexterity. The artist has created and mixed the techniques he has selected with hand skilfulness. If one of the two foundations is removed, it seems as though the works at a decorative point. The technical computer patches he created with his dexterity establish integrity in his works. The artwork would be perceived as traditionally created but not exclusive if the computer patch was omitted and handcrafted portraits and figures remained only. If we take the manual work out and just get results from computer patches, a decorative outcome will be inevitable.

Correspondingly, the artist's preference is the advantages that he would offer to creative output. Combining handcraft with computer patching, he saves his work from becoming a classic and places it in a privileged setting, which is a matter of utility and intention. In this case, a privileged conclusion has been accomplished by employing manual dexterity to the weak impact of technology when left alone. I also see here that the impact (texture-volume) that machines cannot give may indeed be ensured efficiently, permanently and privately with manual dexterity. While Ramazan Bayrakoğlu is engaged in technology-based production, the distinction of the artist's works is attributed to his superior sense of artisanship and precision in dexterity.



Figure. 62: Ramazan Bayrakoğlu, 'Workshop / Working Process - Detail', 2014, (Ferhat Özgür Archive, 2020).

4.3.3 Frottage - Squaring - Carbon Transfer

The 'rubbing' technique applied by Surrealist artists working in the direction of automatism is known as Frottage. In this method developed by Max Ernst, on a textured surface such as wood, stone or cloth, crayon, black or a coloured material is rubbed on the paper and moved on to the woven paper. In this way, the random patterns obtained form the basis of pictorial design. It is often referred to in Turkish as 'rubbing' or 'scrubbing'. It is not a form used today, even though it is known from the past to the present. While listed in art schools, it is not a technique that is discussed and developed. Initially used in the Far East for purely practical purposes, frottage is a technique used to move the Figure to the surface of the paper by rubbing and scouring the printing paper on the surface of the plate or the mould with a painted tool from the top and back.

"The discovery of frottage by Ernst is based on the same relation with the collective visual experience capacity, just as children and adults infer different shapes in the clouds or Breton distinguishes Figurery in the maze of lines" (Loye, 2010, 60).

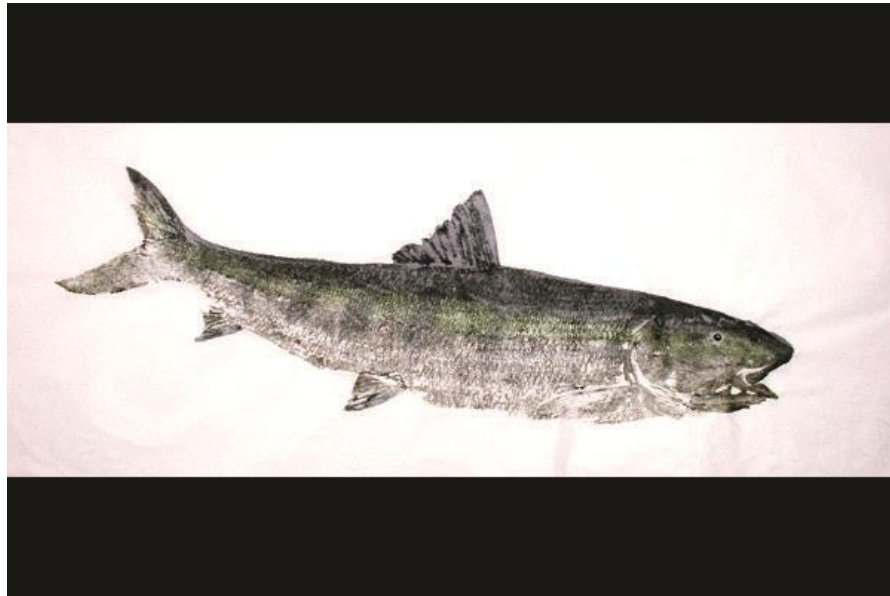


Figure. 63: Naoki Hayashi, Fish Print, Frottage on Paper (Virtual 2020)

Another technique used in beginner classes in art school education is the technique of squaring copying. Minimizing errors in terms of ratio, proportion and balance, this technique is used to achieve the most realistic representation of the generated picture or composition. Artists who want to replicate the works of master artists in the history of art are known to make copies by squaring. This technique aims to recreate as similar to the original an actual official or ready-made model.

The frame should be prepared in compliance with the required Figure or picture. The Figure and the frame must be identical to be replicated. It must be proportional, in other words, to the area comprising the Figure to be copied. The square regions must be correctly transferred in order for each region of the drawing to fit its counterpart in the model. The intersection point of the axes in the centre helps to locate and position the reference points.

There are a variety of ways and techniques to show any chosen model on paper. Techniques such as adjusting the size of a photocopy, making a copy on transparent paper by enlarging it, and providing a transfer with the aid of a projector can be counted among these. On the other hand, those who prefer manual production are not seen to prefer such transfers. Artists who wish to enhance their manual skills

in their production processes and to produce in various sizes render their works with transfer and copying techniques.

Two lines perpendicular to each other are a useful method for the composition and calculation of the relative size of objects, offering a certain degree of flexibility and ease in the drawing process. It helps to make the drawing as suitable as possible for the model. When the outline of the painting is fully drawn, the manner in which the grays and intermediate tones are treated should be held in mind. At this point, you should stop copying and go back to drawing, which is the basis of your work. The first tones are drawn with the stick in a straight line. This is just done to demonstrate the transition between shades of light and shadow. Dark sections of shadow and light can be balanced by contrasts after drawing.

After the shadow and toning process is established in conformity with the squaring technique, the copy lines can be removed as an alternative. Drawing proceeds step by step in line with the logic of squaring. This facilitates the proper transfer of the corresponding frame in the model as well as in the painting. The method of copying using two intersecting axes is the least reliable and transparent one, allowing the original model to be processed more freely and more interpretively. The completion of the arrangements guarantees the success of the transition.

Copying with the squaring method will yield very reliable results. The smaller the model is divided into squares, the better the guide is. Throughout this way, the probability of error in the transfer of the drawing would be minimized. In addition to being a conventional and academic copying process, squaring also enables the model to be scaled proportionally. Small Figures can be expanded in this way. The magnification of the square depends on the scale of the drawing paper. The most direct approach is to measure the width and height of the model and to assure that it is divided into precise parts. To widen the paper model, the paper must be divided into the same number of squares. When using a square, the profiles of the forms must match those of the model. The part within that each small square must be the same as the part shown in the photo or model. The basis of this technique is to create an exact drawing structure using squares.

On the other hand, the transfer technique, more specifically the material, is carbon paper. Due to its material, it has a structure similar to the logic of the frottage technique, allowing the transfer of the desired model to an empty surface by drawing a contour directly on the model. After the model is determined, the blank surface of the same size is put at the bottom. After the carbon paper has been put in the centre, the desired model is fixed on it. These three layers enable a transition from the topmost model to the bottom empty surface with a hard tip pen. It is a material that is mostly used in textile, basic design or workshop tutorials in the earliest grades of art schools. No creative support or approach is possible. It is an intermediate material that provides the process of transfer without damaging the structure of the form.



5. THE USE OF DIGITAL TECHNOLOGY AND REFLECTIVE PROCESSES IN MY WORK

In the first place, it would be right to start the process that will serve this title by addressing my artistic approach. I create by applying the conventional discipline of art to a balance that is organized between drawing and painting, underground and elitist culture, performance and critique, figure and abstraction. I am working on the series of paintings consisting of a conceptual and formal blend, both esthetically and intellectually, the loss of integrity by challenging the analytical process and all sorts of results (falling-dissolving-rising-collapsing) in bodies and portraits.

The compositions, which I think independently of the sense of time and space, aim at inviting the viewers to focus on the expression and the formal character of the figure. Unlike the usual classical portrait and figure drawing, the fragmented expressions of portraits (states) are somewhere between reality, expressionism, and abstraction. It is in equilibrium within itself. The skins of the figures, objects, objects, are never smooth and flawless (live-current). All fragmentations and splashes are expressions that are converted into shapes and colours, directed (calculated) in an extremely rational way and by the influence of feeling. As a result of this spontaneous nature, the works, therefore, call the spectator into question whether the painting is created by printing or by manual dexterity, causing them to believe that, in the end, everything is an illusion.

The materials I have used for the creation of art are paper and marker pens. In my paintings, I have an artistic career in which I intend to create a story and a narrative process through the phenomenon of children. I don't think becoming a child is a process, but conceptual integrity that hosts the entire process (lifelong). I have an artistic issue in which I explore the breakdown and integration within us, to the point that the energy (power-belief-expectation), which is unknown and whose description varies in every form and circumstance, is somewhere outside of us, on living things and nature, except what it should always be. This is not a matter of the present or "moment" but the overall process (lifelong). A reality that is beyond the reality that we can see. Therefore, this issue-statement should be shown in a paper-pencil

relationship by combining it with a factor, the shades of which have a pastel impact and a touch of truth.

The decision of the Figure, composition, colour and distribution of the pictures is mainly formed by the 'names' that I have decided before. I believe that the names are powerful and directive for living beings and all the rest. Upon coming together with a visual to enhance its effect-its story (shot-edited photography, anonymous photography, etc.) and fed by the conventional discipline of painting (ration-proportion, light-shadow, balance, squaring, etc.) mostly under the direction of feeling, the name comes alive again with a surprising outcome, with improvised intonations that will serve its own story.

This process continues with the "macro-clear interpretation with micro-parts" that I have done with the method that I have been developing for years and have worked to improve in consistency and discipline. I classify this whole process, the work I sketched with the conventional logic of drawing I mentioned above, then characterize it with the contour and improvise with the feel of the painting (name-Figure) and tone it on cotton paper with a marker pen.

The degree to which modern developing technology, photography and digital printing technologies have reached today is evident. Technological advances have come to a very serious position in the field of computers and computer programs. Digital drawing and application programs are now available at almost every home (even in whatever discipline we work in). The advantages of all of this growth and expansion cannot be overlooked. Looking at social media and personal profiles as a technology inference, everyone has now become global personal brands outside their own geography. Along with the power of distribution and paper, the entire process, from the display of creativity to copyright, is evaluated and determined by social media posts.

From now on, it's extremely easy to keep your thoughts private and follow requests and demands. All concepts, projects, fictions and productions in all fields can be addressed with unprecedented pace and ease to third parties. The resources sought within the framework of the research have reached the point of being portable in our

pockets with translations from hundreds of languages. Many such positive differences are sensitive enough to shape in one session into a negative scenario. It is an impressive chain of benefits, however, as we consider all available resources (technology and those advanced in pursuit) to be constructive and analytical.

"If the artist learns his craft very well, he does the art skillfully" (Sol LeWitt, 1969)

Nowadays, with software and computer technology, it is very straightforward to ensure that an idea is created and to minimize the risk ratio by pre-calculating both the positive and negative possibilities that can exist before results are obtained. The countless legends of ancient times have remained too far away to be understood or even acknowledged today. (It is almost difficult to grasp these stories with the ease of the available technologies and developments). The outcomes of the work performed in every discipline, which will be conducted by technique, trial and error, skill and experience, can now be accomplished by a command. (It can be easily realized with the program within the computer and the machine).

The sense of touch was weakened by the detection of variations in material determinations in the digital world. The concrete relation between the material and the resulting performance and demand has vanished. Whether or not this is appropriate is entirely personal. Making an inference and obtaining statistics over the mass community may differ every time. I leave the order that ensures the structure of our everyday lives and works systematically, such as health, industry, engines and machinery. I am referring to the loss of a substantial sense of touch in all branches of art and contexts from an esthetic point of view. These developments, along with innovative and digital technology, have contributed to eligible reforms in mass media and human consciousness. The developments have had serious repercussions. The most obvious example is the understanding of art and artist today. (With an evaluation in terms of society and art disciplines).



Figure. 64: M. Sefa Çakır, “(), Photograph”, 2014, (M. Sefa Çakır Archive, 2020)

The educational aspect of the work continues through the process, from the oldest to the newest. If art is education and education is a criterion, the paradox must come to an end here. Art schools have been based on conventional approaches from the very beginning. Traditional working practices are demonstrated in the education process and, as a result, outputs are required to serve this tradition. This understanding should not be seen as old or out of date. At the end of the day, each period has its own unique, revolutionary innovations and developments. It is a conventional mindset, within these possibilities, to expect development and ability by hand. Russia and Russian academies of art can be identified as the best examples of this situation in the world. In the last 10 years, the Far East has been added to this example. In this sense, the purification of art and the artist can be attributed to the conventional orientation of art education and attitude as they resist technology and innovations around it. Such a manner does not require parry, neglect, underestimation, or exclusion. This is a preference. At such a point, an artist who fends off developing technologies and developments may not be perceived by everyone, at least not be fully appreciated, as has always happened in every period. Being able to see this manner is as much an intellectual state as preferring to move forward over manual dexterity by avoiding existing developments.

"Every idea is an art if it is art related and if it is in the tradition of art." (Sol LeWitt, 1969)



Figure. 65: M. Sefa Çakır, “(), Using Reflection Mechanisms - Marker Pen on Paper”, 31,5cm x 56,5cm, 2015,(M. Sefa Çakır Archive, 2020).

The illusion disappeared as the technologies advanced and production and performance became more reliable. As Jean Baudrillard said, "Cinema today knows neither the hint nor the illusion: Connect everything on a hyper-technical, hyper-effective, hyper-visible level." (Baudrillard, 2010: 29) This discourse enables us to look at what technology and innovations have revealed today through illusion. In this connection, it is helpful to also share Jean Baudrillard's words, "The so-called high resolution, that is, the futile perfection of the picture is closer to us. But the Figure is created and produced again and again in real-time, and for this very reason, it ceases to be an Figure. The closer we get to total transparency, high resolution, and realistic picture perfection, the more power of illusion is lost. " (Baudrillard, 2010: 29)

I have already described my theoretical and conceptual approach, which I consider to be as explanatory as possible, by mentioning the advancement of technology and the relationship between art and technology. Now, I'm going to discuss the use of emerging technology and processes of reflection in my production process and their relationship with me through my work. I understand at this stage that technology and facilities are incredibly useful, and reiterate that I am not denying these advancements. Every process and decision is for the sake of the person and for outcome. The argument that I am incompatible is that I still stay away from the path of ideas and effects in the name of modern and conceptual art. Instead of the idea-effect phase, I am implementing the idea-research-material-process and the effect phase. Based on this notion, the argument is not to dismiss the work done or new materials, but to determine not to be material for temporary and fast consumption.



Figure. 66: Anonymous Photograph, "German Prisoners", (Virtual 2012).

Considering the part I've explained above about the issue of my art, by manipulating it in my style, I wanted to paint this anonymous war photograph. This collection, which I created for an exhibition project, was produced in reference to anonymous photographs describing three separate issues of war and protest. I tried myself in two separate ways during this series. The first was to see how much I could manipulate an existing Figure and present it in my own way, remaining faithful to its essence. The second was to see how satisfied I would be with the impact that I generated using the mechanisms of reflection and the work I did without the mechanisms of reflection. In the last workout, it was to see what kind of blend would

come out when I created using a certain amount of reflection mechanism and some conventional techniques. First of all, it would be more accurate to say that using an anonymous photo as a reference is even more disturbing than choosing a reference from the archive that I have documented and prepared. I do not claim this politically, ethically, or artistically, but as an artist's sensitivity and artistic insight. Beyond documenting the reality shown by the Figure and directing the next process, it is the reality that I use to exploit and manipulate the current document to serve another field of illusion and, after a moment, my issue.



Figure. 67: M. Sefa Çakır, "Six Point - (Detail)", Marker Pen on Paper, 17cm x 95cm x 6 / in: 114cm x 125cm, 2018, (M. Sefa Çakır Archive, 2020).

In the first place, I would like to share a detail of the work. The reason I give details is that, as I mentioned above, although I want to deform and manipulate, I want to produce faithfully to the essence. In this visual detail, there is a transformed picture of the original point where the eye rests and focuses on the anonymous photograph. No matter how many stories I rewrite and transform, it is all the more important for me to remember and convey a moment that is at its core. This artwork does not take advantage of reflection processes and other new developments. This work of art has come to an end with entirely conventional methods of painting. Now I'm going to continue to explain this example over the whole picture.



Figure. 68: M. Sefa Çakır, “Six Point”, Marker Pen on Paper, 17cm x 95cm x 6 / in: 114cm x 125cm, 2018, (M. Sefa Çakır Archive, 2020).

The use of the fragmented surface - the combined surface of the parts, is a technique that I frequently apply to reshape the reference Figure used and to serve other artistic purposes. Many papers of the same or different sizes come together and enter a whole with a different size. As a reflection of my research and work on the concepts of integration and dissolution, you can often see this in my art productions. After sharing this artwork and the other two works I have mentioned with you, I will move on from this example to another with a detailed narrative over 3 paintings. Now, I will describe my work using reflection mechanisms, which I mentioned earlier as the second argument, and my conclusions and evaluations based on it.



Figure. 69: Anonymous Photography, "Stadium and Human", (Virtual, 2012).

This Figure, which I chose from anonymous photographs, became part of the trio series that I created for an exhibition that I'd be attending in 2018. The series was produced after a very challenging and laborious process. It was a very intensive process both in terms of time and in terms of establishing a common language. My time in the first trial took quite a bit of time from the other two trials. At this point, it turned out to be a satisfying practical trial, both to try me and serve my research title, which was my objective during my doctoral education, and then my dissertation title. It wasn't the first time I used the mechanisms of reflection. However, I can say that this is the first piece of work in which I have specifically merged the processes of reflection and my own style and formed togetherness. It is somewhat simple and somewhat difficult to revitalize an established visual. It's very quick to demonstrate it as it is, with both hand dexterity and technology equipment. It is, however, a convenience that requires real manual dexterity and real technical expertise. The challenging part is that it requires a real intellectual and technological background to be able to create the illusion or effect of an actual visual in a way that overcomes it.

It's quite possible to do it superficially, of course. Reproduction studies of works of art still take place from the past to the present, particularly in art schools. These works cannot yet go beyond the original work or have a place in art history except as a special order or an imitation.

As someone who chooses to produce with manual skills, I can admit that I have had a lot of trouble in contradicting myself in this working process, where I use reflective mechanisms. At this point, the condition that alleviated and reassured me was that I was able to take advantage of time and to do all of the rest with dexterity instead of transferring the advantages of reflecting mechanisms to the outcome as they were. I tried to develop the composition that I would create with sketches and draft lines with the aid of the mechanisms of reflection, and to apply it again with my style, with the rest of the detailing, manipulation and deformation, toning and fragmentation.



Figure. 70: M. Sefa Çakır, “Quintet”, Using Reflection Mechanisms - Marker Pen on Paper, 17cm x 95cm x 5 / in: 108cm x 112cm, 2018, (M. Sefa Çakır Archive, 2020).

When using the mechanisms of reflection, I started forming the composition by concentrating on the clarity of the points that generate the illusion and the places that are not visible, instead of drawing the directly reflected form of the Figure. To deform the original composition, I created a new perspective by moving away from the existing rules of perspective and, at some point, expanding the perspective. This view came about with an appreciation of the framing that I have inferred from all visual things, such as the artworks I've seen over time, the films I've watched, the interiors and the open spaces I've been in. Reflection mechanisms can give us the contours and tones of the picture in the form of shadows. What they cannot give us is a notch and an interpretation that resides in the painting itself and cannot be disrupted

by illusions. At this point, when we add our current creativity to the opportunities presented by technology, artistic work can be created. I think that a painting made on lines using direct mechanisms of reflection cannot go beyond being decorative. It is also very possible to differentiate between this. Like similar works of art today, the social pages and filters of social media are recognized and understood by all. As a consequence of this scenario, it is truly understandable that a visual is finalized either explicitly or through perception. Besides those who mastered the work of art and materials, considering the comments that we can see through art fairs and social media, it appears to be understandable for the viewer as well.

As the last part of this sampling section, I will continue with the third point, which I listed as the third argument, with the mechanisms of reflecting a certain part of the current visual, and with the painting that I produced directly using conventional methods. With this visual, I can claim that a person with dexterity or a style of interpretation can achieve the desired result artistically, regardless of technology or conventional techniques.



Figure. 71: Anonymous Photos, 'Stadium and People', (Sanal, 2012).

These two anonymous photos I've shared are Figures taken from sharing sites that are available to everyone in the Internet pool. My aim was to finish the triple series that I planned for the exhibition that I was going to attend and to serve the concepts that I started studying and transformed into an artistic question about integration and dissolution. I think the two different photos you have seen are photographs taken from different angles at the same time and location. I'm trying to take this out of people's garments, accessories, and looks. These two references had to be turned into a new size that I wanted to bring together in pieces, in my own style, to serve my artistic objective, and to be ready for the exhibition. I wanted to take a direction in my own way, both able to respond and avoid inconsistencies to the issue that was the subject of my thesis. As I mentioned above, I was given the opportunity to test myself and the subject of my thesis through three trials. The last one came out with the two Figures. I had to complete my artwork for the exhibition, and it was a point where I could not compromise myself. At this point, in my own view, I made the following decision, and I was going to re-paint the Figures in one frame and finish my work by splitting the frame into two. I would create some of them by using traditional techniques with hand dexterity and, on the other hand, by using fundamentals of reflection, benefiting from the benefits of mechanisms of reflection in traditional techniques such as research, sketching, dimensioning and composition. In this way, I would not give up producing with handicraft, I would gain time, and include technical support in handicraft.



Figure. 72: M. Sefa Çakır, “Seven”, Three Pieces on the Right Using Reflection Mechanisms - Marker Pen on Paper, 17cm x 95cm x 5 / in: 119cm x 139cm, 2018, (M. Sefa Çakır Archive, 2020).

As you can see, all three of the works I provided as an example were made with the same style and deformations. One of them was entirely handcrafted, one was created using reflective mechanisms to resolve the initial phase, for the last, some were reflection mechanisms, and the others are paintings produced using conventional techniques. As an artist, there was something left that made me feel insecure. I saw that they were invisible from the eyes of the viewers, and when questioned, they guessed the wrong spots. Perhaps if I had approached the viewers for these works for the first time, the meanings would have been very different. Looking for myself, I can't see that there is a clear improvement or negative effect of using technology in the sense that it serves the artistic issue and just benefits time and process. Because I did not tune or spool on the machine output provided by the technology equipment. If I had taken a direct machine output assisted by technology, there could be a direct relationship between idea and effect. However, as I use reflective mechanisms to save time for established hand dexterity, the advantage I reap here always overshadows the

benefits of technology. The outcome does not affect the craftsmanship or the visibility of the notch.

I attach importance to the realization of the Figures that I want to use as a reference in my paintings, as far as possible, by referring to the figures and portrait photographs that I have taken. In cases where opportunities and conditions are not given, I embrace copyright and all other rights and include them in my archive. It's not possible to keep up with the speed of process and reality. In certain cases, I still keep anonymous and document photos in my folder that have fallen into the internet pool, manipulating and deforming them in the appropriate composition. In my paintings, I don't even use the photos I took myself and have all the related rights without exploiting and deforming them. I make use of the archive and visual choices, not the illusory reality of photography itself.

My art education, which began with a high school of fine arts, continues with a doctorate in plastic arts. I have an understanding of development that I have adopted myself in the last 17 years of art education, which includes conventional understanding and has culminated in craftsmanship. After the group exhibitions and fairs that I took part in with my first personal exhibition in 2019, I decided to prove my adequacy to have a place with my understanding of art, and to be remembered with my artistic style and manner. I continued the entire process, down to every step and every detail, with very hard research and hard work. I wanted to display the fragmented expressions with the new dimensions that I generated by bringing the fragmented papers together.

My first solo exhibition, Integration-dissolution, consists of child figures, portraits, interpretations of the way to the abstract (deformation and manipulation), video-animation, fictional compositions and forms created by deformation. It took about five years to produce the whole story. The drawings, which have been created with handcraft all the time, have been made with precision to provide and preserve the illusion of digital printing or hand-drawing. To sum up the whole story with animation modelling and show how the whole process is broken down, I added the technology output by drawing the sketches of all the hand-crafted scenes. As an outer eye, months before the exhibition, I decided that it would be successful to

demonstrate the style-manner that I had created in my own way. Considering the time taken to set up the exhibition, documentation and promotional video, there is very little time left. To avoid wasting such a decision, I chose to create a two-metre portrait using projection mechanisms. In this way, I would be able to overcome the ratio-proportion, sketching and composition process for the benefit of technology and realize the remaining two months with a work time of 12-16 hours a day.



Figure. 73: M. Sefa Çakır, African Child Photograph, 2014, (M. Sefa Çakır Archive, 2020).

The photograph I have selected both accompanies the general theme of the exhibition and also shows an inner political stance. This picture was taken by a professional camera director during documentary filming in Africa, and I was granted all rights. The fact that the visual suits the form and characterization that I preferred in my entire artwork application process was genuinely complimentary. This work, which I have created by working an average of 14 hours a day over a span of two months, demonstrates very well the style that I have expressed in real terms. In such an effective work, my use of the mechanisms of reflection, contrary to the craftsmanship that I often defend, is solely to serve an artistic matter and is to lay the ground where I can demonstrate my craftsmanship. It was preferred not to support a non-existent scenario, but to lay the foundations for the existing one.



Figure. 74: M. Sefa Çakır, "Integration and Dissolution - Detail", Using Reflection Mechanisms - Marker Pen on Paper, 200cm x 100cm, 2019, (M. Sefa Çakır Archive, 2020).

With this photo I shared in detail, we can see the style and the result I want to show. It is a work that has been realized to see and display the effect of a style that I am creating rather than representing the calculated reality of a figure or a portrait. I used the advantage of the reflective mechanisms to position and fix it on a large sheet of paper. I worked on the invisible areas of distortion that I want to display, not the visuals of the photograph represented by the process of reflection. If you look again and again at the original Figure of the child portrait in the picture and the painting that

I produced, you can see that the illusions in between are reinterpreted with manipulation and deformation. The perception of reality can be seen with an artistic impact, a notch and a sense of touch, leaving the decorative effect of the Figure directly created by the transfer of the photograph. Systematic and over-controlled stance and error-free understanding of machine performance (technology-supported materials) have been eliminated and not preferred.

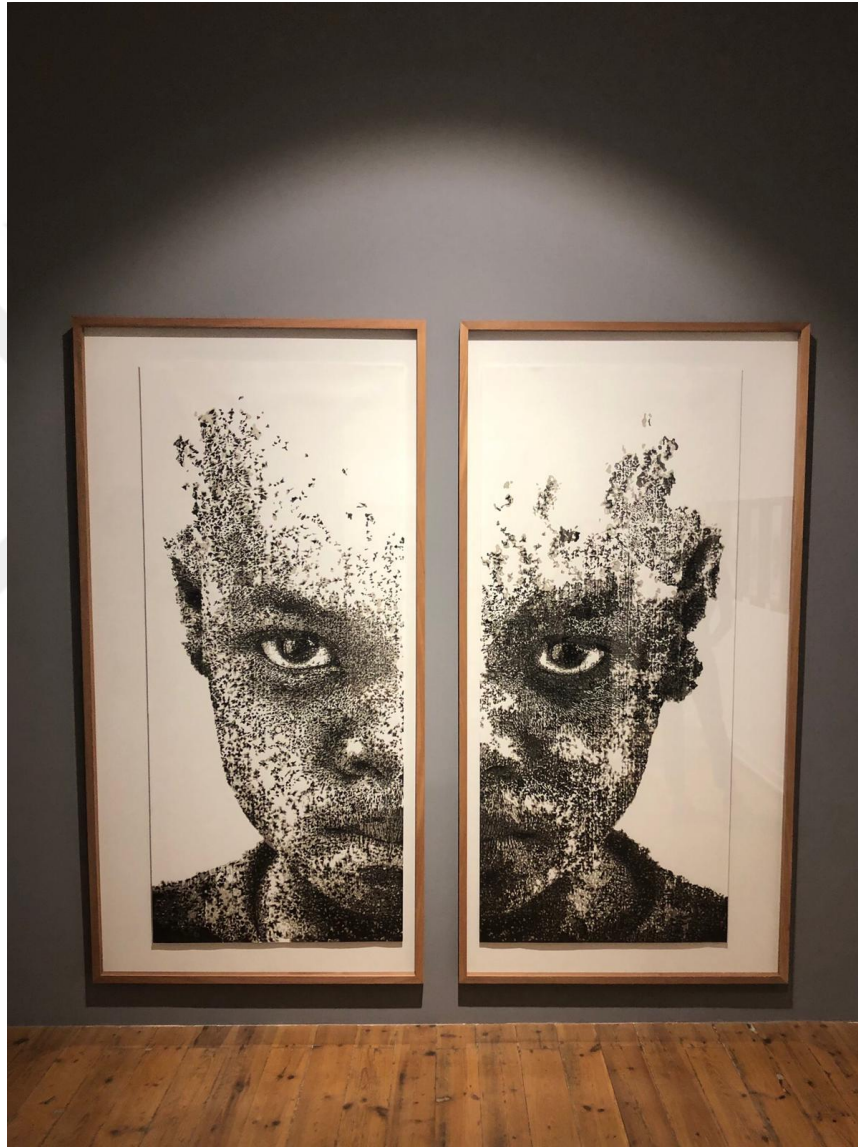


Figure. 75: M. Sefa Çakır, “Integration and Dissolution”, Using Reflection Mechanisms - Marker Pen on Paper, 200cm x 100cm, 2019, (M. Sefa Çakır Archive, 2020).

This was the greatest scaled work I have ever worked on until that moment when I tried to produce a work of art. While I used the reflective mechanism to save time in the process, the combination of style and process result was completely

spontaneous. By saving time, I was able to realize the form I would create by drawing lines and sketches on proportionality with the reflection mechanism. Afterwards, the work continued with complete manual dexterity. The composition game, which I prepared generally with the same size but with many various papers, consisted of two pieces of paper in this study as well. The large surface, the improvisation of the tones and the unforeseen progress of the fragmentation gave me a surprise as to what would come out as a result. At this point, the only thing I believed and trusted was that I could handle this work with manual dexterity and produce the form correctly (in the way I felt). After all, I can tell that I achieved what I wanted. It was productive to create a form with such a degree of manual dexterity and to create a familiar form (human) (human). It was quite effective to intentionally show the interactions of hand deformation without hiding them, and to leave a lack of intonation that would deliberately offer an illusion of emptiness and confusion in an unexpected point. With this work, I think I've been able to capture the feeling and the lack of a sense of contact that machines can't provide. It was very interesting that I was able to achieve this impact when I contradicted what I was most in favour of. Manual dexterity truly overshadowed the support of technology just as technology appeared as a supplement where manual dexterity was weak.

During the process that I recounted my process within the framework of the thesis and brought it together with the title, I realized the development of the same portrait, both with the mechanism of reflection and with the production of manual skills, to contribute to both myself and the work I did during the thesis process. As a consequence, mastery of style and familiar pattern awareness can surpass the support of technology in all circumstances. Of course, I would like to comment on this situation by excluding examples, such as marble cutting with laser cutting machines. In general terms, the relationship of intention and result that emerged in my thesis study, which is almost the popular discourse of other artists, is the exact answer to this. If the use of technology is aimed at helping and supporting your real craftsmanship, a highly efficient and successful creative production can arise. However, technology-based productions without hand skills cannot go beyond being decorative.



Figure. 76: M. Sefa Çakır, 'Kerem' Child Photo, (M. Sefa Çakır Archive, 2020).

Apart from having the rights of use for photography, it is very challenging and exciting to transform the current human form from a discipline of photography, which has its illusions, into a discipline of painting. A child who has innocence within his meaning and boundaries can bear great risks in a situation that will record like photographs and pictures and make reality permanent. Like the angle and light of the photograph making the situation misleading and deceptive, and the painting destroying the innocence by deformation. However, in the field of painting, the work of art has been re-produced to serve the issue that I raised during the thesis process, rather than all these conceptual perspectives.

There is no lack of consistency and expression in the production of portraits that I have made according to my style, using entirely handicrafts, and in the production of portraits that I have made using the frameworks of reflection. A variation in sensitivity or interest as a result of output cannot be found. It's the same work done in two different ways using the same materials. The distinction I described is not obvious either, as I do not choose to use the mechanisms of reflection as they are. Since I direct the decorative effect and illusion of technology supports to my stylistic features, it is very natural to see the mechanisms of reflection as sketch lines, to see and perceive them as squaring techniques.



Figure. 77: M. Sefa Çakır, “Kerem- Portrait”, Using Left Picture Reflection Mechanisms - Marker Pen on Paper, 26.5cm x 56.5cm, 2020, (M. Sefa Çakır Archive, 2020).

Either way, I shared the paintings I made by putting them side by side. When we look at it, we see that both paintings were done in the same style and with the same materials. The variations in tone and stain demonstrate the handicraft that is not characteristic of the copier. It is a piece of work drawn, toned and detailed using the portrait reflection mechanisms on the left. The portrait on the right, on the other hand, is a drawing that has been drawn with the craftsmanship and has come to a conclusion. Differences such as form and expression are not possible, except for the distribution of dark tones between the two Figures and the deviation where the colours are positioned. The notch and the sense of innocence can be seen in the Figure created by the reflective mechanisms on the left, as it directly utilizes the advantages of digital technology and does not transform into machine production. When technologic advantages are used to establish a contribution and a ground rather than a conclusion, it becomes very difficult to make a negative interpretation. When its advantages are used to establish a contribution and a ground rather than a conclusion, it becomes very difficult to make a negative interpretation. Where the specified period is limited and inadequate, the advantages of technology seem to be preferable to resolve the preliminary aspect of the work of art. This is a matter of choice, of course.

The conditions and intent of use may differ depending on the artist's creative approach.

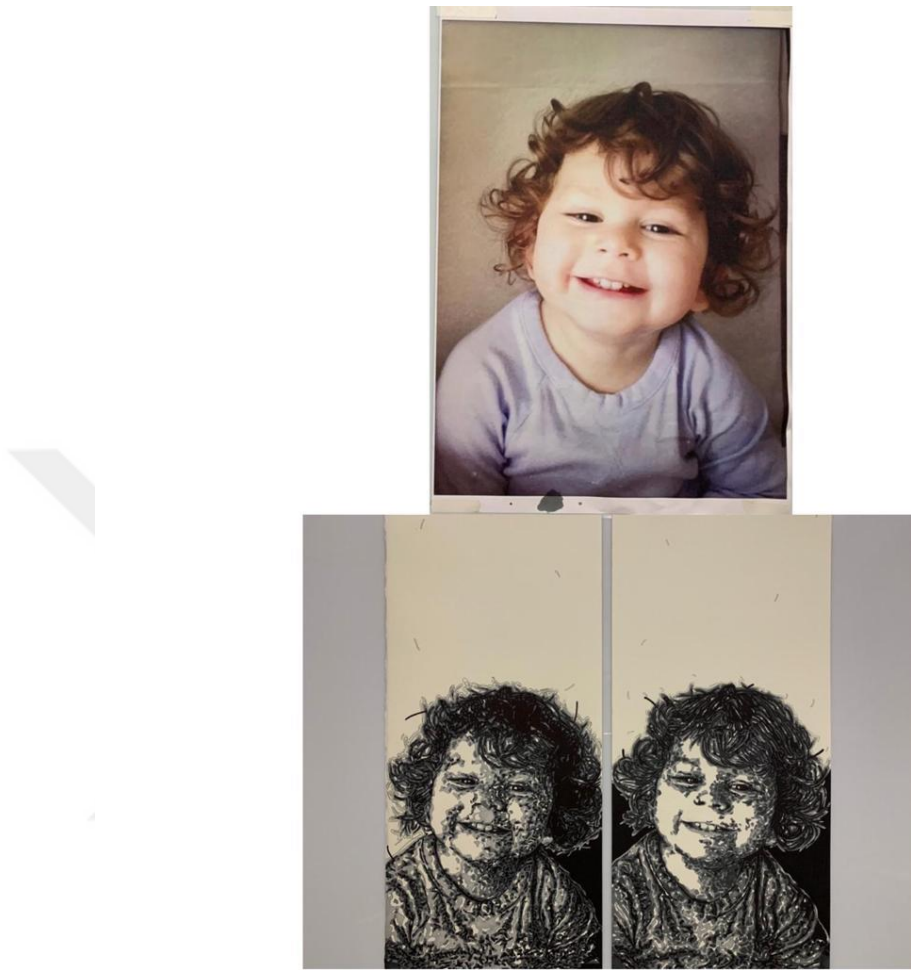


Figure. 78: M. Sefa Çakır, "Kerem- Portrait", Kerem Photograph Above, Left Picture Using Reflection Mechanisms - Marker Pen on Paper, 26.5cm x 56.5cm, 2020, (M. Sefa Çakır Archive, 2020).

In the last frame, both the original of the photograph I used and the two works of painting I created are together. The distinctive perception of the painting is visible in the unique style and illusion of the photograph. It is also very common for painting work to change and be viewed according to variations in output. Since I personally embrace handcraft and traditional production techniques as correct in my art productions, I cannot go beyond this right in the use of technology. As if I were making handmade from scratch, I'm designing and finalizing the processes of reflection to use the pre-preparations. On the other hand, I am not illustrating in negative or bad context the people who create completely technology-based outputs and show development in this way. I analyze and individually personalize the

situation. In any case, I think that technology cannot provide the notch, feeling of touch, interpretation, and feeling that are present in handwork.

As long as there is no time limit, I tend to produce all my productions using conventional methods. In the clarification of the sensation of touch which cannot be articulated concretely, I want to always note the meaning. This desire can be captured by direct artisan and conventional techniques, rather than by modern technology and digital printing mechanisms. All the work I have done so far, including those that I have used the mechanism of reflection, has been productions focused on the development of forms by manipulating and deforming them in the style that I have developed personally. I want to continue creating and improving this way. I am sure that the process, which cannot be permanent due to the rapid renewal and change of machines, can be permanent under all conditions by improving manual dexterity.

6. RESULT

The involvement of the artist is the most significant element in the relationship between technology, indirect techniques and art. Although the use of indirect techniques appears to be easy in the art of painting, this technology is handled by the artist in all situations. The artist is the person setting a code or a technique in this case.

Depending on how the artist uses technological tools, the creative development process results. The machine can, however, be creative and original by using the artist's technical and technological data. In this respect, esthetic understanding is a transformed, observable phenomenon for the artist and not just technical data.

Indirect approaches that have been thoroughly clarified in this thesis contributed to a shift in our understanding of the art in the existing paradigms. In these techniques, photography has become one of the most important processes. The machines began to endorse artistical interactions focused on the hands-on relationship with this revolutionary device. The ties between creator and practitioner have acquired a new dimension thanks to indirect techniques.

Even though indirect techniques are used in art, the relationship between the artist and the work of art cannot be claimed to be mathematical or mechanical. The impact of the work is measured by the intention of the artist and how the artist visualizes this technology regardless of the technique. The viewer intends to attempt to evaluate an artwork or to contextualize it. The works of art encountered by the evaluator may have been executed by indirect methods. The evaluation of works created using indirect techniques may result in negative perceptions concerning works entirely produced by the artist in which no mediator is used. Indirect methods are therefore viewed as artificial components that make it easier to produce a piece of art. Rather, these techniques are both essential and useful for the creation of a unique language. As the artist examples demonstrated in this thesis, these techniques enhance the technical ability of the artist and give the artist practical benefits at a time when physical strength and time are limited.

The inference that arises from the works of the artists who were studied within the scope of the thesis and who were interviewed through written communication, is that indirect techniques give artists practical advantages. Indirect methods are an unavoidable necessity for these artists, both in terms of the economic usage of time and efficiency. Irrespective of the technique used, the piece of art does not gain or lose value. Its true meaning lies in the artist's intervention and domination of form.

While photographing the thinking as a means of communication, photography cannot go beyond reproducing the reality of the Figure and creating a copy. In this scenario, the photographic Figure cannot avoid becoming a visual feast, a decorative, self-repeating entity focused solely on indirect techniques and technology. In photography, craft-like considerations such as workmanship and time may be part of the production process. Paintings based on photography as an indirect technique can lead to illusion in the viewer, much like works that have been resolved in a short time and with little effort. However, whether work is simple or challenging does not determine its esthetic quality. Technological machines and indirect techniques present the work in gigantic proportions, while craftsmanship can lead to masterful movements and craftsmanship that require superior patience and can elicit a sense of amazement and admiration in the viewer.

The piece of art has to be off the artist's hands. Any work not directed by an artist cannot be an artwork. Technology will demonstrate what and how it is scientifically. Technology, however, cannot clarify what it feels like, what it means. The most productive aspect of the computers is that thousands of files – data – can be filtered and categorized in accordance with allegory. It is possible to carry out computer hallucinations with allegory with hundreds of thousands of Figures. But this is not exactly successful in conveying the thoughts and philosophies of the artist to the situation. An artist's drawing employing indirect methods is no longer soulless. It is a painting that cannot exist without these complete and absolute techniques. Creativity cannot be measured by restricting it entirely to computers and indirect techniques.

It cannot be overlooked that many disciplines have gained from new technologies and digital printing technologies. The techniques that artists prefer to

produce works of art cannot be discussed in the context of any kind of art ethics or aesthetics. The fact that more than one issue is of benefit to art production at the point of preference concludes several discussions. Traditional approaches and tastes essentially have the same objective: visual impact. This situation often demonstrates the impact of the work of art created in terms of time and content. Here, another aesthetic criterion called notch comes into effect. The notch is the phenomenon that lets us feel the hand and the actual presence of the artist in the work of art. Only a sense of notch may determine the aesthetic and philosophic framework of the work. In a situation where everything is mechanical and technological, this kind of phenomenon in the work of art loses its influence. Notch refers to emotion. The relationship between the workmanship of the hand, the sense of touch and the body combines with the material, exposing the notch.

The crucial thing about the painting process is how indirect techniques and approaches are embodied. Indirect techniques and innovations are in a position to do it right in a more regulated and true way than manual labour. However, this controlled outcome cannot be political, emotional, substantive or critical. Since indirect methods and technology systematize thinking, it is possible to bring thought into practice as long as the technology system allows. However, when humanitarian phenomena and craftsmanship come into play, the mechanism between them differs from indirect strategies in terms of sentiment, initiative, politics, critique and interference.

If the sole aim of painting is to produce illusions, the connection with indirect techniques is unavoidable. Digital paintings, regardless of surface and location, do not lose their decorative and mechanical effect. In so far as the artists show a personal relationship between hand and body, digital pictures, drawings or any handcrafted production are effective. Because the feeling here differs significantly. Automation, however, inhibits muscle power and results in uniform, mechanical performance.

When handcraft and indirect techniques are reassessed together rather than independently, we see that human ability is growing and becoming more effective. A critical consideration is the practical advantages offered by indirect technology. The artist's entire technique and the process are seen as a reliable port and qualified craftsmanship.

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