

THE EXISTENCE OF THE IMAGE IN PORTRAITURE



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ISTANBUL, 2023

PREFACE

My art education has led me to conduct a more detailed and specific research on the use of the image in portraiture. My existential search for art has brought me closer to the art of portraiture, while my education has driven me to conduct research in this direction.

Artists who follow the existentialist line as they shape the existence of the artist, which determines the position of the human being in the society in the art of portraiture, in the dimension of artistic expression, constitute the main trace of this thesis. The readings I made within the scope of the research enabled me to recognize various views and have different experiences. The ability of life to produce concepts through thought has given my art a different front. Establishing a relationship between different disciplines and art has significantly contributed to this thesis's richness. This study is unique in that it is nourished by the literature in the field but has also digested life experiences.

I would like to thank my family for showing consideration during the study process. I would like to thank Ceylan Aydın, the editor of the thesis, for her contributions. I would like to thank Fatma Şebnem Özgür, who translated the thesis, for her help. I would like to extend my gratitude to my thesis advisor Prof. Dr. Gülveli Kaya, a member of the monitoring jury of the thesis. I would like to thank Prof. Dr. Teymur Hocam, who did not spare his opinions, suggestions, and support, and Prof. Dr. Turan Aksoy, who contributed to the final form of the thesis with his evaluations and guidance. I thank this thesis and myself for the Enlightenment. It has added to my own existence and art.

THE EXISTENCE OF THE IMAGE IN PORTRAITURE

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DISSERTATION SUBMITTED TO GRADUATE SCHOOL OF SOCIAL SCIENCES

IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR PROFICIENCY IN ART

DOCTORAL PROGRAM

YEDİTEPE UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

ISTANBUL, 2023

PLAGIARISM REPORT

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

This study's subject matter is portraiture, one of the most important genres of art in the history of art. The study is limited to an ontological approach. The image of the question "What are the artists who often produce self-portraits looking for as their own subject and object?" is an obvious trap. This study also includes the artistic lives of artists who treat existence as a threshold. Various questions such as "Is this threshold an image?", "What is an image?", "What does the image want to show us?", "What makes the artist's gaze unique?" constitute the starting point of this study. Throughout the study, an attempt has been made to clarify these questions. How can the artist enter a relationship with an alien and fictitious reality that exists inside/outside with their gaze? With their gaze, the artist gives birth to the creative practices of the society and period in which they live. In the modern world, the psychological characteristics of human beings in society, the concepts of existence, nothingness, emptiness, and distance, and Sartre's aphorism, "Existence is a humanism," have been understood as the liberation movement of the individual, and society and artists have found expression through their own gaze. For example, Bacon's making invisible bathtubs visible, Freud's effort to prove existence, and Giacometti's search for truth can be listed as examples. Their understanding of art can be seen as rebellion regarding their period. Philosophy produces concepts, but the artist realizes their creation with the world of images. The task of both is to shed light on society. These developments, the changes in the social sphere after the twentieth century, and the issue of alienation as a matter of identity in the image world of the modern period, artists are discussed in the context of portrait painting with examples. Finally, in the history of philosophical thought, metaphysical approaches, impositions, and cultural and social policies have created art that develops conditionally as an opposition to ontology. In the modern period, this interdisciplinarity has emerged with examples of self, identity, and alienation through artists' portrait art. In portrait painting, artists have made portraits that show the traces of a unique point of view, showing the impressions of the person's inner world, different from the understanding of realistic portraits. As a result, the reality in the painting of the artist, who finds a way out of the question "Who am I?", which people have been searching for the

answer to for ages, through portrait painting, is about the reality behind the visible.

Keywords: Portrait, portraiture, face, image, existence.



ÖZET

Bu çalışma, sanat tarihinde sanatın en önemli türlerinden biri olan portre resmini ele almaktadır. Çalışma, ontolojik yaklaşım ile sınırlandırılmıştır. Sıklıkla “kendi otoportrelerini yapan ressamın, kendi öznesi ve nesnesi olarak aradıkları nedir?” sorusunun bilinmezliğe aralanan imgesi, apaçık bir tuzaktır. Bu çalışma, varoluşu bir kapı olarak ele alan ressamın sanat hayatlarını da içermektedir. “Bu kapı aralığı *imge* midir?”, “İmge nedir?”, “İmgenin bize göstermek istediği nelerdir?”, “Sanatçının bakışını benzersiz kılan nedir?” gibi çeşitli sorular, bu çalışmanın başlangıç noktasını oluşturmuştur. Çalışma boyunca bu sorulara açıklık getirmeye çalışılmıştır. Sanatçı, bakışı ile içeride/dışarıda var olan, yabancı ve faik bir gerçeklikle nasıl ilişkiye girebilir? Sanatçı, bakışı ile içinde yaşadığı toplumun, dönemin kendi yaratım pratiklerini doğurur. Modern dünyada insanın toplum içinde yaşadığı psikolojik özellikleri; varoluş, hiçlik, boşluk ve uzaklık kavramları ile Sartre’ın, “Varoluş bir hümanizmadır” aforizması, bireyin özgürleşme hareketi olarak kavranmıştır. Bu sayede toplum da sanatçılar da kendi bakışları ile ifade bulmuştur. Buna Bacon’ın görünmez kuvvetleri görünür kılınması, Freud’un varlığı kanıtlama çabası, Giacometti’nin hakikat arayışı örnek gösterilebilir. Bu sanatçıların sanat anlayışları, dönemleri açısından bir başkaldırı olarak görülebilir. Felsefe kavram üretir; ancak sanatçı, imge dünyası ile yaratımını gerçekleştirir. Her ikisinin görevi de topluma ışık tutmaktır. Bu gelişmeler, yirminci yüzyıl sonrası toplumsal alandaki değişimler ve modern dönem sanatçılarının imge dünyasında kimlik meselesi olarak yabancılaşma konusu, örnekleri ile portre resmi bağlamında ele alınmıştır. Son olarak felsefi düşünce tarihinde, metafiziksel yaklaşımlar, dayatmalar ile kültürel, toplumsal politikalar, ontolojiye karşı çıkış olarak koşullu gelişen sanatı var etmiştir. Modern dönemde bu disiplinlerarasılık, sanatçıların portre sanatıyla benlik, kimlik, yabancılaşma, örnekleri ile belirlemiştir. Portre resminde sanatçılar kendine has bakışın izlerini gerçekçi portreler anlayışından farklı olarak kişinin iç dünyasındaki *izlenimlerini* gösteren portreler yapmışlardır. Sonuç olarak insanın yıllardır cevabını aradığı “Ben kimim?” sorusuna, portre resmi ile bir çıkış yolu bulan sanatçının, resmindeki gerçeklik ve görünenin ardındaki gerçekliğe ilişkindir.

Anahtar Sözcükler: Portre, yüz, imge, varoluş.



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INTRODUCTION

In portrait painting, there are differences in the focal point and their existence. Portraiture has constituted an important field with a remarkable mode of existence throughout the history of painting. From the earliest to the present day, portrait representations are a very old genre that developed about five thousand years ago and originated in Ancient Greece and Egypt. Along with this development, portraiture as representation has undergone great changes over time, just like the cultural structure of human beings. First, in the universe, “from chaos to cosmos,” people tried to understand their own unknowability. The natural philosophers of the First Age before Socrates questioned the existence and the creation of man in the universe. This questioning then went through many thought evolutions. In light of these developments, the art of portraiture, as a form of self-expression, has existed in a very wide range in its historical development. It has influenced cave walls, nomadic tribes, polytheistic belief myths, and many civilizations. In general terms, portraiture has been represented by the figures of gods and kings with ideal beauty in the superior line of art.

In the divine metaphysics of medieval philosophy, it was generally accepted that God was the real being. Accordingly, under the influence of religion, icon paintings took place with the authority of representation and developed in this direction. Descartes' *cogito* (the thinking being) placed the human being as an individual at the center of the universe. This focus, with the evolution of thought, Leibniz's *Monad Theory*, Spinoza's understanding of *God-Nature* Unity - common essence, Hegel's understanding of *Universal Tin*, Heidegger's naming Dasein as the self-consciousness of one's own authentic existence are the metaphysical ontologies that existentialist philosophers oppose.

The Renaissance and humanism was an enlightened age of the greatest advances in the arts and sciences. Astronomy, with the discovery of the heliocentric model of the universe, brought about a new dimension in perspectival vision: a shift from a single focus to a multiple focus. This attitude put man at the center of the universe. Before photography's invention, portraiture was the only way to record someone's appearance. The Enlightenment period, which triggered the questioning of physical and cultural existence, progressed through the concept

of “becoming an individual.” The artist's focus changed, and the confrontation moved to the mirror. The tool of this process was self-portraiture; in other words, the artist's focus shifted toward self-portraiture. “*Man exists and is here throughout the process of existence.*” The awareness that “man exists and is here throughout the process of his existence” has enabled man to position his existence as an individual and liberate himself. Existentialists stated that existence precedes essence and questioned freedom based on the view that existence is humanism.

This journey changed the direction of the focus of art in social life. Nietzsche's questioning, “*God is dead, how does one become oneself?*” was a very effective step in changing this focus. It took centuries for man to take care of himself. With the dissolution that began in the nineteenth century, the sense of individual identity became more pronounced. The fact that the self-image woven by modernism was an illusion shook people and pushed the individual into loneliness and pessimism in the postmodern period. The humanist intention of the expression “*Know thyself*” has evolved into recklessness and disintegration. The effect of this change in the history of thought and art is that the focus of the artist's gaze has turned inward.

The development of the method of psychoanalysis with Freud led to a different view of the individual. The focus of portrait representations has been on depicting people with their inner world and emotions. This caused the portrait to have a more internal effect on the person. The reason for this change is a new perspective that dominated the cultural thought of Europe. This perspective has been constructed in the modern era *with reflections* on various art movements. However, when the origins of self-awareness in the modern era are considered, it is understood that “reflection” is a very meaningful embodiment.

By erecting a wall against imaginative thinking, the mirror has created an inflexible bond between the subject and the reflection. Portraiture, the “reverse phase of the mirror” in which art is like life, is no longer a form of nature but a plastic formation. Behind this plastic shaping are the political destructions and war in the twentieth century. Following the existentialist path, the artist has mostly brought up the psychological projections of concepts such as anxiety, solitude, hopelessness, despair, helplessness, othering, and the existential issues

of existence, loneliness, nothingness, and distance in his works. Therefore, Jean-Paul Sartre stated that the primary step of existentialism is the human quest for freedom. This quest consists of the processes of being, self-recognition, and representation. Indeed, the first sharp break is the incomprehensibility of these processes and the confrontation of the “I” with the fact that its fragmentation is an illusion in this chaos. The integrity and freedom of the self are an illusion created by its momentary existence and disappearance. In portraiture, artists have turned to artistic fields different from realistic portraits that show the traces of a unique point of view. Artists have created their works by incorporating the image world that shows the *impressions* of the person's inner world.

As a result, the artist, who seeks the answer to the question “Who am I?” to which human beings have been searching for the answer for years through portrait painting, has turned his gaze inward, establishing his relationship with reality in painting. Portraiture is the discovery of sensations, experiences, and spontaneous existences out of self-control behind the visible. In this context, it is seen that the art of portraiture has evolved into a cognitive, verbal, and visual expression. Throughout history, artists have not acted independently of their social boundaries in understanding the individual's existence and the position in which they live. The processes of understanding and interpretation have strengthened artists' productivity and critical skills. The artist, who perceives the desire to search for what is outside of sameness as a concept and to go deeper as “liberating” what is different, has entered into the creation of new expressions by getting rid of sameness, in other words, into an ontological attitude.

1. PORTRAIT AS A CONCEPT

Portrait, in its simplest form, comes from the word “portrait” and means to portray the presentation of something. The meaning of “Protraho” in Latin can be expressed as a certain form of reflection in the sense of “copying” a person. Understanding the portrait in terms of the meanings of painting and copying and as an appearance requires a two-way perspective. In addition to the personal, physical characteristics of the person, the portrait, which also carries the spiritual traces of the person's inner world, is the result of a multi-faceted perspective. Since looking at the portrait from a single aspect will lead to manipulative results, the relationship between the result with reality is damaged. From this point of view, we see two realities in the context of comprehending and revealing the portrait: what is seen and what is behind it. Leonardo da Vinci said: “A good painter should paint two main things: man and the workings of the human mind... The first is easy; the second is difficult.” Leonardo da Vinci revealed the artist's dilemma.

The change in the understanding of thought with humanism causes humans to adopt a privileged attitude toward nature. The individual gains a privileged place in Renaissance portrait art. Although portrait painting made important progress during the Renaissance, various portraiture approaches also occurred. Firstly, with the Renaissance, it was recognized that a good likeness alone would not be sufficient for portraiture. The privileged subjective attitude to nature, the perspective view of man in the universe, and his positioning of himself in eternity became the dominant view in this period.

In Europe in the 17th century, new perspectives on human history came to the fore, and a scientific revolution occurred. Modern physics argued that the world was not flat, not a closed system, not subject to a hierarchy and order, devoid of meaning, infinite chaos, a field of forces and objects colliding in a way that defied the idea of harmony. While this destroyed the old cosmologies, it also significantly weakened the tenets of Christianity. Beliefs that were stuck in rigid molds imposed by the Church were shaken. Feeling alone and without God's help, man develops a critical mind. In this context, Descartes' influence on critical thinking will be great. Descartes' *Cogito* formulation: “I doubt, therefore I think, therefore I exist, therefore I am something that exists,” is the definition of a human being. Descartes' skeptical

thought reveals the birth of the subject. (Baker, 2014, p.28)

Major scientific discoveries: Galileo's heliocentric design of the universe, the publication of Copernicus' *On the Rotation of the Heavenly Bodies*, Kepler's discovery of the modern theorem of astronomy, and his discovery that there is no privileged moment in motion. Kepler's revolution is overthrowing transcendental forms and privileged moments, valorizing “any moment.”¹¹ If we look back to the Middle Ages, this is the moment when the angel approaches Christ in a painting. It's a pose, that is, it's posed, a dance, a moment in a dance. The theater of that period, the Middle Ages, is always based on a kind of architecture made by posing, by taking poses.

The perspective developed in the Renaissance is seen as replacing “poses” with “sections.” With this point of view, “sections” will replace a system of thought in art in which forms and shapes create moments and poses. In this case, capturing existence in sections is seen as an understanding; a section you take at any given moment will create an image of the world. Now the way of interpreting art changes. That's why perspective has gained importance; the thought placed on a completely flattened, filtered, and homogenized plane is thrown on a single plane. It is necessary to recreate privileged moments in this completely flattened world.

For example, photography is capturing a moment, a form of privileging a moment, not a form of transition.

16. Advances in science during the 16th century show that a system is beginning to be conceived in which no moment is privileged over any other moment. The fact that moments, as inherent moments in life, are equidistant from each other and have the same value is a major revolution.

In the seventeenth century, the understanding of the posing of the image in time and space evolved into a section taken from the whole. This leads to a new understanding of portrait painting. In the Baroque Period, it is seen that imagination

¹ Kepler's idea in astronomy: “You tie a ball to the end of a string and turn it, and in all this physis, in all this movement, there is no privileged moment. The interest is now in ‘any moments,’ not privileged moments. It means that the form of process, the transcendental forms of process, which go to a goal, a purpose and arrive there, arrive at death or ascend towards life, are set aside, and any of the moments immanent in life are equidistant from the other, that is, they are of the same value.” (baker, 2014s.25)

rather than reality gained importance in the understanding of painting, exaggerated emotions were emphasized, and theatrical features were reflected on the figures (portraits). The artists of this period shaped their dominant understanding of portraiture. These artists tried to depict individual characteristics as well as idealization and decorativeization. Later, the discovery of the talented painter led to the development of a new act of thinking in which mood and emotion, as well as the emotions of the sitter, played a role in the transmission, and both the subject and the creator shared the space of being.

The movement born as a reaction to romanticism's emotional and enthusiastic aspect is realism. In this art movement, portraits, etc., are in a realistic style. It is seen that the subjects are processed. The change seen in portraiture with this movement is the depiction of faces in their natural state. The artists in this period created their works according to the social structure. *Art-Impressionism, Symbolism, Fauvism, Expressionism, Cubism, Futurism, Dadaism, New Objectivism, Surrealism and Pop-Art, Photo-realism, and New Realism*, which developed in the continuation of the *Impressionism* movement.

Within the framework of these developments, portraiture is not only a matter of aesthetic competence but also a subjective attitude. This is a matter of social and psychological harmony. In this study, three painters who question the search for the reality behind the external reality, that is, the reality behind the visible, and the discovery of the individual's inner world in portrait painting are discussed in the context of portrait art. With Bacon, Freud, and Giacometti, the subject area was limited and shaped by the existence of the subject in portrait painting. With this new perspective, answers to the questions “How does the painter step into the subjectivity of the beholder and how does he draw the invisible reality?” were sought. It seems that the artist here should leave the familiar visible field and make the invisible visible in portrait representations that enter the unmarked field of existence, search for ways of sensation, and reveal the reality of human beings. Until modernism, it was understood that the subject of portraiture was in line with successive artistic developments. In the 20th century, it was seen that more than one art movement/style created new areas of use for portraiture.

1.1. Changing Cultural Structure and Portrait Painting in the 20th century

Portraiture had a wide range of diversity in painting until the 20th century. This diversity has changed according to the demands of the period. *“It has been, respectively, simulation, depiction, beauty, religious depictions, inheritance or permanence, ordering, showing wealth, proof of existence, personal reasons or reflection of imagination.”* Each period has its own new perspective, and at the same time, change has created a new art form. While Greek portraits are seen in idealist form, realist understanding is dominant in Rome. In the 2nd century Christian religious tradition, icon portraits are a symbolic prayer “liturgy” and are dominated by a mystery. The portrait has no materiality; in other words, it is a spiritual emulation. The idea of human individualism became widespread in the modern 20th century. The decline of the metaphysical understanding of man's sanctification of nature led to the idea that the human mind could shape the world.

The changing value judgments of the period also shape the understanding of art. Political preferences, technological developments, social norms, and innovations in science constitute the reasons for change. The French Revolution was undoubtedly the most important movement of the Modernism period, and the *“Enlightenment Thought”* of the liberated individual brought along many intellectual dynamics.

The life of society changed; the work of art was transformed with an unprecedented formal revolution, and *“Modern Art”* was formed. With the Enlightenment, the individual's freedom movement also affected the portrait in the field of painting in the field of art. The individual, who came from within the society but whose existence was emphasized by his characteristics, gained importance. In the 18th century, the Enlightenment created the ground for the destruction of the classical philosophy understanding with the resistance of man not to surrender his own mind to someone else's guidance and the destruction of classical cosmology. Between the first half of the 17th century and the first quarter of the 19th century, human beings were equipped with the light of reason and knowledge. In this period, the rapid change in economic, cultural, and political fields negatively affected individuals' self-consciousness and awareness processes. This situation also affected the artists working on portraits in terms of the individual. This new meaning given to

individualism through social issues results from a new perspective.

With many new art movements emerging after 1960, the definition and function of art began to be debated; “the state of being a work of art” and “the criteria of a work of art” caused differences of opinion with differentiating aesthetic understanding. This structure has turned into information and has been at the center of aesthetic expansions, especially in New York art circles. The banalization of culture, the imposition that reason and science would be the definitive determinant, and the idealism of reaching reality became meaningless. In order to break away from structuralism, the word postmodern condition was used in the 1970s to represent postmodernism. At this point, the destruction of humanist values accelerated the process of re-fragmentation of the individual.

The Modern Understanding of Art has failed to meet the expectations of post-industrial society, and a new culture, expressed as “Postmodernism,” has emerged. The status quo scientific rigidity offered by the modern era and the expansion of the individual's egocentric value sphere has turned the world into a competitive environment based on wealth and power.

Modernism, which characterizes a sharp break from traditional ties, has begun to establish authority over the world it inhabits by emphasizing reason, science, and universality. Knowledge obtained through science is kept superior and separate from traditions, cultures, and subjectivity. By adopting the principle of “*the objective is universal*,” the existence of conditions and situations that vary (differ) according to cultures, traditions, and individuals is excluded. Modernism, which emphasizes a holistic structure such as one language and one nation based on discourses of integration and singularity, ignores diversity and differences. Individuals also constitute the subject of this set of characteristics.

A (new postmodern) consumer human type has emerged as a manifestation of the changing mental world. The new stage of the modern era and capitalism has led to the formation of a new human psychology; the average person's perception, learning, and knowledge processes. The increase in the effectiveness and power of capitalism in the 1950s has led to the formation of a new individual type that puts “Post Capitalist” consumption at the center. The consumption-based attitude of this

new human type has also started to be directed by the media. In this new media stage, consumption is carried out through images and images.

“About these rapid changes, Adorno wrote in 1960 in 'Culture and Management' that subjectivization takes place within an 'objective discipline,' a management organized by experts, and that the individual is manipulated by culture while consuming it” (2009, 147). “Culture, which is integrated and controlled, which exists in the hands of specialists, is opposed to everything that serves the reproduction of material life, literally to the survival of man, to the preservation of his simple existence” (Adorno, 2009, 122, 123).

As a result, the unleashed beast-human, which developed gradually and achieved its progress through exploitation, became the field of interpretations that did not accept authority per the new mindset of society. This destructive technology and the ruthless attitude of capitalism, which put society into immeasurable aggression against nature and itself, led to the mechanization of the individual. Political structures have alienated the individual as a machine-human being in society and caused him to experience divisions in his inner world. These pressures have also caused psychological divisions in human beings.

In addition, the psychoanalytical theory of Freud, who developed the method of psychoanalysis, one of the most important developments in the science of psychology in the modern period, and the explanations of this theory on sexuality in childhood have been influential on the changes experienced by the individual. In the understanding of portraiture, the individual has created an inner world in the subconscious, which turns inward and cannot be easily penetrated. The eighteen fifties marked a breaking point for portraiture and self-portraiture.

This attitude, directed from physical appearance to expressionist expression in portraiture, later transformed and became the subject of the artist's personality and questioning of his own spiritual world, which he sought in the world of images. We can list many artists, such as *Oscar Kokoschka*, *Kirchner*, *Erich Heckel*, *Otto Dix*, *Marc Chagall*, *Edward Munch*, and *Van Gogh*, who expressed their emotions in pure form. The subjective attitude of the painter has been replaced by a new presentation of reality with the photography technique. Instead of recording an

impression of the world, the artist imposed his mood on his worldview. The discovery of photography in 1839 gave a new meaning to the art of portraiture. “Photography has taken away the representational power of painting.” “The state of photography, which shows the face, emotions, and gestures, has given another impetus to the art of portraiture on a different level” (Clarke, 1992, pp. 25-47). In the 20th century, the most important sphere of influence on the perception of realistic images was created through photography.

These changes are also a rebellion against the superiority of the art of painting until then. Thus, the visual power of canvas painting over the masses as a surface on which subjective emotions are reflected in both form and soul reality gained importance. Instead of the artist's realistic copy, and simulative attitude, portraiture, as a subjective matter of the image world, has expanded through various orientations towards conceptual, modern abstract, deformation, cubist, conceptualist, avant-garde, and many other futuristic art approaches. As a reflection of the new style of expression in artists, it evolved from structuralism to deconstruction with the idea of free subjective thought and an expression that is not dependent on belief, power, and belief.

This evolution has been from images to the dominance of the image world. Inevitably, the artist will resort to the world of imagery in his inner world in his own autonomous space. This world has been autonomous for every artist, as it has been in every period. In this way, what is invisible in the mind gains visibility and communicates with us. But how? In this transformation, the artist conceals his existence in the gaze of his image and creates his multidimensional subjective gaze of the image transformation that has turned into concrete existence.

In addition, the new techniques used in photography in this period provided a competitive ground for the art of painting. Andre Adolphe-Eugene Disderi named the technique of multiple compositions of portraits showing different moments of a person together (1862) as “*Carte de Visite*.” The technique, which came out with the name of multiple images, is an attempt to produce photographs consisting of several images simultaneously. It was emphasized that this new image technique provided the art of painting with the power to compete and that multiple photographic images caused the least error by capturing the facial expressions at the moment. “The

technique under consideration here is the effort to capture the photographic person by capturing the moments and gestures that make the person who they are” (Fried, 1992, p. 45).

However, Michael Fried has pointed out that “Disteri is an attempt to capture the expressions of a person's face with different appearances, and that the moment the photographer tries to capture the image, the poser takes on an expression of theatricality, which can create an illusion” (1992, p. 46).

Deleuze (2014 p. 123) “calls this effort, which visualizes the face by fixing it, 'confrontation.'” For photography to get rid of the artificiality of this technical theatricality and to capture natural expression, many consecutive moments have been important in capturing expression. “As in painting, the face is displayed here either as a confronting pose or as a state of expression that emphasizes different features of the face. “This is why simultaneous or consecutive faces better represent the multiple faces in the Carte de Visite series. Therefore, these photographs are not only trusted as representations of reality but are also thought to reflect appearances” (Pery, 2012, p. 732). The photograph, which is experienced by abandoning the apparent reality, has enabled the capture of a new reality, in other words, a new appearance, through the eye of the painter.

Art's perceptions and approaches to reality have forced artists into new directions. At this point, the artist, who stands at a crossroads in self-portraiture and portraiture while creating his autobiographical works, has changed his gaze to go beyond the exact depiction of what is seen. The formal expression began to emerge. Because for artists, the desire to reveal their difference has always been dominant. In this process, contemporary art and the environment in which it exists allow this, unlike other periods. In addition, artists have determined their own stylistic characteristics with the differences in their mental, emotional structures and abilities.

After World War II, due to its economic power, America moved the center of art to its own borders. This change in art is not accidental. At that time, too, America was economically and technically superior and was using this superiority. Unlike America, Europe was dominated by oppressive and totalitarian thinking. For these reasons, the artist found in America an environment where he could establish his

free world and exist in the world of art with his own means of expression.

All the events of the twentieth century affected the art scene in Europe. In this process, although limited by certain norms of thought, new groups created by new ideas were formed, and *the London School made the* artist more free and creative by feeding the change with a critical perspective.

The Second World War, with its destruction, reconstruction, subsequent crisis, and the changes throughout the period, involved a renewal of painting. Seeing this as a necessity, art groups fostered tensions and a desire for change in artists who expressed personal research and introspection through different techniques and from different perspectives. The fragility and contradictions of the human condition are the main themes common to all the artists *of the London School*. These themes relate to war, migration, and displacement, making people vulnerable. Therefore, their artworks reveal a shocking reality without filters and a sensitivity that acknowledges the fallen human condition.

The name *School of London*² RB Kitaj coined the term and referred to this group of London-based artists with an avant-garde approach to mostly figurative painting but a strikingly subjective and uncompromising style. In London after the Second World War, the complex, changing world of modern art and the deconstruction of the subject in the modern world affected the artistic environment. On the other hand, the artist, while experiencing new formations in the field of art in the disintegrating environment with these distortions, has also entered a new expectation of human freedom. With the birth of this freedom, the artist's creation has paved the way for the discovery of common symbols of the subconscious of humanity through the world of dreams and visions. A whole geography of phantasms is tied to the shards of the mirror: loss of origin and shifting similarities, disappearance and labyrinthine disappearances, phantasms of space, powerlessness, and fear of fragmentation. On the other side, these same shards will also give birth to the courage for art to be reborn.

²The term *School of London* was first used in the catalog of the 1976 Hayward Gallery exhibition written by RB Kitaj. Although the *London School* is not a generally accepted term in art after World War II, some British artists took their place in art history with their unique figurative approach to painting. It led to the revival of figurative art in Europe and America in the 1960s.

The impact of these aforementioned developments on the individual is seen in the science of psychology as the “Subject-I” encounter put forward by Lacan. Lacan's approach, known as the “*mirror phase*,” is based on reflection. The mirror is symbolically the first symbolic stage in the formation of human self-consciousness and the primary process in the formation of the subject. On the other hand, the mirror is not only a means of identification in the function of the self but also the analyzing object of deep psychic complexes. The person who gains the consciousness of being a subject, first of all, identifies with his/her own reflection in the mirror. Because his reflection in the mirror is proof of his representation and visibility as a being and says: “*I am seen. Therefore I exist.*” This reflection has caused the subject/object self to be questioned as internal and external.

The reflection of the self establishes a context with the cultural relationship to be approved by the other. It is this connection that transforms the personality into a cultural subject. Othering in social life, alienation and alienation and the acquisition of individual status and one's position became important for identity.

The “individual” is the social and the positioning of the human being within the social structure. By definition, the individual is “indivisible” in Raymond Williams' “Keywords.” The word “individual” derives from the 6th century Latin “individuals,” which means “atoms” (indivisible, indivisible). This concept, conceived as a unity with society and the sublime, also implies “indivisibility” in the sense of being inseparable from the existing community. From the 17th century onwards, this meaning was replaced by the atom in physics. The modern social meaning of “unique” and “private” humans emerged in 1690. (Williams, 2006, p194,198)

“In all the arts there is a physical part of the status of the individual in society which can no longer be seen and treated in the same way as before; it can no longer remain free from the effects of modern science and modern practice. Since the twentieth century, neither matter nor space nor time are what they used to be. It is necessary to be prepared, in a sense, to keep pace for such great innovations to change the whole technique and creativity of the arts to such an extent that the very concept of art itself is changed significantly. (Benjamin, 2008, p. 91)

With this change, the disintegration of the subject is alienated, and the mirror in front of which he or she integrates himself or herself has been shattered

and broken. “There is no longer an autobiography or self-portrait that is alien to itself; there is only coincidences, fragments, ‘indefinite personhood,’ a fragmented self waiting to be repaired” (Melchor-Bonnet, 2007, p. 228). Mirroring is not a magic wand entirely in the hands of the artist.

The effect of the self-view of the people of this period on portrait painting parallels the change in the way of looking in the mirror. The life and environment or personal habitus of the person being looked at are also decisive. When the artist sees the other in himself, it should be stated that the other in question is not an extension of the artist but rather an illusion. The artist is simply a mirror, that is, a confrontation. By seeing himself in him, the artist does not make him a part of what he sees; it is a resemblance that exists at that moment; it does not give information about the whole.

The whole world cannot appear simultaneously as both a reflection and a reflector. A human being does not reflect the world, nor is the world a human imagination or a human creation. The world is what appears as it is: The image is the world of the image reflecting us and inviting us into it. Its source is not only us, but the whole world, the whole universe, is reflected in the mirror by focusing on us, and in this reflection, we become aware of ourselves as individuals. In this respect, it is not like looking in the mirror daily. “*What we see is what we are seen.*” and “When we see, we have identifications with the possibility of seeing ourselves.” We signify seeing ourselves in the images formed by *the light rays and particles* coming from outside of us.

New questions arise in the mind: “How can we manage to see ourselves in others? Does the inside of us recognize the outside of us? How can we see which face of ourselves we see in the outside of ourselves?” This is a more difficult, deeper point than the contradiction. “*To see myself outside of me, I have to make myself visible to those outside me.*” Am I already invisible? Do I need to be visible? Is everyone with a physical presence invisible? These questions are looking for not outright visibility, not the formation of our image in the physical sense, according to the laws of optics. This law is insufficient for realizing appearance as a reflection of the inner world. The spiritual appearance referred to here occurs through the concealment of the self from the other. The mirror has a hidden face. In order to

reflect matter and to protect the earthenware, it is covered with special substances and glazed so that matter acquires a reflective quality, just like our personas. Man secrets himself to hide and protect his soul, to look at and show it. When a person discovers that he or she has a social secret, dissolution begins. With the dissolution that begins, the concept of individualization comes to the fore and the sense of individual identity begins.

Since this decomposition, the portrait face has been a multi-faceted expression of different disciplines. Today, the design of the digital world, whose virtual environment is reconstructed, conveys a similar image through fictionalization. For this reason, virtual reality dominates a more surreal point of view. The virtual environment completely detaches us from the realities of life. The restlessness, discontent, disappointment, and mobility of urban life have affected the individual, who is alienated, confused, cut off from all kinds of relationships, closed to his inner world, and caught in fear of existence in the city created by the show society according to its own needs. The role of today's artist in this influence is found in the portraits of introspection. The artist has revealed the transformative power of this subjective gaze in his paintings by creating multi-faceted new expressive languages.

Modern thought, through the problem of meaning in conceptual art, creates a prescription for change in the direction of opening space for freedoms and changing cultural values. The two world wars and the consequent invalidation/trivialization of the modernist point of view parallel with the Nietzschean ideal, which marked the necessity of re-evaluating all values, confronted humanity with new inquiries, new philosophies, and multi-layered and successive problems.

In general, the individual is abandoned in this century. The fact that the hope promised to the individual and the value attributed to the individual did not find a response in the sociological field, as well as the rapid change and progress in the field of science, pushed people into loneliness and despair. The reason for examining the individual in terms of existentialist thought was seen as “the foregrounding of the individual phenomenon and the freedom movement” (Karaduman, 2010, p.4). It is because modernity is an orientation that emphasizes individuality and the construction of the individual's unique character.

Modernism has created a new consciousness while shaping the human being, which is formed by culture as a being of meaning. With modernity, ideas such as freedom, reason, individuality, human rights, equality, and democracy, which cause the separation of the boundaries of religion, philosophy, art, and science, will become dominant after the questioning of the liberation of man as an individual.



1.2. The Multi-faceted Nature of 20th Century Artists' Identity

Numerous studies have been conducted to show the sharp boundaries of the self desired by modernism, and these studies have focused on distinctive and descriptive skills. When the portraits made under the influence of modernism are analyzed, it is determined that they are far from the “anxiety of simulation.” The artist reveals what he or she wants to criticize, sometimes in a reaction-oriented attitude and sometimes spontaneously. Especially in portraits, the discussion is often centered on whether creating a character study in a single image is possible. How can anyone capture the complexity and versatility of a person's character in a single image?

“In contemporary art, this diversity, freedom of expression, and the variety of art tools used have made portrait works unique. For each artist, a multidimensional diversity of expression has been achieved by offering different meanings and thoughts beyond the face.” (Dilmaç, 2012, p. 207).

In multidimensional narrative language, it is important to recognize that not every piece will be equally applicable to different audiences. Likewise, a fragmented puzzle may be easier to identify by a person who is familiar with what it depicts. Similarly, art can trigger different reactions or emotions depending on the emotional baggage carried by the respective viewers. A piece is therefore first and foremost an exercise in optimization. In any medium, it must always be remembered that one is working within a finite space and that the single image is the most restrictive.

From this point of view, behind the multi-faceted pursuit of the image and especially behind the concept of “I” are the masks of the persona that people use daily and become their routine. These masks reconcile the boundaries that the person draws between himself and the society and the boundaries related to himself. At this point, however, excess also carries the risk of alienation.

“Persona is a concept coined by Carl G. Jung, the founder of analytical psychology. The word's origin dates back to the masks actors wore on stage in ancient Greek theater to distinguish the characters they played. In Jung's theory, a persona is also a social mask we wear to adapt to the world and gain a place in society. So the stage here is life itself. Persona is one of the archetypes of the collective unconscious. Another archetype is the “shadow.” The

*shadow, the opposite of the persona, is the combination of the parts of us that we keep hidden from people we are afraid of.*³

Human beings have adopted the way of constructing a sense of self in order to gain acceptance, approval, and status in their field. *“Every work of art is a crime that has not been committed,” says Adorno.* Art represents the healing power by which this possibility gains a positive aspect. As a manifestation of these encounters, the concepts of persona, which man examines through his face, which he pairs with his self, and his consciousness, which focuses on their images, have created a falsity. As the upper layers unfolded, the human confronted the lowest self. The social identity completed by the persona shadow⁴ came to the surface as “me.” In short, the self-centered way of handling the subject in our age has moved to another point with the identity problem of the individual in the portrait.

Individual identity is part of the collective identity imposed by law and norms. The individual is expected to obediently harmonize his/her identity with the collective standards. Individuals are also the subjects of this set of characteristics. While these factors constitute parts of individual identity, they also provide a framework for how individuals perceive the world. The change of the portrait, which depends on ideological understandings of social status, is inevitable. A portrait indicates “identity” as the most effective expression of individual and social reflections. In today's world, identity is a sensitive and, in a way, a volatile concept.

The contemporary artist is not satisfied with the role of the faithful observer trying to express an objective, neutral reality. Instead, he prefers to be an active and assertive observer who perceives and interprets a particular reality according to his specific cognitive materials.

Three contemporary artists who stand out with their remarkable works in postmodern art are Orlan, a performance artist with works in different disciplines; Tracey Emin, with her video artworks, photography, and cinema frames; and Cindy Sherman, with her works that reveal the content of the *I* as a subject and its relations with political power and emphasize the effects of being a woman in terms of gender

³ <https://wannart.com/icerik/4917-narsisizmin-anatomisi-perso>

⁴ *archetypes is a set of sub-personalities that are in a lifelong relationship with the ego at the level of consciousness.* <https://wannart.com/icerik/4917-narsisizmin-anatomisi-persona> 07 . "10.04.2023

role. All three of these names have offered new openings for portrait painting. The artists, who dealt with portraiture through their bodies and faces, also used their own bodies as the language of expression. These artists, who offer a new opening with their protest, feminist and contrary attitudes, have interpreted existence in a line that goes from the construction of the other to deconstruction in the postmodern period.

“They have made readings of the subtexts that cover the stereotypes, clichés, habits, and value judgments commonly seen in the social sphere. Postmodern artists aimed to play with the system with the subjects they chose at the points that determine the order in social issues, to transform them by appropriating them, to transform them by appropriating them, to create new meanings from familiar images, and to give messages that transform attention into social visual text through art” (Antmen, 2008, p.277).

Contemporary artist Cindy Sherman, born in 1954, has taken the issue of women's sexual identity as her main theme. By using photographic frames, she emphasized the imaginary power of the image. Her self-portrait works include striking and obvious examples of transformation. The artist shows female stereotypes by using herself in the images of *Untitled Movie*. In this work, the artist, who appears before us with different images, was interested in the passivized female attitude and questioned the image she handled with the self-centered attitude of the opposite sex. She intends to break the male power that passivizes women.

(Fig. 1)” is a frame from the movie Carnival of Souls (Herk Harvey, 1962) in which Candace Hilligoss, as a character, looks out of a window, and her reflection appears in the glass. This image brings to mind Cindy Sherman's 1980 photograph #56 (Figure 9). In Sherman's photograph, just like the character played by Hilligoss, a woman sees her reflection.”



Figure 1: Cindy Sherman, *Untitled Film Still #56*, 1980, Museum of Modern Art and Candace Hilligoss, *Carnival of Souls*, 1962.

The discovery of self-reflection emphasizes the importance of the face in identifying the I with different identities. In this study, her face plays a role.

“The face, the strongest indicator of visual identity, is an important surface that allows us to recognize and define a person. Sherman's works constitute a good example of orientational signs in the context of the effect of the image characters of the image world, which transforms the face into another identity as an image on the receiver. With this mirroring, a face that has become someone else can be thought to evoke a deformed identity. On the other hand, the fact that the displacement based on reflection in the film is different from the effect Sherman uses in her photograph does not lead to an inappropriate position in terms of orientation; on the contrary, it shows that both contexts can be evaluated as different phenomena” (Yelmen, 2019, p.214).

Orlan has a different place in the modern art world as a performance artist. The artist says, “*making art is a dirty job, but someone has to go out and do it.*” He does this job, which he chooses as his duty, through his own body. “In Orlan's artistic performances, which she calls “*Carnal Art*,” it is seen that she reshapes her body and face with plastic surgery. This is to criticize the concept of beauty of male power and the establishment of the female subject in modern western societies.” (Şahin, 2017, p.77). Now Orlan has tried transformation and deformation directly on her body, crossing borders. (Image: 2)⁵ An artist who underwent an operation with

⁵ www.gerhard-richter.com/biograph/index.php
http://tr.wikipedia.org/wiki/jean_CocteauKubilay AKMAN, <http://www.izinsizgosteri.ne>

local anesthesia during the performance:

“My body is always my raw material, I use it in my art. I am a body, nothing more than a body, a complete body, and it is my body that thinks. But at a time of unprecedented scientific and technical discoveries, he explained his process by saying that he had started a petition against death that proposed to push the last limits of the outdated body by raising the possibility of envisioning immortality.”

Art can invest in anything if the creating artist needs it for what it represents. “All my work questions the status of the body in society: the social, cultural, traditional, political, and religious pressures exerted on the body and the role of these new technologies that promise us to reconstruct the body at this moment.”



Figure 2: ORLAN African Self-Hybridization, *Three-Headed Ogoni Mask*, Nigeria, with Mutant Face of Franco-European Woman, photograph, 2002.

“In the form of an I-Other, the Other becomes that opposed to the I. When the I and the Other hybridize, the two become one body (us), indeterminate concerning its structure; Orlan thinks that we can overcome dualism with the hybrid, which forces us to think of otherness as the opposition of the I through the reception of the Other” (Inah, 2016). Thus, he offers the key to rebirth by adapting the Other to the inside through bodily transformation.

Deleuze has seen the negation of the problem of difference since Plato. For this, the concept of otherness differs from the opposite idea of difference at the point of going beyond it. Differentiating differences creates the other. While establishing the ontology of difference, he explains it not as opposition but by using the

conjunction “and”: “*it is neither one thing nor the other, it is always between two things*” (1995, p. 45). Orlan makes a place for incremental attachments. “And” means “diversity, multiplicity, the destruction of identities” (Deleuze, 1995, p. 44). In this context, by presenting the variability of body and mind with his own consciousness, Orlan reveals the emergence of the Other in all possible representations and the abnormality of fears with the experimental game in which he puts himself on the table. He examined the human monster that will emerge with the positivity of life.

In the early 20th century, the entertainment industry began to rise in America and Europe and tended to commodify cultural forms. Pop art images have risen due to the entertainment industry and the capitalist system. Today's individuals, manipulated by the producers of the culture industry and bombarded with an intense bombardment of images, are lost in the density of images, advertisements, and sounds surrounding them in every field. The culture industry ignores and does not accept individuals' independence that requires mental effort such as decision-making, research, thinking and inference. Instead, it aims for a human structure that is easily guided, constantly in need and consuming, hopeless, drugged, and obedient to itself without questioning. It directs individuals who become lonely and dependent on it to pleasure and entertainment as a source of happiness. Adorno emphasizes the artificial nature of the pleasure offered to the consumer by the culture industry. Real pleasure is not offered; flashy plots and images *are like* promissory notes whose maturity is constantly extended. *Therefore, The initial promise is illusory*” (Adorno, 1944/2014, p. 20).



Figure 3: Self -Portrait 1978 Collection of The Andy Warhol Museum Pittsburgh

Pop art culture's false self-images create duality and impose outward illusions.

“In Baudrillard's explanation, the artist is a homo duplex (picture 3); in other words, as a divided human being, he reveals his psychology inwardly and the psychology of the society he is in outwardly. However, postmodernism does not accept this duality. The artist is an extrovert who cannot actively transform inward (Aytekin & Bahadır, 2019, p.18).”

“Moreover, there is a construction of a false self in postmodern art. Warhol's self-portraits reveal this false self” (Kuspit, 2000). The images of pop culture marvel at the new identities that emerge and move away from the self. We cannot escape from it; it is the one that is escaped but, simultaneously, the one that must be reached. It is now presented as an object of desire.

With his statement, *“I want to be a machine,”* Warhol essentially wants to be the other by realizing his personality, or he enjoys it. *“With these words, Warhol admits that he is not creative and creates an anti-subject to his own subject.”*

“In the postmodern period, in the 1980s, the concept of identity was formed within the framework of policies that glorified identity types such as ethnic identity, sexual identity, cultural identity, and minority identity by removing the structure formed by modernism through classes. However, in the early 1990s, multicultural and multicolored cultural identities came to the fore. At the same time, simultaneously, with postmodernism, the idea of the subject world disappeared and was replaced by the idea of the non-subjective universe.”



Figure 4: Kiki Smith, My Blue Lake, 106x134 cm.

The female artist Smith, who deals with the multiple identities of human beings in contemporary art, combined photo-engraving and lithography techniques in her 1995 work “My Blue Lake.” In the portrait, she created the human face and body in several parts, which she spread on the canvas like a map (Figure 4). “Her aim in art is to show how the depiction of women has changed” (Kimmelman, 1996, p. 1). The artist applied “drypoint,” one of the printing techniques, used blue and red colors on her body and hair, and left traces on the map with typographic marks, transforming her self-portrait from the face to the dominance of nature covering the entire surface.” “By combining self-portraiture with his own body, Smith used the camera as a distortion, capturing geological features for the world. Thus, he could photograph himself as if he were the land” (Dilmaç, 2012, p.199). In this context, the face has been brought down to earth as a kind of map that has become the strongest visual mold of the sense of identity directed by the self.

“What the artist expresses through her work includes the dialogues she carries out with the female body, female identity, life, and the world by separating herself from herself. Questioning the traces of femininity in the historical process, Smith emphasizes the reconstruction of the female image from a female perspective through her works' representation of the female body (often her own body). She began her work in the experimental and libertarian art environment of the 1970s when the feminist art movement came to the fore; together with women artists of her time, such as Barbara Kruger, Kara Walker, and Cindy Sherman, she became one of the last representatives of the second generation of feminist art, which tried

new ways of investigating and questioning the social, political and cultural role of women.” (Menteşoğlu, 2018, p2)

The plural narrative that finds expression in multi-faceted representations in contemporary art includes examples. It has been observed that portraits display an attitude far beyond traditional rules and narratives. In addition, when we look at the portraits in contemporary art, it is seen that the use of different materials, photography, and techniques other than canvas has transformed into different forms of expression in both formal and intellectual dimensions. With the differences in how artists handle portrait representations in contemporary art, we see that art is not a unidirectional structure and that they carry the characteristics of their own artist identities, which include an autonomous view and the life story of the artist's personality. For example, G. Richter exhibits multi-layered meanings and infinite determinations with his gradually erased appearances through the photographic technique in which he carries his own identity and life experience to his art.

Born in 1932, the artist lived through the Second World War on the East German side. “his works deal with the traces of war in his past. G. Richter's works also produce a form of reproduction from the photographic image. He has an experimental and diverse style. It is very difficult to categorize him artistically.” (Antmen, 2012, p. 201). Producing both abstract and realistic works, “the artist has a wide range of artistic styles from photography-based realist portraiture to abstract expressionism, geometric abstraction, and monochromes” (Antmen, 2012, p. 267). G. Richter, who produces abstract expressionist compositions in large sizes, uses a very thin layer of paint as a technique to create extremely realistic portraits. He began his artistic career in the early 1960s, and in those years he met and began to work with artists such as Sigmar Polke, Konrad Fischer and George Baselitz. Polke and Richter founded the “*Capitalist Realists*” group together and produced satirical paintings. They used written media elements and photographs as materials in their paintings. With his photography-based paintings, Richter challenged hierarchy. The blur in the image puts a distance between the viewer and the image and thus leads to the infinite meaningfulness of the gaze.

Since a plural narrative finds expression in multi-faceted representations in

contemporary art, it has been observed that the portraits produced exhibit an attitude far beyond traditional rules and narratives. In addition, when we look at the portraits in contemporary art, it is seen that the use of different materials, photography and techniques other than canvas has transformed into different forms of expression in both formal and intellectual dimensions. With the differences seen in the way artists handle portrait representations in contemporary art, we see that art is not a unidirectional structure and that they carry the characteristics of their own artist identities, which means an autonomous view and the life story of the artist's own personality. For example, G. Richter exhibits the infinite multiplicity of the multi-layered meaning of gradually erased appearances with the photographic technique that carries his own identity and life experience to his art.

“According to Honnef; Richter's statement about his art clarifies that it is to transform a new image medium from photography;

His portraits, which he made by looking through photographs, are not about the world that photographs show but indirectly about the photographic images themselves. He states that the photograph depicts itself, not the objects in the photograph” (cited in Yilmaz, 2013, p.420).

By destroying the distinction between photography and painting, Richter rebels against photography's claim to reality and the difference between “reality” and “distorted reality.”

“The distortion of the image through blurring fixes the viewer's perception not in the identity of the subject but rather in the act of grasping. Richter's clarity implies his ambiguous attitude, his unwillingness to bring a conclusion to the work of identification” (Fineberg, 2014, p.357). The artist presents the unclear attitude of the image to the viewer from beginning to end.

“The artist explained in an interview with Benjamin Buchloh in 1986: “The only paradoxical thing is that I always set out with the aim of achieving a closed painting with a neat, formed motif - and then I do everything I can to destroy this aim piece by piece, almost against my will. Until the painting is finished, nothing is left but openness” (Richter, cited in Fineberg, 2014, p.358).”

He considers painting to be an imprecise representation of reality. The epistemological and narrative accounts of Weiner's 'Erased Face' perform this

disruption by removing the most familiar hollowness of the process of knowing and recognition. The disruption, however, cannot do without the corresponding act of revitalization that protects the blurred surface of the face and the narrative from irreversible decomposition. The face is a subject of symbols. It refers to the randomly found photographs he uses. It presents its signifiers with every kind of breakthrough in the face, with every image that creates meaning. The blurring and blurring of the face eliminates the singular human condition and confronts us with the fact that it melts away in the same absence as the other in order to make its existence known by merging with the nameless and anonymous mass of others. “how to blur the image more and more in his work has been his primary concern. For this, he uses special techniques and painter's fan brushes to create stains on the painting with dispersions on the wet paint, thus making it increasingly difficult to recognize the image” (Şahin, 2018, p.99) (Figure 5 and 6 Betty)



Gerhard Richter (German, born in Dresden, 1932)
Figure 5: G.ŘİHTER: 40 x 31 cm, Oil on canvas, 2007

Figure 6: G.ŘİHTER: title of work, Betty Date, 1977, Oil on canvas Dimensions: 19 11/16 × 15 3/4 inches (50 × 40 cm) Classification: Paintings Credit Limit: Private collection Rights and Reproduction: © Gerhard Richter 2022 (03.03.2020)

“Richter; “I don't think the painter needs to see or know the model. The portrait should not express anything about the model's 'soul,' essence, or character. There is no need for a painter to 'see' a model in a special, personal way...” (Şahin, 2018, p.99).

In the portrait of Betty, the fact that each part appears as a surface by moving away from the image will not be equally valid for different viewers.



Duane Michals: *Dr. Heisenberg's Magic Mirror of Uncertainty*, 1998

Figure 7: Duane Michals *Dr. Heisenberg's Magic Mirror of Uncertainty* 1998 <https://untitled24.umwblogs.org/2010.03.15/duane-michals/>

(Figure 7) In photography, Duanne Michals' 1998 work: *Dr. Heisenberg's Magic Mirror of Uncertainty*, Michals, a physical scientist, produced a series of photographs inspired by the idea of “Werner Heisenberg's *Quantum Theory*.”

He took photographs of his work, taking experimental images of the particle's velocity and the chaotic force of the movement of energy, which he realized by tracing his image using a convex mirror” (Michals, 1998). It is stated that when the model moves, the image in the mirror changes and looks like an indescribable liquid. In the photograph, a process is described by changing the face of the portrait with the movement of the mirror. When the movement is completed, the face has completely disappeared. In the last photograph, the artist completes the series at the moment when the image of the face completely disappears. “In this work, the artist emphasizes that he sees the image as the perfect end to finish the series and the moment when the portrait turns into pure white energy” (Andreasson, 2015, p. 54). Here, the artist tells the story of an individual who is trying to recognize himself, is confronted with himself, and is bewildered by the existence of unknown aspects. In the last frame, the artist affirms the blurriness of the face as a positive side with the assertion that “Uncertainty allows everything” (Michals, 1998, p.54).



Figure 8: Zeng Fanzhi's Mask Series, 1999, Oil on Canvas 151 by 109 cm, 59 3/8 by 43 in



Figure 9: Zeng Fanzhi's 'Mask Series 1998 No. 20

A remarkable name in contemporary art that uses the mask with the metaphor of the face in the relationship between alienation in society, the self, and the other; (Figure, 8). “Fanzhi, the most renowned artist of Chinese contemporary art, has captured the aesthetic basis of modern urbanity in an age-defining consumer society. Although the Mask Series is distinctly personal, the themes of anxiety and isolation are universal. In Fanzhi's 'Mask Series' paintings, the mask he wears as a person on the figure, which is about his view of life through himself, gives a message through himself by placing his face. In all his paintings, the mask worn on the figure is the same: the smiling face. (Figure 9) His facial expression is exactly the same as Fanzhi's own face. With large prominent eyes, he looks curiously. He transforms himself from a life-affirming self to himself, giving a message to himself both in society and his self-photo and also destroying the alienation of human alienation, othering, and differences. It includes a positive, smiling look at life from his face and experiences.” (Özeskici, 2020 p.167).

“The artist has to go somewhere else to fulfill one of his most intimate needs, such as the toilet. And the place he goes to is a clinic full of mental patients. This situation deeply affected his psychology. Perhaps for this reason, in his series called a mask, we see faces with embarrassed, smiling expressions that he wears on faces, each of which is himself (Kaynak, 2016, p. 156).”

Chinese contemporary portrait artist Fanzhi has chosen to emphasize the unhappiness, feelings of alienation, loneliness, and isolated lives of individuals

against the oppression of the Chinese Government. The I imposes sameness by uniformizing the existence of the other I. The masks in Fanzhi's works, which analyze identity and personality through individuals, point to the existence of a problem. The purpose of the existence of this research; As a social criticism, the self-consciousness underlying the masks of the individual a social criticism, there is a dialectic of social questioning as an existence to Hegel's ontological approach that I separate myself from myself, and in doing so, I realize that what is separated from me is not different from me. "It is also to reveal the semantic and expressive emphasis of the laughing masks" (Özeskici, 2020, p.174). In his works, the artist uses the mask motif to emphasize the tension between the outer and inner self, that is, between appearances and emotions, strongly expressing personal and universal concerns.

Fanzhi emphasizes the search for meaning behind masks with this quote: "The figures I don't paint function as a mirror that reflects my inner world and in which I reflect my understanding of the world."

Gladys Chung has this to say about it: "The fact that the *Mask Series* begins with a self-portrait is quite illuminating, as it raises the question of the fundamentally autobiographical nature of this cycle of work, which is, of course, a manifestation of the artist's self-expression and retrospection. It represents Zeng's exploration of outward appearances and inner anxieties, reminiscent of Francis Bacon's psychological portraits, reinforced by the mask's wide-eyed gaze and distant expression. Zeng seems to question the notion of falsity, showing that things are not necessarily as they appear on the surface."⁶ By the very nature of art, every encounter inspires the creative essence. In every situation, man is alone. The reality of the conditions he lives in, the era he was born into, shapes this state of loneliness. The phenomenon of alienation is the most fundamental problem of twentieth-century man. For the artist, the gaze of another creates the concept of alienation. Fanzhi's works are an example that embodies Sartre's thoughts. In this respect, we see Fanzhi as an existentialist artist. Fanzhi never bothered to think about how others paint; he simply followed his heart, using color and lines to express the pressures and

⁶ Zeng Fanzhi: The Artist Behind The Mask// <https://www.sothebys.com/en/articles/zeng-fanzhi-the-artist-behind-the-mask>, e.t. 08.05.2022

loneliness of contemporary life.

Prof. Kenan Levinas proposes to think of Fanzhi's face as a species of facial expressions and face-to-face events, adding: "The unique presence of the face is not due to its visual characteristics, but to the fact that it comes to face to face" (Ergüven, 1998, p.70). According to Levinas, when it comes to the face or address, the essence of the face lies: To whom does he address "I, me, a me"? In conclusion, we can say that the masks in Zeng Fanzhi's works are a beautiful representation of social alienation and the loneliness of self-identity through inverted double-meaning. It is like the existentialist writer Camus' answer to the questioning of the malevolent emotions of life. Moreover, with the presence of the other, the subject positions the mask that smiles on his/her face and the evils and evils dressed on the other away from himself/herself. Accepting the face as the surface on which the non-physical can be reflected, and its potential to contain multiple meanings seem to make a face, its ambiguity, the common subject of art disciplines of different perspectives.

When we look at the portraits produced in contemporary art, we see the confrontation with oneself and questioning as an individual in society. The artist creates new representations of the image, sometimes by masking what he wants to question in life, sometimes by adopting a protest attitude, or completely from within himself.

These representations consist of many identities within the framework of the roles they assume in society. While constructing one's identity, one is aware that one can change the nature of the face at any time and make changes at will. A person's personality may become outdated, or it may become redundant and lose its social validity. In this case, a person can experience great alienation, a feeling of not belonging anywhere. Today, the problem of identity means how we construct, comprehend, interpret, and present ourselves to ourselves and others.

2. FACE AND MEANING IN PORTRAIT PAINTING -FACE TERMINOLOGY

2.1.Face Terminology

The focus of this section is the face. The terminological definition of the face was made, and the word's meaning was emphasized. In Western beliefs, which were defined according to different structures from the beginning, the face of god was covered with the face of man. However, in the Eastern beliefs, like the Eastern god, it was like a set of facets that came side by side at the same levels, all of which were not seen at once. In this context, the face contains terminological meanings in many languages.

The face is the Hebrew word for 'panim' in the plural sense, which means to turn towards something, and the Greek word for 'proposal' means to be presented to someone else's gaze. Later, this word is used in 'persona' mana in the sense of 'mask,' in French, it means to be visible in the sense of 'Visage '(see).In the Turkish Dictionary of TDK (2016), it is stated that the word “face” etymologically has meanings such as “surface, surface, and” visible part.” The word 'face,' which is the synonym of the word 'face,' is of Arabic origin and has been settled in our language from the transformation of the word 'Şūra.' In terms of meaning, “image-ore” in Arabic has meanings such as painting, image, shape or being. “ (Nişanyan, 2015, Yüz Maddesi).

“The English meaning of the word ‘**face**’ means’ face ‘and the Latin meaning’ disaster ‘means’ **appearance**.’ In French, too, the **word** ‘facette’ is used in its expression as a surface. “ (Online et al., 2015).

The origin of the word, in terms of meaning, most of the words that have defined the face in Western civilization bear similarities of the meaning of the same origin: they relate to the appearance of the face, its shape, and its privileged special position in the human body. “The word *visage* comes from the Latin verb *visus* to *videre*, meaning “seen” (Le Breton, 2018, p.12). The mask meanings presented to the gaze of “*your face, the other*” seem to indicate its uncanniness from the beginning. Enis Batur emphasized that “it is not assumed that *all the forms on the earth are*

collected in the face of a man and that the face, signs, meanings overlap, diverge, coincide or confront each other” (Batur, 2000, p. 289).

The etymology of the word face also shows that it is a surface on which our emotions, as the outermost part of our body as a layer, are also charged. “In a sense, as a material being, our bodies and our infinite components are one hundred units; a plate of our bodies is the surface.

From this point of view, everything has a face. The face of all living and non-living things is the face of nature; the sky is the surface of the earth, the surface of things, the surface of matter. However, this should not be considered only in the sense of being a surface. It is to be visible on the surface of things. It is our bodies that are physical in the visible sense. “(tdk.gov.tr) “ In terms of the surface structure consisting of anatomical structure, the lower layer consists of more than forty muscle groups connected to the skin of the upper layer of the bone and the skin of the face. “ (Matsumoto Lee, 1993, p.239).



Figure 10: Charles Le Brun, “Portraits,” Charcoal, 1696

Bulgarian lev 13] [London: J. Carpenter, 1827]. Lithography, after Rochard, Engelmann, Graf, Coindet & Co. Printed by (the tear on the right side has been expertly repaired). Sheet size: 18 7/8 x 14 5/8 inches.

This plaque, taken from Charles Le Brun's work on human species and animals, shows the similarity between man and eagle.

Fissionalists have studied the effects of the behavior of parts of the body of animals and humans. For portrait painting, our facial muscles provide expression and actions. “These are functional muscle groups that show automatons, communication, and expression actions that set up percent effects.” For example, in a more

quantitative portrait, Munch's screaming mouth is reflected by Bacon's moving face and face effects" (Rinn, 1984, p.63). "Effects are indicative of emotions." In the Middle Ages and Renaissance, naturalistic approaches were seen when physiognomy books analyzed the character of the face. In addition, Arabic physiognomy books are translated into Greek and Latin languages. In his work titled "*Kitabul Firase*," Fahreddin Er Razi analyzed many characters, from who his father was to the sultan, from the choice of counselors to the choice of enslaved people. Between 1775 and 1778, Lavater, a priest and *poet*, published his *Pyysiognomische Fragmente*. Goethe also contributed to this book. This work spreads to large masses. Lambroso, on the other hand, wrote the analysis groups he created with social categories and focused on detecting criminals. In the upper classes, Aristotle explains the importance of physiognomy to Alexander, especially in the election: From the minister's appointment to the selection of enslaved people, face lines are carefully selected and determinations are made. In the admission of students to Socrates and Plato schools, the indicators of the face were used. As a kind of identity examination at that time, it is seen that social identity analyzes were carried out in many areas, such as character, intelligence, crime, and talent.

Characteristic views are formed with different tensions and spatial mobility of the face. "Therefore, each muscle group connected with these nerves contains thousands of combinations of a wide expression movement repertoire" (Lee, 1993, p.238). The face, which is the communication center of the individual, manages the emotions of our personal and self, an infinite number of variations made over the same simple outline body. The face is the main communication center and the most robust pattern of the sense of expression. Therefore, the range of meaning of all the senses is here.

Nicole Avril defined the *face* in her work "*The Novel of the Face*" as "The face is at the center of all senses except touch" (2005, p.7).

Emotional expressions formed by facial expressions and muscle structure that enable us to agree in many areas in communication and portrait painting, which constitute the richness of expression on our face, are significant. "Although the face as a communication center varies in culture in many geographies as it improves our cultural way of life, it has been seen in the examinations that certain emotions and

expressions are similar. Expressions of certain emotions such as love, fear, and disgust, anger show similar expressions in 60% to 100% in most cultures “ (Ekman & Friesen, 2003, p.25).

The face is the most substantial pattern of the sense of identity governed by the self. Therefore, the range of meaning of all the senses is here. This focuses the painter's gaze on the range of emotions. The artist needs to give the meaning and expression of the face of the person he/she will portray in terms of reflecting the emotion.

“In primitive times, the human face was not invented. It exists symbolically. With evolutionary development, our body has undergone changes due to environmental factors. The most important function of this is that it consists of thousands of structures that shape our bodies. In the primitive period, which is a part of the region of our body, eating is seen as the organ of chewing. Therefore, facial representation of that period is not seen; sculptures are the head representations of the body as form. Initially, the face is seen as a symbolic mouth, constituting an expression as the center of nutrition. One hundred does not make sense as a human being; there is no individual; man is a living being belonging to nature. “ (Türkgeldi, 2016, p.100).

Furthermore, when we talk about the face, we talk about our identity. Our hands are also characteristic, of course, but our fingerprints are unique. Our identities include a photo of our faces, not our hands or feet. The face is the place of our identity. The face reflects the “I”; the face is the self. It is not only others who recognize us by looking at our faces; we also recognize our own image to a certain extent by our faces.

Our identity card, which is formed with our face, has also enabled human gestures and facial expressions to be formed. Gestures and gestures form a language for communication. When a man speaks is a mystery.

“One hundred thousand years ago, the evolution of culture accelerated in parallel with the evolution of humans from Neanderthals to Homo sapiens: the face, where the ability to speak occurs, becomes even more critical with this feature. Because it allows people to communicate, it is also where gestures and gestures, which are also a type of communication, take place. Gesture and gesture language are also used in animals. Because of these characteristics, the importance of the portrait increases. “ (Sönmez, 2018, p11).

The face has two different abilities: the first of these skills is the ability to use gestures and gestures, and the other is the ability to express. Umberto Eco “mentions the science of” physiognomy,” which was widespread in the Middle Ages. He refers to the making of semantic inferences from the lines and shape of the face (2015, p.8) and underlines that it is one of the oldest efforts that can be traced back to Aristotle's *Organon*” (1996, p.91).

In addition, Aristotle stated that “prosopon” means “the *only animal that has a face that makes the voice of man* come out of the face.” When asked about the face, Plato replied: “When the gods created us, they decided that our front should be more noble and more capable of commanding than our back. For this reason, the direction we walk is the same as the direction of our face, where all our sensory organs are centered, such as sight orientation and smell “ (Platon, 2015, p. 45).

Our body consists of organs; its most valuable part is the head, an ambivalent structure in which it is privilegedly separated from the body and consciousness. Our head in the central position, the face, is to take place as a reflection of the character of man as his personality. In this respect, the face reflects the soul of all our communication skills. Cicero (106-43 BC), on the other hand, says that “the sensory organs are placed as if they were an observation center.” Let us look at the back of the face: We have a brain behind our face, and the whole body is consciously directed from this point. Consciousness stores the data obtained from the sense organs in the mind, gives them meaning, and processes them. Our face is an important crossroads between the senses and emotions. In light of this information, the focus of the existence of the human body has been the face. According to Plato, a hundred is what exists. This orientation has been expressed in portrait painting with its representation as the person's construction. The view as engaging is the one that is visible with features that cannot be understood to be directed. The face is always inviting with its “visible” presence, and the gaze is incomprehensible as the center of attention. The presence of the person makes sense with his face. In other words, it is our face that tells us our existence.

It also regulates the connection that a person establishes with the presence of the face. The encounter behind this apparition opens a separate door to confrontation. This range compares to another face.

The idea of revealing the truth was initially perceived as a realistic attitude that visualizes the person in the portrait painting. Then it revealed the search for meaning on the face of emotional expressions that can express it better. This search for meaning was mainly found as an expression of emotions (facial expressions) at the basis of the portrait. The face is a particular area that distinguishes one person from another. The sensation is the focus of our centers. The face is a special place where affective processes to express are associated with a unit from which emotion categories come earlier. This situation leads us to the idea that “in each person, the time captured in a small moment in space expresses an emotion and a behavior with its face as the meaning of its own world.” From this point of view, portraits are works in flow that reflect many emotional states at the moment and are not dull or static in these aspects. In line with all this information about the portrait, Lineld defines portraits showing all kinds of moods as follows: “Photography and painting separate the individual from the audience and confront us with a particularity, terrible loneliness and suffering” (2013, p.53). On the other hand, Bresson says, “In these faces - instead of that poetic definition we are looking for, there is at least something that asks questions, a simple but true testimony” (2006, p.13).

The witness, as mentioned earlier, and the search for meaning lead the face to quA look of inquiry like no other part of the human body surrounds the heart of the human body. The most important part of the head is the face. That is why it closes the doors against sieges. In portrait painting, the face puts us in a confrontation situation. It offers a door of encounter, inviting you to many areas as you pass through the threshold. This visit is now a confrontation and an action in itself. This is the center of the confrontation of their own testimony behind the door opened by the artist.

In this context, the artist's imagination creation is related to seeing how the image occurs in the portrait from many angles. In the eyes of the artists, the search for meaning and the senses point to the place in the central position of the face. Facial expressions are significant in portrait painting. Our study also addresses portrait change in the world of imagination from an ontological perspective. In portraits of Rembrandt or Lucian Freud, they present the viewer with the reality of a powerful image of being beyond the realistic image along with physical reality. His

portraits, awakening from the sleep that exists in man, tell a lot about the portrait to his successors.

Can we talk about a face-to-face look? Yes, because the face is knowledge. In this respect, face access is directly ethical. A nose, eyes, a forehead, a chin... When you can describe them, it is like it turns into an object to someone else. “The best way to avoid meeting the other is to not even look at the color of the eyes.” - Emmanuel Levinas, *Ethique*.

The relationship between the signifier (artist) and the signified (self-image) is like the distance between life and self-portrait. The artist who paints the picture always takes care of himself. It shows a double subjectivity as the “I” is depicted with the “I” from the picture. One is the “real subject,” and the other is the “hidden subject” that makes itself felt and reflected but not fully seen.



Figure 11: Self Portrait Painting by Johannes Gump (1626-?) 1646 sun. 88,5x89 cm Florence, Galleria degli Uffizi (Offices)

*We should be quiet, not talk; our upper head will reveal the state
of our bodies and what kind of life we lead.*

Shakespeare

2.2.Face as Meaning

In the previous section, the face terminology and the face opened after various definitions were mentioned. Painters generally emphasized the human face as a search for meaning in portrait painting; the face was seen as the specific indicator of the individual and the central region of significant determinations. The changing geography of the face is a metamorphosis.

At this point, portrait art, which focuses on people, has tried to deeply understand people by making internal and external observations in portrait representations. Philosophy has tried to understand human beings by establishing a diversity of thoughts and concepts as beings. The goal of both areas is to reveal human presence at the center of both. By producing concepts that aim at the freedom of man's effort to exist as an individual, first in the universe, then in society, and his own internal and external world, it has been possible to reflect this in works, to comprehend and shape man in this way. With the individual's curiosity, there is the effort to know and the desire to make sense of human existence and finally to be visible.

While Bauman emphasizes that the individual has the freedom to choose his/her own life when constructing his/her work, just like the creator of a work of art, he/she places the responsibility of his/her life and choices on the individual without ignoring environmental factors. The effort of a scientist and a psychiatrist to understand the man and the effort of a free artist who creates his work in his workshop to understand man come together at one point: they are both, in a sense, building their own lives. They serve both individual and social purposes. The artist will reflect his work in the plane he created in proportion to his subjective life.

The logical filter that exists in the artist's memory also comes into play in his artistic production and creation. Here the artist is not only the one who feels his own awareness but also the one who shapes his creativity through the world by making sense of his own selectivity. This is an essential state of existence in which the artist begins to illuminate his own world.

It should not be accidental that the dissolution of the subject of the

phenomenon of the individual with Enlightenment emerged in the environment where complex, strict, and severe social demands and psychological controls were experienced at the beginning of the 20th century. Freud's theory of "suppression" is the product of such an environment. In terms of the "I" forming its own self-identity, Foucault considers Freud's theory of psychoanalysis as follows: The ego's (I) capacity to 'bring into existence' its own identity depends on its ability to sort out its conflicting demands and make decisions about which ones should be cared for and which ones should be rejected. Suppressing instinctual desires imposed by the id (subconscious) on the ego (I) has a social virtue in itself.

In short, as Freud argues, Foucault disagrees with Freud about the future's commitment to past experience. Foucault's gaze remains steady on him today. Foucault asks, "The truth is why we seek it in the formal rules by which we aim to discipline our life experiences." If identity-forming data is derived from formal, traditional (social), or power-delivered information, this cannot create self-creation/self-identity.

However, there is no obligation to maintain those inherited from the past. There are choices we are free to choose. Furthermore, who we are has much to do with what we choose and approve of.

That is why Foucault states that we are doomed to seek meaning, to construct our true identities, to seek this self-understanding: "Throughout these journeys, we are constantly searching for the meaning of our human nature, which is constantly being re-established in the forms we create. The responsibility of recreating meanings and values, while an eternal duty, is the foundation of all human endeavor. With this kind of creativity, our power is revealed, and our capacity to use it well determines our destiny. " (Susuz, 2007, p.26)

The above-mentioned main purpose points to the face in portrait painting art. Regardless of the subject of art, the goal was to rebuild life and find new meanings. When we look at it from this point of view, it targets the face in the central position of meaning in portrait painting, which represents human existence. Many artists have directed their curious gaze toward the face, such as understanding, recognizing, knowing, and representing. This orientation is to reveal the "face" variety.

On the one hand, he describes the aspects of the view in art as understanding the shaping of the spirit of the period experienced. “In real life, as in portraits, we evaluate people primarily based on their facial expressions and especially based on how the creature behind the face consciously or unconsciously attributes meanings to the face” (Aral, 2018, p.183). However, not all the complexities of the person represented in a portrait should be explained by a “single face.” This represented face should show the meaning or set of meanings that define the purpose of the portrait “ (Leppert, 2009). It is difficult to reveal the reality of the face because the face harbors many feelings of mystery. Therefore, finding and capturing meaning cannot be explained by the person's own transfers except for the appearances and variety of the face.

“In portrait painting, it is to reveal the expressions, values, and visions associated with the face in the set of meanings; to get closer with various angles and to see how much the face is hidden. I am learning to see. I do not know why everything goes deeper inside me, more profound than ever. I do not know how many inner worlds I have. Everything goes there now. I do not know what is going on there... “ (Rilke, p.9).

According to Tolstoy, this obscurity has fulfilled the function of every work of art that achieves the transference of emotions revealed in the familiar resemblance. Tolstoy considers it necessary to share with the reader this world of emotions. This confronts us with an ordinary meaning in infinite variability.

“For example, I have never noticed how many human faces there are. There are many people, but there are even more faces because each person's face is a few. There are those who carry the same face for years; of course, this face becomes dirty, opens from its folds, and is abundant like the gloves worn on the journey. They are simple, or they do not change their faces, nor do they purify themselves. They say what is wrong with him, and who can prove them wrong? Now that they have many faces, the answer to what they do to others is hidden “ (Rilke, p.10).

Our faces are the starting point for the wholeness of our bodies. According to these principles, the fact that the face is the most striking part of the interaction explains why the interaction is face-to-face, assuming that the face is reflection and reflection.

The face, according to Deleuze;

When a part of the body has to sacrifice the essence of motorism in order to become the vehicle of the organs of reception, these organs will now basically only tend to move or create micro-movements for a single organ to move from one organ to another, capable of entering into concentric sequences. The moving one has lost the extension movement, and the movement has become the expression movement “ (2014, p. 121).

“Each of the facial expressions plays a vital role in communication. It is possible to see similar origins of gestures and mimics in all living things. In his studies of high-level primates, Frans De Waal states that emotions such as joy, sadness, and anger occur especially on the face “ (Waal, 2003, p. 132). It can be said that this nurtures a critical area for the life of different ideas. According to the theory of evolution with all its privileged features, Charles Darwin's *Body Language in Humans and Animals*, published in 1873, is the most detailed work in this field. Darwin generally put forward the face as the external reflection of emotions. He stated that voice and its expressions and body language have a communicative value and are extremely important for its interaction “ (Breton & David, 1873, p.353). This study provided many expansions in the field: For example. In the 15th century, examinations were made analyzing behaviors and facial lines based on encountering animals. In the 16th century, Charles Le Brun made the same confrontational investigations and produced categorizations such as owl-human eagle-human. The books on physiognomy and the study of personal differences as a paradigm in general in the social field have also had terrible consequences. The physiognomy analysis was performed according to the personality type category of innumerable percentages of the human character. Le Brun emphasized the analogy of character by comparing animal physiognomy and human physiognomy. In addition to facial expressions and facial expressions, many physiognomists considered its recognizability as a means of communication and its uniqueness and subjectivity to be necessary. Lavater books were widely used in the 17th century by making classifications independent of cultural origin. Within the scope of portrait and personality analysis, human face physiognomists exhibit an opposite attitude towards human examination and painting. While painters depicted the individual portrait, physiognomists made general classifications, which caused illusions.

According to Freud, the face is the ultimate mask that conceals the horror of the “neighbor thing.” Behind this mask hides its primitive, untamed aspects. “

Behind the mask, many secret, terrifying identities are hidden. A man must wear a mask in order to defend or protect himself in the world, and the modern mask is a shelter for protection. We know that the mask, which is the mysterious space of many artists, reveals the eerie, terrifying mystery that circulates behind or in the subconscious. Many things can cause artists to seek deep meaning in their self-portraits, as they often work deep into their faces.

In this context, the arsenal of the subconscious is hidden. The face is a mysterious area containing the unknown as the chaos of intense hidden emotions. The difficult dream stage that a person has difficulty managing that he hides can be thought of as the ego self. For example, Egon Schiele, famous for his self-portraits, produced portraits of his own body in his works in which he exhibited his subconscious emotions with his super-ego self. Faced with his own body, Schiele found meaning in himself by revealing himself to the outside as an object of obsession. It is seen that he boldly expresses this with his sexual identity. While Freud described the subconscious as the royal way of the human self, he said that these holes would be best emptied through art.

The production of infinite images has distorted reality and transformed it into a commodity. Pointing to the psychological orientations of a face, La Bruyere stated that it is a suspicious art that cannot easily protect itself from the desire to intervene in the other it assumes and that it is read like a geographical map or a crime scene full of clues in places. “The face, in a vivid and enigmatic form, reveals the absoluteness of the individual, yet of a tiny difference. The face is the code in the implicit sense of the word, a call to solve the riddle. One hundred is the main place where human existence gains meaning “ (Breton&David, 2019, p. 12).

Plato (427-347 BC): “The portrait is the immortal spirit that governs the mortal body. The sense organs that perform the functions of the soul are placed in the front of the head by the gods. “ (Plato, 2015, p. 45)

According to Freud, “The face is the crystallization of the name. “The self is first and foremost a bodily self, not merely a surface being, but a reflection of a surface itself.”

“The face is a search for oneself, a journey made for oneself. This journey is like a journey in a labyrinth. This is a self-centered journey. In this journey to ourselves, we try to make our face image recognizable. Here, the image is recognized. Is the face the sum of the limbs? The face is different in everyone, but behind all these different and changing faces, is there a face somewhere in the depths of the mind? Is there a face behind the mask? What is behind your face? “ (Kocabiyik, 2014, p.17)

“What does half the face say? It is a whisper of personal identity; otherwise, every meaning is not a characterological board far from the ambiguity of what the face half says. The face is undoubtedly the major metamorphosis of the individual. However, there is a position that can reach its proper form and reveal neither the breakdown of history nor the map of the expected future nor the apparent relativity of a character in a simple, coherent figure. The continuous variable in the curve is the one that is not constant. That is why it is a hundred and one-half. They are whispers of personal identity. “

At this point, portrait art is like a sorcerer's fortune telling to hear the whispers of the face of human existence. For this reason, capturing a percentage of meaning in portrait painting turns into a visual text in search of authentic expression. In contrast, it asks which appearance is more accurate than others. Or can we make ourselves more natural than others? As a combination of fragmentations of meaning, he confronts the search for the meaning of many faces, his own face in the portrait. In the portrait, the artist asks, “What is the percentage truth?” the search for meaning, which he tried to find an answer to the question, “What is the truth in the portrait?” is a multi-faceted effort for the artist who tries to make sense of the question.

With this versatile opening, artists in the Renaissance period revealed anatomy by examining the face in detail. Many artists, such as Leonardo Da Vinci, used the face as an interactive backdrop during this period. While examining the structure of the face with sketches, there are facial expressions that do not want to miss any detail about the person. Looking at the same observation without distinguishing faces results from the humanist attitude towards the whole person.

“After examining the structure of the face in-depth, artists present these observations and experiences in their paintings in a way that includes individual singular meanings. Portraits, idealized figures, and portrait depictions are seen as they are. Just as every face is unique, for example, Courbet found meaning in the face of the people, not in the portraits of nobles. Impressionists have carried out portrait studies that put the variability of light into immediate expressions, such as the reflections of color in the fleeting light of human sensations. This situation looked at the landscape in the same sense as it did in the portrait painting. “ (Özkanlı, 2006, p.124).

Immediately after the creation of thought or the construction of meaning in the name of art, the form of the form comes to form the color of light. This is how meaning provides integrity. The tendency to make sense of concepts, which are all expressive objects of art, or even to change them at all times by destroying these meanings is evident. Artists such as Monet and Degas made the face lively with simpler expressions, and Cubists tried to make sense of it with different surfaces beyond demolition. (Picasso, Juan Gris, etc.). In the late nineteenth century, within the framework of centuries, movements, understandings, the experiments of artists such as Edouard Manet, Paul Cezanne, Vincent van Gogh, Paul Gauguin, and Edvard Munch, among others, already represented expressive style with their portrait practices through the creative transference of emotions and emotions beyond formulas. The narrative representation and stylistic differences of these artists, who used unusual colors and exaggerated lines and shapes, revealed different subjective views in all of them. Van Gogh made psycho-dynamics evident in the portrait by using warm colors. Kokoschka embodies the streams of memorable moments as well as the hidden play of light that is abstract. Reflection and shadow in movement is the psychological miracle of the ghost that dissolves and reappears like a grotesque in a plane of the painting by Kokoschka; the ghost of the world of images that emerges with bright paint, brushstrokes made with hand gestures and open canvas. The face has always been at the center of the canvas.

“The portrait will persist in its own existence by witnessing the artist's art, both after a few generations have passed beyond time and after time has lagged behind, tearing many mortals out of their infinite image of time and making them do

it.” (Leppert, 2009, p. 375) With this quote from Walter Benjamin, it has been seen that painters look for a different meaning in portrait paintings every period.

Lacan mentions the absence of desire and that it is a deficiency and states that looking incompletely is the look that will continue. The gaze contains desire in every object it looks at, and the gaze is a state of being a witness to the outside world until its desire ends. However, this witness always observes the unknown that it cannot see beyond what it sees. Every appearance darkens the invisibility of being. The gaze encounter objectifies the person and marginalizes him. The gaze is the window that leads deep into consciousness with external realities. So I assume that everything I see is an illusion; I convince myself that nothing that appears to me in my illusory memory ever existed.

“Desire opened with the eye is the window of the body and soul. He is left alone with the darkness of the soul under his eyelid. In the physical prison, a frightening nothingness, a black void, envelops the view from the inside. The gaze is the swing between the dream and the dream; it experiences pleasure in the face of inner reality; it dreams, develops, and dies. The look is observation. Examining and storing in the mind's memory involves using it when it is necessary to paint from the mind. Then, it is reflected from the mind's memory to the person whose portrait you want to portray “ (Ayyıldız, 2019, p.19).

When young Rembrandt arrived in Amsterdam, he did not change the tradition of portraiture. Over time, he felt the need to reflect on the inner world and feelings of the person he portrayed and attached importance to personal examinations. Thus, his portraits contain, on the one hand, personal and, on the other, objective elements. “There is no self-confident self in Rembrandt's long series of self-portraits of his final years. As with all his portraits, his gaze becomes directly particularly meaningful; in his last years, there is the mystery of the face lost by the approaching death in a state of fragile sadness. The artist's skin has silky skin, no master brush, and brush comfort completely contrasts with his expressionism. In addition, Rembrandt examined his own face many times with his tearful gaze. Notably, this face, which does not need to be hidden with its usual transparency, is not a reflection in the mirror but comes out of the hands of the artist who observes himself. “In this picture, which has already solved the secret of the mirror, which is open to learning something new at every moment, there is no contrast of darkness; there is only the touching gaze of a painter who scans his face lines. Rembrandt, the skin from the movement of the face paint is seen as his painter, and if this deep

observation did not have the power to understand color and light, he would not be able to make living portraits “ (Gombrich, 1992, p. 331).

Although each of Rembrandt's “great portrait artists” undoubtedly uses his own unique technique, Hans Holbein “and” realism, Inger's mastery of Matisse's color animation plans, Edvard Munch, expressive expressions, Egon Schiele, subconscious revelation, Van Gogh piercing gaze, the vibrant attraction of vibrant colors, Modigliane affective distortion, Leonardo idealist human observation, and Monet vibrant color spots and many more are before us.

Together with bodily movements, these artists reveal the facial expressions and the passions of the soul and summarize their works with the representations of the portraitists of art or their own character style. They never tried to hide the emotion, the perfect beauty, the expression, the ugliness, the imagination, the mystery, the naturalness, the screaming, the smiling in every way. The looks of each do not try to hide the mood on the faces. It was essential to determine what meanings were attributed to the face with which shapes. They best reflected the human aura in the portraits.⁷

“The self-portraits at the end of his life are great. [...] The way we always see Rembrandt in an ever-changing image is truly amazing and spectacular. “

The existential meaning of Rembrandt lies in his ability to penetrate the essence of his subject, no matter who or what he depicted in Rembrandt's portraits. The Rembrandt portrait, or human face and body, allowed artists to express their own concerns and interests about their existence in the human condition. This is the most critical part of a long tradition that can be said to begin with Rembrandt's introspection of his portraits. This is the state of the ever-changing gaze.

⁷Oeuvre, as an Art Term, a word of French origin, refers to all the works that an artist produces during his or her lifetime. It is rarely used in Turkish.



Figure 12: REMBRANDT PORTRAIT: Figure 4: Karlsruhe, Staatliche Kunsthalle, c.1645 Figure 5: Edinburgh, National Gallery, 1959 Figure 6: The Hague, Royal Cabinet of Paintings, 1669 Figure 7: Washington, National Gallery of Art, 1659

“Rembrandt ensured that he painted the raw truth and thus penetrated the essence of his subjects.”

Self-portrait is a work by Dutch artist Rembrandt Van Rijn that focuses on the encounter of existence with the face and the search for change and transformation. Whether one is aware of it or not, one will find one's identity on one's face. The work of being seen involves a mutual parallel: to be seen by appearing and to see ourselves when we criticize. What does this state of the world say to humanity? What does it reflect in front of me? What does my image of him teach me? I am in everything and everyone in terms of appearance.

Throughout history, artists- and perhaps most famously, Rembrandt- have viewed self-portraits as a visual roadmap of souls. It has given me an opportunity for extreme introspection, a chance to reflect on the meaning of life, the passage of time, and the approach to death. Rembrandt inspired artists in different ways. What fascinates many artists is how it portrays different humorous aspects, moods, and psychologies. His personality has such depth that, unlike classical Italian portraits, his portraits are highly humane and accessible.

Rembrandt did not try to please the audience. The audience gets a chance to meet more real people. As the portrait of Bacon reminds us, the twentieth-century artists felt that Rembrandt was more like a contemporary than an ancestor. In this

sense, the effect is great. Rembrandt is an artist who has managed to keep the transience of us mortals alive in their image.



Figure 13: Leonardo da Vinci 1503- 1507/1519 oil 77cm x53cm Louvre Museum, Paris.

Figure 14: Marcel Duchamp, *La Joconde/LHOOQ*, 1964 copy of 1919 original, Norton Simon Museum, Pasadena, CA, USA. Source: Sally Whitman Coleman, "What is Dada?", <http://www.the-art-minute.com/what-is-dada/>, Retrieved on: 03.04.2023

2.3.The Universal Meaning of the Mona Lisa

In the context of its universal meaning in the world of art, we can say that the portrait of the Mona Lisa is the familiar face, which was descended from the eternity of the sky as a talisman left to the earth passing through the painter and dedicated to the human soul. This ordinary meaning is hidden because it allows the spiritual one to appear supreme in nature. The idea that “when we see, there is also the possibility of seeing ourselves” is based on the principle that the image created by the light from the outside indicates that we can see ourselves. The portrait has a secret face. We realize it is a secret. Perhaps this secret has been answered in an infinite number of spiritual senses. The reduction of humanity to a single face, looking at its receiver as an angelic face, is still a mystery. In the history of philosophy, the universal position of human beings has been questioned by many thoughts from the world of ideas. The Mona Lisa is a standard answer to this question.

Let us look at the critical approach of Deleuze to Duchamp's work. It is clear that Leibniz, Hume, Kant, Nietzsche, Bergson, and Whitehead are compared in monographs and texts on classical figures such as Plato, Lucretius, Stoics, and Spinoza. There is more than a metaphor between pictorial and noetic.⁸The operational role of art for transcendental empiricism, which performs only pseudo-experiments, is also essential in the search for new conditions and means of expression. In this respect, it is the philosophy itself that is in danger. Historical self and self-philosophy are like Deleuze's famous “Theory of Thought” (i.e., philosophy). “Painting needs the revolution that leads art from representation to abstraction,” Deleuze said, making an analogy with difference and repetition in his portrait for the first time in the history of philosophy.

Duchamp's collage: “a Hegel with a philosophical beard, a Marx with a philosophically clean-shaven, a Mona Lisa with a mustache,” creates by thinking about the look of the work when it is finished and the idea it carries. In addition to a reinterpretation, the study aims to move the Mona Lisa away from the axes of

⁸*Noetics as a Dictionary Meaning: A word derived from the ancient Greek notions (mottos), meaning "to perceive," "to understand," or "to grasp." It is a general term used in ancient Greek philosophy not for the senses or experiments but for the type of knowledge conceived only through reason. It is also used for a general expression of concepts that are the product of mere thought, independent of sensation and experience.*

academia and tradition and to criticize the consumption of art. Due to its visual fiction, the work shows only a woman named *Mona Lisa* with a mustache and goatee, who represents the female beauty standard of the Da Vinci era. Duchamp moves away from this idea and clashes with these imposed standards: the *Mona Lisa* figure becomes masculine with the simple details of the beard. The beautiful and ideal representations found in Leonardo's original work are proven in the construction of *LHOOQ*. Philosophy, as if beard and mustache, are transformed into unstable signs, around which many metamorphoses pass, on a canonical sequence, far from the general characteristics that constantly guarantee its identity.

Consequently, a proper lineage and similarities are not unphilosophical, but where in the philosophical process do strange encounters, secret alliances, and sometimes even various moments of the reverse of the past intermingle? There is a perpetual being in art; therefore, the face of the *Mona Lisa* contains a reality in every period, a being, and an infinite, boundless gaze. The reason for this situation is that the subject-object is human.

Duchamp mocked the aesthetic phenomenon of Renaissance ideals and chose the icon of aesthetic values in the art to question the visual meaning of the *Mona Lisa* represented by the traditional mother. "It was very tempting to use it for a scandal," he said, criticizing the situation. By changing the concept in the work, he rejects the traditional understanding of art.

Both artists' work is essential in revealing the new shock values of a revolution in art. It is vital in terms of establishing the subject in the Renaissance and destroying the subject with conceptual art. The establishment of new understandings in art happens with the destruction of the old. This study has been the most critical issue of the existence of art and philosophy in terms of human's universal position. The works of Leonardo Da Vinci and Duchamp are revolutionary in placing human beings at the center of nature in the history of art.

The art of each period will return to the *Mona Lisa* for its ideology and reverse it in terms of its position, imposing new meanings that will try to sit in its own seat. Duchamp defies everything that art stands for, especially tradition and beauty, by saying, "Destruction is also creation." He used *LHOOQ* to undermine the

bourgeois cult surrounding the artist and targeted the Renaissance master's best-known work of art. The importance of language in conceptual art as thought has become indispensable in artistic productions. This continues to be the problem of the meaning of conceptual art. The problem of the impossibility of the work of art without the concept of art and the impossibility of art without the work creates an unresolved dualism. It remains a metaphysical problem that still exists today.



2.4. Secret Meaning

“Just as it is difficult for people to know themselves in life, it is not easy for the painter to paint himself.” [Vincent van Gogh, in a letter to his brother Theo (September 5-6, 1889)]

Van Gogh's point of view is towards the model. Artaud states, “Van Gogh's gaze is hanging, like a nail nailed to a wall. He carves first. “ It is a look that settles honestly directly on the cavity. In this view, which is understood by the value of human emotion, the value of art is dominated by an expansion from Van Gogh to nature to life to human love. “Colors are the mastery of color vividness in paintings of vibration flowing from his soul with his brush like a light bomb” (Antonin, 1991, p. 54).

What makes his portraits so powerful? “In making the heads of men and women, I would like to give them something similar to the halo, the symbol of immortality on the heads of their saints, which we can give with the gleam and vibration of colors.” Because Van Gogh did not miss any details in his portraits and self-portraits, even the most minor details were carefully included in the artist's work. This attitude stems from his concern to establish the truth. “Art is not an abstract work, but it can be conceived through personality.” the artist's understanding of his own physical and spiritual sensations leads to the impulse to produce states that are based on the inherent forms of our sensations and the basic necessities of our spiritual equipment. The artist has opened his own truth in his self-portraits. Heidegger defined the truth of the work of art as going to the authentic existence of man in society and himself, getting lost in everyone, and leaving as himself. The artist's self-existence depends on his/her responsibility. “The artist will open the work of art as a being in himself, the existence of the existing in his way. While this opening emerges outward, the truth of what exists will be born into the work as a new truth according to its own belief. In this context, the truth of the existing will open itself to the work of art in its own form. Thus, art puts itself in truth “ (2011, p. 55). Van Gogh revealed all the secrets of his own truth in his quest. He opens himself with his secret and discovers.

When we look at Gabriel Marcel, the being is a sacred responsibility, and the opening of the secret of the being cannot be defined as it will, first of all, become a problem of the being, but its secret can be mentioned. As a secret, existence exists as “necessary, eternal, and inexhaustible.” “What is a human being?” question, since he himself is also a being, “Who am I?” is the kind of question that can be answered in parallel with the question. Man can comprehend existence only by joining the being, which is the basis or cause of his existence.

What is a being? Moreover, “What is the secret of existence?” the question “How to get involved in the entity?” needs to be answered. Marcel makes a distinction between “Being” and “Possession” in the context of “Problem” and “Secret.” According to him, possession is always defined by the relations between the possessor and the possessed. In this respect, there is a similarity between possession and the problem. Because the “problem” is determined by thinking about an object in front of the person, objectivity determines it. However, the “secret” does not distinguish between man and his object and surrounds man and connects him with himself. According to Marcel, people tend to see themselves as the same as they have. This tendency reduces them to the position of objects and destroys their values in terms of being human. Therefore, they are also blocking the way to existence. Therefore, the being must be regarded not as a problem but as a secret.



Figure 15: Morgan Stanley Exhibition_Van Gogh. Self-portraits at the Courtauld Gallery. Photo by Fergus Carmichael

Van Gogh, known as the painter who drew himself many times as a model because he had no money to give to the model, may have sought the secret of the divine essence, the answer, not as the object he sought in his portraits, but as the

subject. In response to this, Van Gogh's search for self-portraits states, "Painting a tree is not the same as painting the tree itself as a tree. Is the painter's self-portrait natural and intimate?" Van Gogh followed this as one of the best performers and answered all the questions best.

To question what it is like to look at a painted portrait - and for that to be settled inside us with all the surfaces of the nature of being – to look at the portrait from the painter's brush... Is the light of this secret inside or outside? This secret illuminates both our exterior and interior as a source of light that can be a mirror. How can we see ourselves in other things? Is it possible to see outside of us? Can we see inside ourselves? In order to see myself outside of myself, my self needs to be reflected.

Van Gogh, who reveals all the secrets of the face, is searching for the truth. For this reason, he questioned with utmost clarity that he produced what he experienced in his self-portraits. When Van Gogh's portraits met, he tried to show his being full of human love with the art of his inner world and reflected it with the light of his soul. The passion for a great art struggle between his dark memories and psychological problems is his prolific triumph, the beauty of an immortal success.

Vincent Van Gogh said, "Despite all my discomfort, I cannot give up my power to create, which is superior to myself, which is my life. Van Gogh, 37, told his brother Theo in June 1890 (about a month before his death) that he worked until he could not think of anything on the advice of Dr. Gachet after a severe nervous breakdown. Van Gogh painted seventy paintings in seventy days.

Nevertheless, the artist, who said that no one would be emotional and honest simultaneously (Read, 1976 p.146), understood that he had to find a unique way of expression just to be honest.

2.5.Naturalistic Meaning



Figure 16: Helene Schjerfbeck1890, Image: Helene Schjerfbeck1912,

Self-Portrait, Oil on canvas photo: sari gustafsson/lehtikuva, nyblin daniel/Finnish museum agency /picture collection of history Eeva Kaarina Kolsi 1.12.2018 15.02

The self-portrait is, in a sense, a notebook of the appearances of one's own story through time. Proust's perception of time is a memory game. The images in mind reveal another image that is felt at any other moment on the touch and remembering of a particular image. This emergence creates events held together by memory thanks to a short circuit in 'involuntary memory.' However, here, too, the privileged taste of these moments also gives meaning to life. The painter, who examines his face, pursues his own appearance; the others or the others are entirely isolated. The meaning it seeks documents the establishment of its self-game. Both the subject and the object are all fiction about themselves.

Thousands of painters who paint self-portraits have gone after their own appearance. The painter we will take as an example does not want to send the appearance of his face to the short-circuit memory store of "involuntary memory" throughout his life. He records the meaning of his face on the surface of the canvas, the transfer of feelings from the life of each moment. While doing this, he does not do it according to the classical portrait understanding, which is natural in his self-knowledge game confrontations. This makes the portrait superior to other images. Because it is the first one seen, desired, and tried to be defined, defining itself and through its own eyes. This, in turn, questions the sense of self as a being in itself. Helene Schjerfbeck started drawing charcoal at sixteen, the first known portrait of her own face. Schjerfbeck painted his face on the canvas from his teenage years to his death, stating that when you give a child a pencil, he is given a whole world.

“Helene Schjerfbeck, born on July 10, 1862, in Helsinki, Finland, fell down the stairs at the age of four and completed her home schooling because her hip was injured and she remained lame. In 1946, he died near Stockholm, Sweden. The artist, who did not need another model when he was around, worked on his face almost all his life. Schjerfbeck, known for his distinctive, impressive portraits as the national icon of Finland, performs landscape studies and still lives in a wide range of influences from Impressionism to Surrealism during his education in France. He/she has been a person who constantly tries techniques and is willing to force and take risks rather than repeating past achievements. He challenged no categorization and was often seen as a “painter's painter” and developed his own distinctive, expressive style, drawing inspiration from everywhere.

With the landscapes and portraits he created in the 1880s and 90s, Schjerfbeck did many naturalistic self-portraits in the 1940s, although not very often at the beginning, and made nearly sixty self-portraits throughout his life. In his last years, the artist painted highly isolated self-portraits. As is known, it is seen that Schjerfbeck is mainly concentrated on the face. Authenticity, unpretentiousness, simplicity and sensitivity, and self-knowledge in youthful self-portraits have gone deep.

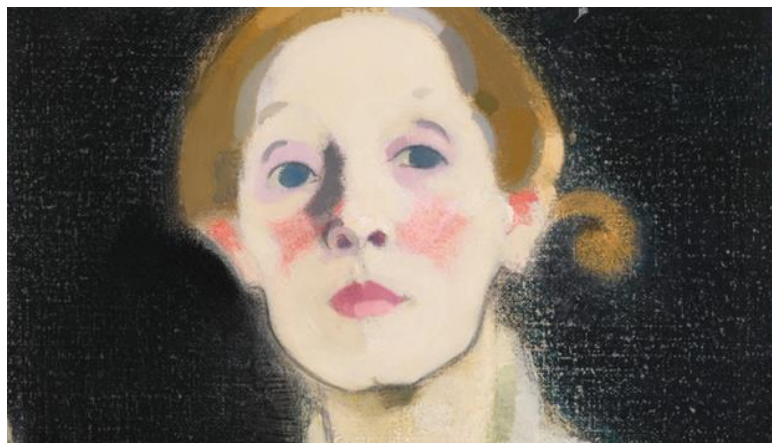


Figure 17: Helene Schjerfbeck - Self-Portrait, Black Background, 1915. Photo: Royal Academy of Arts.

“The artist's portraits reveal his own physical appearance with a naturalistic and shocking honesty. Towards the end of his life, and it is seen that he focuses on the face in his portraits “ (Holger, 1999, pp. 130-131). In these self-portraits, “sincere open shocking expressions that drag in their paintings from the intensity of the self-view are the invitation of the deep course of the eyes on their faces” (Holger, 1999, pp. 130-131). Helene Schjerfbeck made historical paintings and works

representing naturalism when she was young. He later became one of the most respected modernist visual artists and a master of reductionism. The gaze that looks at itself from the outside as an observer also invites us to that observation.

Ahu Antmen Summary from the article *Confrontation in the mirror*.

“Schjervebeck felt that what he had done in the last days of his life was perhaps the end of his life, and his last confrontations took on an abstract appearance with his face; his facial features gradually disappeared from his memory, and his lifeless traces of life were erased on the face, with their rounded angular shape almost remaining in the head form. When he looks at himself in the mirror, there is no trace of his appearance; he has left little clues about his face. “

His sincere naturalistic attitude in his latest self-portraits turns into his shocking attitude in his last periods. The impression of the acceleration of time and the end of life backward shows the outlines of the hairless or neckless skull. He looks at his face, just like an unknown look at the uncertainty of death. With their introspection, hushed tones, and hazy finishes, the images seem to fade before our eyes. In a letter, the artist expressed his fill as follows: “I do not care about the physical image, I do what he wants, it is indifferent freedom. The fatigue of old age is something entirely different – it is liberating, too, because you can let things go their own way, and there is nothing left but the sensitivity of the brush. “ To Einar Reuter, “November⁹ 28, 1926. We see the freedom of the brush with the erased faces in Munch's recent portraits of Picasso.



Figure 18: Helene Schjerfbeck (1862-1946) self-portrait with black mouth

Figure 19: Helene Schjerfbeck (1862-1946), oil painter

Figure 20: Self-portrait of Helene Schjerfbeck (1862-1946)

Figure 21: Helene Schjerfbeck (1862-1946) self-portrait

Figure 18 The face in his Black Mouth self-portrait looks at him with

⁹<https://www.sanatlaart.com/daha-once-gormemis-olabileceginiz-5-kadin-sanatcinin-oto-portrait/22.03.2023>

discomfort! In the mirror, that “face” carries an implicit mystery with pain. The emphasis on the head is also remarkable. It is also clear that the artist who is not pursuing beauty is not worried about this. A glance is an unobtrusive short-circuit image that does not escape a one percent chase. In his paintings, there is a confrontation with one of the moments of the artist who conveys silent introspection. In terms of form, it is destruction-based, deformed, and grotesque. While watching the outside world, the painter also looks deep into himself, into his own depths, into the hope that ends with his eyes expressed as a stain that resembles the two dark holes that dive into the painting. Schjerfbeck, in work, is the look on the face of his soul against the flight of life, the look that will say the last words. The final moves of the black mouth, which has nothing left of the face, are the traces of the scary life of the brush, leaving abstract stains. As Schjerfbeck went deeper into his own depths, his self-portraits became increasingly accessible. When he died in 1946, Schjerfbeck was one of the self-portrait artists who left a semantic mark on the face of the tradition of portraiture.

What are the painters' search for meaning on their faces? Perhaps it was a universal meaning they sought in their faces! A face is a place to see oneself, like a field of exploration and unknown lands. The painter, directing his gaze to his self-portrait, sought to imagine the transforming forms of art that transformed the appearances of people passing through their faces into sensations. The painters, who constantly turned and looked at themselves, reflected their faces in a thousand ways: some drew, painted, corrupted, and defeated like Picasso; some looked for the face of love like Van Gogh; some, like Helena Schjerfbeck, kept shocking confidential records of their own lives, leaving the imprint of their face on the signature of their own life.

“With self-portraits, the painter is, to some extent, purely personal. First of all, the face that will represent its physical existence and formal characteristics is opening to the view of the visibility of the autonomous structure (the visibility of its entire life in the images of the face), the adventure of the existence of the painter himself, responds to all aspects and internal sensations, to his concerns “ (Leppert, 1996, p. 98). “Normally, this orientation is the painter who creates himself as the primary spectator of the Self-portrait. The secondary 'will exist' is from the other as

the liberator who created himself by his own making. After all, it is he who watches and is watched. The distance between them disappears here. The liberated image eliminates the distances by its own imagination, and the meaning that passes from the painter through his face is the face of everyone. The image has its own images; it has the right to be an entity. In a self-portrait, the painter is the point of escape where each subject in his representation calls the other in a multiplicity of gazes. This allows the portrait to be seen by him, “the self-portrait looks at itself from where the viewer is hiding. The portrait they devote to their own use not only looks at a particular entity in the imagination of others but also at the portraits they discover in the minds of others. “ It represents itself as represented, and it has been represented twice “ (Marin, 2013, p. 34).

As a being, the human subject “begins to understand the self-portrait painter's identity syllable by syllable and to construct colors and lines with love, such as the main theme of self-portrait, looking at himself in pure light, the first time encounter, the narcissus looking at his faces reflected in the mirror. The part that will be completed in the missing parts of itself is sought. This desire looks at a certain “being” in the dream of the other. These painters, who pursue their images, face the appearances of the unseen while searching for the secret in their faces and revealing the secrets. Every surprise requires another face. Like its own endless inner journey, it continues outside, through the other. The true meaning is inside or outside; the face of the other or the divine face is unknown.

It is precisely at this point that we can say that one's confrontation with oneself is sometimes an astonishment mixed with admiration. The desire to reach our other side, which is sometimes lacking, also allows us to question ourselves. This desire gives rise to the desire to find the “first face” in us. The object of desire is the subject; it contains infinite meaning between the two.

“Like a tale of a thousand and one nights, every face has a story: its face as a whole, its visibility, its invisibility, its absence from view, the moment my gaze is allotted among the brightest light or piercing darkness, its time is a state in which the flow of the face in space does not literally stop.”

Alain Finkielkraut.



3. IMAGE

The different critical attitudes of art and the artist's period revealed the artist's new perspectives on the image in the 20th century. There are no longer any definite lines between art disciplines.

What are the formulation discourses of the image?

“From ancient Greece until today, the existence of the image, the sources it is fed, its social location, and usage areas have led us to different questions. While art presents images from past to present in a wide variety, we also examine them with the help of views that accept images as living beings, as well as through theoretical approaches that say that they are specific appearances that guide our perceptions “ (Şiray, 2019, p. 549).¹⁰

Each image creates a different new world and is a formulated being. In this respect, it is the reward of a new existence. The reality that exists as an image signifies itself as a new being. When a work of art is examined, the perception and existence of the period in which the artist lived are seen in the images used by the artist in the first stage. Whether taken as an imitation of the illusion of the external object in mind or as an autonomous imagination, every image is an emergent image, an appearance or appearance. In this context, images cannot exist independently and contain their own representation in their new form, referring to what they represent. The represented image owes its existence to its creator. He is the creator who made it visible. The first observation that passes to this visibility side depends on the orientation of the internal sensations to the perception of individual internal tweets.

What is visible? What is visible in physical reality passes to the side of the invisible, the unknown, in the mind. Then it appears in the mind and becomes known as an image; that is, it is revealed. Well, let us say we do not know all this, so is it possible to escape the image? Images circulate everywhere, independent of time and space.

In this context, if the image is formed from the image of external reality, then the image cannot exist independently of reality. Finally, the image can be said to be interpreted in its intellectual world of objective realities that can be noticed by all the vital elements surrounding human beings. All discussions about the image show that

¹⁰English of the quoted text: “(...) Let me repeat: these images of things, these almost airy semblances, are drawn from surfaces; you might call them film or bank, something like a skin that keeps the look, the shape of what it held before its wandering (...). ”

the image root can be defined as all the vital data in the individual's bonds.

If the external appearances are not reflected in the mind, the image will have no creation. In this context, the image is the reappearance of external appearances. However, this visibility consists of different images taken when it transforms from the outside to the inside.

Some thinkers, such as Huberman, argue that images are the result of or triggered by different thinking and sensing practices. We can argue that these thinkers conceptualize the image as vestiges or philosophize on this ground because, in my opinion, designing the image as a trace necessitates a discussion of the ground between visibility and invisibility.

Our perceptions accompany the process of creating imagery in art. The combination of perceptions forms concepts. Creating an image similar to the image is to reflect the traces of the original. The image, which is the marker of external or internal reality, is the marker of the original. Thus, it is seen that the selection of the sign reveals the process as an image through imagination and gains existence.

Every image that turns into an appearance in the art of painting depends on the artist's life, creation, and perceptions and the origin of the image. However, each person's perception of reality is different. Therefore, the artist's style of creation will make a difference.

“The image appearing in the eye then retains its dominance over the painting. He has his own reality now. On the contrary, the painting can consciously confuse the eye, mislead it, and tempt it to take different positions. Painting prevents the dominance of the eye over the image. The image, apart from the eye's dominance over the image, are figures that are shaped according to the conditions of the space in which they are located in the sense of real reappearance “ (Florensky, 2007, p. 26, 27).

In other words, what Klee mentions about the 'making visible' of the invisible is what is made visible. "An image is an image recreated or reproduced. The image is an appearance or order of appearances, separated and hidden from the place and time from which it first appeared " (Berger, 1986, p. 19).

The image made visible is in front of us both inside and outside. "If we look at Bergson's ideas about the Image, it is impossible for the image to be both inside and outside to impose its own existence." The external world always exists; images appear at every glance, whether the truth is known or not. What is internal is stored in the memory. It waits for the surface to be exposed.

This emergence is the appearance of a pain of existence experienced by each image that is revealed independent of time and space. Artists exist with their visions as a result of this pain. In this context, we will continue with Dumas's art and image world in today's art, which we will look at as an example.

In portrait art, the context in which the images are related and how the images are formulated will be explained; in contemporary art, the images of Marlene Dumas from different portrait examples and the theories of images in the works of İnci Eviner will be examined.

Dumas' disturbing images are compelling, not because of his mind-boggling figures, but because he transforms the portrait into something almost unrecognizable in his contrasting style of portraiture. For example, without moving too far away from the image of the referenced 'model,' it was reincarnated by the artist as an image. *"Regarding this approach, the artist said, "I paint images, not people " (As cited in Çarmıklı, 2015, goo.gl/ii4iyH).*

The artist shapes the human figures he chooses in his portraits with his own identity. The subject of the artist's research consists of dead portraits, living portraits, nude figures, double figures, pregnant women, babies, personal realities, and public identities. The artist, who migrated from South Africa to the Netherlands, discussed the cultural distinctions of human beings in an ever-changing cultural context in the understanding of his own life experience. Dumas goes beyond the tradition of portraiture and brings his emotional state to the forefront. Emotionality is realized by selecting from its own image world or collecting ready-made images instead of

realizing from the South African live model focusing on themes such as sexuality, race, and violence.



Figure 22: "Genetic Longing" by Mrs. Dumas (1984). Credit Marlene Dumas, Van Abbemuseum, Eindhoven Oil on canvas:130.4*110.6 cm

People who are excluded from society in their works and figures of popular culture are the themes that Dumas cannot give up.¹¹ The mood of the portrait suppresses the audience's mood and dominates it. (Figure 22) IN the picture, this dominant position IS reflected IN the position OF the woman. The image stands angry with its tense body and hard look like a nail connecting its arms. However, there is nothing the image can say or do in the face of this situation. In this psychologically challenging picture, helplessness in the overly vulnerable gaze makes the anger tension felt. In this context, when Marlene Dumas is examined, the harmony of the composition between the rhythm and the color is evident. The images that women choose to emphasize their gender and individuality in society are clear. His rugged look embodies the blood-curdling violence of the red color and the look that questions the emphasis on the expression on his face.

¹¹<http://lebriz.com/pages/lsd.aspx?lang=TR§ionID=2&articleID=567&bhcp=1> e.t. 25. 02 2023

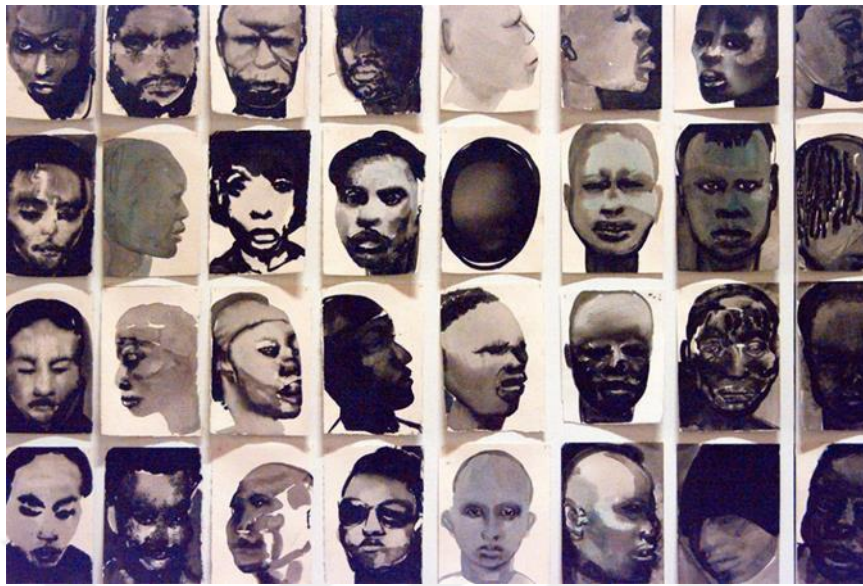


Figure 23: Marlene Dumas, *Black Drawing*, 1991-1992, Amsterdam. Source:

<https://www.arttube.nl/en/videos/marlene-dumas-black-drawings>

In Dumas's work, the interaction between photography and painting is strong, and the traditional function of the portrait is rejected. A portrait painting that often commemorates an individual's social status with ink and oil on paper provides visual evidence of a marriage or documents the family's social ties; it depicts the uncertainties and horrors of social identity in Dumas. Criminals and madmen fall under the powerful scientific gaze of the camera lens. The work of South African artist Marlene Dumas exists on a continuum between painting and photography. Simply put, he paints from photographic images. He says, "I am not drawing people; I am drawing images." "She speaks of the infinite variety and individuality of her female archetypes. It also marks actions for us that we recognize certain individuals and not others, or what we recognize individuals as, and how our appearance changes in each case " (Altaş, 2018, p. 58). The series, which he started in 1991 and named *Black Drawing*, consists of portraits of black men and women.¹²

A portrait asks what the measure, convergences, and cracks between the subject of the portrait and the person it can refer to may be.

Dumas explains: "I based my drawings on the current images of black people. There is a big difference between these two. I am interested in the images of the people I deal with as a person "(<https://www.tate.org.uk>)

¹²<https://www.arttube.nl/en/videos/marlene-dumas-black-drawings> e.t 25.02.2023.

Therefore, the artist, who reveals the codes of his existence with his image, is now the form of an encounter between the artist's world and the receiver.

The power of expression of art is hidden in the world of imagination. Why is the image that reveals this power so outspoken? *It is possible to answer this question in the following way: "The image expresses a variety of meanings and relates to something else after it; it is a surrogate. It has instant content; it is a sign of logical reality. It is never completely isolated: it is part of a system of image indicators understood through this system"* (quoted by Meyerson, Sartre, 2009, p. 89).

The 1948 manifesto, written by the critic Jean Bouret, read: *"Painting exists to bear witness, and no man can remain a stranger to it"* (<http://sanatokuma.blogspot.com>.) "This testimony, the invitation of one image to another image, causes each image to be mixed with other image-indicators. This mixture is not the complete disappearance of an image in the other image but the expansion of its field, the multiplication of its representation.

"Therefore, each image grows by appealing to the other image. The reason for this situation can be explained as follows; As my body changes places in space, all other images change; on the contrary, my body remains unchanged. Therefore, I make my body a center where I can connect all my other images" (Bergson, 2015, p. 36).

Each bond multiplies the sequence of signs, explores them, and discovers the secret underlying the images. The image is very inviting in this sense. This invitation reveals the images used by artists and uses them in various meanings to convey many messages. For example, when we look at the art production of İnci Eviner, who uses image diversity in meaning content in Contemporary Turkish Art, we see that she uses many intertwined disciplines. The wealth of tools it uses are available with a wide range of art production practices ranging from photography, video, pattern, and performance. In her works, the place of women in society is often questioned, and she presents new propositions to this situation. It uses images of women's bodies, especially from found images and photographs, and has transformed the collective, media-centric images of women, produced mainly by the dominant social mindset, into "representation of a representation."

When referring to Lacan, Eviner's works emphasize that *“there are no women, only symbols and images.”* In Eviner's works, the connections between representations, love and sexual violence, migration, compassion, and desire show the expression of women's bodily movements. The artist's pattern and sketch works form the central spine. He does not use the pattern as an art practice. He stated that this gave him inner enthusiasm and was his own choice. In particular, therefore, His creative practices are different from the standard art techniques.

“It is good for me to keep the simple and childish side of pattern making. Although art is ultimately artificial and fictionalized, it is a very internal need. I need this naturalness and flow to keep the production processes in balance with that inner one and to keep myself in balance in life. “For Eviner, the pattern is a conceptual expression as well as an individual expression.” (Health, 2020, p. 17)



Figure 24: İnci Eviner, *The Stranger in My Head*, 2010, Istanbul ¹³

The exhibition title in Istanbul Modern in 2016 is *“Who's in it?”* the artist, whom we have discussed in terms of being a woman based on his paintings titled, “expresses that he uses the pattern as the main point of departure in the creation processes. He stated that all the artworks that many images created in this way are a basis that provides the stylistic language and artist attitude “ (Eviner-Öztürk, 2016, p.32). In her work titled *The Stranger in My Head* (Figure 24), the female figure is seen as a manifestation of the view of women's perception in the outside world. His imaginative attitude was symbolized by the woman and metaphorized by associating it with the furry structure of the animal. “Here, there is a protest attitude towards the use of power over the female body as power and the use of women as an image

¹³Source: <https://www.incieviner.net/isler.html>

against male power as sexual identity” (Sağlık, 2020, p. 19). Here, the artist presents the ontology of his own creation with “We are part of nature, nature created us” by leaving the human center with its inner and outer duality and integrating with the nature pantesis approach. The artist who says, “The universe is my higher power,” defines this power as an integral part of his existence.

The artist uses images through the representation relationship he establishes between the animal head and the female head. It seeks a symbolization to express what it wants through the image. However, in Deleuze's concept, the ontology of difference speaks of the unity principle of differences rather than the substitution of femininity for animal existence. When we look at it from this point of view, the expression refers to being “replaced” rather than “replaced.” Breaking down the different superiorities of beings in the world without establishing any symbolic superiority hierarchy implies that differences are “being” / “becoming” with the principle of wholeness. Therefore, İnci Eviner established a representation relationship between human beings and animal beings and displacement.

“Images have different ontological status than linguistic symbols,” said Merleau Ponty.

In art, in general, the image has followed many traditions from the past to the present, redefining the image in relation to the conditions in which it is produced; the image of art tries to show us that we can re-evaluate every period. A phenomenological relationship has been established when considered within the framework of the relationship between image and model. Today, it has revealed the relationship between “visibility” and “invisibility” to the focus of many thinkers who follow the phenomenological tradition and the problem of “ontology of the image” that emerged in this context. Our perceptions accompany the process of creating imagery in art. The combination of perceptions forms concepts. Creating an image similar to the image is to reflect the traces of the original. The image, which is the marker of external or internal reality, is the marker of the original. Thus, it is seen that the selection of the sign reveals the process as an image through imagination and gains existence. Images always have various meanings in terms of representing something.

3.1. It is the power of an image.

As Croce points out, scientific creations speak in terms of concepts; artistic creations speak in terms of images. It aims to take the power of image creation in art.
“

The image uses the codes of existence to reveal its power. From this point of view, the belief codes of each culture are different. In ancient Greek thought, images were not considered unique areas of reality. In the Middle Ages, the image has a religious reference. He is sure of his power beyond his visibility. In this respect, some images derive their power from their source.

In Christianity, the image was conceived as *imago*, especially when we look at Byzantine iconology; we see that iconographers conduct an essential discussion about the ontological status of images. The fact that the icons of Jesus appeared as non-existence because they signified the invisible god but also pointed to a concrete being because they were revealed with the body of Jesus caused them to be met with the reaction by some icon-breaking personalities of the period.

In fact, these seemingly contradictory dual positions of images have also given them a new aspect to the debate between 'word and image,' 'word and writing,' or 'word and symbol,' which has been debated since Plato. For Aristotle, man is a being who thinks, designs, acts, and imagines. For Aristotle, what images do and what their function is, allows for a crucial philosophical discussion, especially tragedy, which is a specific form of poetry that emulates and reveals life with its ability to represent something as an iconic style of representation. Images return to units that carry information about those who appeared during the Renaissance. While balance, harmony, perspective, and depth guide the visibility to comprehend in a particular order and order, images refer to the autonomy of the minister and the diversity of what is looked at. In the Renaissance, we can talk about a science of images that gives autonomy to the seer.

With the new age, references to all models of love have gone beyond imitating an ideal reality. Because camera obscura has made images visible without distinguishing between external and internal reality. Immanuel Kant defines images as the field of activity of an autonomous faculty. The Enlightenment and the

tradition that followed it all point to a period of questioning the existence of mental images. The questions of the Enlightenment tradition often involve questions about the direct nature of images. From Enlightenment to cubism to constructivism, and minimalism, we see that the idea of the conception of images as imago is moving away from the line that extends. Moreover, images, like Malevich's black square, are reduced to certain forms of partnership, indicators that everyone can understand and reconcile. Today, if images have become mere icons with no memory in capitalist relations of production, with no reference to anything other than their circulating meaning when we look at them, the crisis of aesthetic image has played an essential role in this.

Do the image and the study have the same power in different cultures? When we look at the geographies in cultures, classifications have been seen as artistic images, and it can be seen that there are two basic structures in these classifications: In traditional cultures, the distinction between “real image” and “imaginary image” was seen as dominant in different cultures.

“When we look at Richards' distinction of” connected image “-” free image, “the power of the existence of many cultural classifications may vary. ’ ’ When we look at this sense, we can say that the belief in the power of thought to the period it belongs to has been a determinant of variation according to geography. Rather than generalizing according to time, in which culture it is reflected in what form, the subject we are targeting here is the artist's power to reveal himself about the image.

Where does the main power of the image come from for the artist? How to achieve accurate visibility? Are visible external determinations the source? The physical form of the image is the first comprehension. This physical image consciously misleads the eye.

There is an invisibility behind the visibility of the image. It arouses curiosity like the artist who perceives this invisibility of the image and reinforces the power of creation. As a matter, it invites the invisible world behind the image. In this sense, it hides the image visibility in the picture. The image contains the invisible thanks to this mystery.

The image with power easily conveys a meaningful message. The image

carries different layers of meaning thanks to the emptiness it has. The image creates a gravitational field, a space of space with the central perspective it creates around itself.

The field created by the power of the image creates a gravitational field effect. The image, which creates an autonomous space to create a reality with the effect of flow, can thus be stored. It unleashes the power of the constituent void in space.

“The purpose of the central perspective is not only to attract the gaze, as it transforms it into a perception that space can be viewed and observed from the front but to dominate the person looking” (Sayın, 2013, p. 16).

Perspective is a fundamental tool of the artist who thinks that disciplining the gaze will be realized with the image. In this respect, the hidden secret of the image is increased, and its power is reinforced. It adds to it an inaccessible force and attraction effect. The image uses the freedom it receives from perspective to expand its realm of dominance. Content format is an active and passive structure that is affected by and influenced by the format. The image is the result of this mutual existence. Images reappear as nonexistent. The image re-exists aesthetically.

“Modern artists, on the other hand, have a tendency to present an infinite array of images: Kandinsky with abstract compositions; Rembrandt with portraits and his knowledge of being; Van Gogh with his penetrating gaze; Duchamp with ready-made works; Warhol with his icons of mass culture. The source of the effect of these images on the artistic production of later periods was based not only on their specialness but also on their capacity to perform a function that constituted the potential of an infinite number of image diversity “ (Groys, 2014, p. 22, 23).

“Benjamin argues that the presence of the image now and here comes from its uniqueness, and the reproduction or replication of the image itself will attenuate the uniqueness of the image and even its aura.”

The image influences the reception of faith in the culture of each era. Thus, images result from a different view of the meaning of the Middle Ages with the meaning it refers to a statue in Antiquity. According to medieval belief, idolatry is a divine ideal cult value for the Greeks. With the same quality of the image, the

context it carries changes the concept of the image. For him, it always depends on how the work is interpreted during its uniqueness. With the new age, the transformation experienced by the image has gone beyond being an imitation of the ideal.

In the 20th century, instead of the images of pop art art art, which is the representation of the art object with conceptual thought, shaping our visual perception, the meanings of the art object with the image culture created new chaos. In addition, existentialists and abstract expressionist art post-structuralists, who state that human self-realization is the only value, opposed the oppressive ideas and theories of the social and cultural society structure to the old traditionalist structure. This new view, which emerged in the 1960s, opposed not only the individual style of art representations but also the sale of the art object.

“Images have lost their uniqueness to consolidate their power today. As the visibility of the images increased, the understanding of iconophobia became dominant. The ever-increasing visibility of the image has lost its meaning in the aura of its power again after a momentary appearance-destruction as a perception phenomenon. “

Objects scattered around gain freedom of image identity by stripping them of their subjective spheres of existence. “Images show is not the real world but a world of worlds. Not the things are shown, but their representations are images: representation, that is representation. Indeed, what the images represent may not exist in the 'real' world; it may exist only in the world of imagination, delusion, desire, dream, or fantasy “ (Leppert, 2009, p. 16).

Therefore, what is mentioned here is the demonstration of what is capable of representation once again. In other words, it is the repetitive construction of the function. So, does the image only belong to the field of vision? Although it is impossible to draw a boundary to the image here, there is a boundary. The image can sometimes weaken the ability to represent by feeding on what we see and our inner desires. Thus, the image goes beyond being a copy of the truth.

“What is left of the reality of the object is the image. The loss of reality and emptiness is necessary for creating the image. In other words, the visibility of the

image depends on the disappearing reality. The visible image emerges from the lost truth. “ (Sayın, 2013, p. 124). This creates new images of hidden fantasies hidden behind the new appearance.

How is there autonomous communication between the image and the creator of the image? The image refers to its creator each time under its own existence. Because the image imposes its existence on its creator. The person who created this image has imprinted the root of existence on his image. This suggestion creates an organic chain of ties with the image. It makes many things visible with emotional bonds. Artists are a reflection of their inner world. This does not always require an effort. As a result, the image that emerges, whether the artists are in effort or not, belongs to him. The pain of making this unknown known is always pregnant with another unknown. This uncertainty that artists experience every time with such endless curiosity about image creation is due to the search for truth.

Despite everything, a new image that emerges renews existence. Without knowing that the work of art is connected to the root of existence while reflecting the images of its creator, the creative power of these artists, whether they know it or not, will continue to leave an infinite number of images that have left their mark on all humanity in this way.

In terms of existence, the image, whether real or imaginary, re-exists according to the subjective attitude of the artist according to the art form of each period and is unique. It has great creative power in terms of its quality. The uniqueness of the image always increases its power by adding holiness to it. Because the presence of the original image or even the work of art gives it an aura. This original aura is a spell that is only there in the moment that is in no other image.

From this work, consequently, when the concept of images is transformed into a new means of communication within art for reasons of perception and independently, all the works created in order to understand the image as a whole will continue forever because art will forever seek its reality of existence with the variety of images. The image is nudity, the simplest form of existence. The gaze strips and strips the being, sometimes attacking, scraping. As a result, the image is naked and transforms from state to state. Like Kafka's beetle, it transforms into images with a

disorganized fold inside Bacon's body.

Are images directly condemned to hegemonic cultural forms that dominate?

Do images change the way we look? Of course, images change our outlook; if their meaning is unforeseen and their meaning does not predict their impact, images change the landscape of what is possible.

Rancière tries to show us that we can re-evaluate the crisis of aesthetic image by redefining the image as a concept and concerning the conditions under which it is produced. He considers the emergence of the image imposed on us in our age with a specific hell scenario and the perception that we are destined for this scenario as a complementary part of the crisis. “

4. EXISTENTIALISM

Existentialism, which is based on “man and his existence,” has been in question with the effort to understand man's existence in the universe. Existence comes before essence. It is an effort to establish oneself with the principle of what people do. It is the movement of freedom in self-realization regarding individuality in the society in which one lives. This happens when a person takes responsibility. In the end, there are people in the universe, and they are here in the process of existence. In this context, it is the subject of philosophical inquiries. This inquiry also includes works of art.

When we look at the history of thought with this questioning, the moral philosophy pioneered by the ancient philosopher Socrates has led to philosophical attitudes that focus on people. Socrates said, “Know thyself.” “*Nose te ipsum*” and “Unquestioned life is not worth living.” In this period, it is thanks to the individual's self-knowledge and awareness of the self. The aim here is not to talk about the individual in question in order to harmonize with the truths of this world and the rules of society. The individual's freedom is a matter of being trapped between constructive social policies. *According to Foucault, “taking care of yourself”* indicates people's commitment to their daily routines in the Ancient Greek period.

So why is it that, for society and the individual, even today, 2500 years later, Socrates' philosophical exposition still poses the most critical question? We are still looking for answers. Existentialist philosophy and art sought answers regarding the universe's human, society, and individual dialectics. They focus on freedom, rebellion, fear, loneliness, oppression, alienation, and marginalization. “*Some writers keep the list of existentialist philosophers so extensive that St. Augustine (354-430), Don Scotus (1266-1308), Blaise Pascal (1623-1662), and Immanuel Kant (1724-1804) are considered existentialists*” (Copleston, 1956, p. 125). The intellectual judgments of the individual who thinks about the field of existence rather than the dependent meaning of existence create the object. The object loaded with meaning used by the individual participates in the world.

Although Heidegger was interested in the problem of existence, he stated that the only being who could examine the existence and reach its essence was human. Philosophers are full of different beliefs and ideas, just as they come from

different social circles. The areas they have in common and the primary point they differ from are related to the area of existence. (Gündoğdu, 2007, p. 97). Nevertheless, it takes more than that to call a philosopher an existentialist. It is also wrong to say that every philosopher who deals with the problems of existence is an existentialist.

Soren Kierkegaard (1813-1855), Karl Jaspers (1883-1969), Gabriel Marcel (1889-1973), Merlau Ponty, J. They are seen as modern philosophers, such as P. Sartre (1905-1980) and Martin Heidegger (1889-1979), who set forth a new style of philosophy different from traditional philosophy. However, it is challenging to determine their common points due to their acts of thinking, which are tools for questioning personal differences and beliefs. Defining, segmenting, and interpreting existentialism also involves various difficulties. The most crucial feature of existentialist philosophies is that they relate to human beings. Humans are always a central concern. In the Stoic tradition, it is seen that the questioning is done by examining the “I,” determining the rules, and through memory, remembering and judging them. The self is both a judge and a defendant in a skeptical approach to existence. The existence of 19th-century Danish philosopher Soren Kierkegaard (1813-1855) was the subject of an examination of philosophy. The basis of existentialism, which emerged with Kierkegaard, is based on the following statement: “Man gains meaning only by creating himself as an individual.” This is both an assignment for him and, in a sense, a necessity for “our basic structure is arranged as an I that always has to become itself.” (2004, p. 52) This necessity depends on God.

The idea of the Enlightenment period (the enlightenment of the thinking subject) has only created historical limitations that determine the individual's existence. There has been a liberation movement in society. In addition, scientific changes have allowed people to question life from different perspectives. The space occupied by a man in the world and by him in the meaning layer has gained importance again.

Sartre, an atheist, developed this necessity and attached importance to subjectivity and the consequences of the choices of individual will.

“Existentialism, as a philosophy teacher who emphasizes the lives of people rather than existence and argues that existence comes before essence, is a twentieth-century philosophy movement. This existentialism movement, which starts from the concept of existence, has been a name given to all intellectual endeavors based on an existentialist philosophy idea “ (Çelebi, 2014).

This necessity evolved into the philosophy of existentialism in the twentieth century. Just as we cannot claim that existentialism belongs to a single philosopher, it is worth noting that it does not include a school or a mass of ideas in its movement that exhibit the same kind of characteristics. It is impossible to speak of a single existence. Existentialism is a method of thinking that captures the spiritual turmoil experienced by individuals and proposes solutions to them in reality. It responds to the problems of the twentieth century. The enlightenment philosophers' contribution to this movement of thought is excellent. Enlighteners, who want to save people from being immature, aim to get rid of the authorities' pressure by defending the sovereignty of the mind in every field. What is wanted to be clarified is that when the whole event is considered, the individual's relationships are essential. Thus, man realizes the meaning of his existence and creates an order. This is a prerequisite for development. The following question began during this period: “If nature can be understood, then man and society can be understood, so why not rebuild man and society scientifically?

Philosophers have tried various ways to spread philosophy to the public and include it in everyday life to change the order. It is well known that Hegel regarded philosophy as the child of the people of every period. The main idea that feeds this view is the necessity of philosophy to act according to age requirements. The period's spirit, style, and attitude also constitute a reflection of philosophy.

Modernism is the age of personality (Renaut, 1989, p.27). It raises questions about the field of human existence in order to reach its reality. Alternatively, in other words, he needs to ask questions to prove his existence. The philosophy of existence, on its basis, focuses on the reasons for human existence and forms the theoretical trace of the “*desire to realize oneself*” that occurs in the individual's mind. Because the cognitive evolution that the human species has undergone over the ages has shaped its idea of receiving itself and society. The

increase in abstract and concrete elements surrounding the individual's self has expanded the sense of responsibility. This also depends on the conditions in which the person lives.

The economic crisis before the Second World War and the war and destruction that followed prepared the ground for the destructive effects on the individual's existence. The impermanence of everything has emerged from the spiritual dissatisfaction and individualization anxiety experienced by man. The existentialist idea supported returning the individual mechanized by the industrial revolution to its essence in a way. This understanding, in which the value of the individual's existence and the person's uniqueness against society stand out, has increased subjective flexibility instead of scientific opposition (Uslu, 1993, p.76). The primary element of the self is undoubtedly freedom.

Existentialist philosopher Jean-Paul Sartre predicted that societies that depart from individualism and creativity would become mechanical, with many psychological and sociological outcomes. "Due to the name of existence, it first produced concepts of creation and creation and then acquired a current feature. Existentialism is a theory that adopts the primacy or primacy of existence (Foulquie, *ibid.*, p.9).

In his book "*Being and Nothingness*," Simone de Beauvoir set forth the principle of existence as a representative. II. In the aftermath of World War II, Sartre Camus was two critical figures who initiated the questioning of existence. Immediately afterward, the works of these names were good for the mental crises of people after the war. Existentialism is a trend that has spread rapidly to both literature and art. With the collapse of post-war modernism, the popularity of the movement increased rapidly when the spiritual loneliness and alienation of the individual were compensated by art.

Existentialism was the attitude that most responded to the needs of individuals after the war. This philosophical orientation, which best demonstrates the uniqueness of the human being and offers the opportunity to distinguish the individual from others, has spread rapidly among people. Existentialism has also affected thoughts and attitudes outside of itself. Despair and depression constitute

the general spiritual portrait of individuals in this period, which can be considered the age of search. Modernity is based on the individual's concern to obtain his freedom in society (Özcan, 2000, p.1).

In the 1950s, the myth of existential misery – and existentialist artists – embraced by youth in St. Germain-des-pres's cafes, basements, and jazz bars became fashionable. Existentialism became a prominent trend toward the end of the 1950s, especially in painting. However, the intermingling structure of individualism with egocentrism destroyed the current and paved the way for a new worldview (Dempsey, 2007).

In this section, where we briefly mention existentialism, a wide range of Western thought history has diversified. Identifying existentialists varies. This word has taken on such a broad meaning that it no longer means anything. It was at the center of the long Western history, often marked by strife, as a radical break with the anti-authoritarian movement for freedom that promoted individual thought.

After the enlightenment revolution of many artists, Sartre's existentialism is a humanism aphorism, and his quest for freedom left its mark on this period. The search for freedom, which has created new expansions to the subject-individual position in society, has led to the emergence of a thinking center from rationality to existentialism; It has also affected the artists of the period from this change. In particular, the three great painters who made their mark on art history are among the most important figures in this case.

4.1. Three Painters Who Hosted the Existentialist Trails: Bacon, Freud, Giacometti

In post-war Britain, figurative painting was primarily defined and guided by the London School. With existentialist worldviews, these painters challenge their perception of reality through art. The predominantly male group of artists, Lucian Freud, Francis Bacon, Frank Auerbach, and David Hockney, created a sphere of influence in the post-war London art world through friendship. In post-war England, artists planted a new seed to impress. These meetings offered a perspective against the existentialist ideas of the period and the typical artist's perspective. In the 1950s, the spread of Sartre's essay on Giacometti led to a change in the style of criticism in England. British artists found this experience meaningful.



Figure 25: Messrs. Timothy Behrens, Lucian Freud, Francis Bacon, Frank Auerbach, and Michael Andrews, Lunch at WheelerSoho,¹⁴ London, (1963). Photo by John Deakin Archive / GettyImages

Bacon and Freud were close friends from 1944 to about 1985. Both often went to the same venues where they met mutual friends, such as Frank Auerbach, Stephen Spender, and Henrietta Moraes, illustrated by artists. Daniel Farson said they were virtually inseparable in the 1950s and 60s. Lady Caroline Blackwood reported having dinner with Bacon almost daily during her marriage to Freud from 1953 to 1959. “A constant, underlying rivalry in the arts eventually brought their friendship to the point of painful decline in the 1980s. Bacon described the end of their relationship as quite sad shortly before his death “ (Archimbaud, 1993, p. 72).

¹⁴ “Since the mid-19th century, Soho has been a non-English island in the heart of London's West End. By the 1950s, it was an exotic workspace that offered hours of drinking, hedonism, sexual adventure, and a cosmopolitan lifestyle. Artists associated with Soho began to socialize rather than live.

Freud and his contemporaries at the London School, such as Francis Bacon and Frank Auerbach, put study ahead of everything else. In their early days, the so-called group of friends made so little money from their art that they would argue over who would pay for dinner every time they went out. However, they trusted in their future and art and never doubted that they would be very successful one day. Bacon and his friends were among the first and foremost artists.

It has been said that Bacon was the most tragic existentialist artist, as the intimidation in his works was claustrophobic. Likewise, critic Herbert Read declared Lucian Freud the “*Ingres of Existentialism*” due to the heavy weather in his paintings (<http://sanatokuma.blogspot.com>).

In this study, we argue that what adds an existential atmosphere to artworks is not style but attitude. The Swiss Alberto Giacometti (1901-1966), English Francis Bacon (1909-1992), and Lucien Freud (born 1922).

Lucien Freud's obsession with graying, sagging, catching the truth of everyday human flesh and Francis Bacon's exploration of flesh and heads are both open to an existentialist interpretation of expression and a more direct mirror analysis that evokes a vain sense that the worst is happening. It serves the artist's perception of reality. This is a question of the existence of an image reality. However, this study was completed by examining Bacon, Freud, and Giacometti, one of the contemporary painters compatible with existentialist philosophy. The reason for the completion of the study is that the determination of existentialist tracks in the works of artists in the period when the philosophy of existentialism was named and after can be explained by more critical data.

It can also be said that Giacometti's paintings and sculptures are suitable for his “turning his back on realism” and “the world he sees with his eyes” and for the transformation of the works of Francis Bacon, who was his close friend and colleague at the same time. Both artists sometimes produced their work by looking at the exact models (even if they benefited from the same objective world data). Looking at these works, it is seen that both artists have new images different from the usual ways of seeing absolute reality. According to Timuçin, for the artist to make an accurate evaluation, he/she should not look at what he/she is looking at like

an ordinary person. However, he/she should be able to create a look that can produce a special meaning for him/her (2011, p.10). In this context, it is observed that both Giacometti and Bacon approach the truth outside of routine. The situation Sartre calls the half-state *between nothingness and being* defines this subjective view (Sartre, 1948; Harrison & Wood, 2016, p. 653). These incomplete situations reach themselves by carving the essence to create another form of the artist's ideal (Ötgün & Altaş, 2020, p. 11).

Each individual reveals his/her works by taking advantage of this pain, which he/she defines as a wound in his/herself. Giacometti's art attempts to find the hidden wound. The artist defines loneliness as secrecy; *“loneliness, as I understand it, is not a pitiful situation, but rather a hidden kingdom, a deep lack of communication, but a more or less obscure form of understanding with inextensible uniqueness”* (2008, p. 57).

According to existentialists, the individual is free but weak in the world. It exists through pain. Man can solve the problem of existence by the act of creation. Artists are the closest and most inclined to the behavior of creation. Creation can be expressed as an opposition to actual concern. The painters who narrated their rebellion on their canvases did works that violently described subjects such as *“figure-weighted, fear, pain, war, death, nothingness or freedom, truth.”* “Existentialism requires the individual to adhere to his actions in order to continue.

Giacometti always described loneliness in his works. Was it a spiritual reaction, his obsession with reality, his distant gaze between beings; he conveys the crisis of alienation in existentialist philosophy to the receiver in the sense of sadness. It can be explained that existentialists point out that one of the most correct areas in which the individual can perform his/her behaviors is art. The behaviors they express as the salvation of man, self-design, can be honest with their best artistic creation.

“Every individual in portraiture, thanks to the loneliness with which his whole being is attacked but placed with a wound that he cannot fully understand, appears to me with the newest, most unique, but always remaining a wound of his existence,” Giacometti shows this depiction in his works. (Genet, 1999, p.17) Genet said the following about the subject of Sartre's novel *Nausea*: “The world is irregular, dirty, and opposing. Something in the world is not going well; it is not

harmonious with human beings; on the contrary, it is cruel, cruel, hostile, and absurd. “(1999, p. 30). The artist did not reduce the individual lost in the philosophy of existentialism to a whole piece, as if he took the individual and attached importance to it, but aimed to see the whole from the piece. Most prominently, as mentioned in the works of Giacometti, who took the suffering individual as a result of the feelings of depression, isolation, fear, etc., that came to light in 20th-century society and persisted until today, existentialist trials are encountered very much “ (Yener, 2006, p.24).

As a concept, the figure creates the artist's representation. For example; for Alberto Giacometti (1901-1966), reality precedes form (Altaş, 2020). What is important to him is the drive and feelings of art. The object itself, its external reality, is only a mediator (Giacometti, 2015, p.80). Therefore, Giacometti saw external reality only as a tool. Francis Bacon (1909-1992) did the same. The artist has hidden his subjective world in the gaze of his figures. However, Francis Bacon created a body divided into pieces apart from Alberto Giacometti. According to Berger, “the artist sees the image with a different perspective when creating it (Berger, 2008, p.10).

The artist has a habit of seeing things differently. Reflecting on his canvas, the artist creates emotion, feeling, and inner reality rather than the object (Altaş, 2020). In other words, as Ponty says, “The painter gives a new form to the object by adding his existence to the world, not by painting. It is a prerequisite to discovering the body that exists in order to comprehend the change here (2012, p.32).

In Francis Bacon's works, as existentialist traces, After two major world wars, issues such as “*pain, death, violence, fear, anxiety*” were covered worldwide. Despite the criticism of the period for addressing the compelling elements faced by humanity, the dreams of the new future world are still depicted. Francis Bacon, one of the painters of the period, created works consisting of elements reminiscent of concepts such as fear and pain. The painter's works, which consist of images that disturb the audience, create the intuition of chills and visual pleasure. In this context, with its images evoking fear and pain, the reality is “a mosaic where beauty and ugliness are intertwined” (Altaş, 2018, p.74). The reality revealed by the artist is

flawed because the artist obtains new forms by breaking the whole. Because, as Cousin mentions, “nothing real is perfect” (Yener, 2006, p. 12). Here, ugly, beauty, elegance, and power are intertwined and then fragmented (Altaş, 2018, p.74). The reality principle of art has invalidated the world of ideas and the theory of beauty. Art is imitation (mimesis). Aristotle warned us after Plato, who saw it only as a reproduction of falsehood. Thus, the whole picture, all the art from which the truth arises, even those who bear the name of many formerly known as masters, are set aside, no matter what it means.

In life, as in art, truth requires the most remarkable courage. Lucien Freud belongs entirely to this field to clarify any truth. In his case, meat is the truth and the proof of meat. The picture was undoubtedly what the whole tradition had neglected, denied, renounced, and excluded to a certain extent. Or was he being dragged into a marginal or impossible space in favor of illusion, style, representation, play, or history? Who knows?

Lucian Freud states, “My understanding of portraiture stems from my dissatisfaction with portraits that resemble people. I wish my portraits were like people to them. “ Such a confession refers to a certain amount of philosophical suffering because it assumes that the artist condemns them to some extent when painting someone. During his youth, he learned from his teacher, Cedric Morris, at the East Anglian School of Painting and Drawing in Essex, that a portrait should appear almost inappropriately, and he has listened to this lesson ever since. His way of portraying human discomfort personally, his destructive vision that casts a veil of confusion over everyone sitting, led Herbert Read to describe it as “the entrances of existentialism.” French visual culture and Jean-Paul Sartre's dismal belief summed up the dilemma between the subtlety of his painting and the disgusting world captured by his gaze. Freud is not the only one who can fix it in this particular order of memory we call existential painting; Francis Bacon is there; like Egon Schiele; Kokoshka; Soutine; and the smiling Giacometti and others, whose contemplation of a single one of his works would be enough to destroy centuries of lies.

In general, it is seen that Giacometti, Freud, and Bacon had a confusion between Platonic idealism and Aristotelian realism, but they reinterpreted these two ideas. Platonist idealism describes the perfect mental reduction rather than the

central sphere of existence in the interpretable world. Of course, this situation varies for each artist, and the substance cannot separate from the mental one. For art to be art, it must offer something distinctly unusual to the viewer. This necessity is “What is truth?” in the world of appearances, in the world of images between the subject and the object, is the acquisition of creation. This adventure of creation is the essence of existence - no longer a need in the depths of existence but a clear law describing the flow of its visibility.

Existence is related to the moment. In Heidegger's words, people who live “*authentically*” keep their awareness of the process of existence open. The person stuck between his freedom and his helplessness is faced with the anxiety of this conflict. However, even in this confusion, it can transform itself (Gençtan, 1990, p. 184).

Freud was a wild, exceptional man who continued to paint until his death. Bacon changed the face of English painting forever. Lucian Freud, Bacon, and Giacometti were close friends. With an extraordinary commitment to perfecting the art of Rembrandt, he raised the bar for artists who wanted to follow in his footsteps. It seems that their art and their existential quest are in common. However, not all three artists are classical portrait painters.



Figure 26: Henri Cartier-Bresson | Lucian Freud London 1997

Figure 27: Alberto Giacometti, 1957 FRANCE- CIRCA 1957: Sculptor And Painter Alberto Giacometti In His Parisian Studio, 1957 (Photo by Robert DOISNEAU/Gamma-Rapho/Getty Images)

Figure 28: Francis Bacon At His Studio In London Irish-born British figurative artist Francis Bacon (1909 - 1992) sitting in his studio in London on 11th March 1975. (Photo by Terence Spencer/Popperfoto via Getty Images)

4.2. Francis Bacon: The Metamorphosed Image

In the works of English painter Francis Bacon (1909– 1992), one of the figurative expressionists of the 20th century, the effects of existentialism thought are pretty significant. Through deformation techniques, it heralds a post-modern form of portrait approaching the depiction of face and identity.

In the Philosophy of Existentialism, the English painter Francis Bacon discusses the idea of existence and absence in a form (Berger, 1998, p.37). Bacon insists that we think with suppressive and compressive schemes present in his paintings, and he aims to break these schemes and provide new tools and alternative ways of relating to reality. In other words, it makes the way to liberate the body. So much so that the possibility of liberation and resistance is the transfer of emotions between bodies. Intensity is a change of strength.

The image reveals its power due to its existential form. In this context, images are created from deformation to appearance in the Bacon image world. For Bacon, the potential of a figuratively detached erased face is not exhausted. He reveals this potential by disfiguring it; he has transformed it by the sketch of a face. He would turn his own traumatic experience into an image. From a Freudian point of view, we encounter his mysterious approach.

In his work on the *Subject/Body as a Force Field*, Deleuze characterized Bacon's art by making invisible forces visible. Also, in this work, Francis Bacon's aim in the painting is to show that the body/subject/individual consists of forces/flows. Older than the subject, it elevates the subject to catharsis, transforming the subject into one that distorts the compactness and then violates it. Then the remaining, i.e., body/subject (desire) currents as a field of concentration/force/road station/transmission of forces from outside/primitive chaos/nature/culture form a kind of semi-self-referential loop, and then, after annihilation, disintegrates and reunites – the being formed by a path/path is the station of the more significant streams of internal desire occurrences.

About Bacon, many other connotations come to mind: it is the human animal that suffers, that suffers/becomes the animal that makes the existential horror and crucifixion clear, respectively, and that establishes “indistinguishable zones”

between man and animal.

References to Van Gogh by a similarly intense painter in a historical context dominated by abstraction, the idea of the body creating something out of itself and wanting to get rid of itself (the most obvious example being the *Scream* motif), and the desire to become something else. The depiction of a new contour (sometimes in interaction with violent brushstrokes), this turn from the figure to the figurative finds expression again.

In the paintings, Gilles Deleuze sees the emotional representation of what he defines by the forces and terms directly affecting the common denominator figural (“Ura figurative”) and the nervous system. According to Deleuze, “any recognizable form within the invisible forces that determine the essence of Bacon's works is movement, and which affects us in a completely radical way: in art and painting, reproducing or inventing forms, but capturing forces” (2009, p. 56).

In this sense, in art and painting as well as in music, to reproduce or invent forms, but to capture forces. For this reason, no art is figurative. In the sense of representation or depiction as opposed to shaping, the represented object, the term “emotion” to the figure, refers to a form that can be perceived by the senses related to the sense.

The formation of these forms in Bacon is the deformation and severe decomposition of anatomical and physiognomic features despite all humans. It is as if Bacon himself were entirely figurative and the development of the disorder, or “his chief intention is to depart from the claims of the beautiful.”

According to Deleuze, in Bacon's works, any tangible form or movement within the invisible forces that determine the essence of beautiful distancing and which one completely radically affects the violence within us. In the late 1940s and early 1950s (inspired by Velasquez's portrait of Pope Innocent X) portraits of the painter's friends (Lucien et al.) and lover George Dye, struggling to reflect the conflict of existence and non-existence, Bacon's works can also be seen as a confrontation of the feelings that emerged.

The artist, who spent most of his life making sense of death, sometimes had feelings that made him shudder. “*I always have the feeling of death because if life excites you, as opposed to this, death, like a shadow, should excite you.*”

Chaos allows the artist to wage war on mediocrity. However, while the painter opposes the stereotype, he attributes a new meaning to chaos; in other words, he establishes a new context (Deleuze & Guattari, 2001, p.182).

In his self-portraits in art life, Bacon influenced art due to the relationships he experienced, directed his chaos to himself, and sometimes interpreted himself impulsively and sometimes harmoniously. He made invisible bathtubs visible with his art. Bacon intended his works to bring the person back to life more violently, just like in the Greek tragedies. He also wanted this to be not through regular expression but through the processing and effect of the image depicted.

The painter uses it as an official tool to compress and freeze reality. The important thing was not to be creative but to achieve the most unexpected (Hauser, 2017, p. 7).

The unexpected moment is a force that creates a new context for art without disturbing the whole that improves the existing order by changing it within its dynamics (Colebrook, 2004, p.22). The work of art throws away the forces of life. In this context, I think the picture today is pure intuition and luck, and when you bring everything down, take advantage of what is happening. Bacon brought everything down in his appearance and dived into the story to pursue the sensation inside.

Therefore, instead of telling a story, he made a situation determination. He took snapshots. The receptive, who usually does not know of the existence of the image, is puzzled by the artist whose degenerated form creates a new meaning. It was asked to be an indicator of loneliness.

If Deleuze's concept of the image is remembered, painting does not represent things. The picture “*paints the sensations of emotion*” (Sauvagnargues, 2010, p. 161). In this layer of sensation, there is a representation of essence rather than form. This is what Deleuze expects from today's art “ (Goodchild, 2005s. 298 As a picture differs from the usual, “*spontaneous*” (Deleuze, 2009b, p. 40) and excitement-

generating one, its value increases. There are ways for the painter to engage in this confrontation. Bacon perceived this state of life, faced it similarly, and reflected it in his auto parts. Because his self-portraits depict the folds of different states of the face rather than a short form. Deleuze, the philosopher of creation, believed that the folds inspired by Bacon's paintings flowed through organless bodies and established a connection between this philosophy and the artist's works. Deleuze is in a hurry to show that there is a "head" here. The visual expression of this is included in Bacon's works. What Deleuze expresses, inspired by Bacon's portraits, is a reversal of platonic idealism into the subject's position. Now, like the butcher, Bacon had come to terms with his object and subject dialectic. In this reckoning, although he said, "I hate my face, and I did self-portraits because I had no one else to do," [Bacon told Sylvester in an interview in 1975], his hatred directed him to photography. As an expression of Bacon's desire not to look at his face after taking his images [Emmanuel Levinas, *Ethique* also finds an exquisite expression with the words he mentioned], "I ask myself whether it is possible to talk about the face-facing look because the face is knowledge, perception. I think direct access to the face is ethical. It happens when you see a nose, an eye, a forehead, or a chin, and you can describe them, and you turn to someone else as if you were turning to an object. The best way to meet the other is not to even look at the color of his eyes. " Maybe that is the reason why he chose photography. Becoming the driving force behind Bacon's self-portraits, he began with the automatic photo booth, a fascinating painting machine. By adopting improbable poses, which seemed to have been primarily dictated by the desire to avoid looking at him, the artist hid all the strips of such photographs, in which he developed with a complete lack of expression.



Figure 29: Francis Bacon, "SelfPortrait", 1969, t. u. y. b., 50 x 70 cm, Private Collection

(Figure 29) For example, when we examine Bacon's self-portrait picture, "Self-Portrait (1969)" appears as if the face is scattered behind the self-distorted, deformed image. For this reason, while the face is not yet subjectivized, not characterized (here it may be more appropriate to say head), Bacon also releases the lines and colors of the static form, freeing the fragments of the representative face and its colors. Drawings that start with circles on the way from form to shape that sensation become depersonalized and homeless with a dynamic being from a static structure. It is an unrepresentable field in Bacon's paintings. The eye expresses the viewer looking through the cavities. There is an expression of loneliness in the beginning. However, a gap also feeds on fear and vulnerability (Fineberg, 2014, p.138). According to Deleuze, Bacon *"succeeded in transforming the picture of pain and sensation into itself and activating the senses and nervous system of the person looking at the picture, rather than representing a touch, face or portrait"* (Şahmaran, 2006, p.74).

"When I paint my portrait, I become my own subject, my own object." How do you reach the truth? Is it possible to capture an image without showing it? The answer is a figurative artist who can bring order to this chaos. Bacon transformed the search for truth into a transition in his portraits. Deleuze associated Bacon's self-portraits with being one and argued that the face that absorbed against the reductionist approach was a gateway to faces. Bacon stated that the human face has not yet found its face and explained that it does not have a form in its own art

(Deleuze, 2009, p. 49). Not reaching a form reinforces its state of actually having all forms. The fact that he cannot find his face makes him not have a natural face and all the faces simultaneously. What makes Bacon's portraits interesting is that the face we encounter in the history of art is reversed by the tradition of portraits of faces dispersed in the attempt to capture the momentary emotion, the attempt to capture all aspects of the face. Bacon longed to achieve chaos that would show all human emotions simultaneously rather than a single emotional state (Deleuze, 2009, p. 44).

This attitude of Bacon stated that he was influenced by Cezanne and was said to make a visible “*non-rational*,” unconnected feeling with the brain. For this reason, according to Deleuze, the form in which the figure gains meaning is a formless state. The head needs to be disrupted to maintain the face's presence (Deleuze, 2009, p. 40).

According to Benjamin, new art styles change both the subject and object of art with great speed (Benjamin, 2008, p.91). Each artist opens a new window of visibility from the world of images in his own creation. With the disintegration of the individual to the destruction of the subject, the mirror in which the sense of integrity is not shaken has disappeared. There is a new unity caused by fragments and uncertainties (Melchor-Bonnet, 2007, p.228). Now that the mirror is broken, it is used as a metaphor in art and literature. The presence of the subject in the mirror and the relationship between the two are evident in Francis Bacon's works. In this sense, Bacon's art is like the 'irresistible figures' of Samuel Beckett or French Kafka. Horrible mutilation becomes an unidentified subject without an organ. Deleuze's body, away from the organ, belongs to the prototype of the primitive body. In this respect, the body is not organless but irregular (Deleuze, 2009, p. 51).

Bacon's figures are a response to making the invisible visible. For all Bacon's portrait and self-portrait series, this judgment applies. There seem to be different effects in Bacon's works that attack the head. Here, in one respect, the deformed face acquires a new meaning. Bacon's problems are caused by deformation, not transformation, is deformation (Deleuze, 2009, p. 60).

Bacon refers to combining one's physical similarities with other immaterial qualities to capture one's actual resemblance. Finally, we can exclude the dichotomy

between form and essence in the same way. Form and essence have formed a new reality fused.

Man begins to see his reality in his being with the help of a mirror. The image of me is actually scattered around the world. In order for me to understand my image, I need to see the other person. In all the ugliness, beauty, and feasting, Picasso intuitively used the profiles to slice and reposition the eyes, while Bacon made blurry faces based on reflexes.

Just as André Gide did not know “whether I feel what I believe I feel or not,” Bacon found expression in being stuck on things. “Art is a way of opening up the realms of emotion, rather than just a picture of an object.”

Finally, the self is sharply separated from the individual image that reflects the individual. Essence is basically what emerges through an infinite sequence of personal reflections. Aside from all the similarities and differences in painting approaches, it is more deeply and fundamentally connected. In their work, they seek the essence and meaning of human existence.

In essence, unlike expressionism, which was the first Mannerism, the limited abandonment of expression was emphasized to some extent. “Draw your taste-paint your pleasure-express your pleasure strongly,” Bonnard said. Delacroix wrote in his diary, “One never pains strongly enough.” Munch is a dark, vampire, gruesome poet of murder. His art is an erotic and deviant expression. Van Gogh in the cornfield is a believer. It is all love.

Until the crows scream, they dedicate themselves to existential questions that we all ask and no one can answer.

Bacon's “Our life sustains our entire nervous system”; is the view he gives to violence or the image of violence. It is engraved on the face of the fascist state as “stamping on the face of man forever.” We can also say that his image was his verbal demonstration with the revelation of the expectations of conversation between bathtubs and affected.” Bacon sees this as his artistic goal: to give the moment of body movement by constructing a new perception mechanism for the image of the body in reality.

The emotions that stand out in Bacon's figures are unhappiness, hopelessness, and bad feelings. Bacon did not complete his art education in an academic environment and based his self-portraits on his own face. *“For example, his work titled The Human Body (1980 /three-piece work) is a study conducted with the emotional and psychological intensity of curved paint on a black background and carrying existentialist traces”*. The emotional isolation conveyed by these images is palpable, and no matter how distorted and disguised, his face can consistently be recognized.

The loss of George Dyer caused the artist to take a pessimistic mood in his works. Closed in on himself, Bacon made portraits of his loneliness by making his face his object.

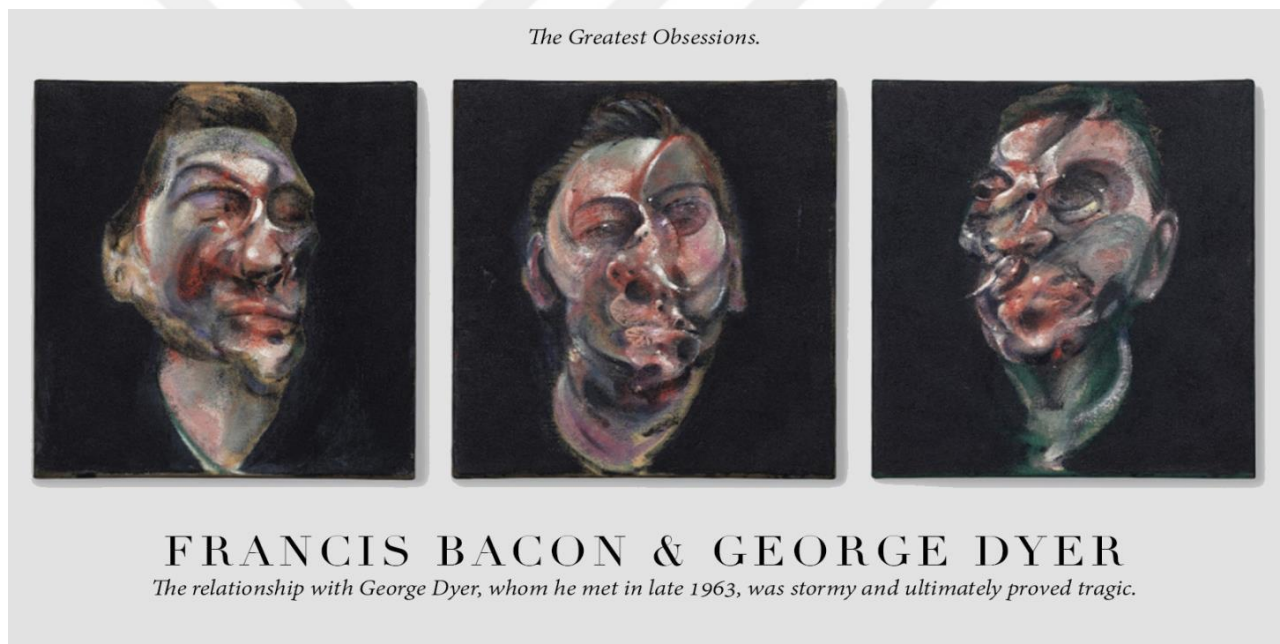


Figure 30: Francis Bacon's "Three Studies for a Portrait of George Dyer," three chapters, Francis Bacon (1963).

His "Three Studies of George Dyer" is a painting depicting three faces of George Dyer. The study includes three portraits of Bacon's girlfriend, George Dyer: from left to right, three-quarters view, right profile, and face view from the front. It was painted in the first half of 1964, within a year of Bacon's first meeting with Dyer in late 1963. Feelings of the first years of their relationship in his/her own words

"I love you so much that my old friends do not dare share: You are the devil in my world, but I am your devil."

The artist started working with the model after the age of 50. In the 1960s,

Bacon often made his friends models and included deformation to underline self-reality. In Figure 30, he painted George Dyer from three different angles. Bacon changed an image based on the object. Bacon, who preferred to paint flat on the floor, preferred large brushes compatible with the anatomy in the portrait. He went to simplify the dress and was satisfied with the detail of the collar.

Especially after the 70s, thanks to his platonic love, he turned to more energetic colors such as pink, blue yellow-orange. Especially in his portraits, movement-based issues became more evident, and enthusiasm became the dominant emotion. Even immobile figures, especially the hair movement of the protege, can be perceived as a sign of Bacon's self-confidence. In the portrait, the expression is stripped of the contour, creating its space from the lines scattered in the form. Dyer, who chose to commit suicide in a hotel room, mourned the loss of her lover despite completing the exhibition professionally. Despite being the devil in Dyer's world, Dyer has become the devil in him. He then went on to look for anything related to Dyer in his memory, which led to the birth of the Black Tryptic series of portraits in the 1970s.

According to the theory of psychoanalysis, man is in constant desire for change. Painting is one of the healthy ways to release this energy. Because when the painter transfers those around him/her to the painting, he/she gains the ability to freeze the truth. Only thanks to this satisfaction does the conflict between the id and ego reach balance strength. (Geçtan, 1998, p.29-30)

Within the framework of this theory, it is seen that Bacon and Freud sought the natural materiality of the self in the representation of a devastated body seen from the inside. For example, Bacon and Freud did self-portraits with hurt eyes - Lucian Freud made a self-portrait with a bruise, and Francis Bacon made a self-portrait with a hurt eye. A reference to Surrealist Victor Brauner's Self-Portrait with Ripped Eyes can be seen (1931), but I think they should be perceived more as part of their decaying bodies or as a threshold. Is the wounded eye a metaphor for the shattered mole? If the ego is no longer master in its own home, the self-portraits of Bacon and Freud reveal the struggle in their bodies as if painting themselves from the inside. In 1973, Bacon said, "We almost always live on screens - a veiled existence."

Furthermore, when people say that my work seems violent, maybe I always think I can lift one of those screens or curtains from time to time “ (Domino, 2008, p.49). Shattering screens, even uncovering the truth about himself. “Bacon argues that his painting is non-violent, but above all, it is simple and vivid” (Leiris, 1995, p.45).



Figure 31: 1970 Oil on canvas Two Pieces: Each panel: 14 x 12 inches (35.5 x 30.5 cm)

Francis Bacon's works consisting of frightening images were done in monumental dimensions. The works of Bacon showcase our everyday lives as we all know it. In Bacon's paintings, the spaces in the space constitute an essential detail. As a reflection of a claustrophobic mind, these gaps are both from the trail of a few and give positive references instead of the feeling of fear. (Figure 31) It is possible to see two views of Bacon from the front and profile in his head and self-portraits, where he is now dissolved in the material structure, and an imperceptible formation process is revealed. Instead of the 'face' representing the organism as a spatial surface, the 'head' seen as a connection of the body in Bacon is depicted. In these portraits, which are pursued by formlessness, the face is removed from the representation, and its sensations are brought to the surface. Thus, the regions of indistinguishability between man and other creatures are sought, the disorganized deformation of the face. Eyes are in a state of closed, introverted emotions, vibrant colors stimulating circulating in the face, and brush movements circulating on expressive facial contours. Although perceived as a rebellion in a social sense, it also includes daily concerns. Daily concerns are more functional when it comes to Bacon

(Lynton 2004, pp.258 259)

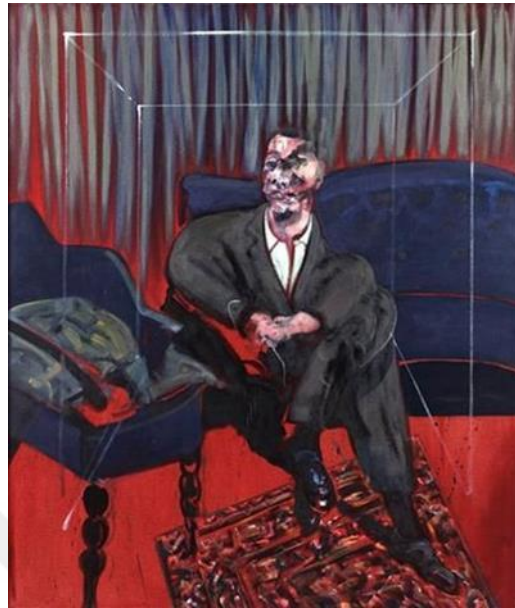


Figure 32 Francis Bacon | *Seated Figure* | 1961 | Oil on canvas

In Bacon's *Seated Figure* (Image-32) in 1961, there is no information about the model's identity. The model looks like it has been exposed to well-appointed furniture and trapped in a box. Although the sense of limitation here feels trapped in reality, it is also associated with Bacon's claustrophobic side. The figure is both inside and outside the forehead. The image does not want to go out of the forehead. In fact, if you look at his relaxed attitude, he enjoys this situation.

So, what keeps the image so comfortable? The problem is more complicated than that. Is there no other type of relationship between the figures that will not be narrated and that no figure will follow? Rather than telling a story or referring to different objects in a whole narrative, are they different figures that will emerge from the same fact and belong to the same original truth? Non-narrative relationship between figures and non-descriptive relationships between figure and reality? Unified figures have always been part of Bacon's work but do not tell a story. Also, there is a high-intensity relationship between the individual panels of a triptych, but there is no narrative about this relationship. (Deleuze, 2003, pp. 1-3)

Deleuze interprets this state of the image as follows: “Unlike the figures do not move, they reveal continuity about the place of the figure. This situation refers to the figure and what prevents it. Thus, the figure becomes incarnate as an image. “

(Deleuze, 2009, p. 13, 14).

The privilege of images is essential. Insignificant images such as armchairs and carpets can be placed next to the figure at the top. Seats, carpets, and space on the floor are still, dull and lifeless areas. These areas are on the right, left, below, and above the figure. The metamorphosed image increases its power on the believing ground. As Deleuze says, Bacon's metamorphosed image turns into an icon because of the power that each fragment brings to the image. Figure 32

He/she is in the position of giving account to the person opposite the image and is in the position of listening. His comfort and eye contact are due to his questioning. The drawing of the right eye is slightly larger than the other eye is a sign that the whole gaze is directed toward the receiver. There is an incriminating statement in this view. Thus, it draws all attention to itself.

When Berger discusses Bacon's figures, he mentions that *"the fact that they are isolated in large areas of pure color in glass crates does not prevent them from being watched"* (Berger, 2011a, p. 36). Bacon seems to have participated in the invitation to watch the image itself, and in the same way, he invites the viewer to watch it. The metamorphosed image is annotated in this area with clear boundaries.

Lucien Freud said, "Everything is autobiographical, and everything, even a chair, is a portrait."



Figure 33 Francis Bacon's "Three Lucian Freudian Studies," oil on canvas, three pieces, each: 78 x 58 inches (198 x 147.5 cm.). Figure from Christie's e-Catalogue(requires Flash), pp. 26-27



Figure 34 Triple work of Francis Bacon, Lucian Freud, 1969, 1968-147.5 cm each canvas, Oil on canvas, Private collection

Figure 33 of Lucian Freud. In Figure 34, the artist deals with Lucian Freud in various ways. The figure has many deformed areas—especially the face and body. The figure, which seemed to be separated from the environment, was also used in a geometric form. The chair, painted yellow on the floor, is given in explicit forms. Freud's face looks at the viewer. Places are not real. A linear rectangle is used in all three pictures. It implies a bodily dimension to erase the stereotypes of the picture. Because we see that attention is drawn to the struggle between the forces of the body and others, especially in the nose and cheek region of the face. The face is divided into two with a straight line, and the nose is deformed by sliding it to the right. Eyes taken with a distorted image of the mouth and chin were not brought to the fore. In the work, the purple skin color is brown and gray, and the ground color is yellow. For Deleuze, the artist is not the spokesperson of his time. The artist, according to him, is the one who realizes the forces that transform him about human existence, as in Bacon, who depicts the figure in this way, that is, in a way, erases the stereotypes,

Both painters, who interpret the issue of existence from their own point of view, deal with situations with their realities. Each person's uniqueness causes differences in meaning in terms of existence. In order to address the presence of the person, it is essential to interpret it correctly and to question the existence of what is to be based on.

Which approach is more accurate when looking for the individual? Idealistic Systems or Reasist Perspective? Human existence is an autonomous structure that creates new contexts in systems. In this respect, looking at people with an essentialist understanding would be better.

Here distance is everything, but the gaps of the object itself express it. It has now been stretched and made according to new findings. Abstraction is this deformation. This is what we call nature, the unnatural, but only to the extent of nature's behavior. They are already historically and artistically grown, reduced to matter and noetic stereotypes. In Deleuze's portraits, all the figurative constraints and determinations, the history of philosophy, are there, yet he seeks to create a new diversification and style. It is self-imposed that the tense position between the person's protruding. What is the originality that replaces representation? The concept of a portrait is based on the liberation of the body from all mechanisms and material structures. Deleuze seeks to destroy the existing system we are accustomed to with the concept of the organless body it creates and to create new life opportunities in the intellectual sense. In Bacon's paintings: The effect is the transference of emotions between bodies. Intensity is a change of strength. If art is concerned with the affective, it is in an unnamed field of vibration that is entirely independent of content and has not yet become qualitative. Instead of looking for some linguistic codes or creating categories, as in the artist's emotion, there are folds in the field of forces, transitions, and intensities that cannot be represented. Therefore, the artist focuses on transitions rather than fixed images, and we see that he is on a plane where he tries to capture unqualified, undefined intensities.



Left, Figure 35: Lucian Freud, Photographer Daniel Earson, 1963.

Right, Figure 36: Francis Bacon, An example from the triple work of Lucian Freud, 1969, Image: Christie's e-Catalogue, pp. 158-159.

Figure 36; Bacon and Freud's friendship and artistic rivalry, which started in 1945, did not prevent them from becoming good friends. From 1951 onwards, the two began to paint each other's portraits several times. Bacon's portrait painting of detail from the table as three panels with crooked faces and a desolate atmosphere is an example of the deformation of Bacon's background yellow vividly colored. Freud's face is in motion, stripped of all stereotypes of the recognition of the entirely erased face.



Figure 37: Lucian Freud, Self Portrait, 1985. Photo: ©Lucian Freud Archive / Bridgeman Images

Figure 38: Francis, Bacon ' (self-portrait) (1970) Photo: © 2016 Estate Of Francis Bacon/Artists Rights Society (Ars), Photo courtesy of Sotheby's

Although Bacon and Freud were painters of significantly different natures, their art is linked to the most fundamental questions of figurative depiction and their interest in the impotent, oppressive body arranged like a piece of meat. His paintings were, albeit in different ways, the “fleshy picture” that revealed the picture of the body and the body of the picture. The connection between Freud and Bacon is only the choice of subjects in their technical and modeling possibilities; both were existential painters with graphic representations. In his works, Bacon focuses on the face by emphasizing that man is made of meat. Two crucial portraits lead him to make a face. *The first is the face of the wet nurse in the Armor of Potemkin*. The second is a sad face in the *Massacre of the Innocents* painting. Both painful faces are familiar to the silent cry of the ugly age (Avril, 2005, p.184).

Lucian Freud and Bacon are considered Britain's most important post-war figurative painters. Deleuze searched for the answer to the question in the paintings

of French Bacon. “The possibility of relationships of other kinds between characters” escapes figuratively by isolating it with an attitude that will not be narrative and does not involve figuration in any way. Borrowing from Merleau-Carp, it may be suggested that Bacon is about the invisible of this world. Making it visible through a mirage is not the opposite of this invisible, but a catharsis of confrontation that confronts the gaze. Although Bacon's revealing the depression of the individual of the century with photography was not welcomed, he liked it. Bacon shows his works by making the individual's-self-awareness meaningless. He said the main challenge was to be 'realistic' without resorting to illustration. The 'real' had to be trapped like a wild animal. This was a rather vague process, but it was more likely to happen when the painter was unaware of what he was doing. The painter was just an intermediary, not a creator. According to Bacon, the best paintings were the most unexpected. So when the painter comes on stage, he paints not to reproduce an external object on the canvas but on images to produce a new scene whose operation will reverse the pattern and its copy relations.

They want the paintings of Bacon and Freud to bring the viewer back to life more violently, just like the Greek tragedies. Moreover, it wants this to be not through any expression, symbolism, or interpretation but through the processing and effect of the image depicted.

4.1. Lucian Freud: The Figure as the Reality of Being

For Freud, “truth can be said to be the reality of existence, and it is his primary duty to reveal 'facts,' not 'truths,' which may vary from person to person.”



Figure 39 on the left: 1963, Lucian Freud, “Self-Portrait” Oil on canvas picture 40 in the middle: 1978, Lucian Freud, “Self-Portrait with Black Eyes” Oil on canvas picture 41 on the right: 1981, Lucian Freud, “Reflection Self-Portrait” Oil on canvas

20th-century German-Jewish artist Lucian Freud is famous for his bleak interiors and cityscapes, intimate portraits, self-portraits, and nude work. Lucian Freud, the grandson of Sigmund Freud, the founder of psychoanalysis, emigrated from Berlin to London with his family in 1933 to escape the impending Nazi threat. He studied at the Central School of Arts and Crafts in London and the East Anglian School of Painting and Drawing in Suffolk in the late 1930s and early 1940s. 1941 he briefly served in the Merchant Navy and firmly took root in London.



Figure on the left: 42 1985 Lucian Freud Reflection (self-portrait) Oil on canvas

Figure on the right 43: 2002 Lucian Freud Oil on canvas Reflection, Self-Portrait

Lucian Freud, who spent his childhood and youth in the shadow of World War II, managed to bring a completely different perspective to painting. He was an artist who advocated figurative painting and portraiture in the twentieth century when contemporary art gradually moved into the unseen. Freud Publishing his first self-portrait at the age of twenty-one, Lucian Freud's early work begins with Freud's first drawings and self-portrait paintings of thistles, feathers, and other consciously psychologically charged accessories as he pursues his own identity and artistic vision.



Figure 44: Freud's first self-portrait, *The Hairy Man*, in his 20s in 1943. Lucian Freud Archives/Royal Academy of Arts
 Figure 45: Lucian Freud, *Self-Portrait as Actaeon*, 1949, ink on paper. (Courtesy, Museum of Fine Arts, Boston)

The first self-portrait was made in 1943 when Freud was just in his 20s. *The Hairy Man* (also in the show) does not look at all like the thick, plastered canvases of his final years. The figure of a young man, finely painted, neatly drawn, in a dark coat, holding a feather and avoiding looking directly at the audience; there is something surreal and a little spooky about the composition. It reveals the delicate brushwork typical of its early period. His style was getting better over time.

Lucian Freud's most remarkable works are the portraits in which he reveals his models naked with all their shortcomings. He would only think of the picture "*the moment he felt like he was working on someone else's canvas.*" Unlike artists who famously present themselves, Freud is an artist who advances with a unique work discipline and consolidates his place in the contemporary art world. In his works, the paint retains its quantitative presence as paint but turns into skin, flesh, and veins. For this reason, Freud became famous as "the artist who depicts the best

meat.” He did *not hesitate to show “meat”; rather than portraits that looked pleasing to the eye, he reflected his subjects as he saw them.* “

While doing his works, he painted portraits of everyone he found close to instead of models. He painted portraits of close family, friends, acquaintances, and people he found interesting. He did not prefer professional portrait models because he believed they were too familiar to look at and could not express their true thoughts and feelings. We can see that Freud had a deep mental connection to the models he drew and knew them well.

Freud was “really looking for the existence of the subject. Leather is the basic tool for expressing individuality, so it is more important. In modern society, it connects identity problems with the place of mental life, thinking, and thinking. Dreams, the place of body, pleasure, and pain, the place of sex and sexuality... Problems of time and space related to physical existence, death, and decay. The body evaluates the connections between society and culture, especially a mental projection of the skin and its surface. “My method is based on vision rather than copying.” (Freud, 2008, p. 58)

Freud approaches his caregivers intensely, has an invasive look, and depicts them in often unusual and fragile positions. He claims he wants *his portraits to be honest*. It can be said that the people depicted and the color serves as skin. In any case, the portraits look close, and the skin looks so thin that you think it might break down and the body mass might drop. Freud's depiction of man evokes empathy and reminds us to take the other as an individual (perhaps in a Levinasian sense). However, it is also humiliating, even if it depicts the human condition. Freud's portraits are there with his physical existence. Layers give the reality of psychological impulses related to the individual's loneliness in imaginary perception with intense dyes. These layers of paint make the feeling more expressive. Using impasto with thick paint, the concept of alienating people's bodies between biologically living but spiritually tired skin portraits is based on deduplicating facial feelings.

Lucian Freud: “led to a constant confrontation with his instinctive and fearless self-portraits and self-image. When asked if he was a good model, Freud

replied, “No, I do not accept the information I get when I look at myself; the trouble starts here.” He replied. This is precisely what makes Freud's self-portraits so intensely appealing and what makes a life's work an unmissable chance to see them in a single show.

Lucian Freud is also known for his portraits. Of these paintings, which are no different from the other portraits he depicted and in which the form was misused, his work in 1963 was called *Lucian Freud*. He portrayed a man with a perception of



reality similar to his own but disturbing, primitive, and even indescribable.

Figure 46: Lucian Freud: Self-portrait detail

Figure 47: Freud's Self-Portrait at the age of 63, 1985. Oil on canvas. Ireland is a private collection borrowed from the Museum of Modern Art. Figure ©Lucian Freud Archive / Bridgeman Images. Kindness

Figure 48: Lucian Freud, Museum of Fine Arts, Boston "Self-Portrait, Reflection," 1996, Engraving printing, ink on paper. (Courtesy, Museum of Fine Arts, Boston) Published by James D Balestrieri:

When we look at Freud's self-portrait of Reflection (Figure 47) at 63, the psychological elements are perceived too much. The artist's eyes, which depict him with a light from above, are the most critical expression element of his eyes. He also left the background darker to reinforce the expression of the face in the portrait. A practical expression was obtained with overlapping paint layers on the face.

“This portrait, which does not directly concern the audience, appears in the land of thoughts. Here we see a 20th-century man in his own right. Loneliness, depression, thoughts, and dreams are all presented to us like a secret box. With its thick paint drive, the artist directly tells us about old age and wear and tear with a painted tongue. “ (Tekeli, 2020)

Lucian Freud is an existentialist master painter who reveals the reality of naked people both physically and spiritually with his canvases and paints.

Just as his grandfather, Sigmund Freud, the founder of psychoanalysis, deciphered his patients, Lucian Freud, who was meticulous and obsessed, kept his subjects in his workshop for days and did not leave them until the work was finished. In Freud's paintings, we come face to face with our own reality, with our sexuality, with our aging bodies: "Freud's paintings do not let go, they leave no room for him, they make us feel our own bodies, our bodies trapped in a skin to their record tracks." It forces us to face the reality of our own bodies.

The "imaginary body" of the brilliant artificially flattened image, which in Lacanian terms can be called the "real" body (which we try to recapture with our own eyes), mirror reflection (where we hold our stomachs, try to find the best angle, etc.), or the "symbolic body" of cultural texts. Lucian struggled with the hard truths of existence with authenticity and truth that reminded us of his grandfather's spirit. Nevertheless, its contributions to culture and humanity have undoubtedly gained a unique place. As Freud said, "I do not want the color to be noticed. I want the color to be the color of life so that when it changes, you notice it is irregular. In the modernist sense, I do not want the color to work independently. " (www.portresanat.com).



Figure 49: *Reflection with Two Children (Self-Portrait)*, 1965. Oil on canvas. Museo Nacional Thyssen-Bornemisza Madrid Collection. Figure ©Lucian Freud Archive / Bridgeman Images. Courtesy Museum of Fine Arts, Boston.

The painting by Lucian Freud in 1965, *Reflection with Two Children (Self-*

Portrait), in which he tries to recapture the look himself, also looks at the artist's figure rising in a gray suit. In this picture, which is edited by putting the mirror on the floor, the tiny heads of two children suddenly appear on the canvas.

This is a self-portrait of Lucian Freud with his two children, Rose and Ali Boyt. It is painted by looking at its reflection in the mirror on the ends of its feet. Thus, an excessive frontal and halo-like ceiling light is just above the left shoulder. This restless painting portrays the artist as a gigantic father figure, while his children are portrayed as very young. It symbolizes alienation and anxious self-consciousness. The artist made straightforward use of the mirror and looked at it coldly. He states that he used a pallet knife to identify the area around him and stained it to catch a strange, gray, bulky gap.

Century modern, mastered by Mad Men Freud, looks at us from the pinnacle of his masculinity - self-satisfied, masculine, intimidating, and extraordinarily indifferent to us. The two children act as ballast, balancing a pair of enamel work vases as well as each piece of composition.

It matters, indeed; Danto's vision of meaning before making it, apparently- to a wilderness too preoccupied to take the time to protect itself from human destruction or even to make a characteristic display of indifference- won out as democracy voted itself out. Father is questioning power with a different perspective on the cult of power.

Maybe that is why he said, "I just painted people close to me. And who is closer to my children?" (Gowing, 1982). Freud's models are often closely related to those of the painter. For this reason, his family, with whom he was in a close relationship to make portraits, have been his models. For example, he liked to paint his own daughters because, as he once said, "they have nothing to be ashamed of."



Figure 50: Lucian Freud, Ali, 1974 technique: Oil on canvas Size: 71x71 cm

Inside the portrait, Ali instinctively shows his inner feelings. The woman, who is probably in her early 30s, raises her head with her eyes leaning against the comfortable chair and facing the ceiling. She sits calmly with her scattered hair and blue eyes, but her psychological state is problematic. Ali is desperate and just looks at the ceiling. Freud described Ali's inner expression to us using fine lines and colors. In addition, his body is shallow, his arms are wrinkled, and he squeezes his hands in pain... He also depicted it as an existential alienation filled with an expression that reveals veins and shows the eyes ultimately. The painting is like a revelation of Ali's presence at the moment, almost beyond his beauty. He is not moving; he is just staring. He sees the subconscious as the image of the figure sitting on the sofa as its decipherment.

Freud had something in common with his grandfather. While S Freud was annotating his patients in his famous chair, L Freud was trying to reveal his subjects with all possible reality. For this reason, he considered his paintings as autobiographies rather than self-portraits. Freud fully associated his work with himself and his environment. Freud tried to reveal his models with all possible realities by separating them from their social titles and social labels. Unlike Freud Bacon, he seeks to harness the healing power of art. When his father died, he painted many portraits of his mother.

Lucian Freud, one of the most famous portrait painters of our time, is also one of the few 20th-century artists to portray themselves so consistently. His self-portraits spanning almost seventy years give a fascinating insight into both his soul and his development as a painter, from his first portrait in 1939 to his last portrait 64 years later.

Herbertread led him to describe it as “the beginnings of existentialism.” French visual culture and Jean-Paul Sartre's dismal belief summed up the dilemma between the subtlety of his painting and the disgusting world his gaze captured.

Lucian Freud's self-portraits also show extraordinary continuity and consistency, showing his personal history and human life from his youth to his old age. They also demonstrate his commitment, strength, and commitment to the traditional form of painting, to which he remained faithful until the end of his life.



Figure 51: Portrait of Lucian Freud's Companion Frank Auerbach, 1975-76. National Portrait Gallery

Freud's later paintings also appear to be influenced by his fellow painters, Frank Auerbach and Francis Bacon. By changing his stylistic attitude, he began to adopt a deformation style. In human autoportraits, Freud represents facial features as fuzzy and abstract rather than linear and precise. They had similar characteristics to Auerbach: they were born in Berlin and shared the same fate as sons of Jewish families. When they were still children, they had to flee or emigrate from National

Socialist Germany to England. Their work expresses a very personal way of seeing and experiencing. Despite their significant stylistic and stylistic differences, they were surprisingly created using the same strategies: Auerbach and Freud observed and depicted the same people persistently for weeks, sometimes years, from their immediate surroundings. Their environment, repetition, and limitation are tools for them to concentrate on searching for knowledge: about the other person, themselves, and the world. The portraits wrote that Auerbach's art "is the result of life without destruction." One might ask whether spending time doing portraits is a way to live life or at least to build a meaningful relationship with people, to give them meaning. "Painting the same head repeatedly leads to strangeness, just as people let the raw truth slip in the middle of a family quarrel." "Auerbach's heads are trying to reach a being supported by similarity" is one of the most influential painters of the 20th century. Celebrated for its expressive portraits and urban landscapes, Auerbach's work is characterized by a coarse dark painting technique. It is known for its application of thick Oil and acrylic paint, creating layers to create tables with three-dimensional effects.

(Figure-50) Freud's friend Frank published the deepest, most intense painting of recent times. Here he depicts another remarkable British painter, Frank Auerbach, in a moving, imprisoning image of thought.



Figure 52: Lucian Freud; Frank Auerbach; Francis Bacon NPG x210058© National Portrait Gallery, London by Harry Diamond

Frank Auerbach (Berlin, 1931) was sent to England by his family on the eve of World War II and has lived in London since 1947. He is considered one of the most important British painters since the Second World War- The same generation as Francis Bacon and Lucian Freud. In the early 1960s, Auerbach painted the raw truth to penetrate his subjects' essence. Creating something new for Auerbach was

existential; he assumed that his art would never make sense if it was full of stereotypes. Although the representations of these feelings were different, they profoundly impacted the art of painting with their figures and portraits, just like Freud and Bacon.



Figure 53: Lucian Freud - "autorretrato reflexión" 2004 (1922-2011, Germany Grabados De Calidad Del Museo Lucian Freud | ArtsDot.com

Figure 54: Frank Auerbach, Head of J.Y.M., 1976. Oil on board, 15 x 15 in.

Self-Portrait (2004) is one of Freud's last self-portraits. Art critic Martin Gayford said: "Lucian was very interested in the aging process and focused on the signs of aging. However, essentially, these visual possibilities delight them for the art of the human body in its art, its obsession with entropy shows the fragility of man in the temporal world, the nakedness of decadence, and the loss of form on the way to extinction. Therefore, the closeness he invited us to the human body in every work was both intrusive and transformative. Since he had witnessed himself intensely with his self-portraits since his forties, it was not a theme specific to his old age. "(2007, p.75)

In the end, the most important thing is the painting. “I do not want to retire,” he once said. “I want to paint myself to death” (2008, p. 125). That was his bold look at himself by his word and his mastery of his art: he worked until two weeks before his death. Finally, he left his brush to rest.



4.1. Spatial Existence of the Image: Alberto Giacometti



Figure 55: Alberto Giacometti's childhood cave (Image: Mark Rees) <https://www.walesonline.co.uk/whats-on/arts-culture-news/exploring-alberto-giacomettis-switzerland-12965677>

Figure 56: The Giacometti family (Alberto et al.) on the stairs of their home in Stampa, c. 1906 <https://www.readersdigest.co.uk/culture/art-theatre/6-things-you-didnt-know-about-Alberto-giacometti>

The Swiss artist Alberto Giacometti's search for meaning is defined as the war of reality in his works, the alienation of man from society by distancing himself from what he lacks and space. While the World War environment of the 20th century was in ruins, the existence concerns, in which the meaning potential of the creation process was eroded entirely, prevailed in his works with his figures, whose destruction and extinction were gradually reduced in the distance.

Born on October 10, 1901, in the village of Stampa in Switzerland, Giacometti cave, a kind of recluse cave made of giant stone where Giacometti would retreat as a child, gives the mystery of where his art's childhood dreams began.

His cave was the workshop of his childhood dreams that he would never come out of later in his life. As a child, Giacometti liked to hide in the caves around his hometown. When it snowed, he would go to a secret place and dig a hole that only he could fit in. “ (<https://www.walesonline.co.uk>)

The artist himself recalled:

“I intended to spread a bag at the bottom of the hole, and I imagined that everything would be warm and dark when I got into it; I thought it would give me a great feeling of well-being.” (2015)

His workshop was his new cave. Furthermore, all the surrealists who are so valuable to Giacometti, especially Sartre, Genet, Beckett, and Simone de Beauvoir write about him, “Bathing is a problem for him. And her house is terrible, “ and so was actress Marlene Dietrich, with whom she was having an affair. There, in that unhealthy and sullen cave, the Swiss Giacometti continued his daily or somewhat nightly routine. Giacometti began working on patterns in his childhood; when he made his first painting, he worked on the portraits of the mother and brother of the apples from the live model. He was passionate about natural sciences and history in his childhood, especially in his secondary education. Alberto Giacometti (1901-1966), who went to the Geneva Vocational School of Art in 1919, was one of the first impressionist painters who escaped from Italy and settled in Switzerland.

His artistic journey began with the influence of Cezanne and his father and the influence of post-impressionism. His discovery of surrealism, cubism, and abstraction, to which he was later influenced, will be followed by phenomenology and existentialism, to reproduce the feeling of attaining the truth.

With a traditionalist understanding of his educational life, his reality adventure continued throughout his artistic life. Success in art education is measured by the student producing a work that is as similar to reality as possible, in other words, a copy. In such an attempt, called realism, Giacometti fails. “What drives educational life to create its own style is its failure” (Genet, 2007, p.79). He takes art trips during his youth. In 1920, he goes to the Venice Biennale with his father, where he admires Tintoretto immensely, and then travels to Padua, where he is impressed by Giotto. He goes to Rome to see the Egyptian collection, explores the arts related to the past from these art trips, and is especially interested in Baroque art. On these trips, he stops in Assisi, discovers Cimabue, works the first bust of many replica portraits, destroys these works and goes to concerts and operas. With this in mind, he moved to Paris in 1922 to join the sculptor Antoine at the *Academie De La Grade Chaumiere*. In his early years in Paris, he successively discovered primitive art, neo-cubism, and, most importantly, surrealism. He saw the prototype of symbolically functioning objects and invited Breton to join his movement, which would later end in secession.

In 1934, Giacometti fell out with Andre Breton, leader of the Surrealists, “because he refuses to study the subconscious and describes it as a process of masturbation.” (Lord, J., 1986, p.152). Between 1930 and 1935, he was caught in the wind of the surrealist movement and gave numerous works. *The Palace at Four in the Morning* is the most famous work of his surrealist period.

The Surrealist claim was not what he was looking for, so he renounced this claim and developed a distinctive new reality style. At first, Lynton started to work by looking at the model and then gradually started to work by rote because of the claim of *reality he was looking for*; “*There is the same search for reality in his sculptures, especially he used three-dimensional objects in his own imagination to give them a shape*” (1991, p.196).

Giacometti settled in Paris, where he opened his first modest workshop. Montparnasse finds itself in an intellectual environment. In 1927, he worked in his workshop in Montparnasse, a place he would not leave for the rest of his life, and he thought people should come to him. Nevertheless, the truth is that Giacometti constantly needed social encounters despite always working at home. In doing so, she chooses her friends as models because she needs a daily dialogue about what she is doing. He dialogues with them. Their models are people in their immediate surroundings. Genet, Sartre, Beckett, Dupin, Leiris, and Bataille are friends of Giacometti. The writers of the time were also close friends.

While sitting alone at the Café de Flore, where he always goes, a gentleman at the next table leans towards him and asks if he has any money on him and can buy him a drink. “*We are like people who can understand each other, or else I would not have asked,*” said Jean-Paul Sartre, a famous literary figure whose life and outlook on life are transformed into close friendships. ([HTTPS://www.salom.com.tr](https://www.salom.com.tr)) There are always examples of such relations in art: As between Hölderlin and Cézanne, Sartre's relationship with Giacometti, the artist's creation, nurturing the philosopher's concepts, existence in the world, revolves around Paul Sartre and a solid friend is established between them.

Existentialist philosopher Sartre's theory of existentialism profoundly influenced Giacometti's art. He established close friendships with well-known

intellectuals of the period, such as André Breton, Paul Eluard, and Simone de Beauvoir, with whom he would later make a tiny bust, and with cubist artists such as Joan Miro and Pablo Picasso. This period of contemporary avant-garde art is a period of protests, manifestos, utopias, revolution, gangs, actions and demonstrations. The artist, who lives near many art movements one after the other, is not involved in any of them. He is pursuing his cause and the impasse of reality. During the 1945s, many artists did not participate in any art movement of the period while working on abstraction. Beginning in 1925, she returned to working as a live model, and in 1940, because of the impossibility of what she saw, she stopped working until she returned. The period of sculptures begins at the degree of obsession, which is gradually shrinking.



Figure 57: Casting of Alberto Giacometti in the room of the Riverside Hotel, October 1944, Gelatin silver edition, 11.90 x-17.90 cm, Photo: Eli Lotar, Collection Fondation Giacometti, © Succession Giacometti (Fondation et al. et ADAGP, Paris)

Especially in the years when the artist took refuge after the war, especially years when he escaped from the war from 1942 to 1945; during his stay in Geneva, he made sculptures with tiny miniature scales that fit into the sixth matchbox. It reproduces the real-life experience of seeing someone standing far away. He returned to Paris from Switzerland. 1946 is now mature and continues to work intensely on the human silhouette. Over time, he develops his work on the perception of figures seen from afar and extends, thinned, and sharpened the forms in order to approach the real one. Existence and absence are mixed in the body of the statue. Their work evokes loneliness and disconnection from society.



Figure 58: Alberto Giacometti - Woman Walking Between Two Houses - 1950 - 30 x 54 x 10 cm - 12 x 21 x 4 inches

Giacometti puts Distance in an important place in his works of art. Giacometti had something to do with distance. What also affects Sartre is “distance.” Distance makes sense to people.

“I reduced the statue's size to reflect the distance I observed the figure. This young girl was 15 meters away from me and was not 80 centimeters tall but about 10 centimeters. Moreover, I had to get further away in order to comprehend the figure as a whole and not drown in the details. Nevertheless, the details still bothered me... I just kept retreating until I disappeared.” (Giacometti, 2019, p. 199)

His image world brings the view in spatial space. Distance is essential for him to; the concept we will address in this context is proximity. What is this concept of proxemia?

Proxemic.¹⁵ Concept: It shows that all living things divide certain parts of space into various regions in line with their own needs and communication. Since we, too, have spatial existences, we determine certain distances within space according to our needs; we draw boundaries and decide the permeability of these

¹⁵“Proximity” is the Turkish word for proximity. However, when we say the concept of proxemic, it was thought that using the word “closeness” instead of proxemic could create semantic complexity. “Proxemic Field Theory” is called “Personal Field Theory” in some sources. However, there is no complete semantic agreement between “personal space” and “proxemic space.” The word proxemic does not have a semantic meaning related to “personality.” (Süleyman Kıvanç TÜRKELDİ, 2016, p.97)

boundaries within the framework of conditions. How living things physically understand and communicate with the empirical world is spatial.

In Giacometti's art, we can relate to many concepts in a philosophical context. For example, it forms a deep bond with phenomenology. Phenomenology, the science of phenomena, explains interpretation and how the senses, especially vision, transmit physical sensations to the brain and enable us to experience and make sense of the world. It can be said that Giacometti's oriented approach to his sculptures and models is not only an imitation of nature but also transforms into a reflection of the phenomena of mental projections of objective world images (models) and, in this sense, acts as a complement of nature. However, the Platonic imitation-mimesis perspective also encompassed his art. In Giacometti's works, the search for time-space-space is "distance." Giacometti shows distance in his works of art. "Between objects, as if all bridges had been thrown, emptiness permeates everywhere, each being creating its own emptiness." (Sartre, 1999, p.70)

Giacometti examines the spatial void of images in the potentiality of the formation of its own mental process within space, stripping the figures of the appearance of objects from space. It drags you to points where there may be different expansions with continuous moves. It moves away from the form of matter and establishes a creative relationship with the memory it can see again. He makes this relationship by putting distance. Gradually shrinking figures in Giacometti's sculptures are purposeless mental views of reality. In Deleuze's philosophy of existence, this can be thought of as life becoming irresistible and unpredictably operant in a continuous undetermined flow, creating new possibilities that are not static. At this point, Deleuze's central concept of '*creative evolution*' in Bergson's philosophy includes continuity in the movement of life. Creating; time as the will to life (*elan vital*) can not come to the extent that it cannot *be fully captured; the actual reality follows the continuity of our inner life*. "As everyone knows, what he should do is not a predetermined picture; the artist gives himself to the composition of a painting, and the picture to be done is exactly the picture he made. "[...] No one can say what the picture will be like tomorrow; no one can judge a picture until it is done. We can never say that a work of art is irresponsible " (Giacometti, 2018, p. 201)

The question of how to paint what Alberto Giacometti, an existentialist artist with his sculpture, drawing, painting, and approach, sees in his images; “His sculptures, which are famous for their long, thin head structure lost in space and emanating an uncomfortable sense of loneliness, are his searches for truth in time and space as being and nothingness.” In this context, the focus will be on the development of his life's quest to capture the whole world. The reality of the human figure through paint on canvas, which has been dealt with serially and abandoned, is its spatial existence throughout its career.

As Heidegger said, “*Emptiness is nothing. It is also not a deprivation. In a plastic embodiment, emptiness plays a role as the laying of a seeker-designer foundation of the Earth*” (Sökmen, 2013, p.188). Giacometti shows that existence is shaped by the emptiness it is surrounded by in his work *Cage* (1931). While Giacometti becomes lyrical when he sculpts, he becomes objective when he paints. He turns to sculpture like a painter and to paint like a sculptor. “He exists as a sculptor to find a cure for his endless loneliness; as a painter to change the places of objects and people in the world” (Sartre, 1999, p.73). While painters constantly try to transfer the universe to their canvases as much as possible, Giacometti tries to paint the void. He tries to throw things off his canvas. Giacometti's paintings lead the viewer to *ex nihilo* at first creation. Every picture raises an old metaphysical question: Why is there something, not nothing? What is this obstinate, unquestionable, and overly imaginative thing?” (Sartre, 1999, p.74) In Giacometti's works, things limit themselves.

Giacometti seems to be trying to control his subjects and create parameters. It transfers its forms in space to the canvas to make relative sense of them and prevent them from falling off the ground. Author Simone de Beauvoir argued, “Giacometti sought similar physical constraints, suggesting that his main goal was to position himself upright against the terrible void of the universe.”

Giacometti's case, combined with his creative, philosophical exploration of the immense humanity, form, space, and weight that existed, made him a leading voice in the postwar landscape. His legacy explores how we communicate and relate deeply, humbly seeking meaning in the existence of humanity. Furthermore, in the end, it is not necessary to look at the worn-out face of this artist himself for a long

time. He knows neither Ezyzies nor Altamira, men of progress in the fine arts. He considers himself to have made more advanced choices than his contemporaries to feel his artistic pride and will to place himself at the beginning of the world.

Portrait painting has been at the center of his art life. He painted his first portrait when he was 14 years old. This was a portrait of his brother Diego. Furthermore, family portraits would play an essential role in his career. From the Lord's conversations with Giacometti and his brother Diego, it is possible to get ideas about a creator's delusions and the creation itself. Giacometti, for example, says that it is the biggest mistake for the creator to think that a work is finished. If an artist says, "I am," he means he can no longer produce anything. He repeatedly looks at the work in front of him as if he sensed it would be his last portrait. It starts all over again.

It is ultimately the legacy of an artist who asks if we can overcome our innate humanity. His communication with people gives clues to his character and art. As Sartre said, Giacometti is a shy person, so he avoids people. For this reason, he chooses his models from his immediate environment. Usually, his close friends, brother Diego, wife Annette, and mistress Caroline sit on a stool and model for him for hours. In his portraits, silence and serenity are embedded in the original material, the paint; one can see the traces of the painter's current movements. This has the effect of closing the time interval between painting the picture and looking at it " (Berger, 2012, p.31).

According to Bergson, numerically measurable time is a line. The measured line is finished. On the other hand, time makes everything happen if it does not move in constant motion but happens with flow. What Giacometti creates is not copying the appearance of his models. He does not intend to diversify his poses, lighting, and colors of his palette, and he can change himself a hundred nights in a row and work in the same chair repeatedly. It changes your mind. "The same face a hundred nights in a row."

Berger's original painting recipe was almost made for works. The artist's works are linked to a unique originality and the production of the creation practice. From the young and confident self-portrait of 1921, Giacometti seems to be trying to

control his subjects and create parameters. It tries to make sense of its forms in space. He uses so many lines when creating his figures that he pushes his face behind the space and the canvas. In Giacometti's case, the method problem cannot be reduced to a question of skill; the method melts with the practice of subjectivation. In his famous book (*L'atelier 'Alberto Giacometti*), Genet, a close friend, and model, said of a similar experience after several visits to Giacometti's small room: "Perhaps it has taken on the powder color of sympathy" (Genet, 2007, p.9).

Moreover,: "If he could, Giacometti would be happy to turn himself to dust" (Genet, 2007, p.70). Not only was the color of the powder absent, it fell to the ground and placed itself on and around the things in the studio and Giacometti's own body; the color of the powder and the color of the material almost acted as a map. He looked at the things he touched, the use of his voice, the way he breathed.

Giacometti could never give up his tiny workshop and move in with his wife, Annette. Bigger, even when you are famous. The place had a rhythm to do: create. The workshop was a tactile face that created a kind of "impersonal pulse" that he was exposed to. Giacometti's figures are born out of the dust. They did not want to leave this place of work, where they were born, and perhaps where they are located; the colors of his palette in the dust are the colors of the space.

"Giacometti is not interested in hues, shadows, or conventional values. He tries to create his pictures in the form of a linear network. He stands in front of the audience from the center of the picture, that is, right in the middle of the face, wraps around it, and returns quickly to the canvas where he came out. This creates a terrible feeling of presence and reality in the picture. The faces he drew seemed to accumulate so much life that they had not a single second left to live, not a single movement to make, and finally, they met death because in them, stuck, there was too much life "(Genet, 2012, p.41).

Giacometti's portraits, figures, and sculptures are almost like confrontation and reckoning with oneself. The loneliness of the human condition and its appearance is a perfect translation of his ideas into sculpture. Therefore nature and man have neither beauty nor ugliness nor criticism. All this was in the future. It makes copies of the dust of the past, not the dictators, kings, generals, athletes, or myths that it leaves on the dusty pages of history. He goes to the top. It goes into

your subconscious just like Freud did. They are ambiguous unidentified silhouettes that move towards the horizon.



Figure 59: Alberto Giacometti, *Jean Genet*, 1954-55, via Tate, London

Figure 60: Alberto Giacometti, *Diego*, (1953), 61x49.8 cm, Oil on Canvas Guggenheim Museum, New York

“An object left to its loneliness and having nothing but itself!

Giacometti, the caregiver, and the viewer are all portraits that are isolated from each other. Not only people sat in front of him in his dusty workshop but also the view of his studio or anything else; he never saw himself as a portrait painter; his only purpose was to copy the appearance. That is what he said. The subject of the human “pure being” appearance as a means of knowledge of the truth was what they lacked; even portraits have difficulty remembering the similarity.

4.4.1. Sartre: An Unstable Relationship between Truth and Reality Image

“The truth has never been a reason for me to create works of art; it has been a necessary tool for me to understand better what I see and how I see it. Therefore, I can say that it is in a completely traditional position regarding art understanding. To grasp reality... I paint and sculpt to protect myself“ (Genet, 2012, p.263).

“Expressing what is is an eternal work.” “If only someone could come out and paint what I see... I wish. Then I could have left the picture. Completely.” (Artun, 2015), Giacometti said that he did not know that it was impossible to pursue what he saw as “This is pure satisfaction. Extremely selfish attitude” (Artun, 2015). A work of art without a purpose is produced for nothing. “The only thing that gives me passion is to try to get close to those visions that seem impossible to convey.” (Artun, 2015)

Art Practice is the search for reality in sculpture, drawing, and paintings that determine the approach in its works. The focus here will be on the development of the quest to capture the reality of the human figure through paint on canvas, which has been serialized and abandoned throughout his career.

An essential feature of existential painting and sculpture is that the works put forward cease to be “something represented” in a symbolic way. Instead of representing reality as it is given to everyone, the works bear the traces of the artist's unique view. Giacometti's reflection on his view that establishes his relationship with reality is the main feature that detaches him from surrealism, leading to an irreducibility that will not fit into any art movement. So what makes the artist's look unique? We may think that the elements foreign to us in Giacometti's paintings and sculptures distort the shape of the human figure. However, the artist only tries to re-do what he sees as it appears to him. Giacometti claims he constantly tries to capture and possess the appearance that escapes him.

Sartre likens Giacometti's art to the magician's game. He says, *“because we are willing to be deceived in real life, his paintings acquire vitality. Giacometti's intention is not to provide us with an entirely accurate image [...] through the existence of real people, to produce images that evoke emotions and behaviors within us.”* (Sartre, 1999, p.82)

The answer to Sartre's question seems to be a direct link between an episode in which Giacometti experienced a radical change in his perception of reality as he left the cinema and returned to the street:

This... It was 1945. Until then, there was no distinction between the way I saw the outside world and the way I saw what was happening on the screen. One was the continuation of the other. A natural divide: I saw obscure black dots moving instead of seeing a human on the screen. I looked at the people around me, and as a result, I saw them as I had never seen them before... I saw the boulevard like I have never seen it before. Everything was different: depth, objects, colors, and silence. Constantly amazed... Reality has been wholly reevaluated... It was unknown...(Charbonnier, 1959).

From this moment on, he devoted himself to the process of reproducing reality as closely and objectively as he now sees it:

*(...) I began to see heads in the void, in the space surrounding them... A living head, but an object that I look at as if I were looking at any other object; yet not quite, not like any other object, but different, like something that is both dead and alive simultaneously. It is like I've crossed a threshold, like I've entered a world no one has ever seen before. All the survivors were dead, and this image often came back... (Giacometti, A., *ibid.*, p.55)*

With this radical change in the way I see the world, he later said, “Reality has never been an excuse for me to make art objects, but art has been a necessary tool to better explain to myself what I do.” According to him, his passion for realistic pictures, which are the least similar to reality, leads him to pursue the ideal form. This is a struggle for Giacometti to dig deep into the search for and see the truth.

Not only did he experience his essential alienation through art, changing body silhouettes, obsessive skepticism, and prolonged observation, but these typical pathological traits came together synergistically for him in a method of visual research. “A process that requires”deconstruction”of the usual and routine perceptions associated with today's reality” (Kalus, 2009, p.19). This suggests that seeing things as unusual, unknown, and meaningless can give the artist an advantage. Both relaxing the constraints of preconceptions and supporting alternative, fresh perceptions. Giacometti and perhaps other artists can use a mixture of subtlety and purity that arouses curiosity about strangely seeing things. The aesthetic variant is flexible and illuminating.

“In Sartre's article on Giacometti, Giacometti stated that” he becomes an objective person while painting, which is lyrical when sculpting “ (Tokdil, 2021, p. 154). *“There is no structural chronology in the cavity. The artist's sculptures ask us to accept the plaster figure as a natural cavity, as if it were a person on a canvas because it is the intellectual space bounded by the frame.” “In painting, the lines that move to fill the volume of the void on the surface are not the pleasure of the moment of the artist's movement with the bathtub lines that move independently of the wave; it is undoubtedly the export of chaos, rhythm, redrawing and passing over.”* (Sartre, 2000, p. 72).

However, export is defined as the internal reflection of *“not what is, but what should be.”* *“Notice how a pile of lines is formed in the depicted form. Try to see the close and sincere relationships of the being with itself “as the effort of these lines”* (Sartre, 2000, p. 75). According to him, however, transforming these impressions into reality or their becoming a painting is seen as a stalemate of reality in art history. In art, absolute knowledge is viewed as a stalemate of reality. In this context, Plato's (mimesis) aesthetics surrounded the world of his thought rather than the ideal form of man. From an Aristotelian perspective, *it is also understood that they are undoubtedly the product of purification for the artist. “The relationships shaped around conceptual contradictions such as new forms of creation, paradigm/mimesis, reality/illusion, image/body have revealed the artist modernity that has led us to find that it has been questioned for centuries”* (Tokdil, 2021, p. 147).

While it is seen that the image gives pleasure in line with its similarity to reality, it is impossible to compare Giacometti's paintings and sculptures in this sense. This is undoubtedly because, in terms of both external and internal qualities, the artist's works merely recall reality, and the object is reduced to the subject. In this context, we can say that Aristotle has a more realistic view than Platonic idealism in presenting the mind and emotions together as necessary in defining art.

In a 1961 interview with Pierre Schneidr, he asked, “When did you start sitting in front of the real thing again?” in response to Giacometti's question;

“One day, looking at the model, forgetting that it was impossible to do anything, no matter what, I started working with a model; instead of seeing more and more clearly, my vision was becoming increasingly blurred, before there was a known reality -stationary reality ended after 1945.”

“However, in the portrait paintings in question, it is understood that in addition to the disappearance of the model itself from the very beginning, the absolute truth of existence disappears with its incomplete reality, and it creates its own laws due to conscious reduction. You ask me what I think of pictures of people. I do not know precisely how to answer this question, but for me, painting is always how I see the external world, especially the human face and the whole of man, or, if we say it in plain form, my likenesses, especially those closest to me for one reason or another. “ (Giacometti, 2015, p.195)



Figure 61: Annette's Bust, 1954, will be one of 60 works to feature in Alberto Giacometti's National Portrait Gallery exhibition in London. Photo: Alberto Giacometti Mansion / Ulus / PA Image: Sagda Detay.

Giacometti: The face, no human face, is so foreign to me; even a much cared-for face expresses itself everywhere, trapped on the steps of even more unknown stairs.

For the portrait of Giacometti Annette, the eyes are blue, the cheeks are pink, and the eyebrow is black and not curved: the cheek, the eye, and the eyebrow form a

continuous line. *“All the lines are rigged and filled with uninterrupted energy. With a brownish-gray hue, heavy body mass is cunningly determined; sometimes blurred by a dazzling game of light, visibility is eliminated in the form of head mass on the thin neck facing the viewer with large gazes within the line of motion”* (Sartre, 2000, p.75). Poverty grew in a rush that had lost its inner voice and became enveloped in the energy of this existential framework. For Giacometti, each line means a human being: he treats the line individually and weaves the paper so that the white shines like a diamond through the linear intervals. So much so that it makes you think of Cezanne's watercolors - thanks to these whites, who carry a pattern that does not appear implicitly in them, it is seen that the sense of space becomes a reflection of nature itself, which Plato almost classifies as divine production, or of imagination in human Giacometti paintings.

Color: “There is almost no color in his works as if it would prevent a head or body from appearing altogether. I find every color I look for in the gray. The summaries of the understanding of color in his art reinforce the feeling of being imprisoned, using shades of gray and dark yellow in his paintings and shades of the only color left to the loneliness of the figure who carries the feelings of a half-defeated, flow-completed life.” (Giacometti, 2005, p. 14).



Figure 62: Alberto Giacometti, *Head Of Diego*, (1953), 61x49.8 cm., Oil on Canvas Guggenheim Museum, New York

Figure 63: Alberto Giacometti, *head of Diego* 1961 Oil Painting Museum of Fine Arts, Boston

(Figure 62) Anyone looking at Giacometti's painting *Diego* (1953) is drawn to figuring out how to bring it to life, what it needs to exist. Giacometti's work is not a copy but an animation. There is no difference between what he thinks and what he imagines. In Giacometti's works, "plastic animation of the living beings of nature, but arranged and disguised in another quality" is put forward. (Giacometti, 2005, p. 155) Giacometti is radically opposed to the judgment of aesthetic purity attitude as "Art is for art": "The idea that art is for art is absurd." (Giacometti, 2005, p. 142) Giacometti's art tries to structure freedom. Giacometti explains the purpose of his own artistic act as follows: "[...] in every field he must do only what appeals to me, what pleases me.

Freedom (Sartre, 2005, p. 209). His conception of freedom explains the answer in an interview with Pierre Voldbout as follows “.

“Today I paint and sculpt; with the means at my disposal to nourish myself, to defend myself well in order to grow - to see better, to understand my surroundings better, to be as free as possible, to exhaustion, to continue my adventure, to explore new worlds, to continue the struggle, to enjoy the war (?) To protect myself from hunger, from cold, from death, to be as free as possible; “ is his expression of the war of creation.

In his paintings and portraits, it is not the photographic appearance that avoids the metaphorical style of attacking well, clinging to tooth and nail, and fighting as much as possible to see in every direction at every level; the artist rejects this way of seeing in the downloader's understanding.

“Like a symptom in his expression, he said it was impossible to paint a portrait. Ingres could have done it. He could finish a portrait. Nevertheless, now it does not make sense. I have pictures, and that is all. “

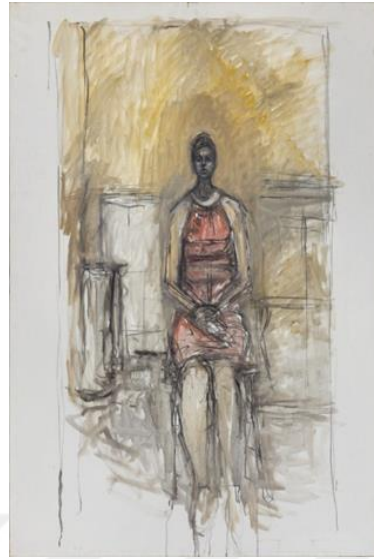


Figure 64: Alberto Giacometti Caroline (1965) Tate © The Estate of Alberto Giacometti (Fondation et al., Paris), licensed in the UK by ACS and DACs, London 2023

Figure 65: Carolina sitting at full height, circa 1964-1965, oil on canvas. (Photo: Alberto Giacometti Estate/Sodrac for Canada (2018))

The portraits have a reductive quality, in which all unnecessary details are removed, rather than being incomplete. In the words of Giacometti, “The eyes are the only living thing, the head is the skull of a skull, the head of a death. The implication of life is gaze, and Caroline has eyes like a bird's cry “ (Wiesinger, 2008, p. 243). It seems that these beginnings are gradually losing the quality of being a portrait, getting closer and closer to something else, gaining a more natural quality than a real person. The artist's approach depends on distance, so when a head looks very closely, it ceases to be a sphere and turns into something deeply, utterly complex and incomprehensible. You go deep into the being, use the expression, when I see the head from a distance, it becomes a sphere. This is why one head says that it has never been able to do it in its most primitive sense. Therefore, the carvings gradually grow thinner and thinner and begin to shrink and shrink. If this situation is prolonged, the distance he puts between himself and the model has been a dead end for his desire to look.

So what does the subject do in the face of the desire of the gaze? Do you think the subject depends on the desire of the gaze with his hands tied? Giacometti's gaze is not one of desire but of distance. It puts the object's desire for existence

outside of itself. In Sartre's statement, superiority is dominant. *"Someone else looks at me and thus holds the secret of my existence, knows what I am, so that the deep meaning of my existence is imprisoned in a presence outside of me; someone else gives me the upper hand"* (Sartre, 2011, p. 469). According to Giacoten, the gaze exists as distance and escapes the domination of the other. The artist expressed his dissatisfaction with the model's ability to capture the present moment of life. Changing the nature of what they see: *"I realized that my vision is changing every day"* (Sartre, 2011, p. 469).



Figure 66: Alberto Giacometti, "Portrait de Diego," 1958. Black crayon on paper.

Left 9 1/2 x 7 7/8 inches (24 x 20 cm). Private Collection. Detail on Right

Jean Genet said of Giacometti:

"One of the strongest constants in Giacometti's work is that he draws the line so that the connective tissues under the skin within the folds move so much that he refuses to observe a level or plan difference between the different organs of the face. An uninterrupted line of cheeks, eyes, and eyebrows continues. The same line is equipped with uninterrupted energy and becomes a facial mass full of hiccups" (genetics; 1990, p41).

"They have wrapped up the traces of the faces and life that Giacometti drew that they have no energy left to live no life is vital to do, and finally they have met death, because the universe is stuck in the folds, there is too much intensity going on" (2012, p. 18).

Edgü about his method in Giacometti's paintings; *"Colors woven with a strong line network have the uncertainty of shadows. By pulling the lines back from the center, from the center line of the face, it almost searches for the hidden meaning in the picture. It hides the meaning of the face behind the head"* (Edgü, 1999, p.

107) Jean Genet says” *This is not the method of the artist, it shines an emotion with an explosive power through the space, and the lines release it into eternity* “(2012, p.128).

Giacometti, his view of the changing world, the act of looking according to him is a kind of worship, pure spirituality... According to Berger, this situation gradually becomes an approach to an absolute being but an act of not being able to fully comprehend it. This is the reason for Giacometti's passionate love of the object. Also, according to Berger, *“his constant awareness of a tension between existence and reality is the result of this act of looking”* (1998, p.93). Therefore, the object is blessed because Giacometti looks at the object with a sublime love. Also, the act of looking is what accompanies Giacometti in finding reality. The artist gives a figure a different spirituality by looking at it objectively. In portraits, there is an effort to solve the intense search for reproducing the sense of reality. He wished to discover the hidden pain in the soul of every human being and even the loneliness of every object!

Like the absurdist Albert Camus, *“unlike Sisyphus, who repeatedly pushed a rock uphill knowing it would always return, Giacometti finally seems to accept Beckett's advice to reconcile it with the impossibility of reproducing reality,” he said. I get it during the process, and if I can see better if I leave, I see reality differently.* “ (Turhan, 2016, p. 59)

The external forms of objects are not crucial to Giacometti; what is important is what he senses as genuine in his life. In other words, it is not essential to make a figure that resembles its model in appearance. What he cared about was living the act of making art and just being in it or emotionalizing it. For this reason, Giacometti images have become smaller and smaller. However, his metamorphosed image still awaits to be resolved with all his spirituality. In fact, this waiting is such a waiting that a table, a chair is waiting for us objectified and only looks at us. It is still dull and just there. Moreover, he not only looks but goes beyond his objectivity and calls out to us. He is in front of us, looking straight at us.



Figure 67: Alberto Giacometti, 'Portrait of James Lord' 1964

Figure 68: Alberto Giacometti, Artist's Mother, 1950, via MoMA, New York.

(Figure 67) The half-length figure placed at the center of the composition looks straight ahead in a hieratic pose in a space surrounding it, making its physical presence spiritual. Because Giacometti's faces are no longer recognizable elements and convey a mask-like expression and silence that renders the identity inaccessible, the caregiver's identity has not been identified. The figure is eroded, erased, and reduced to the plastic expression of what the artist sees as the existential state of man in the modern age. In its gray, pale dusty atmosphere, distance and faint and light yellow tones reinforce the figure carrying an intense light spirituality.

(Image-68) The figure, who cannot establish any sense of dialogue in the room by isolating it from the outside world in the portraits, sees the image of the body with distances to establish meaning separately to express it more clearly. "It is impossible to capture one head completely." The artist said, "Human faces make me hallucinate. What is this delusion? Can't this be a public face that you are looking for behind the face? Oh! No. Absolutely the opposite! The more you are, the more you become anyone. However, it can also be others, but it can only be you at the most advanced level, right? You come from the most private possible to the general - if you can put it that way - to the truth.

Although Giacometti works from the living model in his portraits, it is like an energy source that gradually moves away and freezes in space with its weaknesses and conveys its immobility. In doing so, he intimidates himself into transforming and purifying the rest, leaving the viewer with other memories in his mind and withdrawing. All vital power is waiting in its dominant autonomous area. The image that throws itself backward in its auric field does not allow for possible convergence, and this is due to the aura of autonomy. Therefore, the image always maintains the distance between it and the gaze.



Figure 69 on left: Alberto Giacometti Large Black Head 1961 Medium: Oil Painting Museum of Fine Arts, Boston

Right Detail

He painted “Black Head” in 1961. It has a thin head in the center, but it has no luxury to do anything except look at everything with its cumbersome body. *“This alone, almost anonymously, is a terribly indecisive, nevertheless, a look at the image that entrusts us with its existence and life at the moment when it will disappear. The Black Head facing the void resists its own pains with its gaze”* (Giacometti, 2015, p. 193). “The image of the *Black Head* is seen in the painting as an attempt to purify and liberate the models that the head artist has placed with his vision from all kinds of deliberate appearances from the slave-like limitations of people. Giacometti is doing this purification. He uses the line for that. Every line is a human; it weaves the

surface with lines so much that it speaks of the ability of the heads to become more and more personable and gain a more and more accurate appearance. (Giacometti, 2015, p. 196). According to his references to the head's physical appearance, his head seems to be compressed from the right and left. The head extended upwards in line with the neck. The thin black head persists with its tiny eyes. For this reason, the *Black Head* waits in solitude. He surrenders himself to the freedom of the caretaker. The artist carves the sculptor as the rock cleanses the surplus with the hammer, and the black head with its thin silhouette in the center and all the other surpluses with tiny eyes emerge. They are the ones that are stuck in it. In the picture, the eyes are open and attentive, and as we look at us, we create a gaze corridor by looking at it. This is the determination of the viewer to look at it from a certain distance. Nevertheless, the image looks directly at us without paying much attention to what is happening around it. This look is such that all of his experiences fall on us. Then he looks into the eyes of the beholder. Giacometti's soul experiences eyes- he tells people that he cannot capture their natural lives, dimensions, and physical and spiritual appearances because he is at a glance. This is why your black head and gaze are on the brink of extinction. In fact, the image seems to have been compelled to wait. Because what is placed on the bulky body becomes the lost reality itself. This is to find the state of consciousness of the subject, which fills the meaning gaps in the consciousness of searching for reality;

“The job of finding is the painter's journey. This journey is different for every painter. He expresses the act of finding the grommet as follows, but when it comes to making visibility, a 'head,' visible... When I see the face, I cannot see the neck because when seen from that point, it is almost impossible to get the concept of depth; when I see the neck, I forget the face! I once said to myself: if I were to play a woman, should a woman, because that is what is traditionally done, play it out in the form of a cube, shall we say a longitudinal cube, like a cylinder, like a sheet, like a rope? Sometimes I think I will catch the look, yes the look, and then I lose it again; it is necessary to start from the beginning” (Giacometti, 2015, p. 204). The artist asks: Is it possible to reconstruct the universe beyond time, starting from the very beginning of humanity?

Giacometti expresses what he is looking for in the model as follows: When one looks at the head from a distance, it becomes more complicated as it gets closer to the primitive as it goes deeper into the being. When I get away from the beginning, the sphere comes to my mind and distances the artist, who says that he cannot do it in the most primitive sense, from the corridors of gaze. “The narrow corridor he created would perhaps be - if we could see such a thing - something like a line of sight for someone praying. Nothing on either side of this corridor matters. There is only one way to reach it: to stand still and look at it “ (Berger, 1998, p.95).

The archetype of the existentialist artist was Giacometti, a former surrealist. His obsessive repetition of fragile figures and portraits lost in vast open spaces expressed man's loneliness and struggle, of the necessity of continually starting over and returning to the beginning. Human existence in the world in the inner sense; the search for meaning is left in the middle of nothingness and existence. His art is the ambiguity that arises as a result of the being being being thrown from its subject position. It is an endless effort to capture this ambiguity again through images in time and space. This case is that the truth will never be reached. While creating his art, his social situation, human relations, and loneliness affected his works.

The life and work of Alberto Giacometti is an existential expression of desolate loneliness, a story of obsession, unlike any other great artist of the twentieth century. He was a master free artist, eternally dissatisfied with his work. He radically opposed the idea of “art for art.” Images fully connected to the viewer with their images managed to look at us with the thematic reduction of their paintings and sculptures instead of sumac, with the works of contemporary men and women that evoke the loneliness of feelings and behavior in us. He aroused the interest of existentialist philosophers such as Jean-Paul Sartre and Simone de Beauvoir, with whom he established an enriching friendship. Giocometini obsessively maintained his own claim to original reality, both dependent and independent of the concepts of art and philosophy of the period. However, the cultural interpretations of art have a great deal of validity in producing artwork in each age. This validity, unlike the Giocometti era, was autonomous, and his case pursued the truth with passion.

4.5. Portrait in the Context of Existence of Figure in Turkish Painting

The effects of political, social, economic, and social events occurring after 1950 and 60 on the portrait are parallel to the effects of existentialist philosophy on the individual.” Artists such as Ergin İnan, Güven Zeyrek, Neşe Erdok, Neşet Günal, Mehmet Güleriyüz, Burhan Uygur, Aydın Ayan, Orhan Peker, and Komet (Gürkan Coşkun) observed the effects on society. They processed the basic features of existentialist philosophy in their works” (Onur, 201, p.5).

The effects of this period summarize the portrait representations in each painter's paintings in their own way. The style of these summaries exhibits its existence in portrait painting within the creative attitude of the artist and the creation of a “subject.” When we look at Turkish art with its individual discourses in this search for existence, the effort of the artist to create himself, individual differences, and the resulting diversity show the result of the existentialist attitude and the search for an identity. “*Psychiatrist Carl Gustav Jung called the resistance line the ego, which he acknowledged existed just above the subconscious*” (Health, 2010, pp. 40-50).

The self-portrait maker is magical with his own self as he encounters the first face of the narcissus. Today, we can place I power as the subjectivity of man, which is at the center of this encounter. The self is the autonomous space that forms the individual personality, which separates from the others. It is the personalized approach that brings the being to the subject position. In philosophical thought, the phenomenon of 'I' towards the essence of man is one of the issues examined in depth “ (Rezaeieh, 2016, p.1). The self, which occupies the supreme position while constituting the uniqueness of subjectivity, is incomplete and includes the other to complete this supremacy. The subject needs an objective completion.

According to Lacan, the subject is the main element that encounters an “ontological” reflection and is handled with emptiness. The deficiency gap, which has not yet been clarified, is the first basic need that shows that the subject is starting to be structured. ' In the first mirror phase, it is seen as the illusory sense of completeness that the child attains through the image he sees on the reflective surface. This illusion will create admiration that will follow the subject throughout his life. The main reason for this is the pleasure the lack brings. The subject will be

dependent on the object of desire illusions. Always looking for someone else to complete. This is the case with Žižek: *“The most fundamental structure of the self in the formation of personality is the self, a fetishized illusion of the essential essence of subjectivity in which there is nothing.”* (Žižek, 2015, p.129). “The deficiency placed in a symbolic matrix with the Subject mirror period in Lacan will form the basis of the unconscious. The need to complete this unconscious deficiency will continue as this illusory being, a scar that will never heal in the subject. “ (Kaçar, 2019,p.79)

Thus, the feeling of incompleteness - the lack of it - indicates that the first application of the subject is emptiness. According to Lacan, the void that characterizes the subject has created its illusory configurations that will lead us not to say that the real is not incomplete but complete. This is because we see that we are talking from outside the real, that is, from outside symbolic and phantasies, algorithms and images. However, all these fantasies are condemned to disintegration in the formation of a sense of self and integrity at the expense of being subject to the “signs (images) with language (words) face” and the laws of society, which are the elements of Lacanian reality. “Narcissus -just like Lacan's mirror - lost the image he admired through his own reflection in the conflict of comprehension in reality, and the self he clung to as an image in this world was drowned while going beyond the mirror in the water at the expense of being a subject.” (Kaçar, 2019,p.75)

As the artist confronts himself in the mirror, new foci of perception appear in his gaze. Every image reflected from there is a gap open to new names. With the artist's perceptions, the unknown- the void - is also called fantasies or identities. However, in doing so, this naming provides originality to the image, object, figure, and subject it reflects as it changes its place. Here, the artist's perception of perspective gives us new discourses from the window Lacan opened. These discourses, the artist's view of the “subject and object” and the eye, give value to the expression on the axis of mirror identification. In this context, in the self-portrait tradition, while the artist becomes subjective in forming his own image, he creates mirror fantasies that constitute the existence of the self. It is the place where I exist. The self is like a root of being in which the self and personality build their existence. According to Jung, this situation can be explained as follows: “I am an extremely complex sublimity, the accumulation and concentration of data and sensations.”

We see the reflections of questioning the I phenomenon in the philosophical and psychological sciences in artist self-portraits during the art ages. “The self-portraits of artists exhibit the result of the search for an identity of this kind” (Rezaeieh, 2016, pp. 1-4).

In this section, Abidin Dino, one of the representatives of Turkish art, who describes the issue of self and identity in art with portrait painting, deals with the issue of self-portraits and portraits of society. He expressed it with a linear pattern and cartoon with his private narration. It deals with people's loneliness and social status with an existentialist approach. Camus' people are like his portraits. In his paintings examined in terms of their personalities, we see the instant facial expressions of people and their traces in life. The artist who says that painting should be done without thinking; likens painting to streaming. Poetry is the language of its expression. It is linear and shows the effect of the author's identity on the art style.

Contrary to the tradition of self-portrait painting, the portrait does not dig deep into a single face; the portrait is a matter of curiosity for him. In society, as individuals, every hundred different types of people have memories of life; notes are the records of the story filled with stories, which the personalities keep with the line. The issue of the artist, whose social personality is multi-faceted, such as theater, cinema, and literature, has been human personalities and their lives. “The artist, who spends most of his life abroad, prefers tile ink and watercolor in his production technique” (Kolektif, 2014,p. 34).



Figure 70: Abidin Dino, Self-Portrait, Gouache on Paper, 27x15 cm (Left) Figure 71: Bedri Rahmi Eyüboğlu, Sad Bedros, Oil Painting. (Right)

In Figure 70, it is seen that there is a movement with the linear reductionist style of the artist, which shows that it is a self-portrait that refers to the flow of life. He summarized his own identity in his style. “Monochrome monochrome is seen in the work. In work created by the painter, who shows his abstract approach with lyrical fluid lines such as poetry, movement indicates a purification. While expressing himself in the portrait, his expression says that the essence of the essence is trying to get to that point. This is why he recognizes himself in his abstractions, then transforms and creates. We see the artist with the essentialist approach to existence. Self-building sends a message to society.

Bedri Rahmi Eyüboğlu is another painter from Contemporary Turkish Art who works as a self-portrait. The source of his art comes from nature. With Anatolia and its human types, moments from everyday life, he has formed the basis of its representation. It has a versatile art identity. Referring to the statement, “The face is the center of all our senses except touch” (Figure 70), this area is seen as a surface part. “In his self-portrait, he gave physiognomy with small touches and freezing the feeling of that moment with abstract expressive brush strokes. One hundred and one areas is a close-up plan; the important character is the face of everyone, rather than the self, rather than the common object of everyone else, rather than the subject, which is advised to worry about the poet's social issues rather than the concern for analogy. He is one of the most self-imaginative artists. The face of nature stylizing

the smell of the soil has stimulated the senses of smell, sight, touch and taste “ (Demirbulak, 2007, p.155). “Eyüpoğlu, in his own words, calls the art of making paint color painting. The painter can only think in the colors of his blood. In his statement about touch, he stated that the color hovering on the fingertips of the painter for color would be original when the router of the picture touches the nerve endings. “

*When I think of you
A pebble warms inside me
A bird comes to the end of
my heart. A ferret pops
open suddenly
A weasel bleeds
sneakily. When I
think of you*

Selçuk Demirel's “*Do you know how to read faces?*” “Now I understand that every time I pick up a pen, there is only one thing: I will try to get into the secret poetry of our faces, the terrible mystery of our gazes, get ready” (2017, p. 18). Is there a way out for the painter who is lost in the holes of being himself in this labyrinth with his face? The answer to this question is sought. Is there any way that man can be himself?

“Self-portrait, which we call the attitude of self-expression, moves the artist through the introverted labyrinth of his own existence and reveals many memories and images. He is not alone when he walks around this place. It is primarily by itself, but it has multiplied. He builds his existence as a being in himself. “ (Demirbulak, 2007, p. 7).

The look; in the portrait, facial expressions are drawn to facial expressions, and facial expressions are drawn to effects. In ways such as the look in the eyes, the body's posture, and the hands' movements, they address the person watching the moment of sensation. The direction of the eyes serves as a mirror to an audience in the art of Self-Portrait. The existence of the inner world and identity from the outer world meet at some point, but this encounter does not have to involve an intersection.

“The face of the painter who looks at himself requires the courage to face. Mehmet Gülerüz's presentation of the selves behind the mask, the color waves between the tides of the inner movement that Ergin İnan is looking for in his own image, the painter wants the deformity of the face on his canvas” (Batur, 1992, p.229).



Figure 72: Adult Believe, 50x40cm, Oil on Wood, (1943)

Figure 73: Ergin İnan, Detay BUG, Turkish Paintings Artifact code ERGİ 07 7/34

One of the contemporary Turkish painters, Ergin İnan, continued his own image throughout his artistic life in his portraits. In our dialogue in the workshop, İnan interprets his perspective on art as follows: “Ergin İnan stated that while observing insects in nature during his childhood family visit related to his art life, the idea of art turned to this point and expressed his approach to nature and man. While he has the mystical belief of Mevlana that Eastern nourishes his approach to a man's thought, he approaches Spinoza, one of the natural philosophers in Western thought. It is located at the intersection of Western and Eastern metaphysics.

He thinks that we, as beings, are immersed in the world of nature and have a single substance and a power with modes of substance. We constantly act that humans and animals with infinite attributes that have the power to act on each other are part of an infinite number of attributes of nature or God. It reveals and discovers a part of it: it observes living things from animal bodies as influences and influences in life. In this way, he argues that he can reach soul knowledge by investigating the

body while examining animal beings.

We can say that art is a similar approach to Spinoza in terms of studying nature-derived insects and transforming the understanding of art. Influenced by Spinoza, he was interested in Deleuze's concept of being and animal bodies. In his journey from Mevlana to Kafka and Bacon in the East-West context, where he developed an understanding of art, the images formed by synthesis also gave an expressive style to the existentialist understanding. (Figure 73).

Ergin İnan targets the qualities that meet the spiritual values whose body depths reflect the internality of the body and integrate with the meaning of being human and carrying human virtues. The artist creates his products by adding his subjectivity to his tendency to fantastic reality. Man inevitably concentrates on portraits and self-portraits while examining living things, especially nature and insects, and the stages of their existence /life. His tireless persistence in the pursuit of innovation and personal pursuits in materials and design has added distinctive features to his works. Eyes and pupils, noses, droplets of color, detailed processing of muscle, skin, and bone tissue in the same body, multiplications, fragments, deformations, and repetitions are indispensable elements of Ergin İnan's brush, which reaches the mystery of the soul with a fantastic approach. He notices Francis Bacon and begins confronting a more accurate interpretation of emotional influences and new realities. Undoubtedly, the confrontation in Ergin İnan's own self will continue" (Giray, 2001, p.48)

(Figure 72) İnan stated that he questioned his own existence with portrait painting while creating his existence in his portraits. The chaos within us conveys in an expressive style a riot of colors that has turned into a symphony that covers the surface through colors. The overflow of the soul from the body to the surface is an image of Sufism. According to him, one life sees the other as a living life. Each person has a life journey, has his own time, and realizes his own existence within the time" (Dilmaç, 2012, p.199).

"The painter who paints his own portrait is entirely personal, and sometimes the spectator who follows him may find himself in an almost irrelevant position. Self-portraits respond to the concerns of any viewer, not the client, but the painter himself. The first audience of the self-portrait is the painter who processes himself "

(Leppert, 2002, p. 212).

The artist's expression with self-portraits: I matched his two names, “I Believe and Ergin: “We are watching that self come into existence. There are no hidden faces and no lost faces in the paint. There are no IDs; I wanted to show them. There is so much deep within us that”fills the face with the emotions hidden with paint. The outpouring of the soul... This is what Ergin İnan is trying to do, just as Bacon says that when he is doing a portrait, he wants to throw the whole paint on the face and make it a portrait.

As the spirit in the artist's soul goes through gradual folds with different emotions, “It is not just a narrative of traveling consciousness, as Butler says. The work is this journey” (Butler, 1987, p.21).

Me and the other two encounter, “Since I am he!” Why am I calling you now? The look on someone else's face? It is more important than finding your way out... All of us want to find the absolute love we seek on all faces, such as Mevlana and Ergin İnan on the mystical path where the seeker and the seeker exchange places with each other, where the journey is not essential to find but to reach the essence, the lover with the desire to reach the other. (Demirel, yr, p. 48-50)

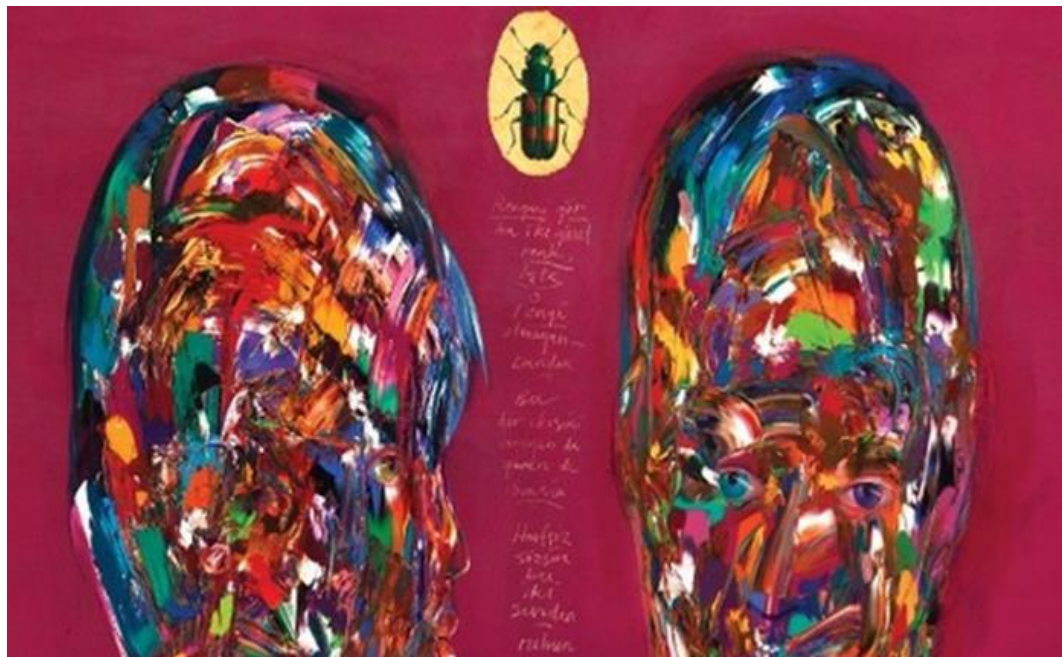


Figure 74:Adult believe me in portrait, kraftmarufle acrylic,131 x 96 cm,2004 portrait.

Ergin İnan, who confronted me and the others to rediscover the portrait series

of the portrait painting “I” subject from the Painting *Double Faces* series, said that the existence of a mole is needed to form “Double Faces.” His portrait illustrates the effects of confronting me and others through ethical encounters. As Levinas puts it about the other, ethics begins with looking at the other person's face. These encounters open up new horizons for discussing the relationship of ethics to face, otherness, and bipolar concepts that seemingly make up our identity and look the same from a distance but are radically differentiated.¹⁶

In the picture, standing opposite each other starts without identity. Colors are the word of communication in the inner world. Formally, there is no head face, so anyone who looks can place their own face, give it meaning, and invite it to their self-travel and confrontation. The prerequisite for seeing oneself on this journey is to have traveled far enough to be able to look at me from the outside. Therefore, whether it is his own or someone else's, “the painter who looks passionately at his model always has to miss the statement.”

“We pay the price of existence, which cannot be encircled by someone else's desire, with what we lack in bringing to the world.” (Ergüven, 1996, p.4).

Mehmet Gülerüz, an artist in the existentialist art category, reflects the isolated individuals of the capitalist order and the alienation of people in society on the canvas in a critical manner in his recent works. In a way, it criticizes an atomized society in which individualization is becoming increasingly important in Turkey and the world. The smile shows the human effort to survive against every situation that threatens and destroys people with the work it reflects.

He was one of the first Turkish painters to carefully observe Turkish society since the 1960s and venture into ever more taboo subjects such as sexuality. Gülerüz, who belongs to the expressionism and expressive figuration line in his own words, throws his dreams and thoughts directly on the canvas with an improvised intuition. They fuse on the canvas, gain consistency, and simultaneously reveal both the artist's inner being and his view of the individual in his society, especially in Turkey.

¹⁶https://www.mimarizm.com/events/sergiler/ergin-inan-in-ikili-yuzler-i-santralistanbul-da_120102



Figure 75: Mehmet Gülerüz 24 Juillet 2020 Oil on canvas 81 x 65 cm, 2020

Figure 76: Mehmet Gülerüz, Oil on Antichambretual ,76 X 60 Cm, 2017

It will be possible to see the newest works of Gülerüz, where acrylic and patterns are presented on oil paint, kraft paper. In his exhibition titled *Men*, Gülerüz conducts studies that question a society dominated by the “male-dominated” view. The artist elaborates with a look questioning how the dominant man can also be a prisoner.

“The primary basis of the purposes of the figures in the painting is certainly not only its subject. It is the interpretation of an identity that is constantly questioned, carried, uploaded, and accounted for by the person. The language of painting carries an essential teaching on how both the new and the sub-problems of a venture are examined in today's visual formations.

As a practice of making art, the artist ¹⁷ stated, “The basis of my practice is improvisation: when I stand in front of the empty canvas, I have no preparation, I have no drafts, I do not even know what to do at that moment; I will not return after I start to paint.” Technically, intensive use of paint, vibrant colors, and expressive paint layers appear to be discarded distortions... Paints, deliberately planned brush rides, and irresistible energy are seen. It is also a feature that can distinguish the deformations of the artist in his portraits.

¹⁷¹⁷ (<https://benimsanatim.com>).

The face cannot be unstoppable, and the first condition for making it an object of observation is learning to remain indifferent to it. In the artist's paintings, it is seen that the increasing anxiety-inducing reality of the outside world reflects the effort of the inner world to establish a dialectic with the anxiety of the inner world in order to live and not to be attracted to itself without harming the self. This “stunt image” created by the artist creates a shield to protect itself. Thus, in the feared world, one feels at home again. Stuntman in the front, stuntman in the back. It is also the will to establish power over oneself. In Mehmet Gülerüz's images, “stunt images” play the game of our accurate and virtual identities on the stage.

Does the artist's interpretation of the portrait mean that he no longer questions his existence through “artist identity” but in his search for self-identity, that the artist can see his own image as an object and marginalize himself as an object? Or is it the external reflection of the self-recognizing self?

We can say that the forms of artistic expression in which contemporary art practice moves away from the realistic simulation, which has been the first priority of the portrait since classical art, are also used in self-actualization. The artist exhibits new representations of his social identity and what he wants to question next to what is related to him and his existential attitude, sometimes with an expressive and sometimes protestive attitude or as he comes from within himself. What are the importance and impacts of the answer to the question “Who am I?” the mirror relationship between work and the audience looking at the work is a ready-made part of the tradition of self-presentation, which extends to the reflection of the image reflected by the person on the canvas surface. Its existence is the death of one's body (face), the image of one's body (face) in the world, and the mirror truth. To make itself visible through manifestation through the disintegration of life. This is not the opposite of what seems invisible but is, first and foremost, something that comes before the eye. Existence is the only similarity between what is and what is changed. The essence of an existing is no longer a necessity connected to the roots of the existing but the reflection of its manifestations from rootless stemless folds to the surface. These light reflections are the appearance of images. In a sense, between these manifestations and the viewer, the identity, personality, self, self, adjectives of which are fictionalized in different games in every period of art history, which a

game, are pieces of play belonging to existence.



5. ON APPLICATIONS

“SUBJECTIVE APPROACHES TO IMAGE IN PORTRAIT PAINTING”



Figure 77: Hatice Özkan, “I live piece by piece,” acrylic 100 x 100 diameter, round self-portrait on canvas, 2023.

The face, which is the sign of each of us, is the top center of our being, the sign of its singularity, like its name, which points to it as unique. We carry it on our faces both because of the uniqueness of our difference and the fact that we are the same.

Ortega Y Gasset said, “The strange truth that is our life is not the substance, nor the being, but only the fact that we find ourselves ‘alive’: we find ourselves alive, that is, whether we like it or not, we have to do something in that environment in order to survive a moment later. What we are going to do is not pre-prepared data, but a person has to decide everything instantly: in order to be able to decide, he has to recognize the possibilities offered -or forbidden- by the environment and himself: that is, he has to have a ‘universe’ design and a ‘life sketch.’ “

Before the artist's decision to paint his self-portrait dared to make himself visible, he said, “So ‘someone else’ is necessary for both my existence and my self-knowledge.” It leads to the recognition of myself and its emergence as a freedom

that cares about me and wants something against me or for me. In the picture, we find ourselves in an 'inter-subjective' life between the images of the outside world and the infinite sensations of our inner self. The searches are, in this life, an unknown channel for the inner view of oneself. This adventure creates an inner journey toward ourselves as if to be embarked on. This journey has been accompanied by the reflections of the colored light from the image world, which should be outside, whether it is or not, to travel through the dark, bright holes in the interior, whose state of being is constantly changing, and from there to the surface. This is the first spark of mutual conversation with myself in the holes.

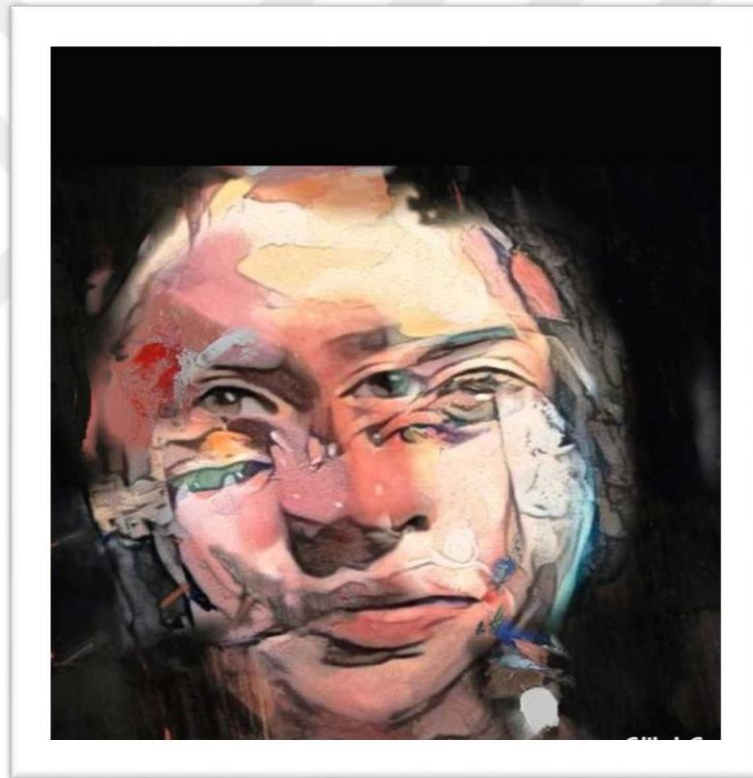


Figure 78: Hatice Özkan, "Who Am I?" acrylic 100 x100 on canvas, 2023.

"Who is the human being?" looking for an answer to the question, the portrait image is looking for the one behind the face, that is the secret. The transition of man from state to state and his transitivity between emotions simultaneously; the contrasts he carries about the purpose and direction of his existence and the whole state of the essence are reflected, and the blur is consciously emphasized. In this text, intrinsic has provided indissoluble integrity where the inter-transitional dynamic corresponds to the inter-identity flow. However, the possibilities of flexible separation have also been used. Especially the multiplication of the eyes has

deepened the meaning layer.

The colors used and the softening lines show that the essence of man is in a constant contradiction, but this is also in a unique harmony. The deformation of the face at specific points with two eyes looking at the receiver from the middle point with an intense look and different eyes containing many new meanings has exceeded the limits of the classical portrait understanding. The main potential emerges as it is removed from figurativeness. Man, who finds himself as he gets rid of his own formality, will exist and be erased repeatedly in the unlimited cycle of re-existence. This constant movement and transformation have, in a way, destroyed the power of existence and the power of stability. Being transformed and seeking oneself to exist formed the main trace of this portrait. The balance between the power of the color on the ground but its calmness and the power of the picture also serves the relationship of each distorted face to each other.

In order for man to find himself, he must deform his objective existence. For this purpose, portraits, and self-portraits are aimed at plastic expression with existentialist thought dynamism in my project, 'The Existence of Figure in portrait painting.' The portrait reflects the inner sensations with expressive expression from the understanding of realistic portraits of the traces of the unique gaze in the painting. Images showing the impressions of many images in my inner world are seen as the expression of invisible forces by incorporating memories into feelings. As a result, people have been looking for answers for years to the question "Who am I?" it is the discovery of the self-existence of the sensations behind the appearance and out of the self-control of what they experience, which has directed the answer to the question of the artist to the inward gaze, which establishes its relationship with the reality in the painting, starting with the portrait painting. This discovery is a journey without an answer that will never end.

The products that emerged in the thesis applications were made using acrylic, oil paint, and mixed technique. The transformation of each facial expression into an image is characterized by the seer toward the source of the inner world rather than the reflection of the outer appearance.

In Figure 78: Emotional states are welded out of memory by dreams; the

reflections of these different moments are connected like rings of a time to be completed. It is where the emotional states arising from different moments are collected from the space from a permeable time to the face. In the work, the moving “moment,” formed by uncertain, homogeneous transitions that break away from the moments with a hundred different views and disintegrate, is seen as a representative of that moment.

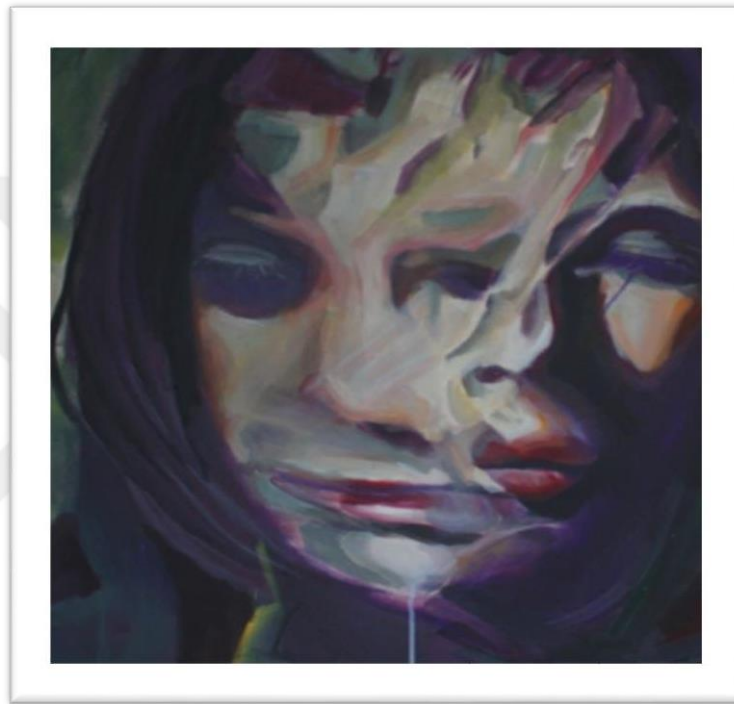


Figure 79: Hatice Özkan, “Flow,” acrylic on canvas, 70 x80, 2022.

In this picture, which looks like a face that does not fit in its container, the figure is spread throughout the painting. Disappearance is intertwined in the moments of movement of the hair and face, half a percent relaxation and acceptance leaning on the right side of the table, and more helplessness is felt on the side leaning to the left and deformed. While the colors used to rivet the air on one face as soon as the light and dark contrast are visible, especially the lips and eyes, show the output of the search for meaning without an organ, not the organ of the nose face. It has been emphasized that the human being is made of meat. However, it is also filled with feelings, a whole that melts in each other and several emotions that take on another meaning and images simultaneously.

Another important detail is that the eyes are closed and do not make contact. In the portrait, where details such as eyelashes and eyebrows are evident, the organs

of the face are not the person's representation but the traces of memories that appear and disappear everywhere at any moment; they are displaced and homeless. A reflection of the face settled with darkness and light, an image of distortion in motion appears. Ambiguity was fed by taking advantage of reflections and gaps on the face.

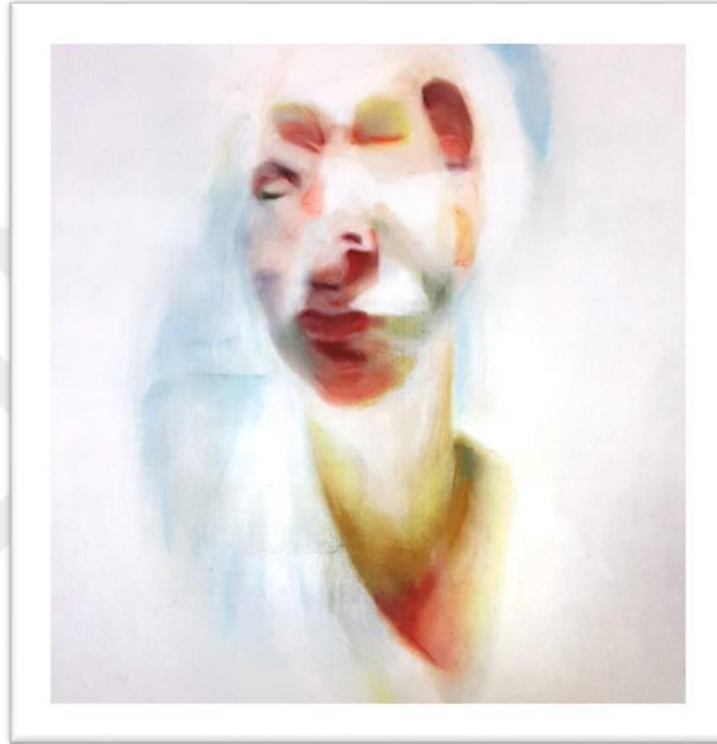


Figure 80: Hatice Özkan, “Vague Dreams,” pastel auto portrait on paper 70 x80 2022.

It is where a hundred people seek themselves, reveal, and hide. In the portrait, man creates his existence on his face. Losing one's face is destroying one's self. The face represents the human soul as the place that makes the human being known and allows him/her to express himself/herself. The man who loses his face falls into nothingness. People who lose their face or do not recognize it for various reasons get lost in a void. This is a journey in a sense. In this journey away from time and space, the desire to find the missing thing on the face is overwhelming—the desire for the nonexistent.

For this reason, the longing for the half-expected pure face does not end; there is always another, which is alienation. This shows that we cannot reach the imaginary face as imaginary. We can reach it in a moment, like magic, in dreams, or a moment of emotion at the moment of sleep.

This self-portrait made with pastels carries the set of moments after the moment of awakening from a beautiful dream. It is lost in the light where no authentic self exists between sleep and awakening. This face, which sits on a white ground and watches the disappearance of its own parts, seems to be in the vague stillness of the passage of its disappearance and existence. The background color and the luminosity of the other pastel colors reflect the inner feeling; this ambiguity has been used as an image of loss. The elongation of the neck adds the expression of calming the connection between distortion and the body and head. The ascending dignity expressed in mannerism, Mondrian's elongated red tones rising to the sky like portraits of El Greco, served to create an atmosphere between the dream and the imagination, which severed the connection of the painting with reality. However, the self-portrait denies the other person's existence by not making direct contact. Or in other words, that feeling rather than being as matter contains the reflections of an existence.

The search for images in my world of images for communication with these sensations travels with the footprints of the past. Hidden meaning at every glance. Because facing his own face is not a clear line of sight. Just like there is no clear face in the artist's paintings, possible answers to possible questions can or cannot be found. This is why many confrontations have ambiguous meanings. Man's gaze upon his own face contains an infinite set of memories of the states of being.

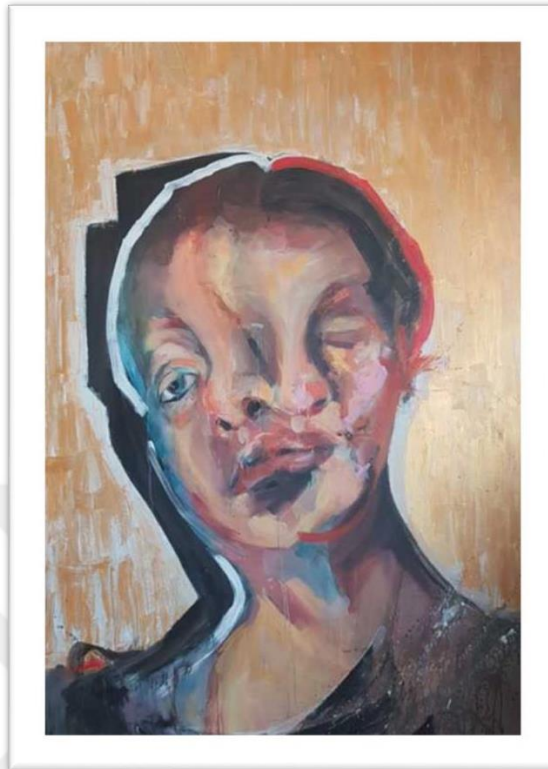


Figure 81: Hatice Özkan, Acrylic 120x80 2023 on "Escape" canvas

It is seen that this face, which looks like a spiritual field in the bright yellow background, especially the eyes, cheeks, nose, and ears, is deformed, and another face emerges from the inside of a face. Among the disrupted facial parts, the most emphasized eyes appear more tightly closed in the form of a line on the second face. The portrait, which looks like a sea of meaning that multiplies quite invisibly, seems to have increased in ambiguity thanks to the colors used and the deformed figure. It describes the state of the human being who is involved in the flow of an indissoluble moment with its head extending upwards.

The black sharpness created by random brush strokes on the background consisting of yellow and its shades conveys the dilemma of the head life framed by the energy and tone of the red feeling on the left side and the tone of the white on the left side. He says that the fluidic order of life is not a long straight line but that it always draws circles in a movement. When the colors used and the expression of the face are examined, it is seen that the person in the portrait is suffering. While the pain and darkness are more dominant on the left side of the portrait, contact with the closed eyes on the right side has been cut off. Although the eye seems to be open, it

is fixed in the gap and does not come into contact with the receiver, although the eye, which seems to be about to slide, is open.

A hundred seem to accept the unwanted as a result of an interrogation. While the nose, lips, and eyes are distorted, it presents the contradiction experienced in silence and saying the stance as if blood has splashed in the space on one side of the ear.

The gender of the person considered in the portrait is also unclear, which is an attitude that reveals the primitive self of man. The face there exists with the feeling that it is stripped of its masks and free from its aesthetic concerns.

The facial contours blur and blend with the yellow luster of the background, which is applied with irregular, broad brush strokes that follow the figure's outline. The exemplary pigment, which is applied to the canvas in the parts, emphasizes its texture, leaves its parts exposed, contributes to the sfumato effect, and gives the picture a transparent, pastel-like appearance. In other parts, especially the facial parts, emotion transfer was performed using dye patches expressive. The cheeks and lowered eyes of the red color indicate an extremely affectionate response, namely the shame of effect. The white contour surrounding the portrait is a protective shield, describing it as “the restrained aura of immunity and immunity” (which surrounds the human body like a sphere).

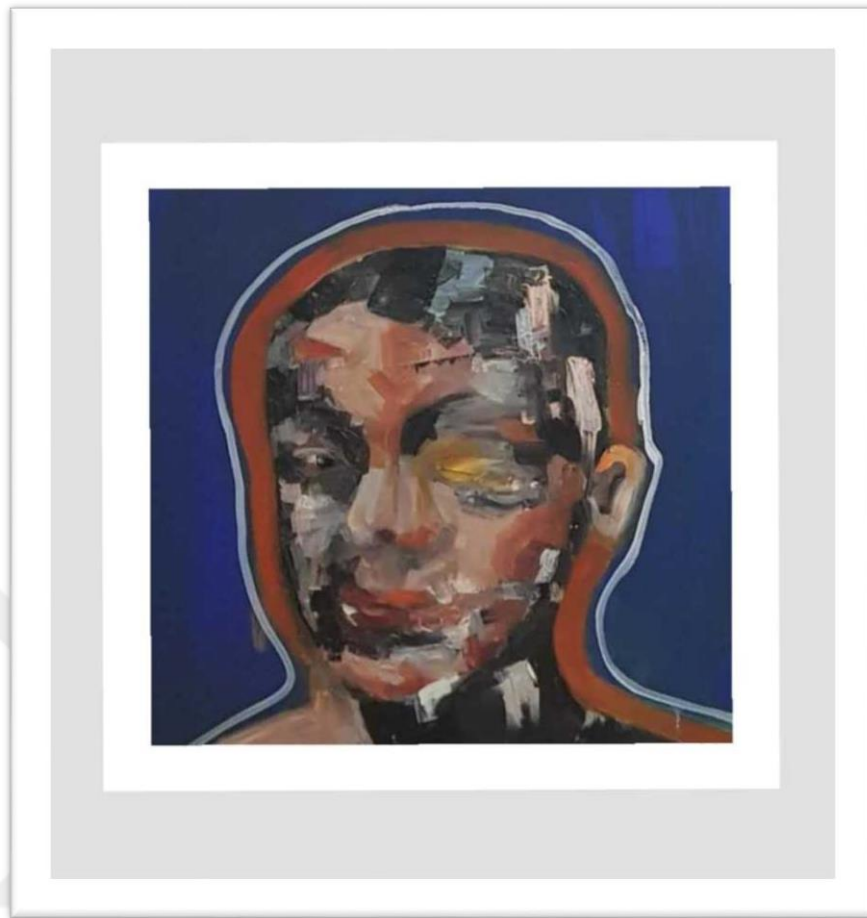


Figure 82: Hatice Özkan "People of I City," acrylic on canvas 60X60 2023

In his book "The Concept of Anxiety," Soren Kierkegaard acknowledges this gap as the source of human despair and anxiety. According to Kierkegaard's Christian existentialist thought, despair is a sinful disease that goes to death and is closely related to anxiety arising from "nothingness":.'

There is peace and tranquility in innocence, but at the same time, there is something else that is not contention and contention, for there is nothing to fight against it. Therefore, it is not limited to the depiction of a face or gesture expression but instead can be seen as an act of expression in which the means of artistic production – the practice – are present. Furthermore, the processing of color, texture, and composition is equally important.

Sitting on a blue background and framed in orange and red tones, the face seems to say that despite its pessimistic tones, it still has hope and despair at the same time. It is seen that one eye looks open and interested. This eye seems to be watching what is happening in curiosity.

The eye on the other side of the face is distorted, but a hopeful air is created with a yellow color. The face is a sad smile on its left side; the lips are prominent and red. Although it is drawn as if it is genderless, it is more like a woman's face. The ear is prominent against the eye closed on the right side of the portrait. The face in the portrait listened to its surroundings. Even with a small piece, the appearance of meat on the body is another point that attracts attention on the left side.

A human face that destroys its representation in the cosmos of the world is fluid, as if it wants to melt the whole self in its crucible.

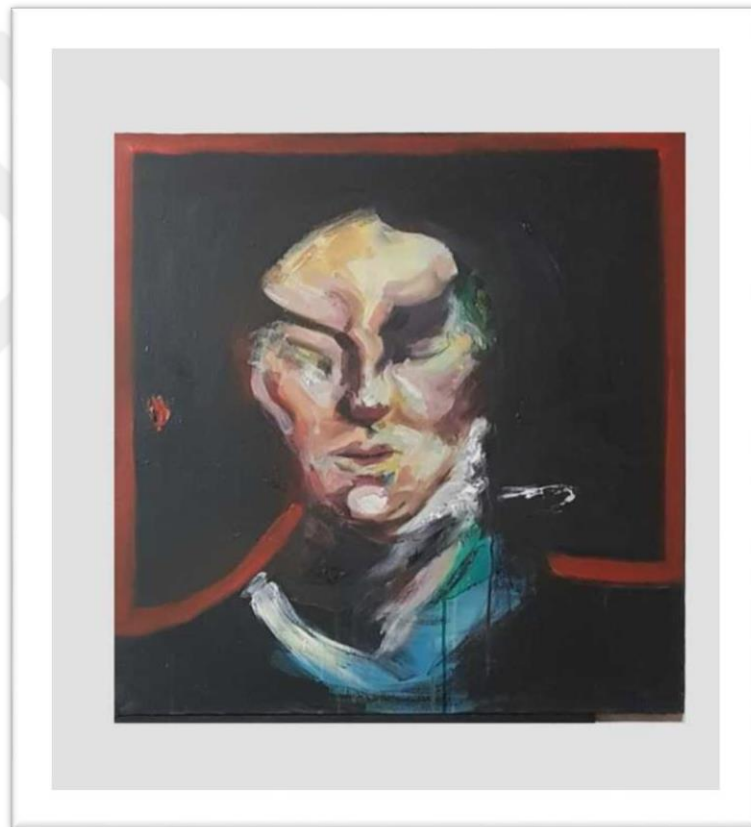


Figure 83: Hatice Özkan "Trapped," Acrylic on canvas 50X70 2023

With the movement of the mind in the inner world of the self, which is imprisoned within the boundaries of its own identity, the body, which imprisons many streams of thought, seems to exist outside with its power in its disfigured state. On the black background, the frame in shades of red seems to increase the sharpness of the picture, and the person who is alienated from his own loneliness also seems to strengthen his inner state. The eyes that seem to flow away and the deformation of the forehead are located at a point where the upper plate of the face seems to

separate from the head, and the portrait that holds power with the details of the necktie or aristocratic clothing is at a point that makes a judgment. The outer red frame, which makes it look like an old portrait hung in an isolated space, is functional in this respect. Increased bending and bending with brush applications increase both movement and material volume. In addition, in Renaissance noble portraits, it is the visibility of the person's inner world from the understanding of anti-identity.

As a result, the image on the canvas, which is the word that communicates with us in its world of thought, is now alive. Images perform this communication with us with the look corridor at every glance that appears. This corridor has many doors; the mind searches for the exit. The viewer understands the meaning of his own exit door. Many messages loaded with glances with closed eyes affect the audience's behavior and make them ask questions in this way.

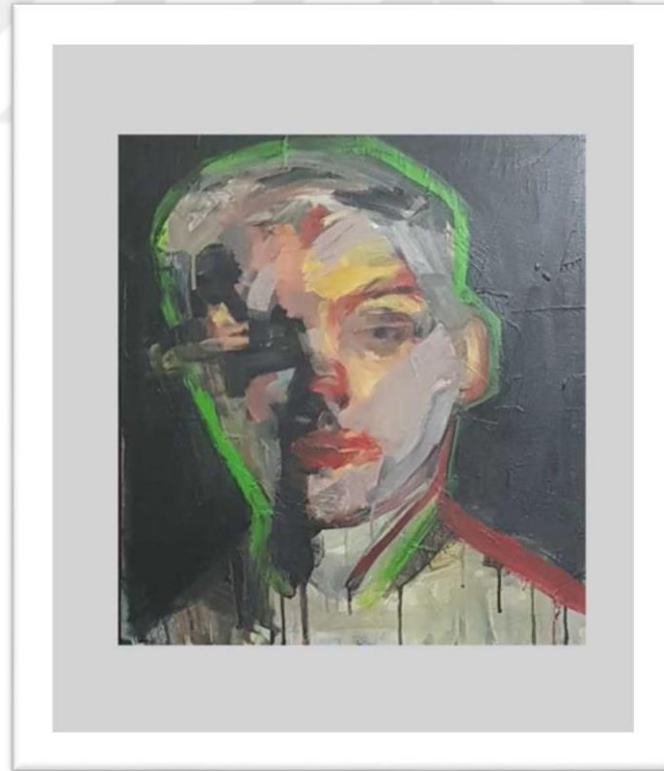


Figure 84: Hatice Özkan, "Duration," acrylic on canvas 50X50 2023

In the portrait, in which instantaneous expressions are reflected, the associations of expressive emotion expressions were released while the paintings were made, the instantaneous gaze was shaped intertwined, and the eyes and nose

facial organs each expressed the traces of another emotion and gained expression in scattered motion.

The fact that human beings face themselves again while their movement is purified from their own selves over time seems to be imprisoned in this portrait with its ordinary tragedies and undeveloped nature. While the greens overlapping with human nature convey vitality and positive feelings to the painting, the fact that the paints appear to flow serves both the continuous flow of the moment and the flow of the figurative element. The distorted face was deformed from various angles, thus trying to reach the primordial self.

An open eye on the left side is in semi-contact. However, the look still seems frozen. The use of black ground increased the volume materially. The face seems to be moving towards the top of the portrait. This reminds him that he cannot fit into his container when he faces the reality of being a person trapped in himself. It is seen that the gray tonality increases on the left side of the picture. In a way, while this evokes death, the basis of the contradiction has been strengthened by the presence of green in a distinct stripe evoking life.

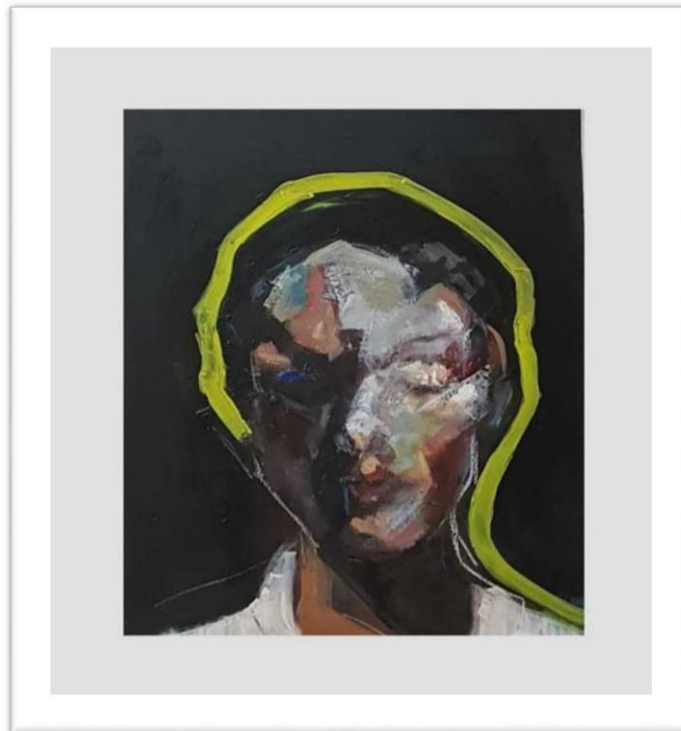


Figure 85: Hatice Özkan "Waiting for the Sun," Acrylic on canvas, 50X70, 2023.

The expression reinforced with a yellow stripe on a black background also

drew the context of the portrait to a more positive and warm line in terms of feeling. The gray tonality used on the right side of the face is like a hollowed-out pit or hollow in the eye; although the dark air increases towards the neck, this side is more shaped. On the left side, the eye socket and the eye are blue, but the blue here is in a dark spot. It takes place as an opposition to the classical portrait understanding. The everyday clothes of everyday people and their ordinary tragedy dominate the work. The material volume of the face, which looks like it wants to say something with its lips that seem to be contracted and gathered in the middle, has been increased.

The man who waits for the sun after every tragedy and turns his face to the light after every darkness.

Like every morning's beginning, the night's end is renewed. This time loop is in continuity. In this portrait, where a person represents a face like earth and a face like night, the depiction of a woman who disappeared with layers of skin paint was made to show how the layers of her own existence changed against nature instead of the iconic understanding of beauty. Thus, the layers of paint stand out with expressive expression rather than simulating the face.

This intertwined paint movement on the surface has become the color effect of many instant brush transitions. This situation further increased the feeling and presence of my images appearing in some places. The full effect of your abstract expressive expression on the canvas also strengthens this feeling. While the image of the dark and light and his own skin is deteriorating, this deformation is made on the face. The artist is forced to think about the position of the difficulties and the position of being a woman in the natural world with this work, which focuses the audience's gaze on capturing the geological features to paint contrasts and opposite two-way light face dark face.



Figure 86: Hatice Özkan” Unknown Blue,” Acrylic on canvas 50X70 2023

In portrait painting, the gaze of the image is a sign sent to us, a greeting to the minister. The first effect of the mutual conversation that will start in the future is just like the hello of the first impression. The relationship that will be established after this conversation is dominant, the effect in the picture is the images of color form sensations.

The use of gray color on the floor increased the material volume of this portrait. The face was deformed in a blur, and these intertwined faces created ambiguity. Although Neo has moved away from the idealistic aesthetic that underlies the depictions of beautiful women in the classical period after the Middle Ages, there is a beautiful face even in this distortion.

The decomposition of the blue strip as a flat plane in the head and background is to create an aura vibration effect in the picture in a holistic sense. Although it seems like he is trapped in space while his face is trapped after the gray floor, this picture brings happiness to the fore more. The inviting side of the unknown is emphasized. The emphasis on the nakedness of human flesh, especially in the neck region, is clear. One of the faces directly faces the receiver, making contact with it. Both eyes are open and watching.

On the right side of the portrait, the ear is deformed in a way with brush strokes at the level of the ear that looks like a flower placed behind the ear in this work. This woman, who looks at the other person as if smiling, gives a happy image of her dreams.

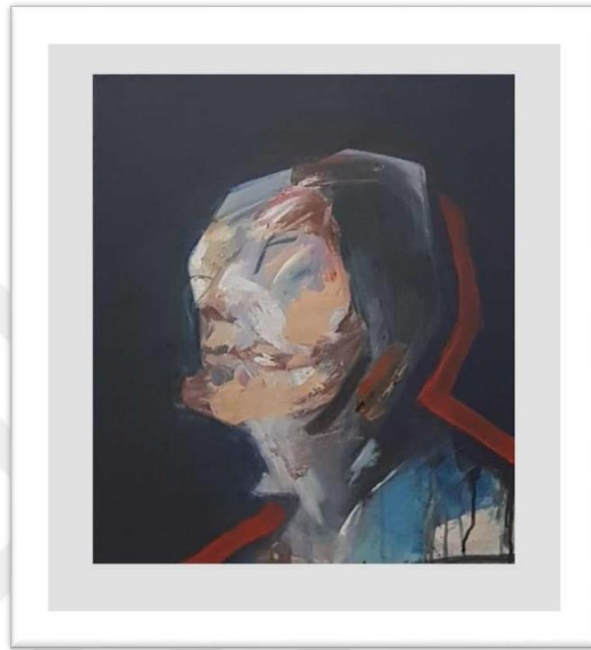


Figure 87: Hatice Özkan, “ My eyes are cloudy,” Acrylic on canvas 50X60 2023.

“What is produced by the inner need, what proceeds from the soul, is beautiful,” says Kandinsky. The artist must give credit to the talent he possesses. “The artist must have something to say, for his aim is not to master the form, but to adapt it to its inner meaning.” The vibrant, short brush strokes on the face and the rapid use of the neutral background evoke spontaneity and a sense of directness. While red expresses the reflection of color in the aura of the person at the moment, it strengthens the portrait with the contrast effect between the background as plastic. “The painter is now the subject seeking the ‘other’ side of reality.

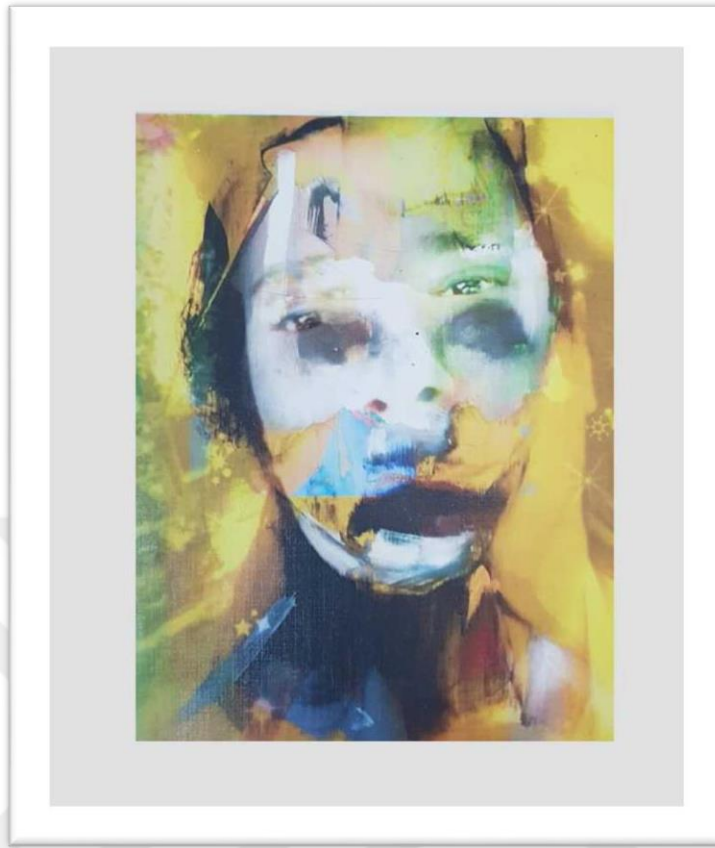


Figure 88: Hatice Özkan, "I Saw the Sun," mixed technical collage, 50X60 2023.

In this study, the face created by the collage technique was to capture the meaning of the face with internal emotions by using the perspectives of different moments. The overlapping nose and eye lips are all raised to the water's surface to represent images that serve emotion, not an organ. Like in our dreams, the image world that overflows out of memory is visible. One hundred layers of many moments intertwined to form a single moment of time and space. In some moments, images are reinforced by the blurring of the eye. Using the yellow tonality ground in the picture increased the figure's range of motion, which was degraded on infrastructure with the warmth of the calmer sun and the language of expression. There is deconstruction in the movement dynamics of the picture, which seems to flow or even rotate in time. Especially the part of the head that looks like the memories of different times from the portrait will spring up, supporting the tendency to expand from this space. Just like in the Tarkovsky films, "it is the picture in which the states of being made by collage technique turn into an image, just as it tries to fix a time with its external, emotional and accessible features. They come together through different appearance moments and collages unrelated to each other in

different times and spaces. The percentage disappears; there is much meaning. The intertwining of many faces is like the reflection of many people's faces on the cinema screen in the mind's window.

There are many people worldwide, but there is more than one face because each uses a few hundred different masks. People carry a face in their body for years; of course, it gets old, it changes, many memories are contaminated by souvenir gaze, and their visible places are eroded, is the face just a view of our reflections? The face is unique to everyone else, but the change that you will turn around waiting for me to appear behind a thousand different and changing faces in everyone is like ambiguity.



Figure 89: Hatice Özkan, "Mask" acrylic on canvas, mask, 50x60 2023.

The face, which shows infinite emotion and meanings, can be considered a challenging scene in which existence emerges. Instead of your genuine skin, your face is now tranquil to eternity; ice-blue skin travels on horizons far from your body and identity. He has images that are alienated from nature, with his face closed with a mask. As a result of the commodification of the face, the face, which Levinas expressed as the most suitable place for the emergence of transcendence, lost its true meaning.

In this study, the face is the liberation of the self from all kinds of pressure, such as fear, authority, etc., in the real sense through the mask. Through the liberation of his being from the body's weight, the self is liberated by hiding away from his existence. Thus the transformation of the ego in Levinas takes place through someone else, and the ego moves away from its selfishness and reaches transcendence. This is a journey that takes you deep into our center... We do not try to make our facial image recognizable in these dives we make into ourselves. It is out of the question for this encounter image to appear recognizable. Is the face the sum of the limbs? The face is different in everyone but behind all these different and changing faces,

It was uncertainly approaching the horizon in the eternity of the vastness! With its contemptuous body posture and sculptural body in the dominance of the cold blue-gray face, the deep infinity in this portrait power is emphasized by the silence of the abandonment of the skin. In this picture, where black and gray tonality increases, the mouth and nose parts are masked, and in the desperation of its silence, man dictates his own existence. Half-length Portrait represents the strength that has increased the volume of substance form with its body. It was being and nothingness, the stale air of man, the disappearance of icy skin within himself, the melting of the portraits behind the noble masks, disrupting their color and shape, revolting against them. The blur of images that seems to flow with thick brush strokes also feeds many emotions.

The images that have gained new visibility in the portrait look at us by taking on flesh and bone in a different color with colors and call out as Adonis calls out. Following this call, the being is liberated from its shackles per the thought; it erects its existence and invites us to the eternity of the human face from the depths of the temporariness of the skin with its gaze. As you go deeper, you emerge with new images in invisible areas so that hidden meanings inside the face are embodied. I am learning to see. I do not know where it comes from; it goes much more profoundly and does not always end where it ends. I had an inner world I did not know existed. Now everything goes there. I do not know what is going on there.

6. CONCLUSION

Portraiture was positioned within the philosophy dialectic at all stages of the study. In parallel with the philosophers' journey to search for the essence, which is the reason for human existence, the formation stages of the artists and their causality regarding their existence were examined. While portrait art has served many purposes, it has left behind artistic evidence. Artists have followed and internalized the dynamics that have developed in and around the human being's journey to make sense of the universe and have strengthened their productivity and critical skills by influencing them.

Where is the portrait nowadays? Man is a strange being and an accumulation of existence. Man is a terrible concealer. The perception of the world by human memory is a terrible flood of adventure. Hidden behind these flood personas, in a way, ossified, imposed social memories have become a mystery of chaos. Especially human faces... (neither subject nor object)

As a result, artists are obliged to keep the art of portraiture and human nature alive between existence and nothingness and to find its essence. In addition, unlike being trapped in human existence, portrait paintings should make the artist's feelings visible to their senses. However, this existence, the primary expression of a work, depends entirely on the projection and reflections of the work. These projections are more important to the artist's feeling about his model than organic accuracy. If there is one thing that can be said for sure about these instantaneous sensations and portraits, it is that they are in every way. We have not even begun to draw anything superficial about what the portrait is or could be in these states of being.

Nevertheless, we can only guess what happened. A portrait is an attempt to represent the unrepresentable physically. When we consider ontological approaches in portrait painting, a portrait does not make us think about what a person looks like; it makes us think about who a person is. A portrait is a picture of who a person is, that is, their visibility.

In this context, Dostoevsky says, "The painter is looking for the moment when the model resembles him the most." In this context, the artist creates a world

of unique images and a painter's model by almost entirely identifying them. Likewise, the face inevitably tries to represent an instantaneous experience that is complex and changeable. It is a secret and open private space that we can thinly slice and work on the meaning in detail, hopefully catching an aspect that allows us to connect with the subject. This existence opens up a new field.

Entering the new field constitutes the hidden source of human existence. The artist sees his passion for the search for truth, his gaze, among the broad limitations of the infinite image. The portrait has a multifaceted look. It is the courage to create the existence of the human subject beyond the invisible instead of reflecting the images that appear in the world of imagination in various ways in portrait painting. In his book *Courage to Create*, Rollo May points out that any work of art is inevitable when the artist captures the world and the universe concerning him. "The artist becomes conscious of himself in the creative process and finds his self and bases it on the responsibility of being human" (May 1992, p.9). This research is a source that has been transformed into text within the framework of portrait painting, which is dedicated to the responsibility of the multifaceted existence of being human.

The art of portraiture, which we refer to with an ontological approach, wanted to trace its self and art discipline in the reality of change and transformation with the courage to create its own aesthetics. Both in the showcase of hidden meanings embedded in human faces and the journeys and positioning of the body as a wandering soul in non-space, it is always looking for the reality of existence within and the "moment" when the self gradually turns into a visual meaning. There are fundamental differences in accepting results related to the creative process in art. The artist is aware that this search is a continuous process. The artist wants to redefine an unending process with aesthetics. This description also shows that he is often asked the question: "What is the truth?" and accepts that there is never an absolute truth when looking for answers. Artists are so different in their creative processes that no generalizations can be made that are real, interesting, or important.

A true artist must be brave enough to express his true inner world. On the contrary, suppression is just as harmful because it can force the artist to censor legitimate and emotionally charged ideas and intuitions, blocking his or her insight.

Therefore, the act of painting aims to create a sensory resemblance from dissimilarity. It is expressed in sensory experience. The resulting difference between the viewer and the depicted at this point is, from the point of view of the tradition of painting, the discovery of the unseen beyond what appears to be the reality of the person he is looking for.

There seems to be no real generalization about all artists' image world and creative processes. Some follow their "intuition," allowing their artistic work to grow "as the soul moves" and become relatively passive in the process (i.e., the conscious mind is passive and takes over the unconscious). In art, this change has created a new one by destroying its position itself, and thus each period has created its own reality. For this, the art method is to create. The existing reality is broken down, broken up, and interpreted from these parts. What is called art is created in this way. Because every act of creation is simultaneously destroying things and transforming the things that are destroyed. As Heraclitus said, the only thing that does not change is change. This equation, wandering through the endless maze of possibilities of existence, finding mirages...

Stuck in human-centered approaches, the painter often sees culture as a new stage in which man begins to realize his "superior" possibilities to non-human beings by abandoning animal life. From this point of view, there is a discontinuity or disconnection between nature and culture.

Painters were commissioned to make man's position visible in their historical process (to paint God, kings, religious subjects, royal families, etc.), and painters gradually introduced their own paintings. Amid this crowd, Benozzo Gozzoli, 1459 or Dürer alone, 1512; Titian, 1565; Rembrandt, 1650). Painters often used knights, canvases, palettes, and brushes to obtain portraits that they represented themselves with their characteristic qualities.

Although Francis Bacon, Lucian Freud, and Giacometti try to go further in their actual study, we can say that they are in the same line. No matter how cruel and critical his research may be, the questioning of the truth of self-representation alone, the acceptance of the equation "I am worth being an object" due to the subject "I am myself." Man's existence as a subject-object in nature has been a matter for the

philosopher and the artist. A rock, a piece of space... "He is crazy," others say, questioning his existence in nature against his shadow in the cave seeking an eye light; he has been questioning absolute reality for three thousand years. However, the painting only models the bodies. Sometimes they slept in cemeteries, rode horses, and sat on thrones. A dead man is a dead horse! The museums lied to these people. The white man thought he had the power on the white screen. Three thousand years later, Giacometti and his contemporaries, Bacon and Freud, mounted their horses, although the product of art was an imaginary expression. Like a butcher sharpening his brushes, Bacon, Giacometti searched for the truth in the vanishing man shrinking in space. The argument of self-knowledge of man detached from nature found a response in Freud's paintings (six thousand, id, superego). In the 19th century, Sigmund Freud (1856-1939) and his theory of Psychoanalysis emerged: the consciousness blessed by man as the way of the king out of consciousness has been defeated by the illusion of the subconscious. All dualities (beautiful-ugly, good-bad, female-male) power and power have created their own myths in each period. In order to escape the illusion of its bizarre consequences to the universe and society, the legend of myths, which are not worth even half of existence, the artist has always questioned his creation, perhaps they believed that it should be started from the beginning, and they sought the possibility of reflecting the reality of man with their images.

The possibility of "knowing one's own truth" is much debated, but even if it is a rule, the subject-object duality must be emphasized through one's self. This, in turn, aims at examining the self, the artist's search for a care for the self in the existentialist attitude. As a result, he points out that each person has a different identity and a different self. Today, by examining the visual works of the artist with the content of the search for the image, how it contains a subjective attitude, and how the artist reflects the image, it can be said that the position of the self in the search for the artist's self is popular in every period. The artist, who makes his own self-creation, transforms his awareness of himself into different forms in order to open up his own difference and make him feel in his works in some way.

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