

TIME SYMBOL AND CONCEPT OF TIME IN PAINTING FROM
THE XX CENTURY TO THE PRESENT



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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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ÖZET

Bu tez XX. yüzyıldan, günümüze resim sanatındaki zaman sembolü ve kavramını incelemektedir. Sanat ve sembol arasındaki ilişkiyi düşünsel ve plastik sanatlar bağlamında araştırmakta ve değerlendirmektedir. Bu tezde sanat eseri yelpazesinin, sanatsal yaratıcılığın yeni yönleri ile sembolizm ve algı arasındaki ilişkisi, yeni zaman sembolleri yaratmanın modern bir yolu ve bunların izleyiciye aktarımı araştırılmaktadır. Bu çalışma, Batı sanatındaki eğilimlerin çeşitliliğinin sanatçı ve sanatçı grupları üzerindeki politik, ekonomik, sosyal gibi dış etkileri araştırmaktadır. Böylece sanatta semboller, diller, görüntüler dönüşüme uğramakta, yeni teknikler ve izleyiciye aktarım yöntemleri ortaya çıkmaktadır.

Zaman sembolü ve kavramını daha derin anlamak için modern bilimin doğduğu döneme geri dönmek gerekir. Bu tezde zamanın doğasını anlamak için, antik çağda Anadolu filozofu Herakleitos'tan ve günümüzde Stephen Hawking'e kadar bilim insanlarının “zamanın doğası” ile ilgili tüm teorileri incelenmektedir. “Zaman ve semboller” kavramına ilişkin felsefi görüşler de önemli bir rol oynamaktadır.

Ressamların sanat eserlerini kurgulama biçimleri, üslup açısından yeni zaman sembolleri arayarak kullanmaları, çağdaş resimdeki etkileşim, sanatçıların yeni teknik ve materyal kullanmalarını inceleyerek; zaman kavramı ile zaman sembolünün sanat anlayışı analizini yapmaktadır.

Metnin son bölümünde Tetiana Müsevitoğlu'nun resimlerine yer verilerek, zaman sembolü ve zaman kavramına etkileşimi ele alınıp çalışma tamamlanmaktadır.

Anahtar Kelimeler: Sembol, Bilim, Felsefe, Sanat, Zaman Kavramı, Çağdaş sanat.

ABSTRACT

This dissertation examines the symbol and concept of time in art from the 20th century to the present. In addition, it investigates and evaluates the relationship between art and symbol in the context of ideational and plastic arts. Furthermore, this dissertation investigates the relationship of the array of artworks between new aspects of artistic creativity and symbolism and perception, a modern way of creating new time symbols and their transfer to the audience. Finally, this study investigates the external effects of the diversity of trends in Western art on artists and artist groups such as political, economic, and social. Thus, symbols, languages, and images are transformed in art, and new techniques and transfer methods to the audience emerge.

In order to understand both time symbols and concepts more deeply, it is necessary to go back to the era when modern science was born. In order to understand the nature of time, this dissertation examines scientists theories about the “nature of time” from the Anatolian philosopher Heraclitus in ancient times and the ones from our present time, such as Stephen Hawking. Philosophical views on the concept of “time and symbols” also play an essential role.

In this study, by investigating the way the painters construct their works of art, their search and use of new time symbols in terms of style, the interaction in contemporary art, the use of new techniques and materials by the artists, the concept of art for the concept of time and time symbols are analyzed.

In the last part, Tetiana Müsevitoglu’s paintings are included, the interaction with the time symbol and the concept of time is discussed, and the study is completed.

Keywords: Symbol, Science, Philosophy, Art, Concept of Time, Contemporary art.

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Tetiana Musevitoglu

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1. INTRODUCTION

Art, like human history, is changing over time. Building on the experience of the past or rejecting the experience of the past, seeking answers to the questions asked, it is time for a problematic change to the art of the 20th century in order to step boldly into the future. The curious human mind has continued to find new ways to question. In other words, humanity has created a set of signs and symbols that remind us that it is part of their belief system and the universe. In artistic creation, a symbol is a visual image, sign, or more profound indication of a universal truth that represents an idea. Depending on how quickly artistic and avant-garde orientations changed, the transformation of symbols took place. Considering that the symbol carries an information load, such as fertility, birth, death, and renewal as a symbolic meaning at the beginning, it all has changed with the emergence of psychoanalysis. Symbols have been instrumental in examining thoughts and objects regarding spiritual and psychological needs in psychoanalysis theory.

Governance forms, wars, and coups in traumatic periods have created variable social and cultural shares. These ways of living have directly influenced art. Thus, a critical mission was assigned to the artist. The artist must correctly assimilate the conditions of the society in which they exist. By looking at political ideologies and social events from a different perspective, they should show what needs to be seen and understood with their works. Thus, the sensitive individual will reach the necessary information by thinking about the work of art and its conceptuality.

There is a close connection between mass production and the steam engine becoming a high-energy source. In technology, the mode of production that comes with mass production has brought new forms of consumption, new divisions of labor in production and consumption, expertise, and the phenomenon that affects all life. The importance of these in the urban shift of lifestyles that progress with agricultural content has increased considerably. The rural-agricultural lifestyle has gradually begun to be replaced by the urban lifestyle. This change in the sociocultural-economic structure strengthened the bourgeois class embodied in mobility capitalism.

In the second half of the 19th century, croute appeared for the first time in the history of the world. However, this vulgarity is not only in the field of art but in all the works produced. According to Turani (2000), the machine destroys the work ethic by

entering between hand and handicraft. Another reason was the effort of art to create real understanding. Realism means that people reflect on what they see every day. (Adnan Turani, 2000, p. 558)

The relationship of representation with art has been continuous for centuries and has influenced the modern art system. However, the development of unrepresentative art in the 20th century rendered the theory of representation in art unusable while allowing theorists to realize that this theory was never fully comprehensive. All kinds of comparisons between the scientist and the artist have shown that the artist still needs to make inventions about the world and to hold a mirror to nature. At this point, the scientist is superior.

Therefore, the emergence of art with a task that distinguishes itself from science and puts it on an equal footing created social pressure. The idea that art specializes in expressing emotions is quite appealing. Exploring the external world has been left to science, and art has been given a new and essential task: “the exploration of the inner world of emotions.” If science holds up a mirror to nature, then art should hold up a mirror to itself and the human experience. (Carroll N. 2012, p. 86, p. 92.)

Modern art has severely criticized the concept of mimesis¹ in painting. One position widely adopted in modern art is that painting is not a mirror that copies nature; painting is an expression and representation of nature. This has also led to changes like the symbols artists use to translate ideas. Popular culture has brought new symbols - superheroes such as Superman, Spider-Man, Catwoman, but looking closely, and it is hardly possible to distinguish them from the ancient Prometheus. However, contemporary visual culture has been the product of a technology that imitates, copies, and reproduces reality. This means facing two different ways of seeing. Unlike the idols of popular culture and wealthy luxury, they were the pioneers of disaster, the symbols of the Twin Towers in New York and the atomic bomb dropped on Hiroshima.

¹ Mimesis is the imitative representation of nature and human behavior in art and literature. It was used by Aristotle when he argued that the role of art was “imitation of nature.” It means imitation in Greek. In fact, in the works and philosophy of Plato (427-347 BC), there is an approach that everything is in the world of ideas of the original and that all those in this world are good and bad imitations of it. On the other hand, Aristotle says that man has a mimesis ability and pleasure and that the artist imitates the idea, the ideal at the core of events and beings. The artist completes what nature lacks. (TDK. <https://kelimeler.gen.tr/mimesis-nedir-ne-demek-222711>)

While modern art defends the depth of the image and symbols, visual culture identifies images and symbols with informatics. In parallel with this character of visual culture, painting has also had an image that quite imitates reality. This hyperreal image offers a different aesthetic experience by creating the illusion of extreme reality imitation. The art world is full of symbols helping us understand ourselves better and bring a new perspective to life. Contemporary art now looks for new symbols and different ways of transferring to society.



1.1. AIM

The aim of this research and its contribution to the literature is to examine the symbol and concept of time in the art of painting since the 20th century and today. In addition, it investigates and evaluates the relationship between art and symbol in the context of ideational and plastic arts. Finally, this study examines the concept of social, political, and economic crises and breaks in art and their effects on images due to the avant-garde tendencies experienced at the beginning of the 20th century. Research questions are about the transfer of Contemporary Art to society with new images today. This research aims to answer the following questions:

What is the symbol and concept of time for art philosophers?

How has the representation of the time symbol in art movements changed according to the subjects and period?

What is the use of new symbols of contemporary art today?

2. THEORY OF TIME AND SYMBOLS

Almost everything in art is an “illusion.” As an exception, if we examine, for example, theorists inspired by the idea of Enlightenment, G. Lessing, and D. Didro said that in painting, it only appears as “the moment.” (Chernov, 2008, p.145). This “moment” is expressed in artistic symbols. In this case, time symbol is a symbol in itself. Every symbol has a source. The artist uses this to give the world a holistic image. In a philosophical and aesthetic context, when we emphasize the problem of the relationship between symbol categories and time, the problems of symbols continue to be considered. The main obstacle in solving this is the limitation of the real-time category derived from its characters. However, it is impossible to verify this distinction based on the nature of art as a symbolic form. There is the intertwining of the basic categories of beings and the individual elements of symbolic forms of culture. Moreover, it can be said that the breath of time that comes out of a painting or drawing, the potential for change, and the feeling created by an image or event are explained in a static plane, which gives real life to the images of pictures and graphics, even though they are motionless. Different authors interpret whether the property of time is a linear or cyclical process differently.

Humans not only know the historical time but also perceive many temporal rhythms. Therefore, they recognize their own time and historical modernity. In the words of Mircea Eliade, it is enough to listen to music to fall in love or to pray to integrate love and religion with the present time. “Without saying anything about the unconscious areas in which they also belong to the whole human being, this historical consciousness plays a very modest role in human consciousness.” (Eliade, 2017, p. 43)

The philosopher who lived in Anatolia in the 5th century BC is Heraclitus: “No one ever steps in the same river twice.” After all, it is inevitable that different waters flow. Heraclitus said that time has passed and things around us have changed. With this sentence, Heraclitus determined an image still embedded in our minds today: Time flows.” (Klein, 2016, p.227)

Both Aristotle and Newton believed in absolute time. Thus, they both thought that the time interval between the two events could be measured without doubt and that this time would be the same for everyone who measured with a good clock.

“Time is nothing but the number of motions with respect to the before and after...”

We measure movement not only by time but also by movement because of their mutual determination. Because time determines movement, time is movement's number, and movement is time...

Since time is a measure of motion, it will also be a measure of rest because every rest exists in time.” (Hawking, 2016, p. 33)

In order to understand the more profound concept of space and time, it is necessary to return to the era when modern science was born. Galileo Galilei was an Italian scientist whose research was in physics, mechanics, and astronomy and one of the founders of modern science. Galileo's “Book of Nature” is an image of the world, like the language of geometry, characterized by a radically new approach and results that form the basis of the modern view of nature.

Newton described his time as a gift from the sky: “Absolute, real and mathematical time flows uniformly and without relation to any external object.” Newton, with his book “Principia Mathematica” (1687), made himself an indisputable pioneer of modern physics, as well as many conceptions of everyday life. However, the mathematician and philosopher Gottfried Wilhelm Leibniz opposed Newton's views. According to Leibniz, absolute time, imperceptible and unmeasurable, was a product of the imagination. (Hawking, 2019, p. 20).

It is also necessary to express the views of Immanuel Kant here. In his monumental work “The Critique of Pure Reason” (1781), Kant extensively explored whether the universe had a beginning in time and a boundary in space. Kant's actual proof is his judgment about the beginning of the creation of the universe, that there will be an infinite period before every event and that this, too, is absurd. These insights brought the ideas of the young marginal Leibniz back to life in a glorious way: Albert Einstein had already encountered the limits of Newtonian physics in his student years. In his great thought experiment at 16, he wondered what it would be like to travel on a ray of light: Would the world look any different from this position?

Behind this problem lies a problem that deeply disturbs physicists on the threshold of the 20th century. Experiments have shown that light propagates equally rapidly in empty space under all conditions.

On December 14, 1900, the beautiful architecture built by classical physics was shaken. At a meeting of the German Physical Society, Planck presented a formula that made it possible to calculate radiation curves accurately. For the calculations to match the readings of the instruments, Planck had to do a trick. He acknowledged that radiating atoms give energy not in a continuous flow but in particles or quanta. It was such a revolutionary idea that even Planck initially underestimated its potential. Although Léon Foucault was the first to find the speed of light, many scientists worked day and night until they reached Foucault. It is necessary to mention the names of scientists who made significant contributions to the development of science, such as Ole Christensen Romer, Galileo Galilee, Hippolyte Fizeau, Albert Michelson, James Clerk Maxwell, Albert Einstein, Jean Bernard Léon Foucault, Christiaan Huygens, René Descartes, Thomas Hobbes, Robert Boyle, Isaac Newton, Edward Morley. Albert Einstein explained this phenomenon with the help of radiation quanta, whereas Planck only seemed to be an excellent mathematical trick. These properties cannot be traced directly from the Planck formula for the spectrum of heated objects. For a long time, he could not get used to the predictions of this new theory. Planck initially did not believe that atoms existed. However, with this formula, physics began, where such unique phenomena were possible and changed our world beyond recognition. Again, whether time exists objectively or not is one of physics's most critical and unsolvable issues. Planck time, which is less than 10^{-43} of a second, is considered by physicists to be the limit of the 3+1 dimensional space we are in and the beginning of the black hole environment. (Hawking, Penrose, 2020. p.12) In modern physics, light is the fastest thing in the world, and its speed in space is considered a fundamental constant of nature.

Albert Einstein declared that time is the fourth dimension, the front/back, the up/down, and the left/right. Spatial and temporal continuity is an object worth considering because when discussing space, one should also talk about time simultaneously. Mass bends space and time, so the phenomenon of gravity has changed the concept of time, making space and time flexible. (<https://www.youtube.com/watch?v=-B0PIWml9uw>)

Gravity = curvature of space and time

Mass = Energy

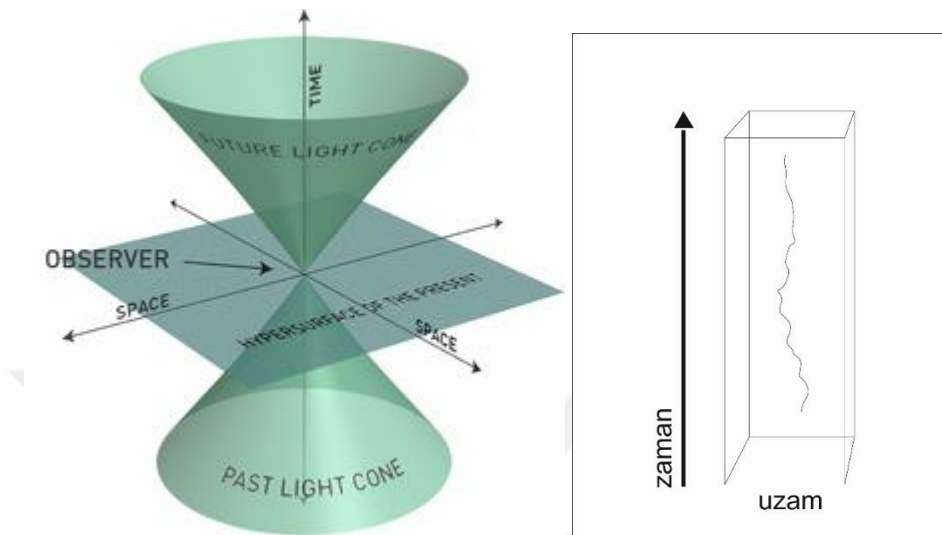


Diagram 1. Einstein's diagram of how the universe evolved. Source: <https://videouroki.net/video/36-specialnaya-teoriya-tnositelnosti-postulaty-sto.html>

Einstein was able to calculate how the universe evolved.

Universe expansion = matter + curvature

Before 1915, space and time were thought of as a fixed field in which events took place and in which events did not affect themselves. This idea was even accurate for the particular theory of relativity. The objects were moving, and the forces were pulling and pushing, but time and space remained unaffected. So it was natural that space and time would go on forever. (Hawking, 2019, p. 53). In Einstein's theory of relativity, space-time is inseparable whole, and absolute.

Einstein's theory was confirmed in 1929 when scientist Edwin Hubble made a discovery. Wherever we look, he has made his historical observation that distant galaxies are rapidly moving away from us. Hubble's observations suggested the existence of a time called the Big Bang when the universe was infinitely dense. (Hawking, 2019, p. 21).

However, the situation was entirely different for general relativity (gravity). Space and time are now dynamic quantities: when an object moves, or a force acts, it affects the curvature of space and time. In turn, space affects the structure of time, how

objects move, and how their forces act. Not only do space and time affect everything that happens in the universe, but it is also affected by everything. Just as it is impossible to talk about events without the concepts of space and time, general relativity seems meaningless when it starts talking about space and time that transcend the boundaries of the universe.

Various theories and views exist in contemporary science. In essence, the old ideas that an unchanging universe has always existed and will continue to exist; have been replaced by a beginning before a finite time and a changing, expanding understanding of the universe that seems to end after a finite time. Roger Penrose and Stephen Hawking implicitly imply that Einstein's theory of general relativity indicates that the universe must have a beginning and possibly an end.

Over the years, new physics - quantum mechanics - has made it possible to explain the structure of matter at the slightest level and understand the universe's origin. Although not in the distant past, physicists believed that all discoveries had been made and that our world had been studied sufficiently. Then, 2011 Nobel Prize in Physics, scientists Saul Perlmutter and Brian P. Schmidt showed Adam G. Riess's research, which led physicists to concede that they knew 4% of the matter we know.

As a thought, the chronon has become a hypothetical time quantum, an indivisible unit of time used in a theory that accepts its break. In chronon theory, it is called the “chronon field of time.” The scalar field is called the chronon field.

In standard quantum mechanics, the time has been a continuous quantity. However, in the early years of its other formulation, it was assumed that time, like energy, could consist of indivisible minimal ranges. In this sense, Robert Levy proposed the concept and term of chronon in 1927. The first developments emerged twenty years later.

In 1980, a special chronon model was proposed by Piero Caldirola. In his work, a chronon corresponds to 2×10^{-23} seconds. Caldirola and other physicists believe that the time model could be useful, for example, in quantum gravity (i.e., general relativity combined with quantization rules). (<https://newacropolis.org.ua/articles/prostranstvo-materyia-y-vremia?l=ru>)

According to J. Whitrow, logically consistently developing ideas about the chronon leads to paradoxes.

Some synergistic theories are supposed to work. “Instantaneous,” chronon - the most minor, fundamental, and indivisible “time quantum” (corresponding to the concept of “Planck time” and about $5.3 \cdot 10^{-44}$ s). Based on this, what could be the matter that makes up time? Unfortunately, the answers to the questions have not yet been found, and today's technical development does not provide the opportunity to apply the necessary experiments in this field.

Considering the symbolism of time in the composition of a painting, the figurative unity of all its components (material, size, ratios, placement on the picture plane, spatial solution, ideological component, etc.) are signs working on self-sufficiency in the semantics of work.

It shows the appearance and personification of the time in the picture with various characters. A person who perceives works of art immersed in images thus restores mythical, religious, or historical images in his imagination; that is, he deals with temporary and spatial “transference.” In art, a symbol is an artistic image that conditionally conveys any thought, idea, or experience. Instead of direct narration of something, images used in association and image-based narration are called symbols. (<https://www.milliyet.com.tr/egitim/sozluk/sembol-nedir-sembol-tdk-sozluk-emi-nedir-6585067>) In order to create its own attitude model, the artist dominated the signs determined as symbols in symbol languages. In other words, the aim is to determine symbol-linguism, to take into account the signs and their meanings, and the interactions of artists in their works. The symbolic depiction of a person's youth and age, the beauty and fading of the human body, has been one of the favorite subjects of artists from different eras. Therefore, it is vital to pay special attention to the theme of “all times” in art and to pay attention to the accompanying symbols.

Transformation; transformation of the human image over time - the passage of everything in the world has been apparent! Transformation is what attracts artists who always address this issue. The philosophical interpretation of the concept of symbols of time has a unique role. It would be appropriate to continue the subject with the reflections of Kant and Hegel.

Kant mentions that it is essential to recognize the basic orientations of the Supreme, such as being superior to the Beautiful, and to follow the historical and philosophical foundations of movements such as modern formalism such as “art for art.” Hegel, on the other hand, argues that the artistic beauty in art is a beauty that the created mind gives birth to for the second time, that it is superior to the mind and the nature created and its appearances; and that art is a requirement of the human mind. (Özgür, 2022).

Nevertheless, Kant insists that universality and necessity are in fact the product of the attributes of the human mind (Kant calls these attributes 'common sense ') and that there is no objective attribute of something that makes it beautiful. (<https://iep.utm.edu/kantaest/>)

What is time symbol and concept of time to art philosophers?

Concepts deepen when they are questioned. In this case, the query mechanism of each individual differs according to his/her point of view. While the philosopher approaches by looking for philosophical meaning, a literary scholar can question concepts with a sociological approach.

Freudian and Jungian views had their best moments in the mid-20th-century. Although these views were less widely accepted by mental health professionals later on, their effects are still possible to be found not only in therapy but in other fields and popular culture. (Langone, 2010, p.374). Particularly important is the “artistic symbol,” which in its highest manifestation can be described as an “artistic image.” The real presence of symbols creates culture through the process of symbolization. Thus, Freud created the influence of psychoanalysis and all its preconditions not only on the history of art but also on art itself. This opportunity has been fully exploited as a unique aspect of art also created by surrealism. Unlike “Psychoanalytic fiction” under the influence of psychoanalysis, surrealism initially took on several different tasks for itself: it wanted to create works; He left the task of expressing that the unconscious would be felt to “scientific psychoanalysis”. The foremost theorist of surrealism is A. Breton successfully applied methods and tools of surrealism borrowed directly from the books of S. Freud for the treatment of soldiers during World War I while serving as a nurse. (Picon G, 1995. P. 31 But then, this method was used not only for medical purposes but

also for automation, fixing dreams, and the creation of works of art. It has been possible to see this method in literature and other branches of art.

It was only in the second half of the 20th century that an unexpected new aspect of psychoanalysis was discovered: it could be said to have become a “desire machine” for not only self-knowledge or healing, but also art, fulfilling the most bizarre needs. Although Sigmund Freud himself played an essential role in the symbol concept system, he did not explain a precise definition of the symbol. (<https://cyberleninka.ru/article/n/vliyanie-psihoanaliticheski-pedstavleniy-o-cheloveke-na-razvitiye-iskusstva-xx-veeka/viewer>)

C.G. Jung's psychoanalytic teaching was influenced by archetypes and symbols. The “Approach to the Unconscious” is the last work completed shortly before C.G. Jung's death in 1961. Jung's book is about the classification of symbols that have undergone many transformations. Symbols have gone through a more or less conscious development process, becoming collective images adopted by civilized societies. Cultural symbols are important components of our mental structure and vital forces in constructing a human image. Therefore, they can only be eliminated with significant losses. (<https://gtmarket.ru/laboratory/basis/4229/4231>)

Thus, the influence of psychoanalysis on art in both the 20th and 21st centuries has been vast and varied. Psychoanalysis has developed a particular model and has been able to convince psychoanalysis artists and many people. As a result, according to their own rights, the application of this model has assumed the artistic function of art. The unconscious has expanded with what each generation has done, and the world of common symbols has been prepared. Each new generation added something to the unconscious and quoted it. Apart from dreams, these quotations appear in myth, fairy tales, stories, novels, and cinema in literary works. (Fordham, 2008, p. 28)

The famous philosopher Paul Ricoeur was interested in the method of searching for the meaning behind appearances, saying, “The symbol gives birth to thought.” On this method, he wrote three books called “Time and Narrative” and tried to see what was behind concepts such as time and history. (<https://sagraben.blogspot.com/2016/08/biraz-karmacadusun-mece.html>)

According to Paul Ricoeur, the subject recognizes himself not directly but by the signs that culture provides him. Signs testify to a person's tendency to express any

experience. Symbols amplify the meanings of phenomena and may be thought to expand their interpretations.

In the history of Hermeneutics², Ricoeur was influenced by Augustine's idea that time was a state of mind. The philosopher Ricoeur, in his three-volume work "Time and Narrative," analyzes the teachings of Aristotle, Augustine, Husserl, and Heidegger, such as the theory of time. In philosophy, the discussion of time is centered around two main problems. The first is that time is a physical reality independent of the human mind, and the other is:

It is the distinction that time has a reality that finds its place in the human mind. (Sych, 2000) Among these philosophical concepts, Alfred North Whitehead revealed that the essence of the forms of distinguishing the various levels of the symbolic is the symbols. The positivity of the philosopher's position is explained by "the symbolism of cultural works, the symbolism of speech, and the symbolism of perception." Perception symbolism corresponds to a real symbolic relationship between external objects that affect the subject's soul and the images resulting from this effect.

Ernst Cassirer uses the concepts of "symbol," "symbolic form," and "symbolic function." Without asking about abstract beings with these concepts, the figurative worlds arising from the autonomous creativity of the soul comprehending itself in the same forms are seen as an absolute necessity in the idea of a concrete symbolic form of spiritual life and the only possibility of the existence of culture. Jacques Lacan explains the idea of having three dimensions: imaginary, symbolic, and real. In reference to the philosopher Hegel: "The symbol is reflected in thinking beings." It talks about the symbolic relationship between the unconscious and the cultural world. Therefore, the symbol is rooted in the soul of the subject on the one hand and in the field of culture on the other.

² Hermeneutics - interpretations or hermeneutics, a knowledge of meaning and methodology that first emerged from the discussion of interpretation in the field of Christian theology. Later, the term went beyond the theological field and became a philosophical discipline related to interpretation research in a more general sense. Hermes, the ancient Greek god, was considered the bond-builder between the earth (people) and the sky (gods) and the interpreter (hermesneuta) of the above (divine) on the earth. This word, called "hermeneutics," derives its source from the function of Hermes. The word Hermeneutics is used to mean the presence of an esoteric meaning of a text, the understanding of the original purpose of a text, and the interpretation are accepted as scientific. (TDK <https://www.turkcebilgi.org/bilim/felsefe/hermeneutik-nedir-24823.html>)

Negative concepts of the symbol idea are also important. The positive aspect of Lacan's theory J. Derrida criticized him. Because there is a disintegration sequence performed with an analogy, the simulation breaks off any bilateral relationship, "it can mess up the feathers of the symbolic." According to Derrida, it is possible to destroy the whole symbolic order expressed by language, law, truth, etc. (<https://lawbook.online/filosofskie-issledovaniya-sovremennyye/vvedenie70779.html>)

According to Deleuze, the symbol identified with the simulacrum is the embodiment of the chaotic, destructive forces in their disintegration. Deleuze writes: "It is about pouring some Dionysian blood into the organic veins of Apollo." If Plato wrote some things as copies of ideas, the Deleuze simulacrum writes them as copies of copies that break away from the ideal model and fall into a chaotic world, turning into an image based on the difference with an idea. The fulfillment of the task of refuting Platonism leads to the creation of reactionary, repressed elements, simulacra, associated with the world of waste art, not with the world of ideas. The symbol, understood as a simulacrum, shows that chaos is ontologically rooted in it.

J. Baudrillard expresses approximately the same ideas. He stated that symbolic exchange in the modern world does not regulate life but rather disturbs modern society like its own death. Unlike Deleuze's symbol, Baudrillard's symbol-simulacrum no longer embodies any reality, and it is a hyper-reality with neither a source nor a basis. The blurring of the lines between simulation and reality removes the problem of correspondence where: there is no self and phenomenon, no reality and concept, no sign and assignment. The exact formulation of the problem of being bound to the symbol loses its meaning. On the one hand, the symbolic form is fatal to life; on the other hand, the killing of the symbolic form takes place in modern society. Meaning dies. Of course, such an answer to the question of the existential appropriateness of the idea of a symbol to something classifies Baudrillard's theory as a kind of negative concept when a symbol becomes a self-sufficient and destructive hyper-reality.

Disagreements and controversies show that the problem of symbols, even for the most modern philosophers who have dealt with it, is not ancient; the idea of a symbol is essential to philosophy, as leading philosophers throughout its existence have constantly debated it; the problem of symbols, though it seems to have been solved, is still unresolved.

It should not be forgotten that the problem of symbols in art is one of the critical problems for understanding the nature of artistic creation and its relationship with the spiritual life of society. Each movement (Renaissance, Baroque, Modernism, Impressionism, Cubism, Surrealism, Dada...) had its own symbols of time and interpreted it in its own way. In contemporary art, time as a symbol has reflected different interpretations under the influence of technological progress.



2.1 IMAGE AND IMAGERY

The French Revolution of the 19th century greatly influenced the formation of the industrial revolution and the political structure of European society. The February Revolution of 1848, which overthrew the monarchy and established the republican system, shook the whole country profoundly and changed the art life of Paris. While the industrial revolution and the political structure of European society were largely shaped and the industrial revolution provided mechanization, the expansion of factories brought along adverse social conditions such as increasingly crowded and distorted urbanization.

These changes, reflected in literature and painting, served as the driving force for a new wave in art. The reflection of time is clearly indicated in the lines of the works of writers such as Benjamin, Baudelaire, Rilke, Bataille, Corbiere, Dostoyevsky, Tarchetti, Rimbaud, and Proust. Leo Tolstoy, "What is Art?" "The will to art, striving nationwide, both in content and form, will follow a path wholly opposite to that followed by contemporary art, but following this path of general international accessibility, it will fulfill its own great purpose." (Tolstoy, 2000)

The modern epic descends from those who rule in the name of god and god to the people in the metropolis and the heroes of these people. Art and literature first notice the universal face around these heroes.

Baudelaire, in his 1846 Hall Exhibition³ "The Heroism of Modern Life," writes: "What will happen after the breakdown of the great classical tradition, even though it is nothing more than bliss? There is no cause for concern; modern times, as well as those before them, have "sublime themes, epic qualities, and distinctive forms of beauty."

At that time, the search for a new expression in art began. In the symbols of art, the signifier and the signified, the meaning and the expression are not an inseparable whole but are in the form of internal correspondence and tangible intertwining. In order for a sign to be a symbol in art, it must turn into an image. "In this context, it must be a

³ Hall Exhibitions- 18th His exhibitions, which began to open at the Paris Academy of Fine Arts in the first quarter of the century and continued until 1890, literally stood on the border between the patronage system and a potential market (Let us remember that the inspiration for these exhibitions was a graduation exhibition of the Royal Academy of Painting and Sculpture in 1673). (<https://www.e-skop.com/skopbulten/salon-exhibitions-first-catalogs-and-east-of-elestirinin-3811>)

work of art that must manifest itself as a symbolic image with its originality on the one hand and with a universal meaning on the other. The universal meaning must be connected to this object, communicated to it, and grasped, and these images appear as tasks that require us to guess the inner meaning that exists in them.” (<https://www.sabah.com.tr/tdk-anlami/ime-ne-demek-ime-tdk-sozluk-anlami>)

Figure - an image is the reproduction of the appearance of an object or phenomenon of reality on a plane or in space through various external, sensory tangible perceptions; imagination is the reflection of an object externally perceived by our sensory organs in our consciousness. The correlation of concepts, symbols, and images gives insight into the study of its main features, form, and method of symbolic expression. After all, symbolism and figurativity are the most common ways of representing and changing the phenomena, characteristics, and relationships of both the material and spiritual worlds. Therefore, the illumination of its main features will be the answer to the question of what is the form or method of symbolic expression.

Hegel argues that the existence of a symbolic community in art reveals a unique dialectic. Such a dialectic consists of both the partial overlaps between image and meaning and their partial contradictions. However, for an image to be a symbol, more than a single overlap of its meaning and existing qualities are required. A symbol must always contain qualities from both the overlap of certain features of the image and meaning, as well as aspects independent of the features that this image has signified in the past. (Hegel G., 1968, p. 28) It is also necessary to explain the concept of imagination. Plato, who defined imagination as an independent spiritual ability, evaluated it negatively. According to these views, the source of false and misleading images was imagination. (Antipov, 2018)

According to Kant, imagination is a real intermediary between vision and thinking, as well as sensitivity and instantaneity. From what has been said above, the prior condition, which represents the multiplicity in intuition, makes all knowledge possible. According to F.I. Girenka, imagination invades the boundaries of reality and injures it. From the very start, a person does not need to solve a problem regarding hunting. They have to solve the same problem over and over again: What is the truth? Eventually, we may think that reality emerges as a genuine part of the imagination. Imagination does not matter; the feeling is “unattainable”; only through it can we

explain why we unite the past, present, and future by directing our actions. Creative imagination is one of the psychological factors that combine science and art as well as theoretical and aesthetic knowledge. (Andreev, 2011, pp. 49-64)

“I see that most of the artists who deal with modern subjects confine themselves to public and official matters, our victories, and our political heroism. However, particular issues also require a different kind of heroism... Scenes of thousands of worthless lives, murderers, prostitutes haunting the underground of the gigantic city... Paris is apparently full of poetry and wonders... but we are not seeing them.” (Baudelaire, 1972, p. 106)

These events were also reflected in the emergence of the Barbizon School in the 30s and 60s. The new generation of artists whose creative development has been interfered with has reacted to the rigid, conservative, and detached-from-reality rules of the academy with a kind of manifesto. The realistic landscape gained new fans and masters at that time. The painters of the Barbizon school had a remarkable influence on the development of realistic art in France. Their landscapes became a new symbol of vivid perception of nature. A new breaking point was how others now ceased to refer to landscape as a secondary and insignificant genre.

Man's exploration of the field of liberation in the 19th century inevitably and unavoidably produced different results. This understanding of history has kept the things that are continuous (i.e., the things that last longer than the temporary ones) in the course of history. In the past, continuity was thought to be an immutable or timeless concept outside the flow of history.

Thus, since it was static, the language of pictorial art had become the language of timelessness. In the new, paintings - unlike geometry - expressed sensory, particular, and transient things. (Berger, 2014, p. 220)

When the importance of sociality in the paradigm of the age increased sharply, the era of critical realism was approaching. In 1855, the French painter Gustav Courbet called his work “The Painter's Studio,” “The Artist's Workshop, or A True Allegory Describing the Seven Years of My Artistic Life.” When the contradiction is immediately seen, it is worth carefully reading the title of the picture: the words “truth” and “allegory” have opposite meanings. In Courbet's earlier works, “the real” could be seen as a hero in favor of the real and a rejection of the ideal. On the other hand,

Courbet's "truth" can also be a harsh and unpleasant truth associated with economic injustice; at the same time, "the present time" shows a change in ideas about morality.

If we look at this picture from the point of view of Kant's philosophy, human life, like all living things in this world, has a beginning and an end. As Kant writes, time is "the form of inner feeling, that is, thinking about ourselves and our inner state." According to Kant, the object and the knowledge regarding it (the object is simple, our knowledge) are the same. Consequently, time is generally an initial formal condition of all phenomena. For just as the inner state is subject to the formal state of time, so all ideas belong to the determinations of our soul. Therefore, the concept of time is only one of the ways in which representations are positioned in consciousness, which is necessary for the formation of self-consciousness, albeit in the only known way, within the limits of one's knowledge. Representations of sensibility, undoubtedly, with their substance, have taken on a form known to man as time. In his painting, Courbet deals with human existence from birth to death with the help of official symbolic language.

The thirty characters in the painting tell the moral and physical story of the artist's workshop. In the Artist's Studio, Courbet is working on a model of the artist at the head of a knight, a landscape surrounded by a child, and a white cat at the center of the painting. The landscape, with the appearance of the Loup Valley near Ornans, has been chosen ostensibly – as a symbol of its "provincial" origin. However, the image of the naked woman is not accidental, and it has its own meaning. It represents the traditionalism of the French Academy or, alternatively, the inspiration of the artist (as it symbolizes the truth because she is naked).

At the foot of the artist's feet, at the center of the painting, there is a white cat - this symbol is associated with the goddess Freya in Northern European mythology. Freya dominates the night, and cats tow her car. The symbols of this goddess also depict love, passion, sexuality, and fertility. A white cat, whose color is the opposite of the usual happy black cat, symbolizes Courbet's anti-traditional stance. Courbet placed a child figure with its back to the viewer in the middle of the picture. It is also possible to catch the child looking at the painter. Perhaps the painter wanted to symbolically depict the beginning of life with this figure of a child. The child figure, an essential target for Courbet, has a symbolic meaning in the picture. The child, unaffected by the illusions of adulthood, sees the truth about the world and represents pure truth without

being influenced by the lessons of the art academy. He believes that the complexity of urban industrial life distances artists from the primitive truth of nature. (Harris, Zucker, 2015)

On the right side of the picture, Courbet depicted his friends and admirers, including the poet Charles Baudelaire. These figures include Revolutionary Garibaldi, philosopher Proudhon, and collector Alfred Bruyas. Thus, the master has created, in his art, an allegory of life in which the artist has two camps: fans and unrequited support on the one hand and ruthless criticism and indifference (social allegories) on the other. On the left side, behind the canvas, in the shade, the artist depicted a still life painting with a dry skull, as if not to impose on the viewer the memories of life and death. The Memento Mori philosophy says, “Remember that you are mortal.” A red thread symbolizes the French Revolution in the art of that time. (<https://history-of-art.livejournal.com/852721.html>)



Figure 1. Gustav Courbet (“L 'atelier du peintre”) “The Painter's Studio” 1855, oil on canvas, 361x598 cm. Orsay Museum, Paris. Source: <https://www.idboox.com/actu-web/musee-dorsay-visite-de-latelier-de-gustave-courbet-en-realite-augmentee/>

On the left side of the picture, the artist depicts a hunting dog – as the dog has been seen as the symbol of loyalty, protection, and hunting as an animal that has accompanied the hunt since ancient times. The painter placed this dog among the social allegories. In the far left corner, in the partial shadow, there is a martyr figure partially hidden behind the knight. As a matter of fact, Courbet calls itself a kind of martyr. (If we take into account pictures such as “self-portrait in the image of the injured”). The

artist created these satirical depictions of himself as a martyr saint because of the “pain” he experienced in the metaphorical hands of French art critics.

The artist defines the concept of realism in his own style as follows:

“I did not want to imitate anyone, and I did not want to copy anyone and even more, so I did not rush to my pointless goal of thinking 'art for art's sake'!” No! Having full knowledge of tradition, I wanted to gain a meaningful and independent sense of my own individuality. Knowing what I can do, until I make sense of it. To be able to express traditions, ideas, and the appearance of the period according to my own assessment, to create vivid art, in a word, to be not only an artist but also a person - that is my task. “ (Aksönova, Maysuran, 2007, p. 320)

In other words, Courbet lifted the curtains on the artist's process of painting, thus revealing how subjective artistic creation really works. In his work, the artist argues that the concepts of daily life, life, and time can be transferred to a picture by showing the movements of gestures and through symbols, seeing eye to eye with J. Elkins. It is safe to say that Courbet was the son of the revolution and the first social artist to depict his time without idealizing and embellishing it. Courbet interprets and reflects the contemporary art of its era. This places the artist higher than the church preacher, teacher, or mentor.

The French painter Edouard Manet has stepped into a new era, mocking the standards of academic painting: his *Le déjeuner sur l'herbe* (Light Lunch on the Grass) in 1863 features a woman who transforms herself into a figure who sends out sexual allusions rather than the classic innocent image, with her nakedness among clothed men and her direct view of the audience. (Hertney, 2008, p.122) The exhibition in which Manet exhibits his work titled “Light Lunch on the Grass” can be called “Venus Hall.” At that time, the demonstration of nudity was legalized by ancient subjects. In the exhibition, the painting “Venus” by Alexandre Cabanel, the painting “Wave and Pearl” by Baudry, and “White Girl” by Whistler (White Symphony, No. 1) were exhibited. We can only imagine how Manet's work provokes criticism with its trivial subject matter and sheer nakedness. Why did the naked, unadorned truth get so much reaction from the critics of that period? The artist is opposed to the lifestyle, morality, and beauty of that period. They tried to reflect the time, the society, and the truth of the model without trying to make it better or more beautiful, without hiding the nudity.

Above all, he has been a lonely painter striving for the “moment” of reality in the intimate setting of his studio. In the words of Emile Zola, *“Monsieur Manet is tough; he has the last word. He captures his figures vividly, without shrinking in the face of the harshness of nature, and gives life to the objects by separating them from each other. He wants to see the whole thing with stains, simple and vivid spots.”* (Puzikov, 2019)

This painting was inspired by the Italian Renaissance painter Titian's “Fiesta Campestre,” an engraving of Marcantonio Raimondi's *The Judgment of Paris*, which was designed by Raffaello Santi. Even the most unusual audience can quickly notice the similar shape of the composition. Manet based his painting on Raffaello Santi's *The Judgment of Paris* (1515-1516). (Cumming, 1995. p. 31) In this work, the seating arrangement of the river gods on the right side and Manet's models are the same. It is thought that there is evidence that the artist copied Titian's *Fiesta Campestre* for a long time in museums. Titian's fairies are invisible and inspiring women. They are naked because the painter wants to emphasize that they have divine powers and are much stronger than the men around them. (Hadot, Chase, 2006). In the 15th century, the symbol of nature was reflected in the simplicity and superior character of the naked woman. Turning to Christianity, on the other hand, it should be emphasized that Paradise requires the absence of clothing, that is, “wear” (the archetypal image of time). Therefore, the image of the fetus contains, as in every ritualistic nudity, a timeless pattern like the craving for heaven.



Figure 2. Titian “Fiesta Campestre” 1510, oil on canvas, 81.9 cm × 104.5 cm. Louvre, Paris. Source: <https://www.soylentidergi.com/sanatta-kirda-ogle-yemeginin-yansimalari/>



Figure 3. Raffaello The Judgment of Paris, 1515-1516. Source: <https://www.soylentidergi.com/sanatta-kirda-ogle-yemeginin-yansimalari/>



Figure 4. Édouard Manet “Light Lunch on the Grass” 1862-1863, oil on canvas, 81.9 cm × 104.5 cm. Orsay Museum, Paris. Source: <https://www.soylentidergi.com/sanatta-kirda-ogle-yemeginin-yansimalari/>

The background trees of the *Light Lunch on the Grass* reflect the traditions of the Barbizon school. Manet also included a fruity still life that he placed in the lower left corner of the painting. Still, life features: it belongs to different seasons in a picnic basket with peaches, cherries, dates, beverage bottles, and other foods. Thus, the artist does not try to show a particular time of the year but eliminates the importance of the traditional narrative in the painting.

Manet's new painting attracted attention among the bright “excessively varnished” paintings. With his technique, this painting was painted by applying lacquer-shaped paints that did not contain halves or pearl brush touches. Thus, the artist refused to elaborate on nature by challenging academicism.

In the background, the artist depicts a swimmer; critics talked about a distorted perspective in which this figure is recorded in the landscape. The poses of modern dressed men show the presence of a dialogue between them. The woman in the foreground catches the attention of the audience with her brave gaze and attracts the attention of two male comrades, although there is another woman behind her. The way the model looks through us is neutral and indifferent, looking at the audience as if to

say, “I am looking at you and controlling you.” She does not try to be better or more beautiful without hiding her eyes and nudity, without hesitation. The artist interprets the symbol of a modern woman and her daily life in her own way. The woman posing naked at Lunch on the Grass was Victorine Meurent, one of Manet's favorite models. Victorine reflects on the daily nudity of the “moment of a free man” staring at us without attention from the audience. Unlike the game of life, contemplative life has a rhythm and direction, centering the person and turning the soul's gaze to what really matters. The time devoted to sacred “leisure” is different from the ordinary time we spend on everyday life, material goods, habitual emotional experiences, and worries. The Greek word “scholē” actually meant “free time”; after Plato, this word began to express what you need to use your “free” time: the search for philosophy became a real form of employment. (<https://newacropolis.org.ua/articles/eon-kronos-y-kairos-vladyky-vremeny?l=ru>)

“Moment” is a fundamental concept that the artist deals with. In the language of philosophy, this is the point of contact between the past and the future, but it holds a special place. E. Husserl and M. Heidegger and physical theories. These are the discoveries of Einstein, who declared time as the fourth dimension. He says that the “moment” determines the time and that the past and future can only be discussed through the prism of the present.

Thus, it shows that the painting leaves the religion and the state and does not need a story in the painting. Manet was the first painter to free painting from the need to tell and write all the details. Art is based on literature, culture, and words. Manet does not need a “word” that reflects life without feeling that the painting should carry a story. Critics ridiculed the power of their color from his bold point of view. Manet, the forerunner of Impressionism, a movement, remained throughout his life a “revolutionary,” an artist of modernity at the time, and a “savior of painting.”

One of the most important figures during this period was Claude Monet (1840-1926), the French impressionist painter. Monet's method of serial job creation, each reflecting the moment, light, and weather of a different nature and the same motif, was fully implemented in the 1890s. Time as the moment is the hypothesis of the conceptualization of time. The “moment” governs, determines, and defines modern man's existence. In a positive sense, according to S. Kierkegaard's definition, a moment

is the “atom of eternity” that allows a person to feel the touch of eternity and eternal happiness. (Chernyakov, 2001) Newton shared the view that there is a kind of atom that is physically the minor period of existence (“time”), the degree of motion, the individual “now.” In mechanics and in physics in general, the most crucial concept that reflects the meaning of the moment is the concept of the “moment of time.” Displays a constant velocity or acceleration value at any point in the orbit. The moment is understood as the intersection of the eternal and the transient. The unity of the “moment” quaternary of ontological principles (the fourth age) is collected and filled in the content of human life. Woven moments like life, standing in the emptiness of the being, the existence of the existential decline that Heidegger thought was more natural, he does not want to apply, as it does not require any consequences for himself. That is why the desire to capture the moment is so crucial to impressionists and Cloud Monet.



Figure 5. Claude Monet, “Sunrise” 1872, oil on canvas, 48 cm × 63 cm. Musée Marmottan Monet, Paris. Source: <http://modernistarthistory.blogspot.com/2015/01/impressionism-chilam-lau-talks-on.html>

The composition of this “Sunrise” painting is based on space and occupancy. In order to explain the subject better, the artist has made exaggerations and simplifications in some parts.

When the composition was established, only some things were drawn as it was. The unrestricted, hard brush stroke and forms were insignificant. Only the impression, an intense light, and the gazing eyes attracted the audience's eyes to that point. Northern France shows the impact of the La Havre landscape in Normandy. The complex background and the contrast of blue and orange colors in the picture gave the viewer an atmosphere effect. Creating a photo-like effect on this subject reflects the uncertain

time, the memories in the picture, melancholy, and loneliness. (Bayka, 2020, 16 '53 “-18' 04”)

Claude Monet: “Yes, I want to make the time a transitory thing. I want to paint the air. “The artist seemed to be trying to capture his slipping time, movement, and physical (reality) existence. The origins of these words were based on ancient Greek philosophy. In the philosophy of Thales in his pre-Socratic philosophers, he mentions: “Water envelops all objects”. (<https://fularsizentellik.com/journal/2016/7/10/ancient-greek-and-first-philosophers>)

Particular attention should be paid to the concept of physical reality. Physical reality is a concept that has ontological status and expresses a system of theoretical objects built by a number of theories. Physical reality characterizes the real world objectively through the prism of theoretical and physical concepts, laws, and principles; therefore, physical reality must be distinguished from objective reality, which is not bound by any physical theory.

It is worth mentioning that Einstein introduced the concept of physical reality in the context of physics's methodological and philosophical problems. This reflects an awareness of the active, transformative role of the subject of knowledge in the theoretical understanding of empirical⁴ material. Physical reality is a theoretical physical process model that reproduces the unobservable essence of physical events in the form of abstract, idealized objects and structures.

In the discussions about creativity, the new understanding of art in the world, and the principles of painting, an impressionist movement emerged among artists, writers, critics, and art lovers.

⁴ Empirical research - refers to any research based on experiment or observation, usually conducted to answer a specific question or hypothesis. The word “empirical” means that knowledge is acquired through experience, observation, and/or experimentation. (<https://www.sabah.com.tr/tdk-anlami/ampirik-ne-demek-ampirik-tdk-sozluk-anlami>)

2.2. USE OF SYMBOLS IN PAINTING

Over time, science progressed steadily, and gradually, Darwin's theory gained popularity in society and permeated various branches. Geological time was central to the traditional schema of the Darwinian evolutionary process in the 19th-century categories. The debate between timelessness and impermanence flared up more and more in the picture. This, in turn, strongly affected the brief moment presented, which came to be represented and became temporary and shorter. As the empiricists set out to depict time and the moment, the Spotters sought to destroy what was static and timeless.

The result of these events was the birth of new ideas in art. It is an original symbol, a perfect form of artistic contemplation, and the embodiment of an idea. A symbol is an external entity that is directly present or expressed for contemplation, which is not taken in itself because it exists directly but must be understood in a broader and more general way.

An important task, therefore, is the need to analyze the “symbol” and its sign and separation from the image because it is pretty close to these concepts, and almost everyone confuses the symbol with both the sign and the image. The term “symbol” comes from the Greek word “symbolon,” which means “sign,” “omen,” “throwing together,” “bringing together, combining, discussing together, combining together, making whole, bringing together and connecting together, comparing with each other, explaining.” (Karpenko, 2002)

The symbol has a unique, decisive place in the variety of all sign language tools. This is the most comprehensive, meaningful, effective, and intense form of expression of cultural values and meanings. It is the most powerful of all the “tools” available in culture to realize its spiritual abilities.

A symbol is a concrete, visible embodiment of specific ideas and ideals as the highest values - meanings - that determine the development and functioning of the culture in which we live. The symbol embodies the highest spiritual ideals of culture and thus becomes the central descriptive formation of the entire complex of sign language expressions. At the same time, the symbol includes all cultural facts and elements.

In terms of symbol, constructivism, and regulatory principle, ideas are an intense cultural and personal sense. On the other hand, the symbol is the value of human existence as the deepest essence of the world. Contrary to the concepts in the idea, an object is reflected in its ideal aspect, that is, not only as it is but also as it should be. The idea is both objective and subjective, naturally necessary and practically appropriate, that is, it arises as a result of a mixture of the two worlds, both natural and cultural. An idea is a holistic form of knowledge addressing the holistic structure of human existence. It acts synthetically, striving for both reasoning and emotion, for both will and goal setting, and for both imagination and intuition. Therefore, the idea is the most profound reflection of the essence of man and the whole world around him. The question of “form,” which is one of the fundamental questions of understanding the nature of an idea in a symbol, consists of the unity of opposites - the “body,” which is perceived as material and sensory. A symbol, a speculative reality, results from the relation between matter and the ideal: the ideal is expressed in the sensually perceived form of the material “body” of the symbol, and the material - ideally, as individual or social consciousness. The question of the form of the symbolic expression arises naturally. It reveals itself both in the material reality of symbolism and in the idealism of individual or social perceptions. (Karpenko, 2002) Thanks to this fusion moment, the idea that structures the symbol gains the right to exist fully and makes it possible to penetrate the deepest essence of existence. Artists were among the first to react to environmental changes, and it did not take long for new ideas to emerge. The event of last exhibition of Impressionists in 1886 was not the works of painters already known to the public, but the canvas of the young artist Georges Seurat “A Sunday Afternoon on the Island of La Grande Jatte.”



Figure 6. Georges Seurat' "A Sunday Afternoon on the Island of La Grande Jatte"
1884, oil on canvas, 207.6 cm x 308 cm. University of the Art, Chicago. Source:
[https://onedio.com/haber/siradan-bir-manzaraya-benzese-de-ince-detaylara-dolu-
tablo-grande-jatte-adasi-nda-bir-pazar-ogleden-sonrasi-1095906](https://onedio.com/haber/siradan-bir-manzaraya-benzese-de-ince-detaylara-dolu-tablo-grande-jatte-adasi-nda-bir-pazar-ogleden-sonrasi-1095906)

While still a student, the artist read in a pamphlet titled "The Grammar of Painting" that "Color follows clear rules that can be learned." The young master was amazed; only what he guessed, these words confirmed. So Georges became interested in anything that might help him understand the laws of color expression. Scientist Michel Eugene Chevreul studied the theory of simultaneous color contrast. Georges argued that science does not contradict painting but goes hand in hand.

The artist was only sketching in the open air and finishing the most intense part of his painting in the workshop. The "word" that formed the conversation with the audience was the "point." The similarity of the new innovative technique can be compared to the monumental ancient frescoes of the painters of the Early Renaissance. Critics have expressed fear that the new method will destroy artists' individuality. Georges' followers were Camille Pissarro and Van Gogh, but no one could develop this art form. Serra could not prove her theorem on the equality of scientific and artistic views in art. (Maksimenko, 2019, 1 '42 "-2' 53"). The artist addressed issues of color, light, and form in a way that resembled scientific certainty. Inspired by optics and color theory research, she juxtaposed small color spots that formed a single, brighter shade of light through optical blending. In the picture, all the figures were drawn facing the audience or from the profile (side). If we examine the picture in detail: the woman dressed in the fashion of that period and her partner in the top hat draw a respectable image. Nevertheless, the woman's collared monkey is thought to imply that the woman

is the lustful man's client. The woman on the central axis in the picture draws attention with her noble stance. In the picture, the woman fishing is thought to be referring to sin by fishing by a word game that was fashionable at the time. (Selvi, 2010, p. 367). In work, these three figures from different social classes (the muscular sailor who smokes a pipe, the lady who reads a book, and the snob with a cane and a top hat) are three people who cannot be seen together in real life. Although they sit physically close to each other at work, the characters are psychologically isolated. The monkey in the picture is considered to be the symbol of lust. (Selvi, 2010, p. 367).

If we look at the light-shadow order in the space in work, the yellow light falling on the middle plan indicates the middle of the day, and the shadows that come to the forefront indicate that the day is moving towards the evening. The artist created a contrast by working with short figures with long shadows and long figures with short shadows, and shadows disappear in some figures. (http://www.jret.org/FileUpload/ks281142/File/32.aylin_beyoglu.pdf)

The poses are restricted, and the faces are not visible, but the details are sprinkled on the eyes: a monkey, dogs, umbrellas, canes, a pipe, and a cigar. As if frozen by magic, the motionless peculiar landscape is surrounded by an unrealistic air. Thus, in conclusion, it can be said that Serra is trying to destroy the static and timeless.

Great geniuses are always ahead of their time, and so is George Seurat. Returning to science, such theories appeared only in the 1970s. Theories spoke of a fixed space and time that would remain empty forever. One of these theories is Hawking's "A Brief History of Time." Regarding Hawking's theory, Seran's "La Grande Jatte" painting can be interpreted. According to Hawking, referring to time theory, the increase in disorder - entropy - is precisely what separates the past from the future and gives direction to time. The scientist mentioned a different direction of motion in time, which avoids the singularity and names after an imaginary direction of time. (Hawking, Penrose, p. 37) A different direction can also be made without the singularity, which is the beginning or end of time. Thus, a present moment emerges that does not necessarily have to be accompanied by a chain of past moments. This picture of the artist perfectly exemplifies this theory, for which only scientists will need another 90 years.

Like all great masterpieces, La Grande Jatte continues to fascinate and stand out. The new trend in painting was initially ranked among Impressionism and later called neo-impressionism and punctuationism. (Harrison, Wood, 2015, p. 31)

At the end of the century, four artists proclaimed themselves out loud, summarizing the art of the 19th century and paving the way for the future. These were Paul Cezanne, Vincent Van Gogh, Paul Gauguin and Henri de Toulouse-Lautrec.

Paul Cezanne, the eldest of the four painters, worked with the Impressionists for a long time. Meeting Camille Pissarro and collaborating with him outdoors changed Cézanne's painting language. Cezanne, Van Gogh, and Gauguin, who could not find harmony in modern society, returned to nature in search of peace. However, the Impressionists tried to represent a clock.

Vincent Van Gogh met Impressionism in 1886 after his arrival in Paris. The artist's palette became bright and clean under the influence of Impressionism. In Van Gogh's canvases, everyday objects, people, and landscapes carry the artist's most profound thoughts and feelings, conveying his emotional state. Thus here, nature appears in a spiritualized form. Van Gogh is one of the leading painters in the history of art and a symbol of avant-garde artists. The painter loads the energy on his canvas with a brush and paint, and his thick paint follows the technical pattern. Psychic energy and subjective emotions can read the moment as a word in pictures. (Haşlakoğlu, 2020, 9 '14 “-9' 47”)

Loneliness and depression caused the endless artist suffering, leading to his hospitalization. Nevertheless, the artist, who was in the clinic under the supervision of doctors (May 3, 1889-1890), continued to paint. The works of this period are full of color and form and also gained a lyrical character. During this period, the painter painted “Starry Night” (1889).

The picture is divided into two horizontal planes: the sky (upper part) and the soil (lower village landscape), through which vertical cypress trees pierce. The cypresses, which rise to the sky like flame tongues, resemble a cathedral that is generally built in the style of “Gothic.” In many countries cypresses are considered cult trees, symbolizing the life of the soul after death, eternity, the fragility of life, and helping those who leave find the shortest path to heaven.



Figure 7. Vincent Van Gogh, The Starry Night. 1889, oil on canvas. 73.7 cm × 92.1 cm. Museum of Modern Art, New York. Source: <https://www.3nokta.com/starry-night-yildizli-gight-van-gogh/>

The symbol of death and mourning in the West was associated with the cypress gods of the afterlife, and the body was thought to have dried up; that is why it was used in cemeteries. In the east, the phallic form cypress is a symbol of endurance and immortality. (Wilkinson, 2011, p. 94) These trees stand out and are the main characters in the picture. This structure reflects the central meaning of the work: the soul of the suffering human (perhaps the artist's soul) belongs to both heaven and Earth. Interestingly, life in heaven seems more attractive than life on Earth. This feeling is created thanks to bright color and is unique in Van Gogh's painting technique: with long, intense pulses and rhythmic change of color dots, it creates a dynamic, rotational feeling that emphasizes the incomprehensibility of space and its all-encompassing power. The celestial bodies are depicted mainly as magnified, and the spiral vortices in the sky are stylized as images of the galaxy and the Milky Way. (Graf, 2021, p. 20) There are various interpretations of the Milky Way as a symbol. In most cultures, the Milky Way was believed to be a road or river connecting the Earth and the sky. It was the road to the underworld for the Native Americans. The unbelievers conceive of it as a heavenly river. (Wilkinson, 2011, p. 23) The effect of glowing celestial bodies is created by combining cold white and various yellow tones. In letters to his brother Theo, he wrote, "I find myself in the yellow." The artist believed that the color yellow had all the meanings of all colors and that it symbolized happiness and friendship for him. (Dikins, 2008, p. 30)

In the Christian tradition, yellow was associated with divine light and enlightenment, while white symbolized the transition to another world. The picture is also filled with heavenly tones, from pale blue to deep blue. In Christianity, blue is associated with God. His will symbolizes eternity, meekness, and humility. Much of the canvas was devoted to the sky to demonstrate its superiority and power to the human world. All of this contrasts with the quiet tones that seem dull in the tranquility and serenity of the village landscape. (https://www.hse.ru/ma/psyan/article/Psychologies/sky_vangog). The artist, who was in a limited space, quickly transferred the freedom in the landscape by breaking away from the reality of time and deleting the boundaries. Perhaps his ingenuity saved him from the long-awaited painful worldly walks. It is the way out of the loneliness of a misunderstood genius. In philosophy, this perceived time-the, the felt time of emotions-is, is not the same as mathematical or biological time. In Greek mythology, Kairos is the God of happy moments. The Greeks believed that Kairos drew a person's attention to that unique moment (that he should take his chances, be guided within a second, and take advantage of a good opportunity). Hence, this God was included in the list of the most revered. A scale was designed to symbolize the wisdom of Kairos. A happy moment is lived only in the lives of those who deserve it. The artist found his moments of happiness in creativity, thus surrendering himself to the kingdom of Kairos.

Van Gogh had to urge to get closer and closer to the things he painted. The moment of death was so near that the stars in the night sky seemed to touch the lighted vortexes, the wiggling of the cypress tree according to the energy of the wind and the sun. So it is seen that reality melts in the canvases of the painter. However, Van Gogh, in hundreds of other paintings, constantly reflects reality to the viewer, while on the other hand, he brings reality as close as the hand of any human being can touch. (Berger, 2014, p. 300)

Post-impressionist art is always associated with the material world, mainly based on its visual perception. At the same time, their connection to reality becomes more complex and indirect compared to their predecessors, the Impressionists. As a result, new possibilities for creative interpretation of the world depend less on the task of direct depiction than on the search for new images and other, more complex expression techniques. (<https://www.artic.edu/artworks/27992/a-sunday-on-la-grande-jatte-1884>)

The main features of Cézanne's work appeared in the 80s and 90s. The artist was looking for all the ways to convey the material structure of objects - shape, density, texture, and color. It was like he was not looking for the object's color; he was looking at an object for the color. By carefully selecting color ratios, he emphasized the contours of objects with a sharp line, intentionally deforming what was depicted. In Cezanne's still lifetimes, fruits and plates approached simple geometric figures, and in the landscapes, the roofs of the houses, the slopes of their walls, the slopes of the mountains, and the smooth surface of the water formed flat planes.

Based on the immediate impression of nature, the painter created a stable composition with the idea that every detail is part of a whole. (Serullaz, 1998, p.77) Cezanne succumbed to the influence of time and developed his own style corresponding to his inner vision of the world around him. The main problem of both ancient and modern painting, Cezanne saw artists' desire to create an image “as if seen through a static lens.” Believing that meticulously copying could not convey the truth, the artist examined the objects from different angles. He did not try to capture a challenging moment like the Impressionists or an image like the old masters in a single projection, but to depict objects as accurately as possible. He did not describe what he saw but exactly how he saw it.



Figure 8. Paul Cezanne, “Monte Sainte-Victoire”. 1895, oil on canvas, 73 cm x 92 cm. America, State of Pennsylvania, Barnes Society. Source: <https://birsanatbirkita.com/sanat/sanat-tarihi/paul-cezanne-hayati-ve-eserleri/>

It is possible to examine Cezanne's “Monte Sainte-Victoire” from Aristotle's philosophical point of view. According to Aristotle, time is related to motion as long as

it is several motions. We estimate more or less movement by number and more or less movement by time, so time is a specific “number of previous and subsequent movements.” This idea led Cezanne to a radically new artistic concept- a distortion of the traditional straight-line perspective. He tried to combine the three-dimensional world with the two-dimensional plane of the picture. In his work “Monte Sainte-Victoire,” the painter tried to convey the immutability of nature, to find and capture the harmony of the universe, which he could not find in the social reality of his time, fragmented by contradictions, on canvases. By showing the whole area as a whole, he tried to “pull” as it was. Therefore, it often uses an inverse or spherical perspective and has yet to draw a straight line.

The painter depicting a person often saw him as another subject. Cezanne was only interested in the transmission of forms as if it were a still life, not a portrait. Meanwhile, one’s inner world, character, and mood were pulled into the background.

Cezanne's work reflects the kinship of all the manifestations of the material world, where all symbols, Earth, man, fruit trees, chairs, and cups are equivalent. (Aksönova, Maysuran, 2007, p. 320)

Undoubtedly, Cezanne had a significant influence on the creativity of the new generation of masters of painting. The artists of this period, eager to overcome the empiricism of artistic thought, abandoned the impressionists' desire for instantaneous (“impression”) capture. Instead, they tried to capture both the material and spiritual long-term, primary states of life.

Although painter Paul Gauguin began painting late, he was aware that he had found a new way of art. The future-oriented artist was discovering new techniques. The artist created a different direction and pure reality by combining truth and legend. Gauguin left Paris to go first to patriarchal Britain, then to exotic Tahiti and Hawa Oa. Here, untouched by civilization, he sought a natural life to unite with it and return to the ancient roots of humanity. (Serullaz, 1998, p. 98) A few years later, there (1897) “Where Do We Come From? What Are We? Where Are We Going?” he began painting and finished it in 1898. This canvas has become a symbol of the artist's spiritual suffering.

At that time, the artist's style took on a complete form. Free-speed brush strokes, more decorative decoration, strong patterns, and physical difference transfer of figures

are shown in his paintings. In a vast area filled with purple, blue, and emerald stains on its canvases, precise contours, rhythmic structure, and the shape of objects are preserved. According to the artist, this work had a sublime consequence for his thoughts. For Gauguin, the subject of women has always been a topic of interest. Gauguin had thoughts of suicide after finishing his work on this painting. (Read, 2020, p.165)



Figure 9. Paul Gauguin, Where Do We Come From? What Are We? Where Are We Going? 1897-1898, oil on canvas, 139.1 x 374.6 cm. Museum of Fine Arts, Boston, 1984. Source: <https://www.istanbulsanatevi.com/sanatcilar/soyadi-g/gauguin-paul/tahitide-bir-post-empresionist-paul-gauguin/>

The main groups of shapes asked in the title Where Do We Come From? What Are We? Where are we going? He emphasized that the picture should be read from right to left because it provides a complete example of the questions. The three girls with a child tell their interlocutor about the beginning of life, the middle group about the daily existence of maturity, and the last group, or rather an older adult approaching death; at first glance, it may seem that she has surrendered to the bed bin and her thoughts. Also, at his feet stands a white bird presented in the form of the uselessness of words. The blue idol depicted in the background is most likely the symbol of the other world. This work can represent the kingdom of the primordial union of nature, man, and God. As for Polynesia, their beliefs were based on the class structure of society. The divine pantheon also had its own hierarchy. The four nature gods were considered to be the main gods. After death, the souls of noble people were reunited with the great gods who were their creators. The islands' inhabitants respected their ancestors' traditions, and for them, the main cult was "sacred nature." Any violation of the accepted laws breaks the sacred taboo circle by one person and falls on the one who violates all the powers of nature. (<https://ru.unesco.org/>) A special place in ancient

traditions is occupied by spirits who, according to the Polynesians' belief, accompany the natives throughout life. Time is precious among Tahitians, and the attitude toward it is important. Life on the island is calm, and there is no rush or "catching up on time" is not traditional. For Tahitians, time is perceived as nature, and man is integral to it.

As for the integrity of the painting, the painter interpreted it as follows: "I believe that this canvas is not only superior to all previous ones but that I can never do better or anything similar than this canvas." The painting has rightly gained the status of a key and innovative work of Gauguin's style of post-impressionism; his art was inherent in his apparent use of colors and bold strokes when trying to convey the presence of emotional or expressive power. (<https://opisanie-kartin.com/opisanie-kartiny-polya-gogena-otkuda-my-prishli-kto-my-kuda-my-idem/>)

In addition, interest in art's philosophical and symbolic beginnings has increased. This was also the result of a particular spiritual crisis in the European culture of that period, the artists' search for stable ideological and moral values.

Humanity wonders how it can maintain a spiritual dialogue with "exotic" cultures that, without exception, have different ways of thinking than the positivist and materialist Europe of the 19th century, all of which are different from empiricism or positivism." (Eliade, 2017, p. 20) This type of interest was a parody in itself of conservative Europe, Christianity, and communism. Thus, society began to study and rethink "exotic" symbols that were not limited to the area of its own subculture. The brilliant individuals pursued a single goal by uniting in a group: the knowledge of the true essence of what was hidden beneath their appearances. This is how post-impressionism was born. Post-impressionism is a very fertile field and has been instrumental in shaping new modern art.

Plastic arts terms starting at the end of the 19th century; strangely, it spread to all other branches of art, forming the basis for defining trends, intellectual movements, and even the spirit of the age. The discovery of photography provided an environment that would allow painting to get rid of rigid subjects, and thus certainly premeditated the radical change in the relationship between art and reality. (Richard, 1984, p. 7)

3. TIME SYMBOL AND CONCEPT OF TIME IN XX CENTURY ART

The 20th century not only offered artists new, unprecedented technical opportunities but also turned their minds upside down and changed their view of the world. Already at the beginning of the century, science has reconsidered many of the “incontrovertible truths” of modern times. The humanist values of the Renaissance and the Age of Enlightenment have lost their importance for people. Now he had to protect them from the nightmare of world wars and totalitarian regimes. The achievements of the past seemed useless. In primitive times, humanity remained together in a challenging and mysterious world. Therefore, the incredible popularity of prehistoric and primitive art in the 20th century cannot be called a coincidence. All these influences were reflected in art: some artists were looking for a way out in the continuation of the cultural tradition of the past. Others - in the acquisition of unity lost to nature; third - in the scientific and technological revolution; fourth – in the nihilistic⁵ way of proving themselves.

The historical experience that explains the struggle against the current state of relations between capital and art and all efforts towards the autonomy of art today lies in the early 20th century.

A multi-faceted movement, “Hero Avant-garde,” appeared before us. It is the formation phase of excluded artists and revolutionaries. There are two perspectives on art: the first theory says that new art has broken all ties with past periods and is independent, while the second theory says that new art is based on developments in the 19th century.

It is a logical transition to a developmental stage. Hans Sedlmayr and E. Panofsky's theory that 20th-century art continues the development of romantic traditions seems essential. It emphasizes the logic of the natural development of European art.

⁵ Nihilism-neutrality, nihilism, or impoverishment; Nihilism, derived from the Latin word nihil, meaning 'nothing,' is today divided into many specific sub-branches, but in its most popular definition, it is the philosophical view that everything is devoid of meaning and value. Nihilists reject the existence of God, the freedom of the will, the possibility of knowledge, morality, and the happy ending of history. It is a philosophical approach that emerged in Russia in the mid-19th century, especially among the younger intellectuals, and therefore found itself among the great philosophical currents. Nihilism has been accepted in the philosophy of knowledge, morality, and politics. Moreover, again, nihilism has emerged in the form of rejecting everything, every fact and value. (<https://www.milliyet.com.tr/gundem/nihilizm-nedir-ne-anlama-geliyor-6148902>)

The outbreak of the First World War in August 1914 was a turning point in life and art. The artists who came together suddenly found themselves on the opposite side of the barricades. Some artists went to the front voluntarily, some tried to emigrate from the repercussions of the war, and universal ideas were withdrawn to rest.

For example, until 1914, the fate of the artists' association around the leading and essential Germanic "Blue Cavalry" was in question. Different attitudes towards war led Franz Mark and Kandinsky, as well as Mark and Paul Klee, to disagree. The Russians - Kandinsky, Yavlensky, and Marianna Verevkina - were forced to leave Germany as "citizens of an enemy state" after the war began. Thus, the group effectively ceased to exist. A large number of traveling exhibitions have yet to be mentioned. Kandinsky's long-standing dream of a monument in Munich, "gesamtkunstwerk," a "collaborative work," a synthesis of various types of art, has become irreplaceable. Robert Delaunay, a close French friend of the Munich people, is now officially seen as an enemy. Already in September 1914, in August Macke, in March 1916, Franz Mark became a victim of the war on the front.

The letters testified to the pain of losing people. Like parts of the explosion, artists are scattered around the world. On October 30, 1914, Juan Gris wrote a letter to Daniel-Henri Kahnweiler, a gallery owner who had to flee France because he was German: "Matisse, from Paris... Derain is on the front lines... Vlaminck is in Le Havre... Gleizes is wounded, like Segonzak... De la Freinet, who left voluntarily, is sick in the infirmary. There is no news from Brak, who is the person I am most curious about. " Duchamp wrote in 1915 from New York: "Paris is like an abandoned house. The light is off. No friends, either, on the front line. Alternatively, they have already been killed." The avant-garde era seems to have ended. (<https://www.jstor.org/stable/1557731>)

It is pretty challenging to imagine how war can arise enthusiasm and mountains of corpses can be considered inspiration in our time. They were pretty ignorant of society, intellectuals, artists, new military capabilities, and the scale of subsequent destruction. Society was eager to break away from "materialism" in those days, to step into radical change. Rather than consistent nationalism or patriotism in the expressions of the artists of that time, there was a sharper, unresolvable contradiction. Conflicting ideas had failed to find the answer to the minds of Max Beckmann and Franz Marc; how to kill people and at the same time admire their culture for its high, spiritual, and

untouchable values. André Breton and Theo van Doosburg were more realistic as they saw the triumph of a “dirty and hypocritical world” in the war.

Robert Delaunay, Wilhelm Lembruck, Hans Arp, and Marcel Duchamp became painters who fled the war abroad. Wilhelm Lembruck's memoirs are particularly impressive: “... when I turned the corner, battalion soldiers marched through the streets with their new green oak helmets; beautiful women and girls showered them with summer flowers and sang to them. The call was like a thunderous rolling 'or' Germany, Germany above all! .and I looked from the balcony of a small hotel at Kaiserstrasse as if paralyzed. Then, momentarily, I saw thousands of heads filled with military enthusiasm turn into dead, bare skulls. Squeaky, grinning skulls! Two black holes next to an open mouth and a pitted nose. That is what I saw. “ (<https://www.goethe.de/ins/ru/ru/kul/mag/20667939.html>)

It was almost like a prophecy. In 1915, many artists changed their attitude towards war; enthusiastic, patriotic symbols and landscapes were replaced by images of terrible destruction, mountains of corpses, and desperate grief. As soon as the artists returned from the military front, they immediately set to work to explain their stance to the public without breaking the censorship. These opponents included German Willie Yakel and Max Slevogt, French Felix Vallotton and Belgian Frans Maserel, and Russian artist Natalia Goncharova. Artists working in the line of fire, near death, resorted to simple techniques and small portable formats. Time has dictated its own terms. The new experience influenced artistic methods and changed significantly compared to the usual visual practices. It is worth noting that the methods of different artists change in different ways but often become more realistic. Otto Dix invented a wild visual symbolic language driven by the destruction he saw. Even the ostentatious Paul Klee, whose work still shines with the colors of Tunisia, has turned to the black and white painting that heralds danger. The reality distorted by war did not yield to the understanding of conventional means; it demanded new, experimental means.

A new phenomenon, radicalization, shocked the art world during the First World War. The extreme situation to which all artists were exposed and their return to the workshops led to an increase in receptivity, a harsher stance, more understanding and refinement of artistic methods, and encouraged the masters. In spite of the horrors of the war, great hopes for 20th-century art led to individual works: Kazimir Malevich

and Vladimir Tatlin in Moscow, Piet Mondrian in the Netherlands, Marcel Duchamp in New York, Pablo Picasso in Paris, and Giorgio de Chirico in Ferrara. Despite the fact that the conditions of that time divided international avant-garde artist groups in 1914, individual artists created new visual worlds, symbols, and images based on existential shocks and repeated experiences of suffering. These images and symbols appeared for various reasons, with different artistic purposes: against the war, despite the war, because of the war, or under the pressure of the war.

The peaceful calm after World War I did not last long. The technical arms race was gaining momentum. The emergence of bomber aviation, the increase in the power of artillery systems and air bombs, the invention of fire bombs, armored vehicles, acoustic mines, the emergence of radioactivity, and the detection and guidance of fire vehicles led to the division of the world map into large-scale mobile artillery. As a result of scientists' breakthroughs, the emergence of jet aircraft and ballistic missiles (FAU 2) was crowned with the creation of atomic weapons. (Remy, 2008, p. 56) The growing tumor of Nazism made itself felt. The civil war in Spain and the coming to power of Mussolini, Hitler, and Stalin left humanity facing an inevitable war.

In this period, art was building new concepts, “expression” is one of them. The artist sought the “self” and new ways to express it. Population growth and the crowds of cities have reflected people as part of the great time machine. The Russian poet Aleksandr Blok interprets this change as “we need to hear distant thunder.” In Europe, the Italian poet Marinetti, who was a successful Symbolist poet like Blok, announced the new term “Futurism” to the world.

The artists left behind or on the front line gathered in groups and united their forces in the struggle against fascism. In Russia, a group of artists called “War Pens” produced propaganda and patriotic posters to support the people's fighting spirit. Such posters dominated black and white as a symbol of the victory of the Red Army troops. These posters had a tiny format (suitable for placement on the battlefield). Also, in Russia, the group “Windows TASS” and “Kukrenisty” continued their diligent work.

An essential contribution to art in the struggle against fascism was made by the Danish cartoonist and communist Herluf Bidstrup, who was also a public figure. During the occupation of Denmark by Nazi Germany, he created cartoons with anti-fascist allusions and collaborated “Social-Demokraten,” with Denmark's leading

newspaper. This was the reaction of many European artists to Nazi Germany's aggressively growing policy of conquest. At that moment, the printing of cartoons of Hitler and Mussolini was forbidden, but the artist continued to work on silent cartoons.

One such work, which includes political allusions, is “Pay for Peace” (The Price of Peace). This work depicts a small, capricious boy who symbolizes Hitler trying to break the clock. The clock symbolizes Czechoslovakia, a satire on the so-called “Munich Agreement” on the partition of Czechoslovakia in 1938.



Figure 10. Herluf Bidstrup “Pay for Peace” 1938. Ink on paper. Russia, The Museum of Political History of Russia Source: <https://veryimportantlot.com/ru/news/obchestvo-i-lyudi/kherluf-bidstrup-biografiya-khudozhnika>

The artist's work is the kaleidoscope of time, the step-by-step historical events of the past. Pictures, texts, clichés of perception, and knowledge are only traces; there are memory deposits in them. Philosophically, memory cannot be defined as a set – (images, words, techniques, rules, etc.) Memory and spirit are synonymous. A. Bergson believed that if the soul was a kind of reality, then we could experimentally touch it here in the phenomenon of memory. We live in the soul, and we are buried in memory. However, despite the “unreality” of memory, the signs of life are a force because it has everything. (<https://dspace.spbu.ru/bitstream/11701/16200/1/358-368.pdf>)

Postwar trauma permeated society with the most profound sense of trauma for almost thirty years, regardless of art, genre, and direction. The problem of finding a new language after the genocide and the problem of adding German tragedy in the late 1940s and early 1950s was raised by Adorno in his Darristatskie Speeches. At that time, national, gender, social, and geographical hierarchy squeezed German art into rigid frames. German artists tried to find an answer and a solution to the problem in their own way. Willie Baumeister once asked, “Can an artist speak a realistic language?” (Kulik, 2017, 3 '53 “-5' 50”)

Ernst Nye is another ostracized artist from Nazi Germany who shares the fate of “corrupt” art. Nevertheless, the artist has found strength and hopes in himself, his inner world, and his psychology. This path is a new search for hidden sources that give people optimism.

The horrors of the Second World War were reflected in European art, and artists faced a global challenge. The post-war devastation revealed that the traumatized society's traditional values, types, and forms - like ancient human civilization in general - were untenable and irrelevant. The horrors of the war years required an understanding and search for a new artistic language. In the words of the German philosopher Theodor Adorno, “*It is barbaric to write poetry after Auschwitz.*” (Foster, 1977) At that time, European art was going through a critical period; human values, belief in progress, and the ethical foundations of traditional culture were being questioned. Art, having survived the deep crisis after the war, was beginning to look for ways to express itself.

European culture has not confined itself to borders but has sought other values and new ways of development. Thus, the informational values of the symbols were re-evaluated. From this point of view, all discoveries and subsequent fashions associated with it, such as irrational, unscientific, symbolism, poetic translations, exotic arts, and figuratives, have indirectly served the West. As a result, a brighter and deeper understanding of non-European values has ultimately laid the foundation for dialogue with non-European peoples. (Eliade, 2017, p. 21)

One of the most characteristic features of 20th-century art is the variety of movements. In the first decade, masters tended to move away from the artistic traditions of the past. Like waves of water from a discarded stone, new aspects of the avant-garde have emerged one after the other.

(<http://moscowartmagazine.com/issue/20/article/288>)

The creation of the “Documenta” Biennale in Cologne in 1955 played an important role in the European art world. The “Dokumenta” not only influenced Europe but also had an important scale and function of teaching German society, aimed at recognizing world art. The German artist Herbert Richter was one of the new generations that grew up in this environment. The artist was born in Dresden and experienced all the horrors of war as a child. Experiences and traumas have permeated all of his work. The painter has repeatedly returned to themes of war, death, and tragedy throughout his life. (<http://www.theartnewspaper.ru/posts/3657/>)

Joseph Beuys and the group “Zero” were instrumental in Gerhard's formation as an artist. Hants Makk, Otto Pinne, and Gunther Uecker were the “Zero” group members, Gerhard Richter's colleagues. They worked in abstract art format, dealing with the problem of materiality in the search for new visual techniques. The artists turned to the theme of time, infinity, space, and movement. Their creativity is characterized by the formula: light, color, and new material.

Joseph Beuys also presented the new artwork. His lectures in Dresden produced a completely different art based on the theory of the formation of a “future” human being, a completely different cultural unified society.

This period has undoubtedly curbed this optimism with death camps and death squads, militarism and two world wars, the threat of nuclear annihilation, and the Hiroshima-Nagasaki experience. Worse still, there is a suspicion that the Enlightenment Project is doomed from the outset to turn the goal of human liberation into a system of universal oppression in the name of human liberation, contrary to its own purpose.

At the beginning of the 20th century, art movements such as Russian Constructivism, de Stijl, and Bauhaus chose the path of engagement with the suggestion of creating utopian societies by turning to darkly rational art. The Russian avant-garde, like its contemporaries in the West, begins with the transition from realism to symbolism. However, the emergence of suprematism and constructivism, the two main trends of the Russian avant-garde that would also affect 20th-century art, had more to do with Cubism and Futurism than with symbolists.

One of the most fundamental and influential artistic experiments of the 20th century took place in the Bauhaus. Finally, under the auspices of the 19th century, a concrete alternative developed against fine arts academies was created. The project of the Arts and Crafts movement, which ensures the modernization of objects of use and the organization of art in everyday life, is faced with the reality of mass production in the Bauhaus.

The first wave of contemporary art came from artists who fled the political situation in Europe and immigrated to America. Armed with faith, artists boldly, professionally, positively, or negatively took on new tasks in developing art. Unlike other areas, however, art is a construct that critically examines its functioning. “In the 1950s, artists took to the streets to avoid being imprisoned in the congested walls of galleries.” This view finds its full expression in the Abstract Expressionists, who favors a philosophy of radical individualism and autonomy in which the corrupting influence of politics plays no role. When we look at art history, it is seen that each political, economic, and technological period affects the artist in different ways.

3.1. LES NABIS AND FAUVISM

In 1889, a new creative group of young artists emerged in Paris, whose members called each other “Nabis.” Some of these artists are Maurice Denis, Paul Serusier, Jean Édouard Vuillard, Pierre Bonnard, and Paul Ely Ranson. They were all fond of Paul Gauguin's paintings, trying to find their own way in art and produce creative work and a way of life.

Sérusier invited the young masters to create a community so that the Nabis group emerged, a community of artists looking for a new language of painting and fond of literature, theater, and Eastern and Christian philosophies. The members of the Nabis group wanted to work in decorative arts. They made tapestries, ceramics, and stained glass. Denis's statement is typical: “Remember that a painting - before it was a war horse, a naked woman, or any joke - is first of all a flat surface covered with paints and arranged in a certain way.” Now it may seem that there is no explanation; this is the position of almost all avant-gardisms. However, it should still be 20 years before such statements by Wassily Kandinsky and about twenty-five years until similar thoughts by Kazimir Malevich. (<https://www.rfi.fr/ru/kultura/20190510-vystavka-v-lyuksemburgskom-muzee-zabytaya-revoljutsiya-v-prikladnom-iskusstve>)

English art historian Catherine Kuensley, author of the book “Nabis,” mentions that Nabids aimed to reshape the artist's relationship with artistic tradition, subjective perception, and surrounding objective reality. According to him, Nabis artists focused on several important tasks: “The first is to redefine the relationship between sensation and imagination to make contemporary art more viable. The second is an attempt to go beyond chivalry painting and think of art as part of the living space, the third is a dream to associate a person with some kind of social ideal or experience, and the fourth is an attempt to synthesize modernity with tradition.” (https://artchive.ru/encyclopedia/3018~The_Nabis)

Historian and researcher “Nabis” Charles Chassé explains what artists who are members of the group strive for: “A painting only made sense when it had a 'style.' When the artist manages to change the shape of the observed objects, contours or colors that express their individuality are imposed. “

Nabis were the first to invent a living space organized according to the laws of art. Nevertheless, the picture is always given a central, regulatory place.

At the beginning of the 20th century, the Nabi group gradually disintegrated. Each member went their own way. Of course, these paths were not always straight, and the artifacts were not equal, but the Nabi developed the vocabulary of modernity and many future avant-garde movements. (Aksönova, Maysuran, 2006, p. 441)

The first artistic movement that enriched the culture of the 20th century was Fovism. Its name comes from the French word “fauve” (wild). The Autumn Hall of 1905, where Henri Matisse, André Derain, Maurice de Vlaminck, Georges Rouault, Kees van Dongen, Albert Marquet, and other artists were presented, was the result of the emergence of a new movement.

The Autumn Hall created a real sensation. Previously unknown Fauvism suddenly revealed signs of a thoroughly entrenched trend. Prior to this, the masters were not united by theoretical platforms or joint exhibition events. There was no such group. However, the emotional and brilliant desire common to a new pictorial language made them similar for a while. They had many common roots. (Gauguin and Van Gogh's passion for painting, the work of separatists, pure color, oriental and primitive theories of art.) Fauvism was interested in primitive art, and this was due to the development of the anthropology and ethnography departments of historical museums.

Fauves did not consider any laws set in European painting: perspective, chiaroscuro (light, shadow), gradual thickening or softening of color, and the priority of drawing in the structure of the painting. “The starting point of fauvism is a decisive return to the beautiful reds, the beautiful yellows, which are the main elements that excite our senses to the depths,” Matisse wrote. Yesterday, the Impressionism that exacerbated the controversy and hostility resembled a rather traditional, realistic art alongside Fauves' canvases. The bright red color on the palette reflected the consciousness and mentality of the artists and their challenges to the bourgeoisie and society.

Artist Derain might agree with his words, “Imagine the world as we want it.” Painters who dominated the discoveries of Impressionism, but were dissatisfied with them, continued to look for ways to express themselves. Each artist with a bright personality created their own unique world. Therefore, after a short joint activity, each artist continued. As a tendency, Fovism only existed for a few years. Nevertheless, this artistic aspect has influenced the further development of painting.

In fauves, the depth arising from including forms in the painting was lifted. There is a connection between this understanding of art and the expressionist group in Germany and the “Bridge” (German: Die Brücke). The members of the “Bridge” group were looking for unspoiled nature. (Here they are, screaming in forests, seas, sand dunes, wild, Fauvist colors.) They imagined a real union with this nature. They wanted to see a real person who was not bound by classical schemas. Primitive art was their ideal. (<https://www.kommersant.ru/doc/1023555>)

French artist Henri Matisse became close to Derain, Rouault, Vlaminck, and other artists who later formed a Fauves band. Matisse was a student of the symbolist painter Gustave Moreau, who used the language of color to convey his perception of the world. The teacher used to insist on applying painting outdoors and advised not to be locked up in museums. Matisse's quick and accurate street sketches taught him the ability to simplify the line. The artist was also taught refined simplicity with Japanese prints, which became very popular in Europe then. Matisse admired the paintings of the ancient masters, but he did not ignore the art of the Impressionists. The style of the Impressionists had a significant influence on the artist's early works.

In the early 1900s, the artist's circle expanded. He met many painters and sculptors whose work influenced the formation of his own style. Matisse sought himself in art. (Turani, 2000, p. 566)

He admired the work of post-impressionist Paul Gauguin, who used the expression of contrasts of colored spots, clear outlines, and simplified forms. Matisse was also influenced by the artists of the group “Nabis,” the same Gauguin's pupil of the theorist Paul Sérusier.



Figure 11. Henri Matisse “Woman with a Hat” 1905. 81 cm x 60 cm oil on canvas. San Francisco Museum of Modern Art. Source: <https://bayaiyi.com/henri-matisse-woman-with-a-hat/>

In 1905, Henri Matisse abandoned the divisive technique. From the point of view of the art of past eras, he was engrossed in bold combinations of unimaginable and discordant pure colors. In the same year, she exhibited the painting “Woman with a Hat” at the Salon d 'Automne. This picture caused a storm of anger and criticism. A woman in a high hat looks at the audience from the portrait, sitting halfway around. Asymmetrical facial features and wild colors - the image did not look like a real person (the portrait was intended primarily to reproduce the model's appearance), which also looked ugly. (Perova, 2011, p. 9) Such a bold interpretation of the artist will not surprise anyone today. Nevertheless, more than a hundred years ago, an undoubtedly ugly portrait for the public and the boldness of colors did not follow the rules of the concept of beauty. If we consider time as a vector, it can be said that the starting point for developing contemporary abstract art started with this painting.

The public has already accepted the Impressionists' paintings, which once caused less scandal. Nevertheless, Matisse went further in his experiments. The artist was making it absurd by maximizing the sound of the paints. In this style, at the same time, strange and harsh colors blend perfectly with each other and give the color a modern sound. The painting lives its own life regardless of the life of the real hero, the reality around it, and the colorful relationships in nature. Matisse created the idea of the harmony of color combinations unprecedented in European painting. Such a creative approach has created a new aesthetic of perception in the art of painting.

Matisse was passionate about fabrics and even created a good collection. The imitation of drawings on fabric taught the painter a lot. The lines gained lightness and spatiality, and things were filled with more decorative, curvy patterns.

In 1907, the artist traveled after a trip to the South, and his painting had a stylization and a desire for maximum simplification of forms reduced to a diagram. The painter was mastering new horizons. In addition to designing the performances of the Russian ballet, he painted with many books and had experiences as a sculptor. While Matisse received permission to open the first substantial exhibition of his works in Germany in the winter of 1908, his article “Notes of the Painter,” which appeared in the *Grande Revue* in December 1908, was published in the magazine *Kunst und Künstler* (Art and Artist) in 1909. In this essay, Matisse asserted that he was individual and subjective, saying: “Above all, I am looking for a way to myself for Expression.” It is not impossible that these words of Matisse, which confirm the truth, contributed to the formation of the term Expressionismus. (Richard, 1984, p. 8)

Even at an old age, Matisse created the fascinating book of jazz and his work in the church of Vince. The painter created a fundamentally new symbol of art and time, independent of rules and laws. “Art must be a tonic” is Matisse's belief in life. Matisse clearly shows that man makes a choice with his works, that he is not a victim of time, and that he created his own age. (Getashvili, 2021, 35 '08 “-37' 21”)

3.2. SYMBOLISM

If we talk about the similar thoughts of artists and writers, then the movement that brings them closer together for the first time is symbolism. According to this view, it is necessary to mention the poets Charles Baudelaire, Paul Imlaire, Artur Rimbaud, Stephane Mallarme, and the painters Gustave Moreau, Odilon Redon, and Puvis de Chavannes together. But, on the other hand, symbolism emerges from the excessive problem and the desire it arouses against what seems. In particular, the object of the problem is when it takes the form of an indignant and mischievous curse against society, humanity, life, nature, and God. Moreover, since the symbol uses easily accessible visual elements (making reading pictures easier than poetry and music regarding symbol form and color), it has become the most competent communication tool for symbolist thought. Moreover, by opposing the positivist conception of the period, symbolism succeeded in discovering a language unique to man in order to regain its belief in the imaginary and the unreal. (Cassou, 1994, p. 52)

The works of the Norwegian painter and graphic artist Edvard Munch were beyond borders and ages and even shed light on the work that was to come a century later. Visiting Paris in 1885, 1889-1892, the artist was strongly influenced by French Impressionism and symbolism. He was also influenced by Nietzsche's philosophical ideas and, in particular, by the traditions of Scandinavian theatre.

In the words of Edvard Munch, *“Sickness, madness, and death are the dark angels who stand guard in my cradle and accompany me throughout my life.”* (Munch, 2018, p. 170.)

The *Scream* is traditionally called the second best-known painting after Leonardo's masterpiece, the *Mona Lisa*. In other words, Raphael's “*Sistine Madonna*” is ahead of Rembrandt's “*Return of his Prodigal Son*,” Bruegel's “*Tower of Babel*,” and other images that have been considered the basis of European culture for centuries. Why? Perhaps because no other painting expresses so vividly and symbolically the self-awareness of a 20th-century man. (With the experience of constant intuition or catastrophe, despair, and complete loss of mental balance.)

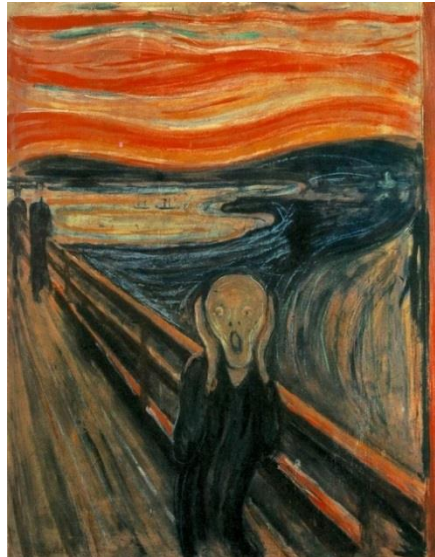


Figure 12. Edvard Munch “The Scream” 1893, oil on canvas, 84 cm × 66 cm. National Gallery, Oslo. Source: <https://wannart.com/icerik/33341-edvard-munch-ciglik-tablosu>

“The Scream” conquers with the simplicity of the original German name “Der Schrei der Natur” (The Scream of Nature). The color may be different or not at all. (This picture has five variations with different techniques.) This was the key to the great success of Munch's work, which went far beyond the art industry. This painting depicts a man in pain, screaming in nature against a blood-red shadow. For modern society, this picture has become a symbol of modern man's pain of existence.

In the picture, the scream is conveyed not only by the intense brightness of the colors stretching in wide curved strips but also by the “moment” image of the main character. Regarding Newtonian mechanics and Einstein's theory, some differences in the definition of “moment” in mathematical language are essential. Classical theory accepts that the past is separated from the future by an infinitely small time interval - the present moment. (Razumovsky, 2002)

According to S. Kierkegaard's definition, the moment is the “atom of eternity.” It allows a person who is already in this earthly existence to feel the touch of infinity and literary happiness. (Spinina, 2001) Science has always been limited to art, self-expression, which successfully conforms to the modern trend of science, and many pictures of the world may more accurately be “stories.” Thus, the human component has returned to physics, and man has become the measure of everything again. However, there is only one condition for this: that man understands the limits of his

measure, its relativity, and even the absolute reality of “beings.” Thanks to the scientists and philosophers of the 20th century, one can penetrate the secrets of the universe or at least rejoice in such an illusion.

An unusual little person screams, holding his head in his hands, and his whole body screams. (Graf, 2021, p. 24) There is an opinion that the deformation in the figure is drawn by the effect of the mummy brought from Peru. The hero's comrades are removed before returning. Their figure melts in the sunset rays, leaving behind an icy atmosphere of indifference. Even careless, pasty, fast-applied paint strokes show their effect and contribute to transferring the artist's emotions. The artist uses orange and blue colors, such as horizontal and diagonal shapes, which are opposite in the composition. Thus, Munch emphasizes the dynamics and mobility of the business. The painter included the bridge in his triangular composition as a symbol of suicide. In many cultures, the bridge symbolizes the transition between the worlds (the Earth and the Sky). Above all, the artist tried to portray his inner state (painful tension at the moment he lived, constant fear of death), which led him to episodes of severe depression. Munch raises the question of the concept of nature, the place of man in the world, and the meaning of his destiny. Edvard Munch showed us again that the artist is the leader and the first to feel societal changes. (Mavitan, 2000, 10 '49 “-13' 11”)

In the works of Gustav Klimt, the signs of the symbolic languages of jewelry, Classicism, Symbolism, Modernism, photography, Antique art, Impressionism, Byzantine art, ancient Eastern art, Japanese art, and Fauvism are reflected. Klimt was one of the most courageous experimenters, and his paintings always aroused criticism and controversy.

The artist's popularity was gaining momentum, and he knew well how to touch the soul of women. The refined portraits of his brush were incredibly admired. However, women's images were not limited to secular portraits. The artist saw the woman as a dangerous being above all else. A woman is a dangerous being who dominates the man, lives by her instincts, and attracts to the world of the man's passions. Such an interpretation of the female essence, in general, was characteristic of the age of symbolism. In her painting “The Three Ages of Woman,” the artist again turned to the theme of the life cycle (infancy, maturity, and old age) and the inseparability of life and death, making it an independent work. (It was the first time a symbolic depiction

of a woman's three ages appeared on the canvas of "Love"). When examining this picture, it would be appropriate to discuss Augustine's theory. Augustine develops Plotinus' understanding of time as the "life of the soul," but the soul is individual: time flows and is measured in the "inner man." "You too, my soul, I measure times." (Haritonova, 2008, p. 27, 36) In Augustine, time is separated from the movement of objects (including the celestial dome) and becomes a psychological category - "stretching of the soul" (*distentio anime*) (Haritonova, 2008, p. 26, 33). Therefore, as a phenomenon that reveals the nature of time, Augustine chooses a movement that is given to hearing, not to see, an audible voice. Augustine reveals the paradoxical nature of time: what no longer exists (the past), what is not yet (the future), and the present moment, which exists but has no duration. All three modes of time are held only in our consciousness. There are three times: the present of the past, the present of the present, and the present of the future. These three times are present in our souls, and I do not see them anywhere else. The present moment of the past is memory, the present moment is its direct contemplation, and the present moment of the future is its expectation." (<https://gtmarket.ru/concepts/6947>)



Figure 13. Gustav Klimt "The Three Ages of Woman" 1905, 180 cm × 180 cm. oil on canvas. Galleria Nazionale d'Arte Moderna, Rome. Ski:
<http://birgunbiryerde.blogspot.com/2014/11/gustave-klimt-kadnn-uc-cag.html>

This picture is a beautiful reflection of the soul in all three states of time. The young woman rested her head on the child's head, her face calm, sleeping like a baby. The scene would be ideal if it were not for the ugly figure of a skinny, hunchbacked

older woman reminiscent of the impermanence of youth and beauty. The artist turns to the ancient themes of time and circulation. In religion and culture, from east to west, from north to South, life is the central question of life and death, a short period of time devoted to one person. Klimt chooses contrasting colors of blue and orange for the palette of this picture. Thus, it strengthened the contrast between life and death. Decorative patterns and decorations are given a secondary place in the composition; they almost do not cover their heroes in the picture but are modestly lost in the background. Unified bodies appear symbolically and boldly in front of the audience, and this is an undisguised truth; everything in this world has an end. An older woman covers her face by hiding from the audience's eyes with her hair and hand. The figure of a woman with a child opposes the figure of an older woman in the background with her smooth snow-white skin and freshness. His body is like a wrinkled apple, covered with veins, and his loose skin is clad in earthy tones. Since Klimt was a very sensitive person, he conveyed the meaning of female beauty and the pain of her loss. Thus, the life cycle has become one of the main themes of the work of the famous artist. The symbols in the painter's works never lose their psychic timeliness. Symbols in Klimt's paintings may differ in their image, but their function remains the same.

He associated the female images in his paintings with an essential character for the artist, whom he called “Nuda veritas” (naked truth), a figure of a naked woman who often personifies sensual instincts that bring evil to man. Gustav's work is characterized by an attraction to symbolism and complex allegorical images, unusual decorative effects, and a desire to experiment. His belief in the great purpose of art, which can create a unique world in which human life will be built on the basis of beauty, has always guided him. (Perova, 2011, p. 15)

3.3. EXPRESSIONISM

As a movement in the visual arts, Expressionism primarily combines the work of a group of artists who worked in Germany before the First World War. Since the end of the 19th century, a particular view of art has developed in German culture. Artists believed that art should only carry the creator's will and that it should be created by “inner necessity” that does not need interpretation and justification. At the same time, aesthetic values were re-evaluated. For example, the Gothic masters El Greco were interested in Pieter Brueghel's (father) work. In addition, the artistic values of the exotic art of Africa, the Far East, and Oceania have been rediscovered. These events are reflected in the formation of a new movement in art.

Expressionism attempts to show a person's inner world and experiences as a rule in a moment of excessive spiritual tension. Expressionists rated their predecessors, French post-impressionists, Swiss Ferdinand Hodler, Norwegian Edvard Munch, and Belgian James Ensor. There were many contradictions in Expressionism. Expressionists were trying to capture the moment of subjective emotions, not the moments we were talking about in the photograph but the inner states of the artist. Loud statements about the birth of a new culture did not fit with the denial of reality and narratives of extreme individualism for the sake of immersion in subjective experiences. Another contradiction is that the cult of individuality in it has been the only entity with a constant desire for unity. (<https://www.kommersant.ru/doc/1019242>)

Many researchers argued in 1911 that it originated in Germany, thanks to Wilhelm Worringer, who used it in his work “Abstraction and Empathy.” According to other sources, the author of the term is Paul Cassirer, who, when asked in 1910 whether Max Pechstein's painting referred to Impressionism, most likely answered that it was Expressionism. However, the most common version is the theory that the founder of the term “Expressionism” was the Czech art historian Antonin Matecheiko. In contrast to the Impressionists in 1910, he introduced the term in contrast to Impressionism, arguing that Expressionists wanted to express themselves first and foremost, denying the immediate impression and creating more complex mental formulas. (Nobert, 2006, p. 9)

Impressionists, Symbolists, and Expressionists, like Fauves, leaned against naturalism and tried to capture the “moment” of subjective emotions. They compared

the idea of emotionally influencing the public with the aesthetic movement of the previous generation.

To summarize this current, R. It would be appropriate to recall Barr's words: "No age has ever witnessed such horror, such mortal fear. The world has never been so far removed from the mind. Man has never been so small, never been so timid. No soul has ever died this much. A scream is needed; humans summon their spirit, and time needs to scream. Soul and art join the scream of darkness, crying for help. That is Expressionism." (Turchin, 1993, p. 45)

The assumptions of Expressionism, which prioritized freedom of expression, matured in the minds of technicians. A community of four architecture students from the Technical University in Dresden merged into the "die Brücke (Bridge)" group. Naturally, the "Bridge" foundations were laid for the future.

The name "Bridge" was suggested by Schmidt-Rottluff, symbolizing the group's desire to unite all-new artistic movements and their work in a more profound sense, a "bridge" to the art of the future. Thus, apparently, the fundamental belief of the group members is that the artist has their own vision, which is more important than traditions and the laws of nature, and they are not trembling creatures. Ernst Ludwig Kirchner, the third central figure involved, was amazed at the brutality of the old German repressions. He transferred the rough lines into his picture as if they were carved with an axe. He carved the "Bridge" manifesto on a wooden tablet like a covenant: "Anyone who multiplies what they feel directly and without illusion belongs to us."

The call was heard, and talents began to flow into the art commune organized according to the principle of a medieval craft workshop. In the 1910s, Expressionism became a robust and branched modernist branch that competed with Cubism and Fauvism. In addition, the same sources of inspiration were utilized, such as African sculpture, Japanese engraving, or folk culture in a broad sense. (Taşkesen, 2022)

In the wave of success, the band members moved to the capital (Berlin) and left there in 1912. Each went his own way, and Kirchner suffered a tense collapse in the trenches of the First World War. Nevertheless, although the merger emerged soon after the Parisian Fauvists' performance at the Salon d 'Automne, representatives of the "Bridge" claimed they acted independently. As in France, the natural development of

visual arts in Germany has led to a change in artistic methods. Expressionists have also given up on the chiaroscuro, which transmits depth. The surface of their canvas seemed to be brushed with a hard brush without any concern for elegance. Instead, artists were looking for new aggressive images. They tried to convey anxiety and discomfort through “inner sense” and “moment” painting. Expressionists believed that color had its own meaning, that it could express certain emotions, and that symbolic meanings were attributed to it. (Turani, 2000, p. 572)

Ernst Ludwig Kirchner, the leading artist, and theorist of the “Bridge” group, studied in the architectural department of the Technical University in Dresden from 1903-1904. In his early paintings, Munch and Van Gogh had a strong influence. During his journey to Nuremberg, he was drowned in engravings by former German masters. Not prints as printed boards, but his heavy, rude expressions impressed Kirchner. In 1906, Kirchner published a program with the woodcarving group in which he called on young people to fight for their freedom and their future. The artist handled the graphics by spreading this passion to other “Bridge” group representatives.

The work on the engravings helped the artist find his own pictorial style. The brightly colored planes on their canvas are usually delimited by a broad, sharp outline (black or white). In Kirchner's paintings, there was no depth of emptiness that he always thought he was afraid of. On the contrary, the artist seemed to “push” the figures to the audience. The drawing has, particularly, a simple and childlike innocence. The painter created his palette with the same childish affection for brightly painted surfaces.

The painting depicts the so-called “red tower,” a Gothic brick-based detached Gothic bell tower, one of the landmarks of the city of Halle. It sits in the same square as the Marktkirche (church on the left in the background), which Feininger chose as a motif in his work. The square is depicted as a highly distorted corner that appears to be folded into the plane of the image. It is surrounded on all sides by tall buildings. In this environment, the tower combines stability and aggression. Kirchner chose a larger scale for the tower to emphasize its monumentality than the one around it. The artist emphasizes the unique perspective of the painting using the contrasting colors of blue and orange. This painting reflects the desire of the period to express itself through the monolith, accompanied by the tower theme and the varieties of the tower in architectural monuments. (Shershova, 2012)

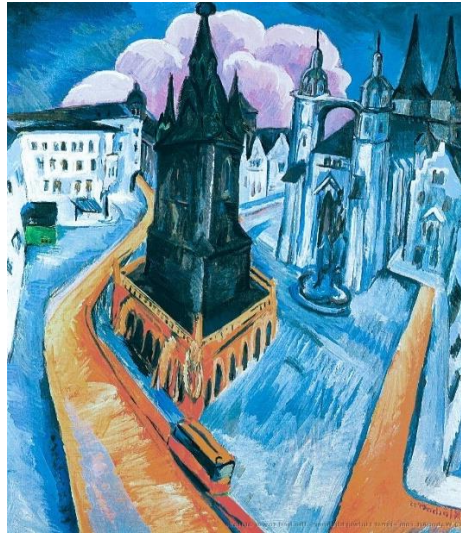


Figure 14. Ernst Ludwig Kirchner “The Red Tower in Halle” 1914. Oil on canvas 92 x 120 cm. Museum Folkwang (Essen, Germany). Source: [https://www.meisterdrucke.com.tr/fine-art-baski/Ernst-Ludwig-Kirchner/897966/Halle-K %C4% B1z%C4%B1l-Kule.html](https://www.meisterdrucke.com.tr/fine-art-baski/Ernst-Ludwig-Kirchner/897966/Halle-K%C4%B1z%C4%B1l-Kule.html)

According to D. S. Merezhkovsky, the beginning of the 20th century was when the “first accumulation” of deformation occurred. In this period of modernity, it is necessary to pay attention to the general characteristics of artistic formulation inherent in avant-garde art. Perhaps modern aesthetics is more based on the principles and methods of artistic design. Perhaps from the prism of time, God-Man (D. Merezhkovsky⁶), superhuman (F. Nietzsche), and the dreams of the religion of social transformation based on human reason and personal freedom has disappeared. However, based on the above, the concept of beauty in the updated art left its mark and changed people's perceptions.

In the late 19th century, in the architecture of the early 20th century, a new, avant-garde type of building emerged in the United States called the so-called building, which had all the characteristics of Expressionism. It is a large-scale structure that uses an iron

⁶ Dmitry Sergeyevich Merezhkovsky (Russian: Дми́трий Мережко́вский; August 14, 1866 - December 9, 1941) was a Russian novelist, poet, critic, and philosopher. Merezhkovsky, a seminal figure of the Silver Age of Russian Poetry - considered one of the founders of the symbolist movement - was twice forced into political exile with his wife, the poet Zinaida Gippius. During his second exile (1918-1941), he continued to publish successful novels and was recognized as a critic of the Soviet Union. Merezhkovsky, known as a peculiar prophet of a religion prone to apocalyptic Christianity and as the author of philosophical, historical novels combining fiery idealism with literary innovations, was nominated nine times for the Nobel Prize in Literature. (<https://akademyadergisi.com/tolstoy-vedostoyevski-dimitri-merejkovski/>)

and steel frame (in *The Insurance Company* (1885)). It should be noted here that skyscrapers only appeared in Germany in the late 1970s. The first building in Frankfurt is Main, the Deutsche Bank's building complex. Economically, the building has become a symbol of a new country. In a sense, the United States had a chance when the construction boom began in Chicago in 1871, and Germany was not so lucky in implementing architectural projects. In Germany's field of vision at the time, there were other problems with military matters: such as the Franco-Prussian war, the conquest of vast territories in Africa, and preparation for the First World War, and architects were usually not needed in such conditions. Expressionism also naturally withdraws from the scene at the beginning of the First World War. Not only art but all cultural fields were paralyzed.

With the coming to power of the Nazis, many creative artists were forced to leave Germany. In 1937, the Government of Nazi Germany confiscated more than six hundred of Kirchner's works and labeled them "corruption." Such a blow was too heavy. In early 1938, the painter committed suicide. (<https://nauchkor.ru/pubs/art-gruppa-most-i-zarozhdenie-expressionizm-v-sotsiokulturnom-kontekste-istorii-germanii-nachala-xx-veka-5a6f88297966e12684eea198>)

Meanwhile, at the beginning of the 20th century, a large group of artists worldwide flocked to Paris. Those who were dissatisfied with the program also tried to find more perfect ways to organize creative associations. Russian artist Vasily Vasilyevich Kandinsky, a leading and talented organizer, was the founder of various art associations such as "Phalanx" (1091-1904), "New Munich Art Association" (1909-1911), a significant part of which were immigrants from Russia, and finally the founder of "The Blue Rider" (1911-1914). In 1912 he published his first issue, and at the beginning of 1914, he also managed to publish his second edition. Unfortunately, the First World War prevented the second issue from appearing. However, the artists gathered around "The Blue Rider" and significantly influenced the development of European art. Almanac, "The Blue Rider," was among the first programs of avant-garde artists. In art, it is assumed that the task of revealing that the problem of form is secondary, and the problem of content is primary. The artists rejected the importance of the role of color and their attempts to imitate real conditions by mentioning the features of modern art. The artists confirmed the hidden connections in the search for expression by analyzing completely different works of art, from medieval gothic to

popular prints. At that time, children's drawings were promoted to a high art degree for the first time. Many pages of the almanac (Almanac) are devoted to the problems of music and theater, as expressionists suggest the same artistic relationship and the possibility of their synthesis. (<https://www.hisour.com/ru/der-blaue-reiter-51784/>)

A new “international art” that combines different aspects was heard through the almanac. The organizers Kandinsky, Franz Marc, and August Macke, as well as the exhibitions under the emblem of the “The Blue Rider,” were attended by Swiss-German artist Paul Klee, Austrian composer Arnold Schoenberg, as well as famous Russian artists. David and Vladimir Burliuki, Kazimir Malevich, Mikhail Larionov, Natalia Goncharova, French Cubists Pablo Picasso, Georges Braque, and Robert Delaunay are representatives of other associations. August Macke and Franz Marc thought that everyone has a reality of inner and outer experience that must be combined with art. Kandinsky theoretically supported this idea. The aim was to achieve equality between the arts. (<http://rusavangard.ru/online/history/o-dukhovnom-v-iskusstve-v-kandin-skogo/>)

3.4. METAPHYSICAL PAINTING

Metaphysical artists have created a strange, surreal world in which there is no one. Some models and statues cast ominous black shadows that fascinate the viewer; the voids are desolate, full of bright sunlight, but at the same time dead, the viewer's viewpoints are distorted, and objects have lost their original meaning as if they were out of time. The artists tried to create a magical sleep atmosphere by placing the image of the object in an unfamiliar context. In this respect, metaphysical painting has a lot in common with surrealism. It is known that Breton saw De Chirico as the precursor of surrealism in painting and literally idolized him in the early years of the group's existence. Speaking of artists, we need to mention the role of metaphysical poets from Dante, Donne, and Shelley. Poets manage to express thoughts with verbal symbols that have a metaphorical concreteness. The essential requirement of metaphysical painting aesthetics was "to see the riddle in the most ordinary things," and the purpose of creativity was defined as "the transmission of the metaphysical psychology of objects through painting." (Rostova, 2017, 45 '14 "-46' 38")

De Chirico's art is an attempt to go beyond the existing chapels, a reflection of the artist's thoughts, a philosophy that transcends art. Metaphysics, or "enigmas," is Chirico's new manifesto as an alternative to the impressionists' manifesto:

"I feel the need to go back to a time that would not be sentimental primitive and not noticeable sentimentality (Miskaryan, 2019, 26 '01 "-27' 06")

A painter, philosopher, composer, and poet, De Chirico criticized contemporary artists. He talked about them, emphasizing the lack of drawing skills and knowledge about the features of the line and color. De Chirico discusses the philosophy of painting in two ways. The first is to return to reality with the "rupture effect" with the help of the emphasized distortion of perspective, colors, and lines. The basis here is the philosophy of Schopenhauer and Nietzsche, which teaches liberation from meaning. Secondly, the perception and role of the statue have an ambiguous interpretations. "Could a statue be a human being, or could a human being be a statue in a metaphysical picture?" he asked.

It is worth noting that the artist is an intellectual and critic, studying the chemical and physical properties of color based on the Schopenhauer philosophy. De Chirico criticized the reflection of psychoanalysis in his works and the artists who participated

in Freud's teaching. Deep traces of the environment in which the artist grew up played an essential role in his work. The artist thought that “the first childhood images in a person's life turned into deep thoughts over time.” Volos is a Greek city that originated Centaurs and Greek myths. De Chirico was an Italian born in Italy to an aristocratic family. The influence of Nietzsche's philosophy manifested itself in the artist's human criticism and the question of humanity. The fact that the artist does not use faces in his paintings can be interpreted as the image of mannequins. These are not human images but rather figures made up of objects that leave a sense of mystery.

In metaphysical painting, de Chirico reflects the idea that there is a real meaning behind the shell of things that appear. In his painting “Piazza d'Italia,” the artist used urban images, the most recognizable feature of his works. It would be appropriate to consider the fact that there was a First World War in Europe at that time. The artist's appeal to antique symbols is an effort to find his home and understand what went wrong in that house. Perhaps there was an opinion that this was the appeal of the idea of a future “home of a united Europe.” This idea gained momentum after the First World War. The academic geometry of the work has a horizon, but due to its expansion, it gives the viewer the impression of a mysterious field. As a legend of consciousness, the labyrinth of Crete would find a twist in the warped perspective of the cityscape. In the painting, the artist focuses the audience's attention on the repeated symbolic rhythm of the arcades, just like a game. The Roman invention of the Arkats is a “mystery of fate” and, according to the artist, is full of mysticism. For De Chirico, the shadows are mysterious. In the words of De Chirico, *“On earth, under the shadow of someone walking under the sun, there is more enigma than all the religions of the past and the future.”* (Artun, p. 97)

There is a statue of Areadne sleeping in the middle of the picture. It is a call to another vision, to “sleep,” to another mental understanding and understanding of the world. Dreams, dreams seen while awake; images of nostalgia, desires, excitement, etc., all these are historically conditioned human beings, forces that are reflected in a spiritual world that is infinitely richer than the closed world of its “historic moment.” (Eliade, 2017, p. 22) Aristotle defined the dream as “the boundary state between life and non-life.” Freud's scientific work on sleep was vital and caused much controversy. A dream is a distorted substitution of something else, the subconscious. In addition to the vivid dream, an unconscious hidden dream manifests as a vivid dream in

consciousness. The contents of the subconscious are suppressed desires. Freud argued that dreams are processed and put forward concepts such as transforming thoughts into visual images, thickening, prejudice, and secondary processing. Later, the scientist added to these processes the replacement of hidden content with symbols. According to Freud, dreams are the “royal subconscious way” in which one encounters painful or forbidden experiences and desires. (<https://trends.rbc.ru/trends/social/624590819a7947d29d52520a>)



Figure 15. Giorgio de Chirico “Piazza d'Italia” 1913, oil on canvas, 35.2 x 25 cm. Art Gallery of Ontario (AGO), Toronto, Canada. Source: <https://www.sothebys.com/en/buy/auction/2021/impressionist-modern-art-day-sale/piazza-ditalia>

Two symbols play an essential role in De Chirico's painting: Ariadne - a symbol of the intuitive female principle, and Dionysius - a masculine creative principle. On the horizon, a steam locomotive is read in the picture. This is the autobiographical part of the artist's life. Chirico's father was an engineer and was involved in constructing the railway in Greece. Chirico's art is an effort to go beyond the existing objects to become a philosophy, reflect thoughts, and be more than art (reflecting truth). De Chirico's brother Savinio wrote in his book “Preliminary Essays on the Philosophy of Art” (published in 1921), “art devoid of perspective born of memory.” This idea played a significant role in the combination of perspective and architecture as paintings of the artist, which have both a symbolic and mystical form of knowledge. It is time to return to history and archaeological discoveries. Shleman discovered Troy and Mycenae, and Evans discovered Crete. Although the existence period of metaphysical painting did not last long, it found a broad resonance in 20th-century art. Under the direct influence of French surrealism and German magical realism, many stylistic features were

acquired, and different artists such as Max Ernst, Georg Gros, and Rene Magritte owe him a lot. (Misiano, 2018, 1 '20' 22 “-1 '22' 28)



3.5. FUTURISM

The 20th century is the period of development of a new and powerful industrial era, in which the achievements of classical culture are denied. This idea formed the basis of futurism as an avant-garde movement in art. Futurists saw the world entirely differently based on ideas of urbanization and technological progress. The main features of this period are movement, energy, the speed of the modern age, technological progress, and the achievements of science. The primary purpose of this movement is altogether to reject the aesthetic values and traditions of the past and to reveal that the world's future is “Modernity.”

The official date for the formation of futurism is February 20, 1909. On this day, the poet Filippo Marinetti published the Futurism Manifesto in the popular Parisian newspaper “Figaro.” In his essay, the 32-year-old author appealed to artists with a call to create a new concept of beauty, unlike the old traditional culture.

Futurism took on the expression of Fauvist colors and the artistic forms and techniques of the Cubists. Futurists were enthusiastic about revolutionary ideas and the outbreak of the First World War. They saw war as a radical way to rid the world of the old world order. Unfortunately, they paid dearly for these ideas. The artists lost their lives voluntarily on the front lines.

Italian artist Carlo Carrà's work is important for Futurism. The artist captures spirituality from the Marinetti manifesto and a breakdown occurs in his mind. His “Funeral of Anarchist Galli” is one of his most famous textbook futuristic works. In the words of Carlo Carrà, *“Our canvases are used in theatre, music, cinema, brothel, train station, port, garage, clinic, workshop, etc. It will express the plastic equivalents of sounds and smells. For this, the artist should not be a cold, logical mind but a whirlwind of senses, pictorial power, and energy.”* (<https://www.khanacademy.org/humanities/art-1010/xd974a79:Italian-art-before-world-war-i/art-great-war/a/carlo-carr-funeral-of-the-anarchist-galli>)



Figure 16. Carlo Carrà, The Funeral of the Anarchist Galli. 1910-1911, oil on canvas 199 cm x 259 cm. Museum of Modern Art, New York. Source: <https://www.khanacademy.org/humanities/art-1010/xd974a79: Italian-art-before-world-war-i/art-great-war/a/carlo-carr-function-of-the-anarchist-galli>

The “Funeral of Anarchist Galli” is an official example of an exceptional work. It contains crazy dynamics, aggression, turmoil, spinning movements arranged in a spiral, bright light, an unknown future, and contrasting colors. The future is one of the main themes of Futurist artists. For physicists, the future is a hypothetical part of the timeline, a set of events that have not yet occurred but can occur. No matter how hard one tries; the clock will always run at the same speed. The future will replace the present, and that will be the past. Strangely, this perception of time, which follows a single direction, is not supported by the basic definition of nature. This question remains one of the most challenging mysteries of theoretical physics. (<https://hi-news.ru/research-development/uchenye-vremya-sushhestvuet-lish-v-nashix-golovax.html>) Time is what we call the past, present, and future we deal with every day. The progression of time becomes embodied in our experiences, the future becomes the present, and the present becomes the past. The painter Carlo Carrà interprets such a cycle of life and death in his painting. The primary palette of the painting is built on the symbolic red, the revolutionary, bloody color of the struggle. Avant-garde art does not welcome literary interpretations. As a reflection of the thoughts of that period, the picture said: “Beauty can only be in struggle. No work lacking aggressive character can be a masterpiece. “It seems to burn through Carrà's painting. The artist's talent and mastery of color amaze the viewer. Symbolic flags, such as the spears of the knights in

battle, emphasize the dynamics of the composition. Fragments of the human body dissolve in the light as if in a whirlwind of rebellion. Perhaps this is the artist's premonition of the triumph of relentless progress against the monotony of the past.

At the end of the First World War, a new art trend emerged, and Italian futurism's popularity declined rapidly. Then, Russian futurism took over the flag and combined painting and literature but survived until the early 1920s. Later, futurists continued their creative search in other fields of art.



3.6. DADAISM

The cradle of the birth of Dadaism can be considered the “Cabaret Voltaire,” which opened in Zurich on February 5, 1916. Over six years of existence, Dadaists have succeeded in laying the foundation for the most scandalous trends of our century. A rapid wave of the “Dada” movement was welcomed by brave, open-minded, rebellious artists from Paris, Zurich, Berlin, and Cologne. The artists, writers, and poets of that period aimed to eliminate the old cultural norms and everything invented and created from the established social principles invented before the First World War, which became an unexpectedly difficult test for Europe. The idea of absolute freedom has enveloped the art of the whole world and given it a new impetus for its development. This was the response of that time to the ongoing destruction of mentality, norms, and culture. Dadaists are known as tolerant and international. They did not write manifestos in principle, and their program theory was blank. One of the slogans of the Dadaists at the exhibition in 1920 was: “Art is dead. We love the new machines of Tatlin's art!”. They tried to use all kinds of materials, such as collage, sound, writing, and sculpture, in their works. On the one hand, “Dada,” which emphasized one of the most powerful slogans of that period, stood against the cruelty and senseless bloodshed on the front; on the other hand, it left the present generation behind in the revolutionary struggle against the principles of the past. It clearly set out the boundaries used to determine what would be considered art and what would not be considered art. (Lobicev, 2017, 10 '49 “-11' 35”)

Marcel Duchamp and Franz Picabia were the predecessors of Dadaism, destroyers, and artists who changed the idea and concepts of art. The term itself and the term can be said in the words of the poet Tristan Tzara, the movement's founder, who describes it as “something completely meaningless.” Protest, nonsense, and grotesque irony formed the basis of Dadaism. In 1917, the movement was led by Tristan Tzara. Scandals and performances are the first inventions of contemporary art.

Marcel Duchamp is an intellectual traveling artist. He was one of the first to ask: What is art? Where are the boundaries? What kind of art should it be? His questions were one of the first.

Escaping the horrors of war, immigrant artists brought European culture to America. Dadaists abandoned traditional materials; they sought their own way in

collage, assembly, and photomontage techniques. They used “time garbage” (used, waste goods) to create a new image of time in art. Among the works of the Dadaist Austrian painter, philosopher, and writer Raoul Hausmann, the “Mechanical Head” stands out on the stage. In 1920, the artist created an assembly called “The Mechanical Head” or “The Soul of Our Time.” This piece is based on a wooden head that keeps up with the wig.



Figure 17. Raoul Hausmann, “The Mechanical Head” or “The Soul of Our Time,” 1920. Assembling with found objects, 32.5 x 21 x 20 cm. Pompidou Centre, National Museum of Art, Paris. Source: <https://www.e-skop.com/skopbulten/%E2%80%9DUnknown-architects%E2%80%9Djefim-golyscheff-and-dada/6206>

By adding materials, Hausmann created his new image. In a 1969 interview, artist Raoul Hausmann defined the term Dadaism: “*Dada is what you can take away from yourself.*” (Getashvili, 2017, 3 '53 “-4' 59”)

The artist placed a measuring tape in the middle of the forehead. A collapsible glass was placed on top of the head, borrowed from the equipment of the German soldiers on the front, which is a reflection of the war. A plaque with the number “22” glued to his forehead. Nearby, a clock mechanism was fixed to the right temple. Hausmann placed a pressure cylinder and a box on his head instead of the ear. On the opposite side, several screws originally belonged to the camera and a wooden ruler. Finally, the artist nailed an old, worn leather wallet to the back of his head. The work represents the “spirit of our time” from the creator's mouth; that is, it reflects the mood of society in the first difficult years after the war. Hausmann connected all the characteristics of that time outside the head. Instead of expressive sensory perception, this world has been accurately described using a ruler, mechanical clock, and a camera.

All the necessary information is poured into the head through the folding glass. However, his own eyes remain closed.

The inclusion of symbolic mechanisms in human images reflected the human consciousness of that period, the imposition of thoughts by the authorities, and the surrender of the artificial world. From the point of view of philosophy, the spirit of the time (or the spirit of the age, *Zeitgeist* in German) is an intellectual fashion that defines the way of thinking of a certain period, but also the metamorphoses that occur with awareness, which is the dominant tradition of thought that standardizes human essence. The metaphor is dominant in one's language and thought. (<https://cyberleninka.ru/article/n/duh-vremeni-i-ego-paradoksalnoe-prisutstvie-v-sovremenosti>) The metaphor itself intensifies meaning and time; simultaneously, it is constantly separated from evidence, from reference. Modern man is more a metaphor than a factual or even a more profound ontological thing connected with reality. Some of the signs of the modern era: The cynical-skeptical set of values is self-denial, alienation, struggle, and a tough start. The spirit of our time (*Zeitgeist*) - nevertheless permeates the whole essence of modern culture because it is still alive to it. However, it is clear that this confusion has caused significant disintegration in the human soul.

Head images are often found in the works of Dadaists under the symbolic name "Dada Head." Thus artists raise the central question: "What is a man after the war?" Just a kill target? This trauma of human consciousness is conveyed in the works of the Dadaists.

3.7. SURREALISM

The word “surrealism” first appeared in the lines of an article written by Guillaume Apollinaire in 1917. Surrealism (French: surrealism) is an artistic tendency that emerged in France in the early 1920s. This art reflected the manifestos of the time, the political protests, and the social feelings of society. In 1924, the manifesto of surrealism, written by the movement's ideologist André Breton, was first published.

Surrealism is based on the ideas of Freud, who discovered unconscious existence. Following his teachings, the Surrealists declared that the irrational and unconscious principle is the highest truth on Earth that must be verified. Surrealism is a synthesis of objective and subjective life. Surrealists believed that the images that come in a dream are much closer to reality than those that are limited to our consciousness and that they must be “withdrawn” from our own subconscious. Surrealist artists have used a variety of methods. Some have created works under the influence of hypnosis, alcohol, or drugs. They called this method automation. Looking at the paintings and surrealist texts, one can see deep and vibrant content about the concept of time. (Wilson, 1961)

Andre Breton, Max Ernst, and Jean Miro da Salvador Dali were among the same thinkers. Even today, many contemporary artists may envy Dali's talent, courage, skill, and imagination. One of the most famous masterpieces is the “Perseverance of Memory” painting. The artist used various methods in his works and argued that the unconscious should be controlled. This is why he wrote the paranoid critical method, which he explained in his article “The Conquest of the Irrational” (1935).

Dali was the first painter to meet Sigmund Freud. They met in London on July 19, 1938, and this meeting was one of the most significant events in Dali's life. The meeting with Freud left an indelible mark on Dali, and the words of the father of psychoanalysis about the artist's “Metamorphoses of Narcissus” became an expression of surrealistic ideas. According to Dali, Freud literally said to him:

“By looking at pictures of the old masters, you try to discover the subconscious in them, but when you see surreal work, on the contrary, you look for conscious elements there.” (Perova, Gordeeva, 2011, p.13)

According to Freud's theory of the psychology of the subconscious, the volume of the subconscious is much greater than the volume of the conscious. In addition, according to the statements of the great Austrian scientist, the subconscious is directly responsible for many neuroses and other manifestations. According to Freud, most of the problems with our personality are caused by the subconscious. According to Sigmund Freud, in subconscious psychology, many actions a person performs “on the machine” have an unconscious character. (http://litvak.me/statyi/article_post/psychhologiya-bessoznatelnogo) Sigmund Freud believed that hidden desires and fantasies were placed in the subconscious, contrary to society's general norms of morality or behavior.

None of the artist's paintings attracted the attention of critics such as “The Perseverance of Memory”. Each has tried to analyze the work in its own way and find all the meanings and signs. In the picture, Dali depicted a melting and ordinary clock. One needs to turn to “time” theories to talk about the meaning of these symbols. In 1898, the French philosopher Henri Bergson published his work “The Instant Data of Consciousness,” in which he spoke about the concept of the dynamic nature of time. The thinker wrote that objective time is precisely perceived as having its own measure. Subjective time (the sense of time that each of us has) can change, perceived intuitively in the flow of memory. In 1905, the theory was confirmed by physicists such as Albert Einstein with his theory of relativity.



Figure 18. Salvador Dalí, “The Perseverance of Memory” or “Melting Clocks” (Catalan: *La persistència de la memòria*), 1931. Oil on canvas 24 cm × 33 cm.

Museum of Contemporary Art, New York. Source:

<http://artforartt.blogspot.com/2016/11/bellegin-azmi-la-persistencia-de-la.html>

Dali was familiar with the concepts of objective and subjective time and depicted internal time with the help of a clear image (a soft, melting clock showing the variability of individual time). A solid clock has become an image of objective time. In the middle of the picture is a confused, deformed face. This is Dali's self-portrait. The painter claims to have painted during a migraine attack. Therefore, he depicted an image of a self-portrait sleeping as a symbol of a healthy sleep task and a clue to the complex images caused by suffering. It is characteristic that the eyes on the face are closed; that is, he depicted himself in sleep. It would be appropriate to mention the artist's commitment to Freud's views. If we were to liken a human being to a computer, the unconscious would undoubtedly be a human being's "Hard Disk." (Unconscious is a section where the events experienced by the organism are recorded as significant or insignificant and indirectly affect the decisions and actions to be taken in the future stages of life. At the same time, to use a computer analogy, it acts as an antivirus for the unconscious human. Thus, it becomes clear that the author wants to show when a person returns to an irrational reality (that is, falls asleep) and the subconscious is released.

The sun-drenched landscape of Port Ligat is frozen in the sense of calm, still space. It is like an hour of sunlight is melting, and a broken olive branch has dried up. The picture contains various symbols: the egg is life, the sea is immortality, the olive is wisdom, and the ant is a symbol of decay or death. In the picture, the evening and the sun illuminate the dark, but the central part of the picture is in the shade. The evening describes the melancholic character of the work. The brown scale in the picture creates an atmosphere of pessimism. Freedom and harmony of space play an essential role in this composition. The landscape is a space the artist gives for the viewer to comprehend the picture based on his/her images, symbols, and experiences. Dali, who was detailed and stingy in his comments, commented on this picture himself. His painter showed a unique attitude towards the painting "The Perseverance of Memory" and was proud of his work.

European surrealism has influenced the development of abstract Expressionism. With the Second World War, the taste of the American avant-garde in New York decisively shifted to abstract Expressionism. Surrealism was the most important influence on the sudden rise of American art before the emergence of Pop Art. The influence of surrealism was reflected in the work of artists such as Arshile Gorky,

Jackson Pollock, Peggy Guggenheim, Leo Steinberg, Clement Greenberg, Mark Rothko, Henry Moore, Lucian Freud, Francis Bacon, Paul Nash, and Robert Motherwell. (Passeron, 1882, p.19)

Surrealism has had a tangible impact on radical and revolutionary politics. Some Surrealists have joined radical political groups, movements, and parties. In addition, surrealists have found a way to emphasize the close relationship between imagination, mind, oppressive, and liberation from archaic social structures.



4. ABSTRACT ART

It is a story about an alarming time, beginning with the poems of Alexander Blok. In his poem 12, the symbolist poet depicts the dark time, turmoil, debauchery, bribery, and cultural corruption hidden behind the slogans of the sides of the revolution in Russia. The collapse of cultural foundations, the demolition of the church, and the suspicious new foundations of the communist party did not bode well. In this period of change, art tried to destroy the old and build the new by flapping its wings toward freedom. In this regard, the interests of the Bolsheviks and the Russian avant-gardes were at odds. However, unfortunately, sweet freedom did not last long, and the heavy fist of power dictated party rules to art.

The moral collapse of Russian society and admiration for Nietzsche's philosophical views also worried Lev Nikolaevich Tolstoy. The author opposed the cult of Nietzsche and thought that he had a mental health condition, worried that this patient would seduce young people's souls.

In December 1900, Tolstoy wrote in his diary: *"I read Nietzsche's note on 'Thus Spake Zoroaster' and how his sister wrote, and I was convinced that in writing she was wholly mad, and not in a metaphorical sense, but directly, most definitely mad: inconsistency, jumping from one thought to another, comparison without indications of what was being compared, the endless beginning of thoughts, jumping from one thought to another in opposition or harmony, and all against the background of the point of madness - denying all the higher foundations of human life and thought, proving its superhuman genius. What would society be like if it were known as such a mad and angry mad teacher?"* (Tolstoy, 1935, p.77)

The connection between the Russian avant-gardes and the Bolsheviks has been interpreted by historians from different angles, some of them referring to their association with the authorities based on official documents. On the other hand, the Dutch historian Sheng Stein stated that artists should investigate their relationships and lives from their correspondence. For the Bolsheviks, the avant-gardists were too complex; their work could not be used effectively in political propaganda, nor could it be understood by the people or the authorities. For the Bolsheviks, the avant-gardes did nothing useful for the development and propaganda of communism, they were highly independent people, and their individuality seemed to be a slap in the face of

ideology. Ideologically, the avant-gardes were very “leftist.” Their attitude towards history was revolutionary. The Bolsheviks, who treated the avant-gardes as “the garbage of history,” went further and no longer needed them. (Lasheva, 2020)

In the early 20th century, art movements such as Russian constructivism, Suprematism, De Stijl, and Bauhaus became the driving force of a new time and a new consciousness. Cultural exchange between Europe and Russia, the works of Cezanne and Picasso have left significant contributions to the development of post-revolutionary Russia. At that time, anarchism, Marxism, and socialist realism impacted the artistic and literary intellectual society.

The theoretical views of Wassily Kandinsky, the greatest artist of the 20th century and the founder of abstract art, are presented in his book “On Spirituality in Art”. According to the artist himself, he wrote his thoughts and observations for several years (from 1904 to 1908) and later formed the basis of his future thesis. The surviving manuscript of the German book “Über das Geistige in der Kunst” dates from August 1909. However, the first book, “On Spirituality in Art,” was published in December 1911 (1912) at Reinhard's Munich publishing house. With the book's great success, it has been recognized as “the gospel of 20th-century art”. (<http://www.kandinsky-art.ru/library/isbrannie-trudy-po-teorii-iskusstva46.html>)

As for the work of Kandinsky 1900-1910. In the series “Nonverbal Poems,” various influences are felt, from German Expressionism to French Fauvism, without ignoring the symbolism it turns to. The artist talks about the idea of “being in the art” in his autobiographical story “Steps.” Kandinsky's journey in one of the peasant huts in the province of Vologda has come to an end. Folk art, towels, paintings, and utensils shocked the artist and left a sense of presence within the art. In this idea, a parallel can be established with modern multimedia art about a hundred years later, when the viewer finds himself in a work of art and becomes a part of it. This idea became the central idea during Kandinsky's development of the foundations of abstract art. The artist who left Memis had the idea of creating an artistic reality based on composition.

In his own words, all of Kandinsky's abstract works are divided into three groups (according to the degree of distance from the subject): impression, improvisation, and composition. If the impression is born directly from the outside world, then improvisation unconsciously expresses the inner moment and impressions.

Furthermore, the artist was greatly influenced by the work of the scientist Wilhelm Worringer in his thesis “Abstraction und Einfühlung” (“Abstraction and Empathy”). In this work, the author divides the various tendencies in art into abstractions as a whole.

The modern philosopher A. Schaff writes: “The deepest meaning of symbols brings an abstract concept closer to a person, showing him abstract content in the form of a material object, that is, easier for the mind to perceive and retain in memory.”

As a result, they are the isolated reactions of a person to a chaotic changing world, to time and its jerky, fragile place in it, and to sentimentality, which he understands as a kind of natural essence that exists in man's nature. Finally, the composition is the most consistent form of abstract painting. It has no direct connection to reality. The dots and colored lines formed a breathtaking movement element.

If we divide the aspects of the avant-garde into expressive and constructive lines, an increase in the scale of objects is observed. When we compare the analytical cubism in the work of J. Braque “The Musician,” for the first time, objectivity disappears. Kazimir Malevich came to zero forms in his work “Red Square.” A new landmark in the Russian avant-garde is characterized by objectless abstract art.

Expressive line					
					
Claude Monet “Haystacks”, 1891	Paul Signac “Bonaventure Pine in Saint-Tropez”, 1909	Vincent van Gogh “Arlesian Vineyards with Olive Trees”, 1888	Henri Matisse “Joy of Life”, 1906	Karl Schmidt-Rottluff “Deichdurchbruch (Break in the Dike)”, 1910	Wassily Kandinsky “Composition VII”, 1913
Constructive line					
					
Paul Cezanne “Large Pine Near Aix” 1895-1897	Pablo Picasso “The Girls of Avignon”, 1907	Georges Braque “The Old Guitarist”, 1912	Robert Delaunay “Sun and Moon” 1913	Pablo Picasso “Still Life with Guitar”, 1922	Kazimir Malevich “Red Square”, 1915

Table 1. Expressive and constructive picture development table. Source: <http://www.kandinsky-art.ru/library/isbrannie-trudy-po-teorii-iskusstva46.html>

In 1913, artists Larionov and Goncharova went beyond their usual limits in their search for new types of fine art. Tatlin was at the forefront of the flag race in constructivism and access to architectural space. Tatlin, who is considered the founder

of the Russian avant-garde, exhibited his “counter-reliefs” in the exhibition “0.10”, which is the event where Suprematism and constructivism were declared. Malevich publishes a manifesto with the exhibition: “From Cubism to Suprematism-New Penture Realism.” Malevich represented a new time in art, new values, and a new outlook:

- internationalism;
- economism;
- the idea of world art;
- collectivism;



Figure 19. Kazimir Malevich “Black Square”, 1915. Oil on canvas, 80 cm x 80 cm. Tretyakov State Gallery. Source: <https://www.tesadernegi.org/tablolari-okumak-siyah-kare-kazimir-malevich.html>

The new direction created by Malevich is Suprimatism, the predominance of dominant art and color. In art, he removed the connection of color with form and transformed the image into a color form. “The system has been treated in time and space, irrespective of any aesthetic appraisal of beauty, experience, or mood, as the realization of new tendencies, rather in the opinion of a philosophical color system: a subject of knowledge.” 10. This is how he described Suprematism in an article in the Moscow State Exhibition catalog. (Harrison, Wood, 2015, p. 327) Color has an independent and energetic content in his painting called “Black Square.”

This is the beginning of a new representative artistic alphabet. Here, the narration and description were incomplete, creating a new language. For example, the color of eternity is white.

Thus, there is a parallel with the Chinese art of Bagua, the unity of heaven and Earth (Yin Yang). Soil, soil water, soil fire, and soil essence were elements of ancient Chinese art. Where the white color is Dao - primitiveness, infinity, the space in which everything is contained in the first example. Although black is sometimes seen as a quartet in the picture, it mainly symbolizes logging (“dark” forces) and secrecy. Fate represents the other realm with its associations of timelessness and death. The square is the symbol of the interruption. This is not always a negative trait; it can mean stability and lasting perfection. In the cosmology of most cultures, the square represents the Earth and the four directions. Malevich, like an icon, hung the picture in a corner towards the ceiling. At the exhibition, only a few people were able to appreciate the artist's new breakthrough. (Wilkinson, 2019, p. 170)

Malevich used the expression “I went to zero forms” in his own works. He studied the effect of the color environment on human psychology in depth. In the words of Kazimir Malevich, *“I transformed myself into zero of form and pulled myself out of the garbage-filled pool of academic art.”* (Harrison, Wood, 2015, p.199)

The study of ancient teachings shows that zero cannot be understood simply as a mathematical number. Ancient scientists associated it with primitive space, with no parameters, no boundaries, and no size - a truly ideal parameter for defining abstract fields. (<https://indicator.ru/label/absolyutnyj-nol>) In physics, zero is essentially a reference point that defines the space of some parameters that actually exist. However, modern physicists who have studied the deep principles of string theory, astrophysics, and relativity theory conclude that the nodes of the Universe, where zero exists, and the singularity are fundamentally important parameters.

Malevich made three more copies of this painting, but none of them were essentially the same as the original. In his book “The Power of Contemporary Art,” Boris Groys mentions that artists struggle with honesty. To be sincere in this sense is to put forth a work of art that is beyond any taste, even one's own. This idea will be reflected in the future art of the 21st century.

He realized that the political and economic situation would be reflected in avant-garde art and would form a solid basis for new symbols and ideas of art. The October Revolution destroyed the foundations of the old state so that innovation was recognized

and approved in art. By gathering his army, Malevich succeeded in uniting young people by adhering to the new principles of economic life and preserving the arts.

The Russian avant-garde is a utopia, ideal freedom, universal equality, and a new world. Avant-garde artists have persistently tried to transform everyday life into art. They took on the mission of creating “museum art” because art had to reach the masses. In the Russian avant-garde, it is possible to distinguish two aspects of Suprematism and Constructivism. In the 1920s, a number of artistic trends were perpetuated by Russian modern and avant-garde art. In this challenging time, the functions of art in society have become increasingly diverse. With the Cultural Revolution of the 1930s under Joseph Stalin, the avant-garde expelled from museums was replaced by socialist realism. Free artists and writers were forced to seek a new refuge in Europe from the pressures of Stalin.

For the same reasons, Paul Klee's work referred to the main artistic tendencies of the 20th century - Expressionism, cubism, surrealism, and abstract. Nevertheless, it can also be argued that it does not belong entirely to them. Sometimes the artist is tied to only one effect, and his unique personality is erased because he surrenders to it completely. Sometimes the artist is influenced by many things, but the new artist always remains himself. Paul Klee is this second type of artist, and he has always gone his own way. (Reed, 2020, p.190). For him, there is no absolute authority, and it is the authority itself. Klee asked many questions in art and answered them himself.

The artist was sensitive to the spirit of the time. In painting and punctuation, children's drawing, and African art, Paul Klee sought a solution to the harmony of the universe while trying to express infinite values with new visual tools. Although visual arts had become a professional field, music for him was a necessary expression, a form of self-expression. (https://artchive.ru/news/621~Ni_dnja_bez_linii_Paul_KleevRos sii)

When we refer to the popular Jungian psychology of that time: in the case of emotion, he may describe it as the representative of an introverted type; he is a personality whose mental functions (rather than thoughts, sensations, or intuitions) are emotion-based, and whose approach to perceptions is also introverted, subjective. Artists with this personality type: express themselves through symbols that match the

emotions they capture in them. Klee created symbols that refresh his mind. This is a typical aspect of musical expression, which gave Klee such a sense of naturalness.

Wassily Kandinsky and Robert Delaunay are in Klee's sights. He is in an inner dialogue with them to find his way into art. He focused on the inner state by learning Cubism, Orfism, and Abstraction. His thoughts were occupied by nature and architecture. Color and form are the two main boxes of aspirations of the young artist. "Art does not depict what is visible, and it makes it visible." Klee determined this priority.

Despite the aggressive, colorful paintings of his expressive surroundings, Klee initially had little interest in color problems. However, his trip to Tunisia in 1914 seemed to open his eyes. "The color caught me. There is no need to chase him. In a happy moment, I thought: I and the color are one. I am a painter," he wrote in his diary. Indeed, delicate color harmonies have become the natural setting for Klee's sophisticated, magical, geometric structures. His unusual compositions seem to be born of new knowledge, a new understanding of the world's connections and structure. (Read, 2020, p. 188)

In the picture of the "Full Moon", the night landscape, consisting of a mosaic of rectangles of different sizes, is a mysterious time, but not spooky. The imagination of humans has always imitated the mystery of the Moon. The Moon symbolizes hope and enlightenment with the light it creates in the night sky. Like the sun, it is often associated with birth, death, and resurrection. However, the Moon is also a fertility symbol that controls the waters. It governs dreams and is associated with absent-mindedness. Her feminine qualities connect her to the Mother Goddess. The Moon also symbolizes the periodic renewal of creation, time, and measure. In the past, time was measured by the phases of the Moon, so it is seen as the bearer of change, pain, and decline, a state of human life on Earth. It symbolizes the area of occurrence, which changes in the lunar phases.



Figure 20. Paul Klee “Full Moon” 1919. Oil paint on canvas. Otto Stangl Gallery, Munich. Source: <https://www.meisterdrucke.com.tr/sanatci/Paul-Klee.html>

As integrity and power, the full Moon shares the same symbolism as the circle. The full Moon is thought to increase madness, and animals are associated with wild behavior in humans.

1920 became the limit of creativity for the artist: his book “Creative Confession”, a drawing album was published, and a large retrospective exhibition of his work was opened in Munich. When the title of Paul Klee's “Creative Confession” exhibition is examined, it is possible that Klee, like Malevich, is looking for his own truth.

At that time, Paul Klee received an invitation from Walter Gropius to teach at the Bauhaus. From 1921 to 1931, Klee taught composition at the Bauhaus. The Bauhaus school played an essential role in Klee's and many artists' works.

One hundred years after the founding of the Bauhaus school, despite its existence of only fourteen years, the modern system of art, architecture, design, and education has changed a lot thanks to this educational institution. In 1919, Gropius was offered the School of Fine Arts chair in Weimar. By combining this school with the Saxon-Vermerian School of Applied Arts, he created the Bauhaus (German for “building houses”), a higher architecture school and the art industry. At that time, the rapid development of mass production required a new ability to combine the technical expertise of artisans and creative artists to solve artistic problems.

Under the umbrella of the Bauhaus, Gropius was able to collect painters of various artistic trends, such as the Swiss Paul Klee, the Russian Wassily Kandinsky, the Dutch Theo van Doesburg, and others. The main idea of the Bauhaus was the reunification of art, technology, and science. The lines in the manifest confirm this idea:

“Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.” (Turani, 2000, p.621)

In his book *The New Architecture and the Bauhaus* (1935), Gropius admits that only after the First World War did he understand his tasks and that this meant creating an entirely new set of principles that could convey the spirit of that time. “This book is dedicated to achieving the unity that will become the visible expression of true democracy.” (Gropius, 1935, p. 20). In the process of combating the entrenched views of the majority, Bauhaus set its own goals by being aware of the design problem in every aspect. The basic principle of the Bauhaus is that its artistic design should be neither intellectual nor material but only an integral part of life. In addition, the revolution in aesthetics has given us a new understanding of the meaning of design, just as the mechanization of the industry has given us new tools in practice. Russian constructivists, Bauhaus artists, and De Stijl were ready to release their work because they trusted the appearance, durability, and sturdiness of artworks.

Bauhaus' desire to participate in the solution of urgent social problems is reflected in its commitment to aesthetic innovation, standard serial construction, and mass production. This overview made clear the position of reactionary politicians and their willingness to expel liberal-minded teacher-immigrants from Germany and close the Bauhaus. Under political pressure, Gropius was forced to leave the Bauhaus, which he saw as his home, in 1925. Ludwig Mies van der Rohe took over the school and moved it to Berlin in 1932. In 1933, when pressure and financial hardship from the Nazis became unbearable, the Bauhaus was closed. Brilliant minds Walter Gropius, Ludwig Mies van der Rohe, and Marcel Breuer were forced to emigrate. This has changed not only Europe but the whole world. The United States has gained a new direction in the arts and various industries, design, architecture, painting, etc.

Even today, the limits of the Bauhaus' influence on contemporary art are difficult to define. After all, its participants were versatile and talented; in their own era, the hallmark of contemporary art, abstraction is a fundamental phenomenon of our time even today.

Amid a wave of refugees, many artists have been forced to flee the horrors of the Second World War in search of a new home. Hans Richter, a Dadaist painter from Germany, fought against fascism before the war began and was forced to emigrate to the United States. Richter closely followed developments on the Eastern Front from New York. So he decided to create a monumental abstract painting. In his paintings, the artist was able to embody the power and scale of an incredible number of people and technology conflicts. Richter is also a pioneer of avant-garde cinema, and the sketch of "Stalingrad" resembles a film reel, a history.

"We will never know what the past was for them," wrote D. Lowenthal, a famous American historian, and geographer. It is a foreign country that is unknown to us, and living there is shaped by our desires and passions. "Only by changing and adding to what we have accumulated can we make our historical heritage real, alive, and understandable. The same is a degree of flexibility without the past; however carefully preserved, the present would be deprived of its inspiring patterns and the future of its life-giving connection. "<https://hi-news.ru/research-development/uchenyevremya-sushhestvuet-lish-v-nashix-golovax.html>) In physics, the past is part of the timeline of events that have already occurred; against the future; against the present. The most essential features of the past, implied by physics and most philosophical systems, are invariance and uniqueness.

The immutability is now past, it will belong to the past in the future, but it will no longer constitute the whole past, and our subjective knowledge of this part of the past may change. The singularity is that "mutually exclusive" events cannot occur at some point in past space-time. Albert Einstein, one of the most influential physicists of all time, wrote: "People who believe in physics like us know that the distinction between past, present and future is a stubbornly enduring illusion." In other words, time is an illusion.

The painting "Stalingrad" depicts the Battle of Stalingrad in a frame of unfolding events. In this picture, the main idea takes place - the triumph of nature over

machines and man's inhumanity. The main symbols here are gloomy, black, gray, and angular shapes. Movements from left to right personify Nazi troops that slowly disintegrate. In contrast, in the composition, he depicted the symbol of Soviet forces in symbolic red shapes. It was this sketch that Richter had yet to finish. The final version of the painting, stored at the Hirshhorn Museum in Washington, ended with a deification that was the triumph of red. (<http://www.theartnewspaper.ru/posts/307/>) Artistic life in post-war New York continued violently, and Richter, Dada's guru for the younger generation of avant-garde artists, played a favorite role as its catalyst.



Figure 21. Hans Richter “Stalingrad”, 1946. Tempera and collage, 94 x 512 cm.
Galleria d 'Arte del Naviglio, Milan. Source:
<https://www.kulturstiftung.de/modernes-historienbild/>

For half a century of his career, he was accompanied by Jean Arp, Alexander Calder, Marcel Duchamp, Viking Eggeling, Max Ernst, Kazimir Malevich, Man Ray, Ludwig Mies van der Rohe, Gerrit Thomas Rietveld, friends, and associates. As a result, Richter reflected many aspects in his work: Expressionism, Dadaism, constructivism, and neoplasticism. On these foundations, he revived 20th -century art and created a new language of the avant-garde.

5. TIME SYMBOL AND CONCEPT OF TIME IN POSTMODERN ART

After surviving World War II, the art world found new ways to express itself. Thus abstraction has become the art of the free world. Michel Foucault predicted that “truth” would change according to changing times and society. Activism has become a new expression of democratic social freedom, its own freedom, and its way of struggle. American Abstract Expressionism has entered into war and confrontation with the social realism of totalitarian regimes. Mark Rothko, Jackson Pollock, and Barnett Newman reflected the artist's ideology of absolute freedom in a democratic world.

Speaking of postmodernism, it is necessary to mention the names of the philosophers of the second half of the 20th century: Michel Foucault, Jean Baudriard, Jean François Lyotard, Jacques Derida, and Christopher Norris. Violent debates and theories have developed around this term. In his book “The Origins of Postmodernity,” Perry Anderson gives a comprehensive history of the term. Ihab Habib Hassan, in search of art, was the first to define the term postmodern clearly. The article “The Culture of Postmodernism” was published in 1985. The short but surprising article was so influential that Hassan's modernism and postmodernism became classifications of these terms, cultural, aesthetic, ideological, etc. Frederick Jameson also presented his theory in his book *Postmodernism, or the Cultural Logic of Late Capitalism*. According to Jameson's definition, postmodernism is a construct of emotions. Culture is economics. Economics is culture. Postmodernism will move away from irony to an analysis of a culture where the sincerity of emotions takes place. Fredrik Jameson spoke of the equality of both high and popular (pop and kitsch) culture. With the development of design and video art, new changes are coming. In such an age, the new form of the subject acquires a “schizophrenic character.” According to the philosopher, postmodernism is a period when we do not try to think and lose historical thought. We do not know the past, and we do not think about the future. This is a waste of time perception. One of the most critical features of the postmodern situation is the awareness of ethnic centralist ideas. The epistemological “boundaries” of these new ideas are also the boundaries of expressing different, maladaptive, and even opposing stories and voices (women, colonialists, minority groups, people with politicized sexuality).

Authors associated with postmodernism theory can be divided into three groups. The first are writers who study language to describe symbols of time. Second, writers who work on digitization and computerization. The third group of writers is artists who focus on the changes in capitalism by saying that postmodernism reflects culture. (Philosophical Journal, 2019) Postmodernism has become the new hope of philosophers. After all, philosophy used to be used to explain the world, but now philosophy must change it.

The turning point in the development of modern art was the years of the Cold War, which fell from 1950-1956. These changes led to the formation of the New York School as part of European contemporary art research in America. (Harrison, Wood, 2015, p.731) It is possible to make an accurate comment on the activities of the New York School with the words of Mark Rothko in an interview in 1947:

“Romantics have gone to distant lands in pursuit of exotic subjects. However, although transcendental experiences include the strange and foreign, they have not discovered that not every strange and foreign one is transcendental. The hostility of society towards what they produce is a situation that artists cannot easily accept. Nevertheless, perhaps this hostility will lead the artist to true freedom. The person who gets rid of a false sense of trust and solidarity becomes open to love experiences.” (<http://www.dusunduumdergisi.com/amerikan-soyut-disavurumculugu/>)

No incident is a coincidence. In 1956, the phenomenon of American sovereignty in modern international culture was no longer in doubt; American sovereignty had taken root as firmly as French sovereignty half a century earlier. (Harrison, Wood, 2015, p.731) Art has kept up with the times, not escaping the attention of politicians. Propaganda of American democracy exploited and popularized the works of artists such as Jackson Pollock, Mark Rothko, and Barnett Newman against communism. Artists who want to make a new start have opened up new research fields in contemporary art. Barnett Newman embodied the experience of expressing existential sensations extremely intensely on his large canvases. In other words, it is an attempt to create a space for meditation. Mark Rodko talked about the weakness of the figurative painting, which lost its power after the horrors of the Second World War. He finds a new artistic language in his paintings with the audience. Like the mirrors of the soul, Jackson Pollock's paintings are intriguing in their depth, forcing the viewer to

look at them. Polok's technique is automatism, and the innovation of “dripping” can be interpreted as an idea to overcome the figurative that scares people. Thus, as a shamanistic ritual, a trance releases inner, hidden emotions. The artist carried out such a process without correcting, developing, or sketching.

The painting “Uncle Rudy” is one of Gerhard Richter's famous wartime works. The blur and ambiguity of the picture are the abstractions of the photographic image. Thoughts on fate, family, and personal trauma, resulted in the image of his uncle Rudy, a soldier who did not return from the war. Black-and-white photographs of missing or dead soldiers taken from the front are reflected in the picture's color scheme. The artist makes the viewer think: “How real is the truth? How true is what we see? Is what we see true?” The main question that inevitably arises in-memory analysis is how memory constructs time, invents it, and creates the past. The real difficulty is that reaching the past in memory is impossible. Man wants to get to the past, but the man always captures the present in the past and includes the past - the present. This is because even if we talk about the ideas of Plato or Aristotle, a person is always in the present concerning the past.

As a child in the postwar period, Richter was forced to dismantle the rubble of Dresden, which had been destroyed more than once. Thus, from a young age, he reflected in his paintings the vulnerabilities he experienced in the children's world. ([https://www .youtu be.com/watch?v = Tlgt00NUI_c](https://www.youtube.com/watch?v=Tlgt00NUI_c))

Richter's work included the contradictions inherent in the art after the war. The artist's paintings are also real and abstract. This approach parallels Malevich's work since his Black Square is undeniably a geometric shape and a picture.



Figure 22. Gerhard Richter “Uncle Rudy” 1965. Oil on canvas 87 x 50 cm. Source: <https://dergipark.org.tr/en/download/article-file/1845991>

In this work, Richter found a new way of artistic communication clever. It was opening up its new style – iconography without detail; that is, the use of visual symbols that could reveal meaning, social and historical conditions, and attitudes towards art. (Whitham, Pooke, 2018, p. 67). Painting is like a reflection on the temporality of time, the past, the future, and the present. Who are we, what do we mean, and what can we change? The artist depicted a military photograph in military uniform but evenly contaminated the drawing during the final finishing phase. The viewer looking at a blurry image avoids the image like a real photo. Thus, “Uncle Rudy” exists between memories and reality, out of time. The artist emphasizes the temporality of time by moving away from depicting details, historical time, and space. Richter's touching the canvas with a dry brush is like touching a variable time. Perhaps the resemblance to human memory, the presence of a clear picture of events, maintains the sharpness of experienced sensations.

The arming of World War II led to the tragedy of Hiroshima and Nagasaki. The reconciliation of the warring parties paid a high price. This tragedy is like a medieval fresco about the devil's hell. The tragedy of despair, suffering, and persecution erased the boundaries of time. Artists now face new tasks and questions rather than answers. A creative person has no choice but to hide in his inner world without finding harmony in the surrounding reality.

The influence of American art as a new form of freedom comes to Europe from overseas. America, proud of its own style, was in a hurry to present it to the world. Representatives included Mark Rothko, Jackson Pollock, and Barnett Newman. Europe is beginning to imitate and experiment with techniques and materials in a new direction. Art grows amid destruction; during this period, there is a particular subtext of using work in the visual arts.

Artists like Jean Dubuffet and Alberto Burri did not restrict themselves to material experiments but used sand, clay, cement, chalk, coal, and burlap. The coarse materials and textures have given the pictures an unforgettable impression and picturesque.

Time has cruelly exposed the truth to the eyes of humanity. Belief in positivism, technical breakthrough, science, and art lost their power after the Second World War. (Kulik, 2017, 1 '10' 35 “-1 '11' 15”)

In postmodernism, another break has occurred - this is the poetics of the ordinary, a new interpretation, a rethinking of the banal and unnecessary. For example, Robert Rauschenberg's work, in which symbols devoid of meaning and reading convey the story of modern life with irony and grotesque. In addition, artist Jasper Jones performed an art action in the interval between life using reality. Claes Oldenburg, the artist who produced Floor Cake (1962), said:

Art, in the true sense of the word, must be made of the real world; the space of art must be our space, time, and objects our objects. Artistic reality must replace “reality.” (<http://www.thelonelypalette.com/episodes/2020/7/13/episode-49-claes-oldenburgs-giant-toothpaste-tube-1964>)

The artists tried to drill the last slit in the wall between the art and living spaces in this way. In other words, which is an essential characteristic of postmodernism, art is the desire to get rid of the subject in general. Thus, artist Yves Klein removed the subject (object) in his exhibition “Emptiness” (1958) in Paris. This is an essential step towards conceptual art, where the idea is the art machine. Thus, the idea has taken the place of the object of art.

Such a situation was inevitable in art in the process of changing society. Popular culture imposed this effect on people and contributed significantly to their

appearance in large media such as newspapers, magazines, novels, posters, advertisements, and television. Mass production has imposed its values on society, and an easily accessible, functional, attractive, and easily consumed product has passed into the hands of the consumer. This trend has led to new demands in the consumer market. The new technical possibilities of printing have made artists' creativity easily accessible to the masses, making it possible to recognize it quickly. This situation has characterized America with speed, movement, and time.

Warhol found himself in a trans-political and trans-esthetic environment. Thus, America's most distinctive and famous characters became the main characters in Warhol's renewed work. Like America, artistic images are misleading, unimportant, and devoid of the element of interpretation. The secret is that the object leaves a mark on the subject. In such case, recalling Baudrillard's definition, which he called the inevitable irony of banal images valid. (Akay, 1997, p.179)

Andy Warhol started a dialogue with Abstract Expressionism. In addition to developing the art of Pop-Art, Warhol, who tried to keep people of all races, genders, and religions equal throughout his life, opposed discrimination and protested and reflected this in his art. As something fragile and difficult to understand, everyday life is the main idea in the artist's works. The impermanence and longing of the world are felt in the portrait that emerges after the death of Marilyn Monroe, which seems to have been erased over time.



Figure 23. “Andy Worhol Diptih” Marilyn “1962. Acrylic on canvas. 205.44 × 289.56 cm. British gallery Tate, London. Source: https://www.artspace.com/magazine/art_101/in_depth/anatomy-of-an-artwork-marilyn-diptych-1962-by-andy-warhol-56500

Warhol said everything he did was about death. He frequently turned to the newspaper and magazine press and found new topics for his work. He became famous for Marilyn's work. A week after Marilyn Monroe's death in August 1962, the artist began to bring her work to life. Using silkscreen, Warhol applied fifty identical images of the actress to the canvas. The prototype was a 1953 photograph taken on the set of the film "Niagara." The work was completed in a few months. Like time pressures, the images are sometimes blurry, uncertain, and faint. Symbolic as the life and death of the actor, the artist divides the picture into unusual, colorless, and bright, saturated, colorful pieces. This sad event prompted the artist to reflect on the American celebrity cult. How does the symbol transform within the cult, and how does it continue to exist after the star's death? Warhol found answers to these questions in his paintings. In her book "Glittering Images," art critic and curator Camilla Paglia noted that Warhol's work perfectly reflects the "plethora of meanings" of Marilyn Monroe's life and legacy. (https://www.youtube.com/watch?v=2_33-YoIM6k)

Death is one of the most exciting phenomena for past and present philosophers. However, humanity knows human life is finite, so the time allotted is limited.

The 21st century, with its technologies and opportunities in the digital sphere, is pushing humanity to ask many questions about what death is in general. Today, there is an interesting debate about the criteria of death within the bioethics framework. Heidegger and other philosophers of phenomenological tradition are convinced that death occurs when one can no longer receive new experiences and experiences, even if traces of one's previous empirical experience continue to live in digital format. Awareness of one's own finiteness is also linked to the concept of "value." In his article "Temporality," Freud wrote: "We realize the value of something when we realize that this thing is not infinite." (<https://postnauka.ru/questions/155286>) Many artists interpreted death as the subject of paintings, but Warhol had a unique vision. Apocryphal, the obsessive fears of, money, and death followed Warhol. The artist has proven by his example that high art can be commercial. Warhol struggled with interviewing and public speaking and was quite shy and secretive. He was better at expressing his thoughts in writing. Thus, Warhol creates philosophy from the art of Pop Art in his book "Philosophy from A to B and Back." The philosophy of pop culture is the complete acceptance of peace of mind, self-sufficiency, loneliness, superficiality, the fatherhood of the meaning of life, tireless communication,

vampirical absorption of the energy of others, indifference, and timelessness. Pop Art is the art of adapting and saving forces. Pop Art describes post-war art in which people try to live by escaping from time and their own roots. Thus, Warhol reflected the life of any metropolis. (https://artchive.ru/andywarhol/works/391118~Diptikh_Merilin)

Many avant-garde art movements form the law of contemporary art. However, the contemporary genre, the successor to modern art, includes art produced today and is based on a single iconic movement: Pop Art. Although Pop Art began in the 1950s and became popular in the 1960s, many iconic artists still exist today with their exciting and beloved works. In this development, Andy Warhol's works and thoughts gained significant importance.

Nowadays, artists take decades of action, capturing the colorful and kitschy aesthetics of Pop Art with paintings, immersive installations, and sculptures more significant than life on one's face. Here, they presented a selection of these contemporary ads with particular attention to signature styles and their most famous and undoubtedly most pop-art-inspired pieces. These contemporary Pop Artists, Jeff Koons, Alex Katz, and Yayoi Kusama, keep the iconic movement alive with their unique works.

The last iconoclastic rise of the avant-garde is postmodernism. He blended hierarchies with the populist exterior of intellectualism and elitism at the level of mediocrity, with the essentialist implications of speculative subversion. Postmodernism is expenditure-oriented. To get further away from criticism and remarks is its ruling speciality. Thus, postmodernism, with its cynical style or its materialized meaningless technologism, destroys truth, meaning and subjectivity. (Eagleton, 2010, p. 454) The direction of Pop Art emerged and developed mainly within the framework of visual arts (painting, drawing and sculpture), but it became stronger over time and began to influence other art forms such as cinema and performance arts. In postmodernism, the criticism and destruction of generally accepted foundations and laws, the denial of discipline, order and subjection have become an end in itself. With these steps, a mechanistic combination of heterogeneous views and perspectives has emerged in art, culture and science under the slogan "Anything Goes".

Such a period led to the birth of new symbols, idols and heroes. The fact that humanity still cannot live in peace and harmony is still the cause of the chaotic structure of the world. For this reason, fragmentation in art precedes integrity. British artist David Hockney's painting "My House, Montcalm Avenue" serves as a vivid example of fragmentation and the desire to capture time in flight. Artist Hockney is often inspired by nature. His colorist painting solution can rightly be called a contemporary "Vincent van Gogh." Bold, bright colors are combined harmoniously by the artist in his works. (<https://www.elledecoration.ru/heroes/design/devid-hokni-selindzher-ot-zhivopisi-id6829005/>) Hockney, better known as a landscape and portrait painter, created a photo collage in 1982 using a polaroid camera. The artist has collected fragmentary photographs of the newly decorated house in a single photo collage. In this work, the artist has focused on examining the spatial complexity of the environment. The artist had to put a lot of effort into creating this work, because to get the final result, it is necessary to memorize each frame. It is noticeable in the impressions when he compares the result obtained with a traditional photograph taken from one point.



Figure 24. David Hockney "My House, Montcalm Avenue, Los Angeles, Friday, February 26, 1982" 1982. Combined Polaroid, 27.9 x 86.4 cm. Source: <https://quizlet.com/54923192/art-and-time-flash-cards/>

In terms of physics, the artist presented the entropy⁷ process visually. Everything changes, and some of us do not always like it. However, according to one view, the entropy of the universe and nature in general (i.e., the degree of disorder or randomness in the system) may be the primary contributing factor to the emergence of

⁷Entropy - is the ratio of news content of a news source directed according to statistical rules. (<https://www.sabah.com.tr/tdk-anlami/entropi-ne-demek-entropi-tdk-sozluk-anlami>)

life. In 1990, renowned scientist Hawking spoke of “arrows” that have long captured the Imagination. The increase in entropy and human perception of the past and the future, apparently,

It is related to the expansion of the universe. According to time, these laws are symmetrical. The source of the “symmetry break” is still one of the greatest mysteries. However, we know that our perception of the passage of time in the universe - as we have seen - is most likely associated with an increase in disorder, entropy, in a closed system. The path from order to disorder is one-way; entropy increases over time. (https://elementy.ru/bookclub/chapters/433202/Stiven_Khoking_zhizn_i_nauka_Otryvok_iz_knigi)

Time has three arrows: the thermodynamic arrow (the direction in which entropy increases), the psychological or subjective arrow (people's perception of time), and the cosmological arrow (the direction in which the universe expands rather than shrinks). Finally, it is the Kaouns residue and the direction in which man feels the passage of time from past to future as the universe expands.

This work can be characterized in terms of the concept of static time. Such a concept assumes that all moments of the past, present, and future exist and will exist, and the feeling that the past is irreversibly gone and the future is not yet there is an illusion of our consciousness. This concept can be likened to a movie: all events already exist as frames, but only one magnified frame can appear on the screen of the present tense.

The panoramic piece-by-piece shot simultaneously takes the viewer to every corner of the house. This impression can be likened to a security camera screen where several locations are displayed simultaneously on the screen. The fact that the artist's camera was moving caught the slightest changes depending on the change in time. Thus, the photograph differed from others in light saturation; the figures in the different falling shadows and corners became visible again. (Heartney, 2008, p. 153) From what they see, the viewer sees an actual walk around the house with a magnifying glass. More than once, Hockney used this technique not only in landscapes but also in portraits. This approach brings a new interpretation to Cubism when the human and the artist use the fluid nature and order of the perception of painting over time. (Hockney, 2017, 11 '00 “-13' 30”)

David Hockney has achieved worldwide fame and recognition as one of the most famous and successful contemporary artists.



6. TIME SYMBOL AND CONCEPT IN ART TODAY

Depending on the change in age, the development of science and technology, the changes in society, and the political and economic system, the symbols of time in art also change. The fast pace of life and the flow of time dictated the artist's conditions today. In the past, the concept of “real-time,” which is not actual, has started to be included and interpreted more frequently in the works of contemporary artists. As long as there are philosophical considerations, there is much debate about time, the nature of time, the perception of time, and even its existence. In the 20th century, the philosopher A. Bergson distinguished between the "scientific time" measured by clocks and other devices, and the "pure time" of dynamic-active event flow - life itself. This time is experienced directly, and it is possible to move freely. Only the mind moves in time in the first sense. Therefore, in many ways, it is a tool for scientific research; Bergson's concept of time is quite intuitive. The importance of this concept of time has not disappeared even today.

Rapid technological advances have radically opened up new ways of experiencing, spreading conflicting theories throughout modern life. (<https://www.youtube.com/watch?v=ah7gIRxMLRM>) Art historians have yet to reach a consensus on the time span of contemporary art. Rosalind Krauss (probably the most influential art critic living in contemporary art and a student of Clement Greenberg) first used the word contemporary to refer to art in her thesis on the work of David Smith. Graham Whitham and Grant Pooke, in their book “Understanding Contemporary Art” (2018), used the term contemporary art for works created after 1980. Art historian Julian Stallabras coined the term “High-Low Art” to describe contemporary art. By examining contemporary art in more depth, he concludes that art is always a continuation, a computation of the past and the present, despite the protestation or rejection of what exists. Contemporary artists, in their search for new ideas, materials, methods, and practice, give the audience more freedom in their understanding of art. (Smolyanskaya, 2012)

With the new technologies and media of the contemporary world, Baudrillard's symbol simulacrum no longer embodies any reality. It is a hyper-reality with neither a source nor a basis. Blurring the lines between simulation and reality eliminates the problem of correspondence: there is no essence and phenomenon, no reality and

concept, no sign and no designation. The exact formulation of the problem of being bound to the symbol loses its meaning. On the one hand, the symbolic form is fatal to life; on the other hand, the killing of the symbolic form takes place in modern society. The meaning disappears. Of course, such an answer to the existential appropriateness of the idea of a symbol to something, a symbol describes its return to a self-sufficient and destructive hyper-reality. In this narrative, there is the creation of a new simulation that we think is our own reality.

The artist does not create his works in an isolated environment; on the contrary, he is under the direct influence of his age historically, politically, and economically. In the new stream: posts claiming to reflect “reality” such as video games, interactive television, reality shows, Facebook, Instagram, Youtube and etc. Based on the above, contemporary art is closely related to fashion and commerce. This has an impact on the creation and understanding of contemporary art objects. Contemporary art refers to the visual perception of the person and all human senses: the sense of touch, smell, a person in space, etc.

Felix Gonzalez Torres is a brilliant representatives of contemporary conceptual art. Felix González-Torres is a Cuban-born American artist known for his conceptual art movement. It should be emphasized that art is more important in this direction than implementing the idea. The artist used simple everyday materials and industrial objects, minimalist sculptures, and installations to realize his ideas.



Figure 25. Felix Gonzalez-Torres . Untitled (Perfect Lovers), Untitled (Perfect Lovers)), 1991, watches painted on the wall, 35.6 x 71.2 x 7 cm. Source: <https://publicdelivery.org/felix-gonzalez-torres-clocks/>

Just as time leaves its traces on people, the artist reflects the experience of life in his works. *Untitled (Perfect Lovers)* is one of the artist's famous works. This work consists of two simple black and white watches that start simultaneously. "Perfect Lovers" is a poignant comment about his personal life: it reflects two loving people, two heartbeats, and two lives. Clocks gradually and predictably become time-barred and stop working in harmony. This is due to the discharge of batteries, as well as the nature of the mechanism. If the batteries of one of the clocks needed to be replaced, this would be done, and the clocks would be reset accordingly; the clocks would be displayed on a wall painted light blue. (<https://publicdelivery.org/felix-gonzalez-torres-clocks/>)

Time is cruel, and each person has their own way of life and "hours." An hour symbolizes the artist Thoresse herself, while others symbolize Ross Laycock's HIV-positive partner, his gradual decline, and his inevitable death from AIDS. For centuries, scientists and philosophers have been forcing their brains into the mysteries and secrets of human death. All these theories are an external view because it is not possible to describe what has not happened, and it is not possible to describe what has happened. Death is the end point of the time vector that is physically allocated to a person.

In his works, the artist depicted human nature, the attack of time, the loss of a loved one's life, separation, and the temporary nature of life.

The artist explained his concept of time in a letter to his partner. In the words of Felix Gonzalez Torres, *"Do not be afraid of the clock; it is our time, and time has been very generous to us. We caught the time with a sweet taste of victory. We defeated fate by meeting in a certain area AT a certain time. We are a product of time, so we give back. Now we are in harmony forever. I love you."* (<https://argonotlar.com/benim-halkim-ross-felix-gonzalez-torresin-devrimci-sanati/>)

By comparing this work with Gustave Courbet's painting, he can capture a parallel. Both artists reflect the transience of life. The Memento Mori philosophy says, "Remember that you are mortal." With the help of thirty symbolic images, Courbet conveys the moral and physical story of the artist's workshop through the allegory of his life. Courbet deals with time in painting and human existence from birth to death with the help of official symbolic language.

In contrast, Thorens selects a symbolic clock in a minimalist way. Symbolically, two hours have become a bittersweet reflection of life for lovers. At first glance, this work marks a time when everything between two perfect lovers is in sync. On the other hand, it reminds us that complete bliss has disappeared over time. The two lovers move further and further away from each other. However, although these two clocks are always close to each other, there is a difference between them for hours as the years go by.

In this work, the artist wanted to include the audience/audience as an active actor in producing its meaning. It placed private memories and nostalgic journeys into the public sphere. It hoped to help audiences transcend the personal and reach a collective experience of the human spirit and social good.

It should not be forgotten that ritual and inaccessibility are vital in contemporary art. New tendencies in art often lead the audience to search for people in themselves, to the issue of loss. Unintentionally, that question arises: “Why is an art like this?” Various views are discussed among many philosophical ideas. One of the answers to that question is that this is the art of our time, as this is who we are. Like us, art can be beautiful and ugly, sympathetic and antipathetic, polite and rude, peaceful and warlike.

6.1. TRANSITION FROM REAL-TIME TO MONTAGE TIME IN ART

Based on ancient debates between the objective and subjective perception of time, there is still a contradiction in modern art between real-time and fictional time.

Montage time is time that is subject to the artist's thought and play, and in a way belongs only to him. In 1963, Andy Warhol's movie "Sleep" opened a new page in history and created the first example of "real time" cinema. Hollywood directors, D.W. Like Griffith, his new discoveries (flashback, split screen, jump forward, slow motion, and time-lapse) have contributed significantly to the development of the art. (Whitham, Pooke, 2018, p. 145) New technological possibilities have given many artists such as Yoko Ono, Bruce Nauman, Bill Viola, Nam June Paik the opportunity to experiment with the "present and parallel tense". The words of the artist Nam June Paik that soon the TV screens will replace the canvases can be considered prophetic. (Kulik, 2014, 20'57"- 20'25")

Video artist Bill Viola has recreated various famous paintings on video while following the tradition of Western art. The artist has enabled us to see momentary emotions that the human eye cannot perceive. For his works, Viola takes images from life, his own experiences and the past. Therefore, his works often contain images of water, and this is not a coincidence. The tragic incident in which Bill fell into the lake when he was six years old has remained in his mind forever. The images that appear in the child's mind at that moment and the beautiful images of paradise accompany the artist's work up till today. The magical blue color from the artist's memories is transformed as a physical object in his works. For Viola, video recording is also a flow of electricity. This is really felt in "The Raft" (2004) and "Five Angeles for the Millennium" (2001). When delving deeper into the philosophy of the artist's works, the importance of the artist's interpretation of the concept of "emptiness" and the sensation created by it is felt. (Viola, 2019, 3'48"- 5'56")

Viola deals with the theme of life and death in her work "An Ocean Without a Shore", which was exhibited in a 15th-century chapel at the Venice Biennale in 2007. The artist talks about the way he communicates with the other world, another reality. The viewer's first impression of the image is associated with television interference, "television snow," and only then is it realized that it is a stream of water. In any religion, water always retains the same functions: it dissolves and removes forms, "washes away

sin,” so that it is both purifying and revitalizing. Every “form” becomes subject to the law of Time and Life from the moment it breaks away from the Waters, from the moment it ceases to be imaginary; it has limits, the universe participates in formation, is exposed to history, degenerates, and eventually empties of its essence. The purpose of the ritual blessings and purifications with water is the temporary updating of the timeless moment in which creation occurs; they are symbolic repetitions of the birth of the “new man.” (Eliade, 2017, p.171)

The water image is presented as the image of the ether, which is the image of a video image. Slow motion adds to the dramatic effect, letting you see all the emotions of the characters, in every facial crease. For Viola, the exhibition space has an important place, its special aura allows the work to integrate with the environment. For the artist, death is not someone else's fiction, the clear reflections of grief and the loss of loved ones are a reality that the artist lives. Viola's credo is to say the truth, exactly what you think, to be who you are without restraint or fear.



Figure 26. Bill Viola, *An Ocean Without a Shore* (2007) Resource:
<https://artblart.com/2009/02/24/review-ocean-without-a-shore-video-installation-by-bill-viola-at-the-national-gallery-of-victoria-melbourne/>

Bill Viola's video artwork first entered the Metropolitan Museum of Art's private video collection. This compelled the artist to view video art as a contemporary art format. As a result, the most unusual video art in history is Bill Viola's order: that

the altars of St. Peter's Catholic Cathedral in London be ordered not as a temporary exhibition but as a permanent part of the cathedral.

The younger generation of artists is quickly grasping the new trends of development in art. For example, young, newly shining star media artist Refik Anadol is like Turkish media artists. Likewise, director and designer Refik Anadol have opened new horizons in art. In the exhibition “Machine Memories: Space,” which opened in Istanbul on March 19, 2021, the artist's research on artificial intelligence has transformed space-related data into tremendous works of art.

Famous astrophysicist Carl Sagan said in an episode of Cosmos, which reached large audiences in the 1980s, “Imagination often transports us to worlds that never existed. However, we cannot go anywhere without it.” The new exhibition of Anadol, forty-one years after its proposition by Sagan, combines invisible space data with emotions that can be expressed through public art to create poetic metaphors and draws attention to the inevitability of imagining an immense (data) universe as the first step to reaching the layers of space. (<https://kultur.istanbul/refik-anadol-sergi/>)

Over the past five years, the artist has combined his inventions using raw data from artificial intelligence research and three telescopes. Among the artistic experience questions raised by the artist: “If a machine can learn, can it also have a dream?”

Based on more than two million images recorded by three telescopes, the ISS (International Space Station), MRO, Hubble and other satellites and which is the largest space-themed dataset ever used in a work of art, Refik Anadol presents the three-dimensional painting, three-dimensional sculpture experiences of artificial intelligence to the audience. The artist has divided his exhibitions into two sections, titled “Memories” and “Dreams”. The first part of the exhibition, “Memories”, presents a series of dynamic data tables in which Refik Anadol collects raw, uninterpreted visual data about space with the help of artificial intelligence and transforms them into pigments. (Akday, 2022, 0’42”-1’42”) The artist divided his exhibitions into two sections titled “Memories” and “Dreams.” (Akday, 2022, 0’42 “-1’42”) The idea of the artist is closely intertwined with Freud's theory. Interpretation of dreams is one of the scientific studies of understanding a person's inner world and one of the most ambiguous, complex methods. The interpretation of dreams according

to the method invented and practiced by Freud caused fierce criticism by many scientists. Our subconscious mind has a special symbolic language - the language of images. Each person has their own images. It is almost impossible to give them a general description! Or is it? What images and dreams does artificial intelligence see? - This is the question that Refik Anadol raises in his work “Machine Memories: Space”. (<https://medprosvita.com.ua/teoriya-snov-zigmunda-freyda/>)

The work evolves into an algorithm speculating possible celestial body shapes. Entering such a space, the audience moves away from the usual architectural forms. Instead, he transformed the idea of the universe not only with the help of abstract images but also with the help of tangible evidence of a fragmented but higher unity.



Figure 27. Refik Anadol “Machine Memories: Space” March 19, 2021, Istanbul.
Source: <https://kultur.istanbul/refik-anadol-sergi/>

The second part, “Dreams”, consists of three-dimensional data sculptures and a 15-minute, space-integrated artificial intelligence cinema installation. Here, the data sculptures created with 3D printing techniques represent synthetic landscapes inspired by the visual memories of Hubble, ISS and Mars telescopes, and convey the multi-network flow between data points consisting of topologies of both the earth and other celestial bodies to the audience with a new technological interpretation. (Anadol, 2021, 3’34”- 4’48”) (Anadol, 2021, 3’34”- 4’48”)

The artist's first step in this direction occurred ten years ago in Istanbul in the “İstiklal sound recording” project.

The past of time can likewise be the memory of a society, of a machine. Returning to the past, it should be noted that the idea of being in a work of art first

came from Kandinsky. However, artist Refik Anadol has made this a reality with the help of technical progress. Therefore, the exhibition is of great importance on the agenda. The main idea of this project: It questions and explores ideas that can contribute to our collective memory, collective dreams, and collective consciousness with people. It examines what we can do in everyone's ideas, such as space, time, and nature. This project opens a new way for people to understand art with the transformation of space and time stories. Refik Anadol creates new inspirations and life meaning with its experiences by using simulation methods in the art.



6.2. INTERACTION OF TIME AND SYMBOLS IN ART IN THE INTERNET AGE

Humans always value the past more than the future. It is a strange paradox that the present is not in the past when we live. Is this a fair choice? The driving force of the avant-garde polemic, valuing the museum's institution, is the same egalitarian and democratic influence behind modern politics. For many years humanity has been working on a breakthrough in communication, inventing new tools: the invention of the telegraph (1836), the first Transatlantic cable for intercontinental communication (1858), and the invention of the telephone (1876). By 1971, a network of 23 users was established in different parts of the United States, and 1972, the ARPANET (the first internet network) was shown to the public for the first time. This invention has become a sign of the new age, and everything is different now. Creating the image with different techniques has also changed the understanding of the relationship between the image and the human. (<https://www.milliyet.com.tr/teknoloj>)

The development of technology led to the emergence of the concept of “virtual reality,” which means that the illusion is created that a person is somewhere he or she is not.

Thus, it is possible to determine the similarity of this concept with the panoramic picture, which has its roots in 12th-century China. At first, in the 20th century, virtual reality found application in engineering and various scientific fields. As in many technological inventions, the concept of virtual reality has been used in a science fiction story close to its current state. It is impossible to ignore that the concept of virtual reality is used in science fiction in its most modern form. One example is the American writer Stanley G. Weinbaum's “Pygmalion Spectacles” (1930). In the story, the two inventors created glasses that create a real-like world where one can see, smell, taste, and feel virtual reality.

Progress did not last long, and in the 21st century, virtual reality has spread to many areas of society. Many scientists and artists, such as Ivan Suterland, Robert Fletcher Sproul, Myron Krueger, and Marshall McLuhan, have made significant contributions to the development of this industry. Digital art gained a new interpretation in the 1975 project. In this project, it was possible to organize distant spaces as if they would be perceived in the same environment. With the help of the

projection screen in the spaces, the people could see each other: they could move between the spaces. Changing the dimensions of objects displayed as graphics: Coloring operations have been performed. (Avcı Tuğal, 2018, p.85)

Famous Austrian artist Peter Kogler uses computer animation, painting, complex projections, and lines to turn rooms into a psychedelic paradise. After the intervention, the architectural space becomes crooked from the ordinary, drawing visitors to rooms whose walls confuse even the most intelligent. Considered a pioneer in computer art, Peter Kogler has had a career of over thirty years. It explores concepts such as interior installations, modularity, and repetition, creates new images, and changes the visitor's view of architecture, which is the primary tool of its art. Thus, the artist impacts the viewer's perception using a hypnotic line design.



Figure 28. Peter Kogler “Hypnotic room installations” 2018. Source: <https://www.designboom.com/art/peter-kogler-hypnotic-installations-07-12-2019/>

Lines on the walls, floor, and ceiling that are primarily black and white create a sense of blindfolded, undefined movement. The line is one of the oldest means of expression and signs in the history of visual arts. The line, as a sign, can be interpreted as a division, size, and border. The line is associated with a string as a means of limitation, binding, and infinite expansion and freedom: it directs a person's fate and limits it. In addition, the line is a person's path throughout life. The position of the lines is also crucial:

The horizontal line is the temporal world, passivity;

The vertical line is the spiritual world, the active direction, the axis of the world;

The wavy line is the idea of movement (water, heat of the sun's rays, and celestial bodies);

The straight line, extending from the point of reference back and forth forever, is infinity, honesty, and unchanging behavior.

In addition, the line symbol is found in many cultures and religions. For example, the “thread of life” symbolizes the fate of people in many countries. “The threads of life (the rope of the tents) have been broken,” shouts Eyüp. “Like all deaths, Achilles, when his mother gives birth to him, will suffer because his destiny has been made of a thread from the moment he was born” (the Iliad). The goddesses of fate spin the thread of human life, and there is more: the Cosmos itself is conceived as a weaving, a gigantic web. For example, in Indian thought, the air “weaves” the universe, tying this world, the afterworld, and all beings as a single thread. (Eliade, 2017, p. 131)

Once such “Hypnotic room installations” have entered the artistic realm, the viewer starts to experience the “Time Experiment.” This is a philosophical study of intuition and man's perception of time by the Irish aeronautical engineer and aviator John William Dunn (1875-1949). Dunn argues that we exist on two levels: inside and outside time. In his later works, he put forward his own “serial” theory of time (serialism), and based on that, he moreover came up with the concepts of “New Immortality” and “Nothing dies.” Momentary enlightenment is a long discipline involving the “Exit from Time” paradoxical leap philosophy and a mystical technique. Similar ideas and practices exist in various cultures that aim to stop the flow of time. For example, in India, it is pranayama and yoga. These techniques, in cosmic terms, try to integrate (transcend) the cosmic position as it is from a perfect cosmos.

Kogler creates his own interpretation and symbolism by skillfully using curved lines. The master's works can be associated with the kingdom of distorted mirrors put away from reality, transforming the architectural feature of our time into an artistic virtual and extraterrestrial world. As a result, installations with misleading spatial

bodies violate not only the audience's perception but also the architectural community's artificiality.

Today, digital art and visual communication are in a constantly renewed period of transition and change. Artists, in this case, present their different experiences in the gallery to define their own practices. Thus, art reflects its own time. As the German writer Bertolt Brecht wrote in 1938: "Reality changes; the way of presentation too must change to reflect reality." (Harrison, Wood, 2000, p. 501)

Screen-based environments were separate from art in the past, but digital art is an important part of today. By answering current questions, art creates new symbols and interpretations of itself in film, video, and digital media.

People now live in an endless stream of information. Today, it is possible to observe the tendency of a work of art to move from one exhibition to another, from one collection to another. This leads to the conclusion that they are more immersed in the flow of time. This means a return to the aesthetic contemplation of the same image, especially in our time. Today's audience is much more aware that a work of art depends on its context.

It can be concluded that contemporary art does not stop at the moment but cooperates with the flow of time by moving hand in hand. In such a circulation of information, if everything is temporary and variable, the result suggests that all this will eventually disappear. Innovative popular ideas in contemporary art aim to realize, anticipate and imitate the future. Thus, the modern one will now disappear. This imitation affects the work of art by transforming it into art activities, performances, and temporary exhibitions.

Consequently, it shows the transient nature of the existing order: the rules governing modern social behavior. If art, in general, creates an art object, contemporary art also creates information about art. These are standard features that combine contemporary art and the Internet.

It is helpful to draw a definite line between the material and information flows. Simple truths that the flow of matter and time cannot be undone... However, it is necessary to consider the fact that the Internet as a flow of information is based on the possibility of returning to the past, searching for lost information, and searching for

past actions step by step. Thus, it allows one to see the Internet not as a flow of information but as a flow in the opposite direction.

Regarding art, the word “reality” has at least two meanings. These are associated with different traditions. The first is the mimetic, realistic, naturalistic painting and sculpture tradition. Here “reality” means the mimetic representation of things in the world as they present themselves to our “natural,” uninformed, and technologically vulnerable view. Many traditional images and mythological symbols, such as ancient mosaics and icons, do not seem realistic because they aim to present the “other,” the ordinarily invisible world. (Groys, 2017, p.102) Contemporary artworks that oppose the “essence” or “subjective appearance” of our world cannot be considered realistic. Turning to technology and science to study photos taken with a microscope or telescope to talk about reality is unnecessary. The essential feature of realistic art is its determination to reject all technologically constructed images and symbols, as well as all religious and philosophical views and speculations.

However, this reproduction has an “unrealistic” aspect; it removes some of these things from the flow of time. In other words, the role of art in the materialist age is to make existence visible.

Heidegger's words are worth mentioning that the primary way we exist in the world is practical. Heidegger also mentions the tendencies of modern art to depict symbols and images as worn, damaged, distorted, and fragmented. As in Cubism, for example, or in Duchamp's ready-made practices that are non-functional.

As a flow of information, the Internet is an all-accessible archive where every image, symbol, and information has its place, address, and meaning. The most exciting aspect of the Internet as an archive is the user's ability to break ties and create new concepts through the cutting-pasting process. Like the effect of the kaleidoscope, no matter how much action the user takes, it always gets a new result. In addition, since the archive of the Internet increases the utopian potential, positive aspects can too be present.

The value of the Internet and its rethinking as a new cyberspace has been felt by humanity during the global quarantine linked to the Covid-19 pandemic. Artists, like most citizens, find themselves isolated, but challenges fuel the progress. The chain reaction did not last very long, with virtual galleries, museums, conferences, and online

“life” becoming a daily routine. Meanwhile, art has reacted swiftly to the changes and boldly started seeking new symbols, images, ideas, and aspects of self-expression. Perhaps what seemed insignificant and indispensable in art two years ago has become a new meaning today. A small dot, a pixel, is the smallest unit the human eye can distinguish in the image on a screen. Now, digital art on the NFT website dictates its own artistic, symbolic language that reflects the time of computer technology. (<https://webrazzi.com/2021/03/03/nft-nedir/>)



THE SYMBOL AND CONCEPT OF TIME IN TETIANA MÜSEVİTOĞLU'S PAINTINGS

It would not be wrong to evaluate Tetiana Müsevitoğlu's works within the scope of the time symbol in the art of painting. Using oil painting, watercolor, charcoal, and pastel techniques, Müsevitoğlu's favorite technique is oil painting. Academic classical painting education is reflected in her works as composition, compositional integrity, and color richness. The theme of the final project, "Time Flow," is, at some point, a cause of the nature of humanity. Human beings want to catch up, seize and get ahead of time for some reason. The artist harmoniously combines his favorite Istanbul landscapes with watch mechanisms. With a philosophical narrative, the works show that man is a part of the metropolis, hiding a detail that awakes the whole city. A broad palette of pictures, warm reds, yellows, browns, cold greens, blues...

In the works of the artist, Istanbul landscape, "Maiden Tower," "Galata" tower, "Hagia Sophia" and "Sultan Ahmet" mosques, which are the symbols of the city among the historical architectural works, are estimated and play an essential role in the paintings. For Istanbul, located on two continents, bridges have strategic importance and symbolize unity. The bridge is a widely used symbol in different cultures and religions. First of all, it symbolizes unification: the difficult transition between the world of the living and the world of the dead. Also, a bridge as a symbol can embody a problematic emotional period.



Figure 29. Tetiana Müsevitoğlu "Eternity" 2018. Oil on canvas 100 x 70 cm. Artist's Collection.



Figure 30. Tetiana Müsevitoğlu “Golden Age” 2018. Oil on canvas 80 x 60 cm.
Artist’s Collection.



Figure 31. Tetiana Müsevitoğlu “Meeting point” 2019. Oil on canvas 100 x 80 cm.
Artist’s Collection.

Installations on the same subject are also among her works. In the installation's design, free drawing and a three-dimensional layout were made. The artist used cardboard, paper, and colorful digital printing for the three-dimensional layout. Such a gradual stage made it possible to calculate even the most minor design details and helped prevent corrections when working with the original installation.



Figure 32. Tetiana Müsevitoğlu “Infinity” (sketch for installation) 2020. Oil on canvas 18 x 24 cm. Artist’s Collection.



Figure 33. Tetiana Müsevitoğlu “Eternity” (model) 2020. Cardboard, paper, and colorful digital printing 18 x 24 x 24 cm. Artist’s Collection.

Tetiana Müsevitoğlu combines natural materials such as glass and wood with oil paint—the installation consists of 6 pieces of glass measuring 50 x 50 cm. The base is a platform made of light-colored wood measuring 52 x 75 x 6 cm. The first glass board is the beginning of all life's natural creatures. The brushstrokes texture of this panel is rhythmic, harmonious, and limited, well combined with light blue and green pallets.

The blue color here carries a symbolic meaning: a symbol of emptiness, infinity, and divinity. This cold blue water is the source of all life on earth, evoking calmness and deep thought. It is worth noting that green symbolizes youth, nature,

hope, and joy. Green is also the color of decay, symbolizing jealousy in some interpretations.



Figure 34. Tetiana Müsevitoğlu “Time” installation, 55 x 75 x 55 cm. Glass, wood, oil paint. 2020. Artist’s Collection.

In the second panel, she reflects on the urban motifs with combinations of clock mechanisms. Thus, each layer gradually loses the urban landscape in mechanical details. While the landscape is presented in an installation in a cold color palette, the warm colors of the mechanical elements contrast with it.

The constructive counterparts of this installation are comparable to Rauschenberg's *Shadows*. The artist used aluminum frames instead of a wooden platform, fixed title pages, and five movable plexi-glass sheets instead of glass. This work was Rauschenberg's first illustrated book, made of non-standard materials instead of paper. The artist processed many images from newspapers and magazines in each panel with stone prints. The artifact becomes three-dimensional when square plates are placed on the base - one in six million possible permutations. Thus, many transparent layers are seen on the glow of a small bulb attached to the back. (<https://www.moma.org/collection/works/14718>)



Figure 35. Robert Rauschenberg, "Shades." 1964 38.1 x 36.5 x 29.5 cm. Source: <https://www.moma.org/collection/works/14718>

Rauschenberg's work is a hymn to everyday life, brought together from dozens and hundreds of parts of this everyday life. On the one hand, Rauschenberg's works may seem frivolous, anecdotal, and even naïve, but on the other hand, they reflect our everyday reality, which the artist integrates into art.

Tetiana Müsevitoğlu's second installation is composed of 13 pieces of glass measuring 250 x 200 cm (model 60 x 96 x 96 cm). The composition is based on topological studies of Istanbul districts. Cold greens and blues colors are also used in this artist's work. Cartographic outlines of the city's districts contain urban motifs and clock mechanisms. In addition, the emergence of urban motifs in work is due to the issue of urban transformation and the stagnation of the city, where modern tall buildings are often combined with the historical architectural heritage of the metropolis. Here it would be appropriate to draw a parallel with Einstein's theory of relativity. In his theory, the scientist inextricably linked time and space. This is an image of the space coming out of the map. The map is a temporary layer and reflects a period. In this artistic composition, the map also has an abstract grid function. In the history of the arts, more than one example of the synthesis of cartography science and visual arts can be given.

The city is constantly on the move and continues its noisy rush, trying to leave a mark on the century for a moment. Yet, this metropolis has an exciting history. While working on cartography, Piri Reis was an Ottoman sailor and captain in the 16th century, known for his most famous cartography in the world, World Maps Showing

America, and his book *Marine*. It was announced on the date when Piri Reis drew 16 different maps of Istanbul. This map is remarkable for its accuracy, given the technological level of the time. (<https://www.sabah.com.tr/aktuel/2013/01/14/piri-reisin-16-istanbul-mapasi>)

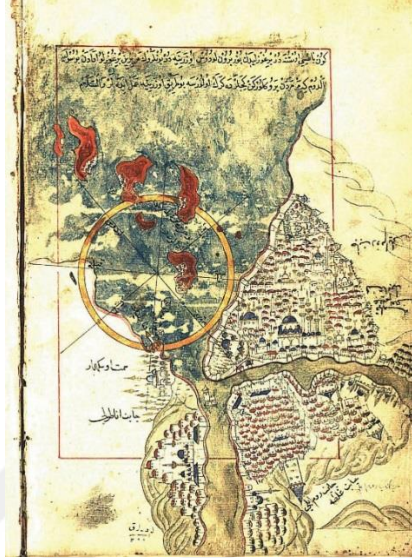


Figure 36. Piri Reis “Map of Istanbul” 16th century. Source: <https://sonmucid.wordpress.com/2013/02/22/piri-reisin-16-istanbul-haritasi/>

Maps have had various uses over the years - not just as analytical tools for getting from point A to point B. However, one of the most unusual uses of the map is artistic. In this way, the map is used as a form of visual art with cultural and political purposes, often with profound aesthetic implications.

Maps have always been used for artistic purposes because familiar shapes make them suitable for artistic expression and rethinking. These recent questions have long occupied cartographers as well as visual artists. Artists such as Jasper Johns and Grayson Perry found many thought-provoking answers in map making and made improvements.

While designing the installation, Tetiana Müsevitoğlu analyzed similar works of art in visual arts. To give examples from the analog environment, it is necessary to pay attention to the works of American artist Jasper Johns. In 1961, he created another work called “Map” with oil on canvas.

Painters use maps, aesthetics, and design elements to explore the world. This method leads the viewer to think that their combination encourages new thoughts and conclusions about what makes an abstract Visualization a map.



Figure 37. Jasper John's "Map" oil painting on canvas.1961 Source: <https://www.moma.org/collection/works/79372>

Jasper Johns embodied this idea by summarizing the proportions and shapes of the United States, Mexico, and Canada regions. The artist worked impressively with a more "powerful paint application" than cartography. The names of the states and ocean regions are written in a template. Jones transformed the ubiquitous "seen but unviewed and unexplored" into a real image. The artist copied the outlines onto a large canvas and added a vibrant color palette, sometimes mixed with black and white accents, consisting of red, yellow, and blue.

The crude style of Jasper's painting is close to that of abstract expressionism or echoes Cezanne's recent works. While the outlines of states are recognizable, colors do not always match borders. Perhaps this is evidence of the increasing blurring and homogenization of post-war American society by the mass influence of template titles. There is speculation that the painting may have been a visual pun, as Jones "intentionally laid out the American picture" in the 1950s. Johns thought he was drawing a map rather than drawing a map.

Among European artists, it is worth checking out the work of Klaus Peter Brehmer. The artist's retrospective exhibition was held on 09.10.2020 at the Artery Museum in Istanbul. The exhibition included printed graphics, drawings, paintings, films, archival documents used by the artist in the creative process, and some selected examples from materials. This was a reflection of the era of the artist, and in its own

way, it showed the difficult post-war period and the ideological conflict between West and East Germany. Brehmer accumulated a social and political context during his lifetime. With the help of artistic symbolic language, the painter criticized “appropriate reality” and emphasized political issues.

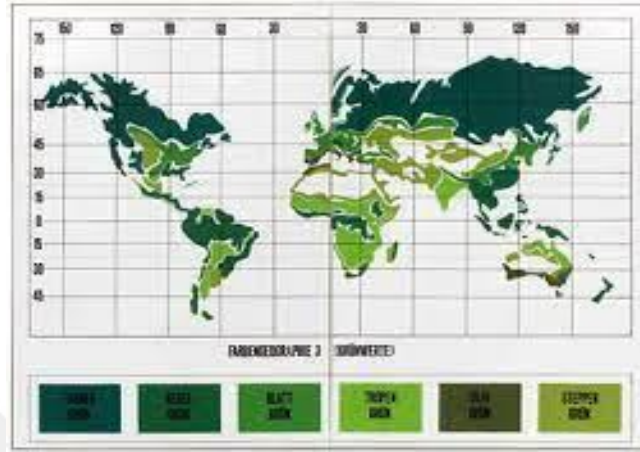


Figure 38. KP Brehmer “Color Geography 3”.1971 acrylic on plastic, two sections, 180x115 cm. Monika Brehmer Collection. Source: <https://www.artter.org.tr/Upload/Documents/The%20Big%20Picture%20Exhibition%20Guide.pdf>

In 1960, the artist started to work on the “Color Geography” series. This series includes several technical variations in which maps, scientific publications, and the popular press are applied as a new graphic language. Each map contains an indicator that matches a color with meaning or category. The Color Geography series embodies color values through localization. In contrast, the stereotypical relationships between color and meaning reflect the arbitrary character of values culturally attributed to colors throughout history. These studies also make visible ways of regionalizing and rationalizing social processes. In addition, the artist developed the propaganda function of objective scientific information in this way. (<https://www.artter.org.tr/sergiler/kpbrehmerbuyukresim>)

While working on an art project, artist Tetiana Müsevitoğlu has been studying the history of regional management and development of Istanbul since the establishment of the Republic of Turkey in 1923. She performed a sketch search during the process of creating the installation. The artist created watercolor sketches and cartographic drawings for installation. The basis of the work is the real historical sources.



Figure 39. Tetiana Müsevitoğlu “Istanbul 39” (sketch for installation) 2022. The Artist Collection.

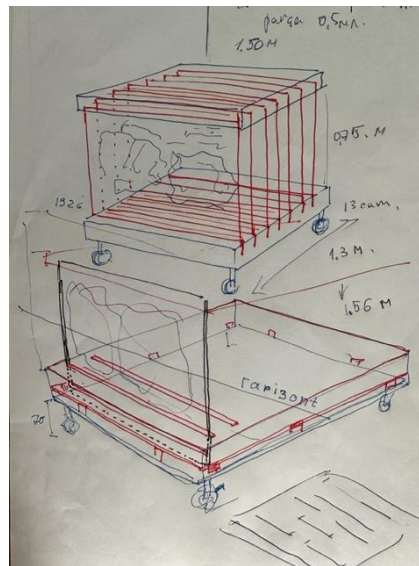


Figure 40. Tetiana Müsevitoğlu (sketch for installation). Seeking constructive solutions in the installation manufacturing process. 2022). Artist's Collection.

Today, Istanbul has thirty-nine districts per the law numbered 5747, which was adopted in the Turkish Grand National Assembly on March 6, 2008, and published in the Official Gazette dated March 22, 2008. Twenty-five of these are on the European side; 14 are on the Anatolian side. (<https://www.haberturk.com/istanbul-un-nufusu-kac-milyon-metropol-sehir-istanbul-hakkinda-ki-bİLGENLER-2493553>)

In Istanbul, where the first municipal-like organization was established in 1855 under the name of Şehremaneti, the Governorship provided post-Republican municipal services for a long time. With municipal law No. 1580 issued on April 3, 1930, Istanbul was divided into 16 districts, ten included in the provincial municipality boundaries. The same law has abolished terms such as city government and my city.

In Istanbul, managed similarly until the 1950s, the first changes were experienced in the administrative borders with Şişli in 1954 and Zeytinburnu in 1957. However, new changes have been observed in the following years due to the ever-expanding city boundaries and increasing populations. For example, Gaziosmanpaşa in 1963; Büyükçekmece, Kağıthane, Pendik, and Ümraniye in 1987; Küçükçekmece in 1989; Bayrampaşa in 1990; Avcılar, Bağcılar, Bahçelievler, Güngören, Maltepe Tuzla, Sultanbeyli in 1992; Esenler in 1993 were separated from their districts and turned into independent districts. (<https://s.milimaj.com/others/image/map/istanbul-ili-haritasi.png>)

Finally, in 2008, Arnavutköy, Ataşehir, Başakşehir, Beylikdüzü, Çekmeköy, Esenyurt, Sancaktepe and Sultangazi also gained district status, and there are 39 districts and 963 neighborhoods in Istanbul province. All districts were included in the Istanbul Metropolitan Municipality service area with the law published in the Official Gazette on July 22, 2004. All municipalities within the provincial borders were also terminated with the regulation.

The proclamation of the Republic is the determination of the form of government of the State of Turkey as the Republic with the adoption of the constitutional amendment proposal prepared by Mustafa Kemal at the session of the Second Turkish Grand National Assembly held on October 29, 1923. According to the years of establishment, the districts of Istanbul: 1926 c. Adalar, Bakırköy, Beyoğlu, Çatalca, Merkez (Istanbul), Şile, Üsküdar; 1928 c. Beykoz, Kartal, Silivri; 1930 Beşiktaş, Eminönü, Fatih, Kadıköy, Sarıyer; 1936 c. Eyüpsultan; 1954 y. Şişli;

1957 y. Zeytinburnu; 1963 y. Gaziosmanpaşa; 1987 y. Büyükçekmece, Kağıthane, Küçükçekmece, Pendik, Ümraniye; 1990 c. Bayrampaşa; 1992 y. Avcılar, Bağcılar, Bahçelievler, Güngören, Maltepe, Sultanbeyli, Tuzla; 1993 y. Esenler; 2008 y. Arnavutköy, Ataşehir, Başakşehir, Beylikdüzü, Çekmeköy, Esenyurt, Sancaktepe, Sultangazi; (<https://www.haberturk.com/istanbul-un-nufusu-kac-milyon-metropol-sehir-istanbul-hakkinda-ki-bilgenler-2493553>)

The artist, referring to the official historical sources, researched the population growth in the city and the number of new neighborhoods. Thus, the painter created a new pattern and applied the geometric texture of the growing city in his work. Over time, the city's silhouette also changes, and the organic silhouette of the past now resembles a geometric pattern.



Figure 41. Tetiana Müsevitoğlu “Istanbul 39” installation, 60 x 96 x 96 cm. glass (6 mm), wood, oil painting. 2022). Artist’s Collection.

Istanbul is the largest city in Europe and ranks 4th in the world in population (after Shanghai, Beijing, and Laos). Time is precious in a city like this. In this work, the cartographic boundary system acts as an abstract grid. This abstract concept is transformed into its composition by combining the Istanbul landscapes and clock mechanisms that the artist loves.

For the second installation, “Istanbul 39”, Tetiana Müsevitoğlu chose a four mm thinner glass to increase the transparency and readability of the paints on the glass. The translucent paints on the glass gave the desired transparency and lightness effect

like a light beam. The color palette used in the installation is not accidental - it is a spectrum of light consisting of seven primary colors - red, orange, yellow, green, sky blue, blue, and purple. To preserve the readability of the elements of the installation, the artist created his own color sequence: yellow, orange, green, red, sky blue, blue, and purple.



Figure 42. Tetiana Müsevitoğlu. Examples of paint on glass and color palette layout. (2022). Artist's Collection.



Figure 43. Tetiana Müsevitoğlu. The search for different combinations in the color scheme of the installation. (2022). Artist's Collection.

In addition, in the version of this installation, the artist added led light. Led lights are mounted on the grooves of the wooden platform, thus illuminating the glass layers from the inside. This choice is not random. Returning to Planck's discovery of photon particles, the artist recalls the basis of Einstein's theory of relativity. After all, these two discoveries are closely related and are, from the point of view of science, the basis of the concept and definition of time.

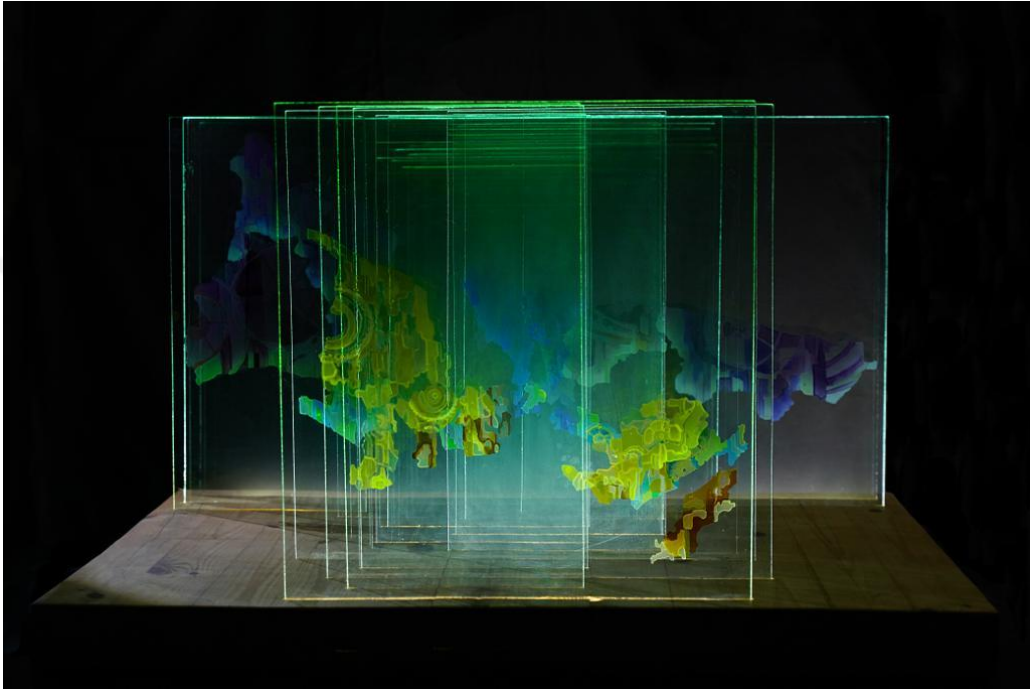


Figure 44. Tetiana Müsevitoğlu “Istanbul 39” (second version) installation, 60 x 96 x 96 cm. Glass, wood, glass paint, led light. 2022. Artist’s Collection.

The multi-layered installation allows the viewer to travel through time. As with Einstein's theory, individual events form a lifeline. The artist must use wood and glass materials in her works. Like any being on this planet, its origins are in nature. Like cogs in a wheel, a person in the city plays a vital role in the movement. Only man can build, develop, change, or destroy cities. The artist uses such an allegorical “human mechanism” in her artwork.

CONCLUSION

The relationship between art and symbol is inseparable in the context of intellectual and plastic art, it is certain that there is a bond. In a technologically and scientifically advanced world, symbols have not lost their influence in modern art; the artist, who has the desire to find new things, has found new ways of expressing himself with symbols.

Within the scope of this study, time symbols and the concept of time were examined, and artworks were analyzed in the context of time symbols. In this study, new aspects of artistic creativity and the relationship between symbolism and perception present a modern way of creating new time symbols for the audience. Various trends in Western art and the external effects they have, such as political, economic, and social effects, on artists and artist groups are presented.

This series of events gave birth to new symbols, idols, and heroes. To this day, military aggression, the arms race, and the struggle for natural resources show that humanity cannot live in peace and harmony. Even today, this situation is seen as the cause of the irregular structure of the world.

With the growth of scientific and technical progress, philosophical views on time concepts and symbols have also changed. Plank and Einstein's new theories revolutionized science. Albert Einstein declared that time is the fourth dimension, as well as the front/back, the up/down, and the left/right. As a reactive chain, these innovations have influenced many areas, including philosophical views. Many philosophers such as S. Freud, C. G. Jung, P. Ricoeur, A.N. Whitehead, E. Cassirer, J. Lacan, Hegel, J. Derrida, G. Deleuze, and J. Baudrillard have emphasized the importance of time by interpreting the symbols of time and the concept of time by interpreting it in their own way. The concept of symbols has led to conflicting interpretations among philosophers and scientists. Between these philosophers, S. Freud, C.G. Jung, P. Ricoeur, A.N. Whitehead, E. Cassirer, J. Lacan, and Hegel adhered to the positive conception of the idea of a symbol. Against them, J. Derrida, G. Deleuze, and J. Baudrillard insisted on the importance of the negative concept of the idea of a symbol.

The discussion of time in philosophy is centered around two main problems. The first is the distinction that time is a physical reality independent of the human

mind, and the other is that time is a reality that finds its place in the human mind. Each style (Impressionism, Fauvism, Expressionism, Futurism, Surrealism, Dada...) has its own symbols of time and interprets time from its own perspective.

The horrors of the First and Second World Wars were reflected in European art, and artists faced a global challenge. The post-war devastation revealed that the traumatized society's traditional values, types, and forms - like ancient human civilization in general - were untenable and irrelevant. The horrors of the war years necessitated the search and understanding of a new artistic language. Technological progress has developed rapidly and has shown its effect on the physical world of man, and the emergence of new means of transportation has brought a new perception of time. In contemporary art, time as a symbol is reflected in different interpretations under the influence of technological progress.

By examining contemporary art in more depth, it is concluded that art is always a continuation, a synthesis of the past and the present, despite the protestation or rejection of what exists. Contemporary artists, searching for new ideas, materials, methods, and practices, give viewers more freedom to understand art. The fast pace of life and the flow of time impose their conditions on today's artists. The concept of "real-time," which was not newsworthy in the past, is more frequently included and interpreted in the works of contemporary artists. In the new movement: video games, interactive television, reality shows, Facebook, Instagram, Youtube, etc. are publications that claim to reflect "reality." Based on the above, contemporary art is closely related to fashion and commerce. In the contemporary art world, it is seen that the destructive power of humans changes and deforms symbols. For example, ecology, one of the current issues, is considered the creation of the new by taking the old back in art. This has an impact on the creation and understanding of contemporary art objects. Contemporary art is aimed not only at the person's visual perception but also at all human senses: touch, smell, and the sensation of a person in space, etc. Thus, the audience and the interpretation of the work play a significant role, and the artist, who uses minimalist, symbolic clues, leaves space for the audience's thoughts and feelings.

In art, time symbols and concept of time have a special place and subjective interpretation for each person depending on their culture and environment. The artist is the foundation of art; their work delicately reflects free will and imagination.

Symbols, languages, and images are transformed, and new techniques and methods of transferring them to the audience emerge. The artist is a thin conductor between the world of imagination and reality, “inside” and “outside” time. Using the convergence of science, art, and technology, the artist will create new symbols for the age and time of art in parallel with the development and change of man. Art will continue to change and search for new languages of symbols of self-expression, reflecting the time and age of its existence.



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