

THE POETIC GEOGRAPHY

A THESIS
SUBMITTED TO THE DEPARTMENT OF
FINE ARTS
AND THE INSTITUTE OF ECONOMICS AND SOCIAL SCIENCES
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

By
Mürüvvet Türkoğlu
May, 1999

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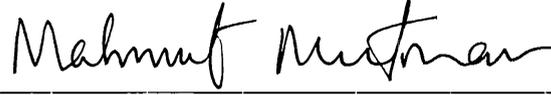
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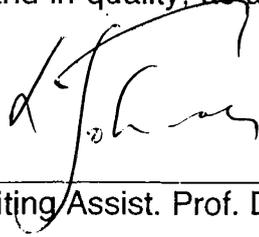
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I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.



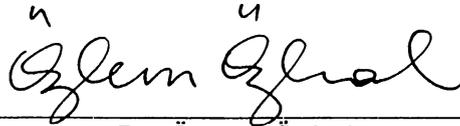
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Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts

ABSTRACT

THE POETIC GEOGRAPHY

Mürüvvet Türkyılmaz

M.F.A. in Fine Arts

Supervisor: Assist. Prof. Dr. Mahmut Mutman

May, 1999

In this study, Dada and Surrealism movements are analysed and compared with each other in accordance with historical, social, economical and political conditions. Especially, the techniques of Automatic Writing and Automatic Drawing in Surrealism movement are researched and explained the differences of usage in my works. Dada is analysed as an attitude and the relationship between Dada and my works are handled in the frame of his attitude. This attitude accepts art and life together. The influences of the I. World War bring the exploration of Dada. This exploration implies the feeling of isolation or loneliness in the fragmented geography. The similar conditions are seen in this century which people consume in faster span of life and which all borders have been passed on the map. At this point, Dada attitude and the attitude in my works are analysed on the same level.

Keywords: Attitude, Poetic, Time, Space, Work, Isolation.

ÖZET

ŞİİRSEL COĞRAFYA

Mürüvvet Türkyılmaz
Güzel Sanatlar Bölümü
Yüksek Lisans

Tez Yöneticisi: Doç. Dr. Mahmut Mutman
Mayıs 1999

Bu çalışmada, Dada ve Sürrealizm akımları, tarihsel, sosyal, ekonomik ve politik durumlarına göre araştırılmıştır ve birbirleriyle karşılaştırılmıştır. Özellikle, Sürrealizm akımında bulunan otomatik yazı ve otomatik çizim teknikleri ele alınarak bu tekniklerin, kendi işlerimde kullanım farklılığı açıklanmıştır. Dada, bir tavır olarak incelenmiştir ve Dada'nın işlerimle bağlantısı bu tavır çerçevesinde ele alınmıştır. Bu tavır, sanat ve yaşamı birbirinden ayırmaz. I. Dünya savaşına neden olan ve savaş sonrasında giderek büyüyen olumsuz koşullar, Dada patlamasını beraberinde getirmiştir. Bu patlama, parçalanmış coğrafyanın yarattığı yalnızlık duygusunun bir ifadesidir. Yaşam hızının arttığı ve haritadaki sınırların kaybolduğu bu yüzyılda da benzer parçalanmalar ve benzer yalnızlık duygusu sözkonusudur. Bu noktada, Dada tavrı ile kendi işlerimdeki tavır aynı düzlemde incelenmiştir.

Anahtar sözcükler: Tavır, Şiirsel, Mekan, Zaman, İş, Yalnızlık.

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CHAPTER 1

1- INTRODUCTION

1.1. The Statement of the Thesis

In this thesis, my aim is to analyse the relationship among Dada, Surrealism, and my works. Within this aspect, in the first chapter, the historical process of Dada and Surrealism are clarified and they are compared with each other. I especially chose the techniques of automatic writing and automatic drawing in Surrealism because I would like to confront with my works in the same chapter. It should be underlined that Dada is considered as an attitude in this thesis.

In the second chapter, the content and process of my works are summed up under the head-line of "Artistic Experience". Besides, the technical comments of each work are explained with the titles.

Afterwards, the third chapter contains an explanation of new work which has been exhibited as the part of practice in the thesis.

1.2. Definition of Dada

The fermentation of Dada began before the First World War and actually, Dada had its power from the fact of the war. Also, Dada was a kind of rebellion or a resistance to the social crisis which had been caused by the modern system.

The social crisis which had caused Dada was originated in the nineteenth century. The rooted changes and lasting crisis in West European art was born during the period of the capitalist bourgeoisie society. The Industrial Revolution brought a new style and culture dominated by advanced technology and a faster span of life. The collapse of the traditional order by the bourgeoisie caused many crises.

The period of Industrialisation and the destruction of social order were the main reasons for the isolated human who stands against to this society. This condition influenced the artists as well. The social, economic and cultural crisis created the fragmented perception for the artists. They tried to find a new way for themselves and these researches brought Romanticism. Romanticism supported the idea of "individual" and it was against bourgeoisie society and its moral as well.

On the other hand, in the second half of the nineteenth century, there were many scientific inventions and philosophic definitions which had changed the route of the society. Especially, Scientific- Technique Revolution and Charles Darwin's "Theory of Evolution" were the basis of information. In that sense, all these social transformations influenced the twentieth century art world directly

As a consequence, Dada rebellion came from the same problems that had been lived or experienced through the war and also the bad heritage of the post-war influence on the social life. The geographic fragmentation, the development of technology caused fast life for the people. So, in this hurry life, people began to live a kind of isolated life. At this point, the fast and also the compressed life bring forth Dada.

In 1915, after the outbreak of the First World War, Hugo Ball came to Switzerland with his mistress who was a singer and poetry reader. Hugo Ball was a German poet and Philosopher, novelist, cabaret performer, journalist and mystic and he found a bar in the town of Zurich. This bar was called "Cabaret Voltaire" and was across between night-club and an art society. It was a kind of "a centre for artistic entertainment" where young artists and poets came and shared their ideas. They could read their poems or hang their pictures or play music. Ball thought that this "artistic entertainment" would be popular. In fact, Hugo Ball's diary is the most important evidence about the cabaret.

When I found the Cabaret Voltaire, I was sure that there must be a few young people in Switzerland who like me were interested not only in enjoying their independence but also in giving proof of it. I went to Herr Ephraim, the owner of the Meierei, and said, " Herr Ephraim, please let me have your room. I want to start a night-club." Herr Ephraim agreed and gave me the room. And I went to some people I knew and said, "Please, give me a picture, or a drawing, or an engraving. I should like to put on an exhibition in my night-club." I went to the friendly Zurich press and said, "Put in some announcements. There is going to be an international cabaret. We shall do great things." And they give me pictures and they put in my announcements. So on 5th February we had a cabaret. Mademoiselle Hennings and Mademoiselle Leconte sang French and Danish chansons. Herr Tristan Tzara recited Rumanian poetry. A balalaika orchestra played delightful folk-songs and dances. (s 13).

By 30 March matters at the Cabaret, the activities had progressed and they performed "Negro" music consisting of improvised drums and gongs. Besides that, they read aloud "simultaneous poems" with three or more speakers by using unrelated texts in as many languages, all at the same time.

The Cabaret Voltaire was an artistic effort and it was only the propriety of ordinary Zurich society that made the matter seem so extremely irregular.

These efforts were also very violent and they had the shock effects on conservative audiences. Besides, many performances presented items that can be called avant-garde: readings from Chekhov and Turgenev, Liszt's Thirteenth Hungarian Rhapsody, and "Under the Bridges of Paris" and most of the material came from French and German sources: pieces by Lautremont, Jarry, Kandinsky; paintings by Macke, Modigliani, Picasso. On this aspect, the influences of Futurism have to be considered and its performances particularly owed to Italian models. Huelsenbeck referred in the character of the Cabaret Voltaire:

We wanted to make the Cabaret Voltaire a focal point of the "newest art", although we did not neglect from time to time to tell the fact and utterly as comprehending Zurich philistines that we regarded them as pigs and the German Kaiser as the initiator of the war.(s xxiv)

Huelsenbeck published in Hanover in 1920 and it summarises the aims of the new group:

The Cabaret Voltaire group were all artists in the sense that they were keenly sensitive to newly developed artistic possibilities. Ball and I had been extremely active in helping to spread expressionism in Germany; Ball was an intimate friend of Kandinsky in collaboration with whom he had attempted to found an expressionistic theatre in Munich. Arp in Paris had been in close contact with Picasso and Braque, the leaders of the Cubist movement, and was thoroughly convinced of the necessity of combating naturalist conception in any form. Tristan Tzara, the romantic internationalist, whose propagandistic zeal we have to thank for the enormous growth of Dada, brought with him from Rumania an unlimited literary facility. In that period, as we danced, sang, recited night after night in the Cabaret Voltaire, abstract art was for us tantamount to absolute honour. Naturalism was a psychological penetration of the motives of the bourgeois, in whom we saw our mortal enemy, and psychological penetration, despite all efforts at resistance, brings an identification with the various precepts of bourgeois morality. Archipenko, Whom we honoured as an unequalled model in the field of plastic art, maintained that art must be neither realistic or idealistic, it must be true; and by this he meant above all that any imitation of nature, however concealed, is a lie. In this sense, Dada was to be rallying point for abstract energies and a lasting slingshot for the great international artistic movements. (s 30).

Certainly, the cabaret was viewed as a disrespectful "gesture" against what Ball called "this humiliating age", and modernism. This was achieved in the depersonalised, and primitivist art that the group performed dressed in fantastic costumes or strange masks. Inside their masks, as Ball described it, they lost possession of themselves. After a month, the cabaret had become this "playground for crazy emotions". But, Ball recognised that it was dangerous and they risked physical and psychological collapse. By the middle of March, he was feeling the tension of the daily performances and as ready to take a rest.

In early April, they planned to form a Voltaire Society. It was decided that the money raised by the performances could be published as an anthology of their work. Ball and Huelsenbeck were against the idea of making an "artistic school", but Tzara especially wanted a publication. So, *Cabaret Voltaire* was obtained two months later, at the beginning of June. It was also planned that group should produce a regular periodical (to be advertised in Cabaret Voltaire).

A name was needed to focus and define these activities. Of the several accounts of the discovery of the word, Arp's is the best and the most amusing, and the most "Dada":

I hereby declare that Tristan Tzara found the word on February 6, 1916, at six o'clock in the afternoon; I was present with my twelve children when Tzara for the first time uttered this word which filled us with justified enthusiasm. This occurred at the Cafe de la Terrace in Zurich, and I was wearing a brioche in my left nostril.(quoted from *Painting and Sculpture*, s 366)

Huelsenbeck states that he and Ball found it accidentally by inserting a knife at random in a German-French dictionary while looking for a pseudonym for their new star at the Cafe. In Ball's diary for 18 April He

wrote of his wish to publish a review of the activities at the Cabaret and stated:

Tzara is worried about the magazine. My proposal to call it Dada is accepted... Dada means in Romanian "Yes, yes!", in French a rocking or hobby-horse. In German it is a sign of absurd naivety. Childhood as a new world, and everything childlike and direct... The distrust of children, their shut-in quality, their escape from our recognition that they won't be understood anyway. (s 27).

Ball first used the new word, when he announced that his artists would publish an international review to be called "'DADA" Dada, Dada, Dada'.

It is mentioned that they found the word "DADA" by chance. But, Huelsenbeck once wrote that the choice of the "dada" was not entirely accidental, but rather "selective-metaphysical". Because, Huelsenbeck and Tzara were interested in letters. Besides that, at the beginning of the Dada protest was almost a literary manifestation. Ball was also concerned with language as a means of expression. He claimed in 1916 that they should withdraw into the innermost alchemy of the word, in this way conserving for poetry its most sacred domain. But, through the language works, many artists from the visual art opened the exhibitions in the Cabaret Voltaire.

Dada is a kind of attitude accepting art and life together. The first Dada Manifesto explains the main idea of Dada. This manifesto belongs to Ball and he read at the first public dada in Zurich's Waag Hall on July 14, 1916. In fact, it was being prepared since the founding of the Cabaret Voltaire five months earlier. This work is often known as "The First Dada Manifesto".

Dada is a new tendency in art. One can tell this from the fact that until now nobody knew anything about it, and tomorrow everyone in Zurich will be talking about it. Dada comes from the dictionary. It is terribly simple. In French it means "hobby horse." In German it means "good-bye," "Get off my back," "Be seeing you sometime." In Romanian: "Yes, indeed, you are right, that's it. But of course, yes, definitely, right." And so forth.

An international word. Just a word, and the word a movement. Very easy to understand. Quite terribly simple. To make of it an artistic tendency must mean that one is anticipating complications. Dada psychology, dada Germany cum indigestion and fog paroxysm, dada literature, dada bourgeoisie, and yourselves, honoured poets, who are always writing with words, but never writing the word itself, who are always writing around the actual point. Dada world war without end, dada revolution without beginning, dada, you friends and also poets, esteemed sirs, manufacturers, and evangelists. Dada Tzara, dada Huelsenbeck, dada m'dada, dada m'dada dada mhm, dada dera dada, dada Hue, dada Tza.

How does one achieve eternal bliss? By saying dada. How does one become famous? By saying dada. With a noble gesture and delicate propriety. Till one goes crazy. Till one loses consciousness. How can one get rid of everything that smacks of journalism, worms, everything nice and right, blinkered, moralistic, Europeanised, enervated? By saying dada. Dada is the world soul, dada is the pawnshop. Dada is the world's best lily-milk soap. Dada Mr. Rubiner, dada Mr. Korrodi. Dada Mr. Anastasius Lilienstein.

In plain language: The hospitality of the Swiss is something to be profoundly appreciated. And in questions of aesthetics the key is quality.

I shall be reading poems that are meant to dispense with conventional language, no less, and to have done with it. Dada Johann Fuchsgang Goethe. Dada Stendhal. Dada Dalai lama, Buddha, Bible, and Nietzsche. Dada m'dada. Dada m'dada. It is a question of connections, and of loosening them up a bit to start with. I don't want words that other people have invented. All the words are other people's inventions. I want my stuff, my own rhythm, and vowels and consonants too, matching the rhythm and all my own. If this pulsation is seven yards long. Mr Schulz's words are only two and a half centimetres long.

It will serve to show how articulated language comes into being. I let the vowels fool around. I let the vowels quite simply occur, as a cat miaows... Words emerge, shoulders of words, legs, arms, hands of words. Au, oi, uh. One shouldn't let too many words out. A line of poetry is a chance to get rid of all the filth that clings to this accursed language, as if put there by stockbrokers' hands, hands worn smooth by coins. I want the word where it ends and begins. Dada is the heart of words.

Each thing has its word, but the word has become a thing by itself. Why shouldn't I find it? Why can't a tree be called Pluplusch, and Pluplubasch when it has been raining? The word, the word, the word outside your domain, your stuffiness, this laughable impotence, your stupendous smugness, outside all the parrotry of your self-evident limitedness. The word, gentlemen, is a public concern of the first importance. (quoted from Hugo Ball, s 220).

"Dada", as Breton said, "is a state of mind". This state of mind was already endemic in Europe before the war. But the war gave a new view and urgency to the many young artists and poets. Huelsenbeck wrote in 1920

hat they think that the war had been invented by the various governments for the most autocratic, and materialist reasons. The war was the death of a society depending on materialism. Ball considered Dada as a requiem for this society, and also the primitive beginnings of a new one. He thinks that this world of systems has gone to pieces. Meanwhile, Tzara says:

Is the aim of art to make money and cajole the nice bourgeoisie? Rhymes ring with the assonance of the currencies and the inflexion slips along the line of the belly in profile. All groups of artists have arrived at this trust company after riding their steeds on various comets. (quoted from Hugo Ball, s 205).

Dada has a complex kind of irony, because they were dependent on the society and the destruction of it and the destruction of it means the destruction of themselves as artists. So, Dada existed in order to destroy itself. Arp:

Dada aimed to destroy the reasonable deceptions of man and recover the natural and unreasonable order. Dada wanted to replace the logical nonsense of the men of today by the illogically senseless. That is why we pounded with all our might on the big drum of Dada and trumpeted the praises of unreason. Dada gave the Venus de Milo an enema and permitted Laocoon and his sons to relieve themselves after thousands of years of struggle with the good sausage Python. Philosophies have less value for Dada than an old abandoned toothbrush, and Dada abandons them to the great world leaders. Dada denounced the infernal ruses of the official vocabulary of wisdom. Dada is for the senseless, which does not mean nonsense. Dada is senseless like nature. Dada is for nature and against art. Dada is direct like nature. Dada is for infinite sense and definite means. (quoted from Nikos Stangos, s 123).

Dada events continued in the Cabaret Voltaire. But Ball and Tzara had confusion about the future of the Cabaret. They thought that they needed a new place and activities. Ball wrote 18 th March 1917:

Tzara and I have rented the premises of the Galerie Corray, and yesterday we opened the Galerie Dada with a *Der Sturm* exhibition. This is a continuation of what we did at the Cabret Voltaire last year. The exhibition opened three days after we were offered the gallery. About forty people were there. Tzara was late, so I spoke about our plans to build up a small group of people to provide mutual support and stimulation. (s 64).

Ball and Tzara presented the "fathers" of Dada, Kandinsky, Klee, Feninger, Kokoschka, de Chirico. Giorgio de Chirico was incorporated into Dada, but later he was elected a member of the Surrealist movement. In the beginning of these Dada events were considered as unimportant and as slight appearance by the Zurich public. The pictures were judged "frightful", but Klee and Kandinsky already had a certain reputation. The influence of Dada on these people, and their influence on the public, prepared the ground for Dada. Although, the people did not love or understand, at least they tolerated with a sort of curiosity. The exhibitions contained works by Janco, Jawlensky, Arp, Helbig, Luethy, Richter and others, and there were guided tours with the aim of establishing contact with the public.

The Dada events beginning in Zurich had spread on the other countries such as France, Germany, America. But before examining Dada events in Germany and France, New York must be searched where Dada in spirit had been art work since 1915.

As Dada events continued in Zurich, there were some activities in New York as well. Its origins were different but its participants were interested the same anti-art as Dada. It began with Alfred Stieglitz. He was not a philosopher like Ball, but he had a little photographic gallery. Stieglitz can be regarded as the pioneer of photography. He asked this question: could not the human hand and eye, using photographic plates and paper, achieve results as sensitive and expressive as those achieved by the same hand and the same eye with point and canvas? Photography can do more than reproduce the world of reality; it can and should contribute to the creation of a new world.

Stieglitz had lively perception and he was interested in everything that was new and revolutionary. Also, he began to show works of art in his gallery. In January 1908 he presented the Rodin's drawings and in April of the following year Matisse works were showed at the same gallery. Besides that, Stieglitz had a group including the young American painters who were attracted to the new ideas. In his little gallery, called "291", the artistic photography and modern painting were exhibited. This gallery caused an explosion of modern art in America. Especially, the most important exhibition was Armory Show which was opened on 17 th February 1913 in New York city and was visited by over 100.000 people before it was closed. This exhibition made history in the United States. Besides, it gave power to Stieglitz in his own battle. His belief that light, colours and shapes are very poetic in themselves and these basic elements are found their own way in the works of modern artists from Cezanne to Picasso and Duchamp. The sensation of the Armory Show was Marcel Duchamp's "Nude Descending A Staircase". This paintings had irritated the other Cubist artists. Duchamp said:

The reduction of a had in movement to a bare line seemed to me defensible. A form passing through space would traverse a line; and as the form moved the line it traversed would be replaced by another line and another and another. (quoted from Hans Richter, s 31).

In 1910 Duchamp met Francis Picabia. Picabia was an Impressionist, but by 1912 his works have changed. He began to study Cubism. Picabia exhibited his abstractly Cubist painting called "Dances at the Spring" in New York for the Armory Show. The large painting of 1914, "I see Again in Memory my Dear Udnie" may be considered the first spectacular result of his discussions with Duchamp's. This painting represented both the male and female characters like Duchamp's "Bride Stripped Bare by her Bachelors, Even". Duchamp and Picabia together became the stars of the

most progressive circle in New York. In 1917 Picabia was in Barcelona and here he published the first his own journal called *391*. This journal contained his own incoherent poems and his visual statements. Meanwhile, *391* was published until 1924.

After the War, Picabia was more an agitator than an innovator. He participated in Dada events in Paris after 1920. Picabia and Duchamp contributed Dada attitude with their works and also they followed the intellectual way which had been influenced by Steigleitz in New York. Especially, Picabia presented the Dada object as a theatrical gesture. Dada works were often produced as the entertainment for the publican in fact, Dada artists used their works as an actor. Picabia's another paintings, "L'oeil Cocodylate" is the most important sample of Dada's attitude. He invited all his literary and artistic friends, including the Dada artists, to cover his canvas with their signatures, and this is all the painting consists of. This attitude was making fun of the value of artistic signature on an art work.

Picabia wrote:

You are always looking for an emotion that has already been felt, just as you like to get an old pair of trousers back from the cleaners, which seem new as long as you do not look too close. Artistic cleaners, do not be taken in by them. The real modern works of art are not made by artists, but quite simply by men. (quoted from Stangos Nikos, s 58).

As the addition to this idea, poetry and painting can be produced by anybody. There is no fundamental difference between a man-made and a machine- made object, and the only personal intervention possible in a work is choice. Duchamp explored this ideas. In 1912 he produced the first of his ready-mades, a bicycle wheel set upside down on a kitchen tool. The other ready-mades works followed over a period of several years, including a hatrack and a snow shovel. Duchamp wrote:

A point I very much want to establish is, that the choice of these ready-mades was never dictated by an aesthetic delectation. The choice was

based on a reaction of visual indifference, with at the same time a total absence of good or bad taste, in fact a complete anaesthesia. (quoted from Hans Richter, s 132)

Duchamp explained the process and the main ideas about ready-mades in his diary:

As early as 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn.

"A few months later I bought a cheap reproduction of a winter evening landscape, which I called *Pharmacy* after adding two small dots, one red and one yellow, in the horizon.

"In New York in 1915 I bought at a hardware store a snow shovel on which I wrote *in advance of the broken arm*.

"It was around that time that the word 'ready-made' came to my mind to designate this form of manifestation.

"A point that I want very much to establish is that the choice of these 'ready-mades' was never dictated by aesthetic delectation.

"The choice was based on a reaction of *visual indifference* with a total absence of good or bad taste...in fact a complete anaesthesia.

"One important characteristic was the short sentence which I occasionally inscribed on the ready-made'.

"That sentence, instead of describing the object like a title, was meant to carry the mind of the spectator towards other regions, more verbal.

"Sometimes I would add a graphic detail of presentation which, in order to satisfy my craving for alliterations, would be called *ready-made aided*

"At another time, wanting to expose the basic antinomy between art and 'ready-mades' I imagined a reciprocal ready-made: use a Rembrandt as an ironing board!

"Idealised very soon the danger of repeating indiscriminately this form of expression and decided to limit the production of 'ready-mades' to small number yearly. I was aware at that time that, for the spectator even more than for the artist, *art is a habit-forming drug* and I wanted to protect my 'ready-mades' against such a *contamination*.

"Another aspect of the 'ready-made' is its lack of uniqueness... the replica of a 'ready-made' delivering the same message, in fact nearly every one of the ready-mades' existing today is not an original in the conventional sense.

"A final remark to this vicious circle:

"Since the tubes of paint used by an artist are manufactured and *ready-mades aided*. (s 62).

Duchamp produced works which are different from each other in appearance, but the same themes. He especially introduced chance into his works. Picabia and Duchamp had influenced American art directly. Especially, the artist Man Ray has to be considered in American art world.

He was an architecture and engineering student who had begun painting in 1907 and been encouraged by the Armory Show to study Cubism and abstract design. Man Ray edited "New York Dada" in 1921 with Duchamp. He wanted us to see him in terms of anarchic on the Dada movement. Moreover, Ray's art and activities confirm the unconventionality and originality that characterised his self-image. New York Dada was an evidence that the American Dada movement recognised the similarity of their own interests to the ideas of the Zurich movement. Man Ray also produced the works by using the photograph. He had the special technique called "rayographs". Man Ray was a leader in the experimental cinema. He produced "Anemic Cinema" with Duchamp in 1926. His work is insensitive in texture and is not effective in form.

The New York Dada artists tried to free themselves from the restrictions of patronage. They participated to political activities, but not directly. They just found political philosophy supportive of their rebellious aesthetic goals. New York Dada artists had strong roots in specific American localities. Many artists searched for a truly American art that characterised the culture of the United States during the decades of the twentieth century and they found a common basis for a community spirit that would feed their radical new goals.

Dada in Berlin must be briefly discussed separately. Because it belongs to the political situation in Germany. In Berlin Dada took its political form.

When Huelsenbeck returned to Berlin from Zurich in 1917, he found the strange phenomenon of a tension and tired people turning to art comfort. Huelsenbeck claimed: "Germany always becomes the land of poets and thinkers when it begins to be washed up as the land of judges and

butchers". He produced a lecture in February 1918 and helped Tzara, Arp, German artists, George Grosz and Raul Hausmann for a manifesto. Through the same year, he also published "Club Dada", edited by Franz Jung, a writer, Hausmann and himself. It was followed by three of "Der Dada", edited by Hausmann. These periodicals are the literary documentation of the Berlin phase of the movement which reached the artistic climax in the First International Dada-Fair in Berlin in June 1920. All the Berlin Dada artists took part, whether they belonged the left, right or centre of the movement. The tone was provocative that pointed out the Authority. The pieces of political polemic were used by Grosz, Heratfield, Hausmann, and Otto Dix. Also, Grosz and Heartfield announced that " art is dead, long live Tatlin's machine art".

The Berlin Dada produced little painting and sculpture, but their development of collage and caricature were important. Especially, an adoption of collage, made from newspaper cuttings and photographs, took a different way from other dada collages. Besides that, they invented photomontage, using the visual material of the weapon in their hands. George Grosz, Hannah Höch, Roul Hausmann and John Heartfield used this technique. So, Hausmann, the inventor of this technique, remarks in his article *Definition der Foto-Montage*:

The Dadaists, who had 'invented' static, simultaneous and phonetic poetry, applied the same principles to visual representation. They were the first to use photography to create, from often totally disparate spatial and material elements, a new unity in which was revealed a visually and conceptually new image of chaos of an age of war and revolution. And they were aware that their method possesses a power for propaganda purposes which their contemporaries had not the courage to exploit. (quoted from Flight out of Time, s 116)

The other important artist was Marx Ernst. He participated to Dada activity in Cologne. The history of Dada in Cologne was more artistic than political. In

that sense, he followed different path from Berlin Dada artists. Ernst produced collages with Arp's encouragement which were in random combinations of photographs, newspaper cuttings, and illustrations from scientific, technical commercial catalogues. Ernst discovered new images and he claimed that a few lines, a touch of colour, or the addition of lettering were enough to transform the banal pages of advertisement into dramas which reveal his most secret desires. On the other hand, Ernst believed that painting is an essential and that the image is not only the result but also, the cause of psychic configurations. His art exists beyond beauty and ugliness, beyond questions of good or bad taste.

Berlin Dada presents all the symptoms-good and bad- of neurosis. The reasons for condition were:

- four years of senseless slaughter in which many friends had died on both sides;
- the inconclusiveness of the revolution that was being fought out on the street-concerns at that very moment;
- the spirit of opposition, so long suppressed;
- despair, hatred and the moral and practical ineffectualness of most of the Dadaists;
- the pressures of Communism, with whose slogans one identified oneself without knowing quite what it would lead to;
- the successful and tempting precedent set by Zurich Dada;
- and finally the vacuum created by the sudden to offer if one could grasp them firmly enough. (quoted from Hans Richter, s 122).

All these reasons were closer to hysteria than to a cultural mission. This is neither the fault of individual nor of the group. The whole atmosphere was hysterical and unreal. Artistic expression could not be taken any other form. Several of artists were involved in the November Revolution, and when this failed, they kept their identity as Dadaists until the movement had died elsewhere.

On the other hand, Hanover Dada was important and noisy like Berlin Dada. Kurt Schwitters worked in Hanover. He had studied before 1914 at the Academy in Dresden as an abstract painter. Although he wrote his poetry in 1919 under a Dada title, he was different from the Berlin Dada's politic way. By the end of 1918 he began to study the nature of materials and their combinations. He said that the medium is as unimportant as I myself. Only the forming is essential. So, collected many objects which came from the other people's live. Schwitters especially produced the collages by using their unexpected combinations and their identities. In his collages, the texture, the colour, shape of cut or torn paper seem as if they are made accidentally, but this accidents is carefully controlled. But it should be underlined that Schwitters's collages are different from Dada 'ready-made', or the Surrealist 'found object'. Because, his objects or things were never independent of his taste. Schwitters himself explained:

The material are not to be used logically in their objective relationships but only within the logic of the work of art. The more intensively the work of art destroys rational objective logic, the greater become the possibilities of artistic building. (quoted from George Heard Hamilton, s 384).

These collages were first exhibited at the Sturm Gallery in 1919. He called them 'Merz' pictures that refer the labels of Cubist, Expressionist, Futurist, or even DADA. 'Merz' as a word is the syllable cut out from a letterhead of a 'Kommerz-und Privatbank'. He liked the sound and the meaningless syllable that he used it as a generic little for his collages. Like Dada, the word stood for a way of life.

Schwitters worked from 190 in his house at Hanover on an architectural construction called Merzbau which was unfinished when he left Germany in 1935. This construction filled the room and rose through the house until the roof. One part of it is 'Great Column' or 'Cathedral of Erotic Misery'. It was

described by a contemporary critic as an example of 'absolute architecture, since its interior being so filled with wheels that there is no room for people, it has an artistic meaning and no other'.(quoted from C. Spengemann in'Der Zweemann, s.8-12, 1920). This first construction was destroyed during an air raid in 1943. The other one was begun in Norway, but interrupted when Schwitters fled to England in 1940. It was accidentally burnt in 1951.

Hans Richter as a friend of him followed the formation process of this construction step by step. He wrote:

Each of these individual forms had a 'meaning'. There was a Mondrian hole, and there were Arp, Gabo, Doesburg, Lissitzky, Malevich, Mies van der Rohe and Richter holes. A hole for his son, one for his wife. Each hole contained highly personal details from the life of one of these people. He cut off a lock my hair and put it in my hole. A thick pencil, filched from Mies van der Rohe's drawing board, lay in his cavity. In others there were a piece of a shoelace, a half smoked cigarette, a nail paring, a piece of tie, a broken pen. There were also some odd things such as a dental bridge with several teeth on it, and even a little bottle of urine bearing the donor's name. All this as placed in the separate holes each, as the spirit moved him... and the column grew. (s 59).

Besides, France was the other important witness city of Dada process. The first instigators of Dada in Paris were Tzara and Picabia, who arrived in 1919 to find Andre Breton searching for new verbal expression. He had just published his "Literature, with Luis Aragon and Philippe Soupault. In 1920, Arp, Man Ray and Max Ernst arrived Paris to contribute Dada activities. Duchamp was there from July 1919 to January 1922, and he never participated in any organised activities. But, Duchamp's works had very important role in Paris Dada. Especially, the photograph of the Mona Lisa with a drawn moustache and beard, called L.H.O.O.Q. was first published by Picabia in Paris in the 391. This work has become the symbol of the Dada point of view that has been accepted as an attack on the European culture by using Leonardo's portrait. It has underlined the definition of visual

images which was selected for the museum and of the museum itself. Also, Mona Lisa's moustache made the artist of modern art rethink his/her own thoughts. The other important work is Man Ray's "Gift" of 1921. It is a mass-produced flat-iron adorned with a row of carpet tacks. In this work, there is a wild laughter which had been heard in Zurich and New York. Unlike Duchamp's Mona Lisa, it points to a place beyond where it is at the moment.

French Dada rhythm was declined by the ambitions of Breton. He declared:

Dadaism can not be said to have served any other purpose than to keep us in the perfect state of availability in which we are at present, and from which we shall now in all lucidity depart towards that which calls us. (quoted from George Heard Hamilton, s 388).

Breton opened a new way for Dada and he established the dimensions of his new super or sur- reality. The tools of Surrealism were the unexpected juxtaposition of elements, the focus on banal elements of daily experience and automatism. So, there appeared a new discipline, and a philosophy directed towards 'plastic goals'. Surrealism was used as a weapon to destroy Dada. But Dada and Surrealism can not be separated. They are necessary conditions of one another.

1.3. Dada Artists

The aim of this part is to review the Dada artists and their life styles giving a shape to Dada movement. Although they refused their 'artistic identity' in Dada activities, it caused to give a life to Dada. Especially, Hugo Ball, Jean(Hans) Arp, Tristan Tzara, Hans Richter, George Grosz are presented based on travelling around the art geography of Dada.

Hugo Ball was born on February 22, 1886, in Pirmasens in the Rhineland Palatinate. He was the son of middle-class Catholic parents. At first, he worked in his father's leather-goods factory, but then he did not want to continue this job. He began to study in different areas like philosophy, Germanic philology and history. He went to Munich in order to continue his studies where he focused on the study of Nietzsche.

After passing his doctoral examination, he was interested in theatre, and drama. Ball went to Berlin and he was accepted in Reinhardt's famous drama and directing school. He became a well-known teacher at the drama school and planned a reform in German theatre. Ball's interest in the theatre went deeper than one can think. He said: "Only the theatre is capable of creating the new society. The backgrounds, the colours, words, and sounds have only to be taken from the subconscious and animated to engulf everyday routine along with its misery". (s 46).

He did not join the war and he thought that the war was based on an error. Man had been mistaken about machines. After that, Ball went to Switzerland. He spent the rest of his life in Bern, Zurich, and Ticino with a few periods in Rome and Southern Italy. He was employed as a piano player in little groups around Zurich. During this period, he did his first larger work, *Zur Kritik der deutschen Intelligenz* (Toward the critique of the German Mentality), which was published in 1916. A series of articles was published in the well-known *Freie-Zeitung*. Ball's *Kritik* deals with a problem that concerns our age as well. The book offers an analysis of the German character. Ball was interested in the question of guilt (after the First World War) to the ideology of the German classes and of German isolation. Hermann Bahr, who called the book "a cleaning of the temple", wrote:

Hugo Ball, and the whole group of emigrants with him, believe in a new romanticism in the spirit of Franz von Baader, in a conspiracy in

Christ, in a holy Christian revolution, and in the mystical union of the liberated world, in a union of Germany with the old spirituality of Europe. (quoted from Hans Richter, s 90).

Ball saw religious despotism in German thinking and tried to establish the new ideal outside the state. That was the critique of the German intelligentsia. In 1920, after the German revolution, Ball gave a lecture in Hamburg:

Let' us learn the great lesson from our defeat. We have experienced the kingdom of Satan. We can again believe that devils exist. We have seen them at work. Let us make Germany into a godly land. We need only to set up the antithesis of everything that we have seen at work around us. That is my idea of reconstruction. Let us think about the power and origins of the demons, the devils, who were able to insinuate themselves and establish themselves among us. (quoted from Richard Huelsenbeck, s Iv).

This lecture was Ball's last political pronouncement. So, Ball suddenly decided to go back to Switzerland to work on his *Byzantinisches Christentum*. This book shows the belief of the pure, clear world of the spirit in contrast to *Kritik*. Ball had found the new words to express his joy in this world. Besides that Ball' was an important figure in histories of Dada. He wrote the diaries for the years 1910-21 which has the reputation as the documents of the Dada movement. Ball's diaries do not offer any simple expression, but also they are one of the finest products of the Dada movement. He was active as a dadaist for only nine months. His dadaism was in a very literal sense and he took place in the activities at the Cabaret Voltaire. He made some masks in the aim of using for the performances. The idea of masks and masking represent Ball's thought directly. For him, Dada itself was "a masked play".

By the middle of 1919 Ball had lost interest in political affairs. He returned to his fantastic novels and he was writing about himself, and his own fate, He

is still so convinced of the unity of all beings, of the totality of all things, that he suffers from the dissonance to the point of self-disintegration. Hugo Ball died because of stomach cancer in Switzerland, after completing the book on Hesse and finishing editing his diaries.

Jean Arp was born in Alsace. In spite of his German nationality, he liked French and he had spent time in Paris. He met Sophie Tauber who was dancer and designer and then they were married. After this marriage, he began to do experiment with accident and automatism. He produced his works by drawing the same design everyday until his hand automatically began to create the original shapes. He tore up coloured papers or his own drawings and let the fragments as they would. Richter describes that one day Arp tore up a drawing and let the pieces fall to form a new pattern and let chance enter his compositions. Besides that, he was producing spontaneous free-flowing ink drawings which have similarities to Surrealist's automatic drawing. Arp was a poet as well as an artist and he was interested in chance in his poems, too. He also used "tearing up" technique. The sentences were torn up which had no logical coherence. For Arp, the 'law of chance' was very important. He said that embraces all laws and was unfathomable like the first cause from which all life arised and could only be experienced through complete devotion to the unconscious. On the other hand, this idea was distinct from dada. Because, Arp's idea returned to a romanticism of the void, nothingness. But in dada, nothingness means something different from in Surrealism. Dada is rigor, merciless and understanding of the trap in which one find himself or herself.

The other father of dada was Tristan Tzara. He came to Zurich from Rumania in 1916. He was a great poet, an organiser with unusual abilities, a politician and also a human being. Tzara was a natural dadaist.

Unlike Ball, Arp and Ricard Huelsenbeck, he had not grown up in the shadow of German humanism. Tzara did not suffer from the fear of a culture that was threatened to be destroyed. As a native of the Balkans, he could not feel this. He had a resistance about the aesthetic level. After Ball left Zurich, a new phase of dada had begun. Tzara took the leadership of the group. He was creating a literary movement out of the dada idea. If Ball was an aesthetic mystic, Tzara was an out-aesthetic anarchist. Both shared a sense of social disequilibrium and a sensitivity toward their times and thought that art was a form of protest. But while Ball was a utopianist escaping from the ideals of social and technological modernity, Tzara did not. Tzara saw dada itself as a centre of provocative activity for its own sake. He was more aggressive than Ball. He claimed that the new artist protests, s/he no longer paints but creates directly in stone, wood or iron, rocks which are locomotive organisms capable of being turned in any direction by the limpid wind of momentary sensation. Also, in 1918 Tzara wrote the second Dada Manifesto. It is very long and he writes in his manifesto:

I smash drawers, those of the brain and those of social organisation: Everywhere to demoralise, to hurl the hand from heaven to hell, the eyes from to hell to heaven, to set up once more, in the real powers and the imagination of every individual, the wheel of the world circus. (quoted from Hans Richter, s 34).

Tzara was interested in literature and he produced the poems with the principle of chance. He believed that sounds were relatively easy to put together, rhythmically and melodically, in chance combinations, words are more difficult. He cut newspaper articles into pieces, put the words in a bag, shook them and left them on a table. The arrangement gave Tzara's poem. He had challenged with Ball. But Tzara contributed to dada movement with his poems and his manifestos. All this was necessary and like everything in the world, everything passed. Then Tzara found himself walking alone

through his wealth of art. He walked from statue to statue and he recalled that Rumania is closer to Greece than to Paris.

Hans Richter is one of the most complicated and most interesting men of dada. He knew dada in Zurich in 1916 and became friendly with Arp, Tzara and Janco. Richter was more interested in the solution of artistic problems than in the struggle against convention. So, he did not care for the Berlin dadaists because of their political wildness.

For Richter, the problem of the 'new painting' was the meaning of his personality. He made acquaintance with new friend called Viking Eggeling and turned to film-making in Berlin. Richter thought that a film was nothing more or less than a canvas which he projected his dreams of new form and colours. He was never interested in storytelling. He wanted to discover the essential in the objective world and was more devoted to objects, as in the surrealist films, as in Ghosts Before Breakfast. He plays with ideas and abstractions as well as with the changes of everyday life. Richter's paintings, like all his art and his thought, are ruled by two basic elements: the linear and the organic. The symbols of the rolls, beginning with mathematical signs and ending with organic one represent the endless image, endless life, endless art. The changing symbolism in Richter's painting concerns the man who lives with one foot in art and the other foot in life. According to him, his artistic work symbolises the integration of the personality. He is not a classical man like Hans Arp and also he is not a completely spontaneous man like Picasso or calm man like Braque. He is really fighting man of his age.

Hans Richter go up and down between art and life uneasily. He have decided that art and life are two aspects of a great voyage of discovery.

The other important artist was George Grosz in the list of Dada movement. He did not only draw but also wrote poetry. Grosz had the courage of a conviction and he fought with the others against an enemy who surrounded their days and nights. Also, he was a man of contradictions and he lived irrationalism and the paradox of dada.

Grosz was especially interested in America. He had read a great deal about America and he loved Charlie Chaplin. Grosz imagined America as the great land of freedom and he went there as early as 1932. Grosz spent twenty-five years in America, but he never succeeded in his dream. He was forced to realise that America was totally different from his romantic conceptions. There was nothing in America to get artistically as there had been in Berlin. He discovered that America is not a country for angry men. It was painful for him, but he tried to challenge with his condition. He never complained about his lack success and he lived in almost total isolation in his small home in Long Island near the metropolis of New York. Grosz studied there heavily. He produced the caricatures which were a kind of social realism, but were individual. Then, he realised that he was not a cartoonist. In fact, Grosz wanted to paint and to be a great painter, not a cartoonist and not graphic artist. So, he began painting in America. These paintings are critical observations, sharp depiction of humanity, comments on New York and the artist's environment.

George Grosz became a great painter who had first presented the uncertainty of man's existence in the post-war world by describing with face of evil.

1.4. Dada in Comparison with Surrealism

The word Surrealism was first invented by Apollinaire and it was due to a desire for positive action. Apollinaire used this word to describe his own play "Les Mamelles de Tiresias" which was first performed on 24 June 1917. Besides that, Andre Breton and Philippe Soupault founded a review (Litterature), they adopted "surrealisme" as a word to characterise a method of spontaneous writing. Breton was already familiar with the psychoanalysis and he had come to the conclusion that the symbolic imagery released in dream and dream analysis could be evoked for poetic effects. In 1922 Breton announced program for an International Congress to determine "the direction of the modern spirit" which represented all modern movements including Cubism, Futurism and Dada.

The relationship between Surrealism and Dada is complex because they were similar in many ways. Politically, Surrealism was against the bourgeoisie and considered it as its enemy and it continued to fight traditional forms of art. Artists associated with Dada joined the Surrealists such as Arp, Ernst and Man Ray. They thought that there was a relationship between Dada and Surrealism and also both had a common sensitive perception to life. As Arp said: "I exhibited with the Surrealists because their rebellious attitude to "art" and their direct attitude to life was wise like Dada" (quoted from George Heard Hamilton, s 135). The radical difference between them lay in the erection of theories and principles of Dada's anarchism.

In 1924 the Bureau of Surrealist Research was established, Breton's "Surrealist Manifesto" was published and the Surrealist review, La Revolution Surrealists has appeared. Many young artists and writers joined

to the new movement. Antonin Artaud was placed in charge of Bureau of Surrealist Research which Aragon described as "A romantic inn for unclassifiable ideas and continuing revolts". Artaud expresses:

Further away than science will ever reach, there where the arrows of reason break against the clouds, this labyrinth exists, a central point where all the forces of being and the ultimate nerves of the Spirit converge. In this maze of moving and always changing walls, outside all known forms of thought, our Spirit stirs, watching for its most secret and spontaneous movements- those with the character of revelation, an air of having come from elsewhere, of having fallen from the sky... Europe crystallises mummifies herself beneath the wrappings of her frontiers, her factories, her courts of justice, her universities. The fault lies with your mouldy systems, your logic of two plus two equals four; the lies with you, Chancellors... The least act of spontaneous creation is a more complex and revelatory world than any metaphysics. (quoted from Stangos Nikos, s 125).

But Surrealism did not really become international until 1936. It remained a French movement centred in Paris. On the other hand, The Surrealist Manifesto announced Surrealism as a literary movement. The painting was mentioned as a footnote. The Manifesto gave the following definition of Surrealism:

SURREALISM, n.m. Pure psychic automatism through which it is intended to express, either verbally or in writing, the true functioning of thought. Thought dictated in the absence of all control exerted by reason, and outside any aesthetic or moral pre-occupation.

ENCYCL. philos. Surrealism rests on the belief in the superior reality of certain forms of association neglected until now, in the omnipotence of the dream, and in the disinterested play of thought. It aims at the definitive ruin of all other psychic mechanisms and at its substitution for them in the resolution of the principal problems of life. (quoted from Stangos Nikos, s 124).

The Surrealists always stressed automatism. For automatism was the most perfect means for reaching the unconscious. In the Dada movement, "unconscious" was noticed in the different way. The Dadaists used the word "chance" instead of using just "unconscious". Because they considered all contradictions together. They also realised that reason and anti-reason,

sense and nonsense, design and chance, consciousness and unconsciousness belong together as parts of a whole. This message has assumed "balance" in nature. As Arp claimed "Reason is a part of feeling and feeling is a part of reason". (quoted from Hans Richter, s 60). The Dada artists believed that scientific and technological age had forgotten that "chance" constructed an essential principle of life and of experience and that also reason was inseparable from unreason with all its conclusion. Unlike Dada, Surrealists promised themselves "unconsciousness". So, they always created a fantastic world while Dada produced a metaphor by using the objects and words.

The Dada attitude is basically the paradox of forgetting the human in order to show it. Inhumanity is seen as a part of the human. But Dada, in contrast to Constructivism Surrealism and Cubism, was the only art movement to continue spreading. One can say that the other movements concentrated more on a theory of art and of life than on life itself. Dada developed into an artistic reaction after starting as a moral revolution. Surrealism was the only art movement to share Dada's moral reaction. But then it never managed to join morally in Dada's spontaneity. Unlike Breton, Dadaists were never committed to Communism or any other ism. They never made their moral reaction into an institution. The Dada artist's reaction was personal. In Dada, anything was possible, everything was loose and left to chance. Dada was able to combine definiteness with indefinite possibility. It is part of experienced and also re-experienced conflict coming from cultural and sociological conflicts.

As it was mentioned before, the Surrealist Manifesto announced Surrealism as a literary movement. In this sense, Surrealists were less concerned about appearances. For instance, the presentation of La Revolution

Surrealists was so simple. In the verbal collages or the picture-poems of Surrealism were so far from a specific meaning. Literature for the Surrealists was a medium which enabled them to say something or to show something. On the other hand, in Dada, there was nothing to say and nothing to show. It was a matter of appearance. It does not mean that the Dadaists were concerned with form or theatre. Their aim was the active destruction of any reality. Dada was more political action than Surrealism.

As a conclusion, Surrealism was to suffer more from vulgarisation than Dada had. Breton felt that Dada's experimental attitude had failed it that it had given up the search. He claimed " I may never get to the place or find the formula I have in mind, but-and this can never be said too often- the search for them is what matters and nothing else". (quoted from Richard Huelsenbeck, s 43). On the other hand, Richard Huelsenbeck had interpreted the Dada attitude:

The paradox expressed in art and anti-art is a dada experience ultimately going back to the experience of the specific present-day human situation. We are humanists with a critical attitude of humanity, we are advocates of technology and its consequences, yet filled with hatred of hat technology is doing to us. We are and were Protestant of individuality, steeped in disdain for the sentimental side of individualism, the search for the soul, the expressionist yearning. We lived and still live on the stage of the world in a state of absurdity, in a constantly reconceived conflict characteristic not only our existence bit of that of all people in our time. Dada is the philosophy of our age, and this is why all artistic people have to cope with dada if they want to create something essential and characteristic. (s 138).

1.5. Automatic Writing and Automatic Drawing

Surrealism, as a movement, was "activist" and had incoherent manifestations as Dadaist. In Surrealism, many techniques had been used such as humour, the marvellous, the dream, Madness, Surrealist objects, as the part of the dreamlike and mysterious atmosphere, the exquisite corpse,

as a game was to let the unconscious express itself spontaneously, automatic writing and automatic drawing. The aim of these various Surrealist techniques was to underline spontaneity as a human power that leads to freedom. Besides, Surrealists tried to get an order in artistic experience in opposition to Dada. They believed that Dadaists produced their works in a disorderly way. In this sense, they decided to follow a different route and also thought that they needed a reorientation.

In fact, Surrealism had the advantage of an intelligent co-ordinator. It was Breton who had always rejected the title of 'leader'. The reorientation was found in the doctrines of psychoanalysis by Breton. He claims that the basic source of his interest in automatism was Freud. Breton had trained as a medical student and worked at the Charcot Clinic under the neurologist Babinski. He spent some time during the war in a hospital at Nantes. Also, Breton himself had described how he made the first experiments in this direction. One evening, when he was going to sleep, he heard the sounds "as if it had knocked on the window-pane. There is a man cut in two by the window". Then he comments:

Preoccupied as I still was at that time with Freud and familiar with his methods of investigation which I had practised occasionally upon the sick during the War I resolved to obtain from myself what one seeks to obtain from patients, namely a monologue poured out as rapidly as possible, over which the subject's critical faculty has no control-the subject himself throwing reticence to the winds-and which as much as possible represents spoken thought. It seemed and still seems to me that the speed of thought is no greater than that of words, and hence does not exceed the flow of either tongue or pen. (quoted from Herbert Read, s 130).

The first Manifesto is a patchwork of ideas and a definition of Surrealism was dealing with automatism. Meanwhile a long section was devoted to dreams which Freud had presented a direct expression of the unconscious mind, while conscious mind relaxed its control during sleep. Freud once refused to contribute to an anthology of dreams organised by Breton. But

Breton thought that he could not see what a collection of dreams without the dreamer's associations and childhood memories could tell anyone. The Surrealists saw the imagination in its primitive state, and a pure expression of "the marvellous". Breton together with Soupault trained himself to let his unconscious speak and collected the dictation under the title of "Les Champs Magnetiques". This book is rich, unexpected and humorous comparisons. The unconscious was showing itself spontaneously by relaxing the efforts of control in states such as the dream and madness, and automatic writing could transcribe its messages.

This technique had already been used in the eighteenth century in romantic novels such as Horace Walpole's "The Castle of Otranto". The book was inspired by a dream and Walpole composed it in a purely spontaneous way while in a transcendent state. Andre Breton considered the automatic writing must reach everyone without using the technique of hypnosis. The mind should be completely passive and it should transcribe only this "magic dictation". Also, it should let the words follow one another without understanding them. These various experiments were expressed by images of poetry. Andre Breton: " maintains that verbal inspirations are infinitely richer in visual sense, and make an infinitely stronger impression upon the eye, than what are properly called visual images". (quoted from Yves Duplessis, s 54).

As in the following passage, Surrealism demands that:

those who, in the Freudian sense, have "the precious gift" of which we speak should apply themselves to study the mechanism of inspiration by the light of day. Once they cease to think of inspiration as something sacred, and with all the confidence they have in its extraordinary qualities, they must dream only of throwing off its bonds and-something that was hitherto inconceivable-making it submit... We readily discover in this prize the total possession of our minds... We discover the short circuit it induces between a given concept and its interpreter...In poetry and in painting Surrealism has achieved the impossible in multiplying these short circuits. It does not claim, and it never will, to reproduce artificially that imaginary moment when man,

at the mercy of a particular emotion, is suddenly gripped by something "stronger than him", which hurls him involuntarily into the ineffable. These products of psychic activity, that is to say, automatic writing and the accounts of dreams, should be engendered in conditions as free as possible from all idea of responsibility, such as are always ready to act as fetters, and as independent as possible of everything that does not pertain to the passive life of the intelligence. (quoted from Yves Duplessis, s 54).

Breton claimed in the first Manifesto that "thought is supreme over matter". Unlike Freud, who interpreted the dream as a result of the dreamer's adaptation to conscious as well as unconscious experience, Breton insisted on the objective reality of the dream and its effect on conscious life. For Freud, the dream image was a symbol of experience, a condition.

Although Breton announced Surrealism as a literary movement, he saw a necessity for pictorial or sculptural support for his programme. So, Breton's poetic works influenced many visual artists such as Man Ray, Masson, Miro. They interpreted the automatic writing technique in their visual images. They researched the spontaneous action on the visual elements. Especially Andre Masson had studied on the automatic drawing and produced many interesting works by transforming the basic attitude of the automatic writing into the automatic drawing. Although it has been noted that Surrealism ignored drawing, Breton's first manifesto had a definition of Surrealism as "pure psychic automatism" which needed to empty the mind of its preoccupation in order to set inspiration free. So, Andre Masson must certainly kept this passage in his mind and he used automatic drawing for the first time. He describes the procedure of the automatic drawing: "taking pen and ink to paper, one dispels all thought from unconsciousness- one must create an emptiness within oneself. Almost at once, it seems, the hand begins its scribbling, acting out an "unpredictable birth". Masson also describes the inner face of automatism based on a marvellous gesture

spontaneity: "the first graphic apparitions upon the paper are pure gesture, rhythm, incantation". After a moment, the process shows its second face, characterised by a perceptible image: "The image now asserts its rights. Once the image has appeared, it is time to stop". (quoted from Yves Duplessis, s 83).

In this sense, it can be said that an automatic drawing is a kind of compositional reflex which is produced by catching of baseless marks and scribbling. At the same time, Freud claimed that primary process might be subject to secondary phase in the dream-work. Masson insisted that secondary phase would ruin the composition as well. He said: "Once the image has appeared, it is time to stop. This image is no more than a vestige, a trace, a piece of wreckage". Besides, Andre Masson's phrase was striking in its intimations of disaster, as if the pure automatic drawing were expected to reduce meaningful form.

On the other hand, if automatic drawing is seen as equal with "a concretization of the Unconscious on the surface of the drawing paper", it needs to be considered that any conscious approach of concretization throws the issue of whether the mind can ever negotiate a relationship to the spontaneous image after the fact. So, it can be said that unconscious mind is left to handle a remaining dead. In this sense, the automatic drawing which Masson has in the mind, is simultaneously abstract, and also representation as a perceptible visual reference.

CHAPTER 2

2. ARTISTIC EXPERIENCE

For any child who learn a love of maps and stamps
His hunger for the Universe includes at all.
Ah! but the world is massive by the light of lamps!
Yet seen through eyes of memory the world is small!

Charles Baudelaire. *Fleur du mal / Le Voyage/ part I*

In this part, my aim is to show the context and the process of my works. Also, I would like to express the relationship among Dada attitude, Surrealism and my works. It should be underlined that my works have not been based on Dada and Surrealism in a theoretical way. I have begun to search for a theoretical framework for my works in art history, and in particular in terms of Dadaist and Surrealist movements, after I have completed my works.

The underlining themes of my works are geography, map/ping borders, and social life. I believe that there is a relationship between Dada attitude, Surrealism and my works. Especially, I am dealing with Dada attitude, because it is an "open" attitude taking art and life together. Dada was fundamentally a "life" movement. It was to great extent about the social and personalities rather than about aesthetic activity and pictures. Also, Dada artists, like Duchamp and Picabia cannot be separated from their biographies and their lives. Although I am not a Dadaist, I am taking Dada as an attitude because I believe that Dada was born in its own geographical, economical and political conditions but it is also an open-ended attitude. In this respect, my works may be interpreted in relation to my own existence referring to a particular social and geographical context and

an open-ended response to this context like Dada's. For me, art and life goes hand-in hand and they feed each other. Hans Richter wrote:

One day when, and after, we have understood
That every shadow, every thought even, is LIFE..
To be understood and followed..
Then only could life be meaningful... respecting what all the outdated
Religions call God..
Unity with one's Self
To contribute to such a state, art can and does do its part
Always has ...until today.
That, in my opinion, is the meaning of the artist's ceaseless and daily
search for new ways,
New beginnings..
To perfection .. of the work and oneself. (s 28).

Dada artists shared Richter's view: they tried to carry the aesthetic experience into everyday existence and the everyday world into their art. In Dada attitude, a variety of different techniques, objects and materials were used as tools for expressing the underlying premises of the Dadaist. But they were not used as the aim. In this sense, Dadaist works can be taken as a kind of reflection on the cultural crisis that was created by modernity. Especially, both the problems that had been lived or experienced in and after the First World War and the distressing memories and the heritage of the war in the post-war period had influenced the social life directly. Both the geographical fragmentation and technological developments in this area had produced an experience of speed in everyday life, and this kind of acceleration in the pace of life had brought about a problem of isolation or alienation. Many artists around the world, who had refused the war, moved to Zurich and felt themselves lost in life and in an isolated condition and wanted to find a place in order to express their ideas. So, the artists gathered in Zurich started to produce the works depicting this mood. In other words, one may claim that this fast and compressed life brought about the Dada movement. Dada was a rebellious movement and a resistance to the social crisis of the era. One of the most important example of the

depiction of this mood is Charlie Chaplin's *"Modern Times"* which questions the existence of man in such a world and which also shows how people have been transformed into a machine, based on time. Actually, this movie may be taken as a comment on Fordism in which time had become an important element of life, as something that should be organised and determined according to the requirements of the market. In other words, the phase of capitalist life started to dominate the life of individual who should live and produce according to the instructions of the system. Indeed, this process had started in the pre-First World War period and one can see the influence of this in art history in movements like Expressionism, Cubism and Futurism. But Dada attitude has its own place and originality in history. Dada artists refused all of the traditional art movements and they created not only a new form of art, but also a new form life. Dada was the freedom-virus, rebellious, and anarchist. Dada artists worked together and produced collective works but they still preserved their own individuality. Andre Breton summed up this situation in an accurate way: "Our collective resistance to artistic or moral laws gives us only momentary satisfaction". (quoted from Hans Richter, s 216).

Similarly, about a century later, I am in a similar mood experiencing fragmentation and isolation in a similar compressed life which has been marked by media, technology and communication system. People do not live on a clearly drawn map which has its borders well-defined. As I have mentioned before, I am dealing with map/ping and geography in connection with time and space. In my opinion there is a loss of time and space between the drawn map and the social life, and we all try to find a road, a way or a route in life.

A map is a representation. It represents our life in a two dimensional way. The map is just an image which is created or drawn in accordance with cartographer's perspective. But people no longer live on a map, because all of the fictional borders on the map have already been transcended by advanced technology. For instance, when one gets wired to a communication system like internet, s/he can have a chance to be everywhere s/he wants to be in a cyber world. At this point, time and space lose their depth. So, life loses its reality and truth as being transformed into a representational image. S.H. Vatsyayan claims:

The modern Western world began with a series of radical social changes which gradually revolutionised the entire range of human preoccupation, actions, urges and beliefs. Radical reorientation in science and technology, political revolutions, religious reformations, an artistic and literary renaissance and finally the economic revolutions of capitalism and communism; all these profound effects on the concept of time in human experience. Not only that, time as the historic process also changed the meaning of "truth", making it subject to historic laws. The verities, certitude and securities of faith were destroyed; what replaced it was the law of relentless change and transitoriness. (s 11).

The perception of time and space is different in this world. There exists a gap between the time and space of real world and that of the human being. One starts to live in a speedy life with the temporal assemblages which were created by the advanced technology. Paul Virilio wrote:

Under these conditions, the relativist equivalence of lengths and speeds become a "fact of perception", an immediate datum of consciousness with the same status as Euclid's postulate. No longer sublimated, speed is now recognised as that which gives form to images- to images of consciousness, such as mental and ocular images, and to our consciousness of optic or opto-electronic images. If speed is now the shortest route between two points, the necessarily reductive character of all scientific and sensible representation becomes a reality effect of acceleration, an optic effect of the speed of propagation. This speed is metabolic in the example of ocular and mental images, and technological in the case of the form-images of photographic and cinematographic representation, of the virtual images of infography, and of the representations of optic lasers.(s 117)

A similar perception may be elicited in the discipline of cartography as well. There is a gap between the drawing process of the map and the drawn field, because, as the field is drawn, this field experiences a natural transformation in itself. It is just a mental process. There does not exist an equivalence between the cartographic distances and the temporal distances of travel. Kosslyn notes that:

The significant fact is that the time-span of the imaginary surveying varied in a linear manner with the real distances marked by the subject on the map, as if the mental cartography contained the same information about the distances as did the real map. (quoted in Virilio, s 114).

In this sense, Dada attitude appeared in its own period as an exploration. Dada artists had felt this lost dimension which was created by modern system. These conditions had been reflected in pre-war art world with movements like Cubism and Futurism. Cubism used the Relativity Theory of Einstein referring to a fragmentation in time and space. In this theory, it is said that time and space is not linear as it had been mentioned by Newton. So, Cubists produced the works based on this scientific idea in art. They knew that objectivity is an aspect of modern life and in this way they became the first relativists. Besides, they were subjectivists too. They referred to a fact of the age of technology: personality was under some sort of destruction. And they expressed themselves in art with their canvases and brushes, without leaving their studios.

Futurists believed in the technology and its power. They had little insight into life. They were fascinated by the new, modern, and the technological side of life and they did not have any conception of human situation among all these changes. But the Dadaists were different because Dada was a anarchist "moral" reaction. In the beginning, Dada was indeed a humanitarian reaction to mass murders in Europe, the political abuse of

technology and the war. Dada used all of the techniques of the pre-war stylistic movements and tried to invoke a sense of provocation with a set of novel combinations in terms of artistic expression.

A similar sense and attitude may also be found in my works. I believe that a similar fragmented and isolated experience is also a defining element of our life which may be thought as being consumed in a fast atmosphere. It is difficult to speak about an equivalence between the speed of turning world and the speed of life. Paul Virilio claims:

Speed distance obliterates the notion of physical dimension. Speed suddenly becomes a primal dimension that defies all temporal and physical measurements. This radical erasure is equivalent to a momentary inertia in the environment. The old agglomeration disappears in the intense acceleration of telecommunications, in order to give rise to a new type of concentration: the concentration of a domiciliation without domiciles, in which property boundaries, walls and fences no longer signify the permanent physical obstacle. Instead, they now form an interruption of an emission or of an electronic shadow zone which repeats the play of daylight and the shadow of buildings. (s 18).

In fact, people are displaced and thrown into a void. They have lost their own authenticity and their feeling of this experience has been taken away by the fast life. Basically, day and night stopped organising the life of the big cities. The sense of being an individual or having a self has been dissolved. I have mainly dealt with a sense of isolation being experienced by the individuals living in our time.

I used three kinds of material in my works. One of them is the newspapers which had been transformed into pulp; the others are Automatic writing and the hand-made paper which had been filtered from the pulp. At first, I was playing with the newspapers as the material which is directly related with the social life. A newspaper has many meanings in itself and it brings us a lot of information about the world by

using images and texts. While one reads the newspaper in everyday, in fact s/he wants to be sure or underline his/her own existence in the world. Yet, everything is gradually displaced or disappeared on the world. Time and space concept is just reduced as the image and text .The newspaper is just a representation of our life. There is an erased dimension. So, while I transformed he newspapers into the pulp, I erased all images and texts and also compressed each other. I decided to use the pulp in order to create a geographical effect. This geographical effect has dirty appearance and its aim is to show the kind of world in which we live today. I produced the series of pulp works in different ways. But all of them refer an uncanny position of people in the world. Also, a newspaper involves the daily time and human history character in itself. This daily time is experienced more and more within the context and order of history. S.H Votsyayan wrote: "Time is bought and sold, hired and held to ransom; time does become useless when worn out; like an old newspaper. Productive time is precious time consumed worthless. (s 32)

At the same time, I always used the objects in the pulp works which I call "annex object". So, what is annex object? Firstly, it should be explained the meaning of "annex". It is a geographical term. It means to take possession of territory etc., or to add or join something as an extra part to something. So, I added the objects such as the chair, the suitcase, the pencil and the bench to the pulp parts. Besides that, they are covered with the pulp as well. But I always left the naked part of these objects in order to show their realities. Because, they are not sculpture. They come from the life with their own stories. According to me, an object is already added to life. On the other hand these objects installed on or added to the pulp part as the "open-form". For instance, in my work of "The Face of The Placement", the chair's one leg was broken and it has stood on three legs. This attitude

either refers to uncanniness of the placement or to the "open-form". I do not want to tell everything. I prefer to let an open door which the spectators can take a journey with the works. Another important point is that a corner in a room implies isolation. The writing process in front of the corner in my work (Island) is a way of isolating myself as well. Gaston Bachelard claims:

The point of departure of my reflection is the following: every corner in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination; that is to say, it is the germ of a room, or of a house."(s 95).

In this aspect, Dada is an "open attitude" as well. At the same time, in my pulp works, the objects stressed "space", while the pulp itself refers to "time" because the pulp as the material consists a process, a formation. This process is important underlining the "experience" of an artist. As it is mentioned before that people lose their experience feeling in the speedy life. Nevertheless, Heidegger and Marx interpret the experience concept based on their own tradition. Heidegger claims: "the authenticity of dwelling and of rootedness is being destroyed by the modern spread of technology, rationalism, mass production and mass values". (quoted from David Harvey, s 12). On the other hand, David Harvey wrote:

Marx regard experience within the fetishism as authentic enough but surfical and misleading, while Heidegger views that some world of commodity exchange and technological rationality as at the root of inauthenticity in daily life that has to be repudiated. (s 14).

Under this condition, I am not actually opposed to technology, but I have a reaction against the political abuse of technology, like Dada used to have.

After erasing all images and texts on the newspapers, I decided to create my own images and texts by using Automatic writing. The work of "The Fragmented Turkey Map" is the first step in which automatic writing had

been used. In this work, each part refers to the cities on Turkey map, but their real borders are broken by using automatic writing. The words are very small and squeezed which refers to the feeling of compression. Besides, these words have no direction and no centre. In this sense, I would like to use reference from S.H. Vatsyayan. He claims:

There was no future as there was no teleological purpose or message, and there was no past because there was no evidence of a direction. Either, there was no direction at all, or there were so many directions and non yielding a sense of significance for human aspirations, efforts and values. (s 13)

In Surrealism, automatic writing and automatic drawing was used in order to pass beyond the border of consciousness. Surrealists were influenced by the "chance" concept of Dada, and Andre Breton brought it to psychoanalytic theory. Also, they only expressed themselves in his dimension. But there is no evidence to suggest the direct influence of psychoanalysis on Dada except in Berlin. Dada rejected psychoanalytic theory as it rejected everything systematic, even though the systematic in this case considered the irrational. Dada was interested in the spontaneous or occurrences appearing in everyday life. Besides, I used automatic writing in a different way from Surrealists because in my opinion there is a gap between the act of writing and the mind. Something is lost and I try to find my way in this lost area. The other important thing is that I combine both automatic writing and automatic drawing. in my works in order to create the images resembling a geographical part of the earth. All these images of "writings" have no certain meaning or story. These works include just a memory of their own time and space and they are just drawing. Leonardo da Vinci presented that the drawing has a memory of its own. If a drawing has a memory, in my opinion, these images are memories trying to find their own ways or routes. While I produced the works by using automatic

writing, I continued to experiment with the newspapers. In this process, I made my own paper. This paper was made by filtering the pulp water and as the material changes itself in accordance with the weather. In fact, I feel as if I have produced something else by the remaining saliva on the world.

My all works are poetic and I create a poetic geography with metaphor. A poem has no certain borders and no centre in itself and it is a dreaming consciousness. I do not aim to produce a fantastic world like Surrealists because, I am not interested in the "unconscious". In itself, the works find their way "haphazardly", but not "unconsciously". I never give a message or direct to something, but I just show the condition as a witness surrounding us in my works with Dada attitude. As my works are made, I combine the life, the thought and the power of imagination.

2.1. The Description of the Works

2.1.1. The Fragmented Turkey Map

(Drawing, paper, pencil, automatic writing, 1997).

The work consists of 30 pieces of the cities on the Turkey map. The idea was to deal with borders, map/ping and fragmentation. I chose the cities on Turkey map that I have been before and those that I plan to go. I started to write from Ankara's city border by using automatic writing. It was finished on the city of "Tokat". Then, I cut the papers after finishing the borders of the words. So, as an outcome, I had pieces of Turkey cities that were broken a way/passed over their borders with automatic writing.

All of the words on these pieces are very small and squeezed. If one tries to follow these words or to find a meaning in them, one will lose his/her own way and also, one can not read it in a straight way, because, each word follows a different track or line.

After the cutting process, I put them together in a row from the biggest one to the smallest one on a white wall in my studio. In fact, both the process of the work and the arrangement of the pieces on the wall refer to the idea of journey. It was a kind of journey also for me as I wrote with automatic writing. When I was tired, I decided to stop writing. On the last piece/city that is installed, it was just written "Tokat" means "Slap" in Turkish. So, I played with the multiple meanings of the words as material.

2.1.2. Island

(Drawing, pencil, video-cassette, 1997).

I continued to use automatic writing as the material in my works. Besides that, there were a video camera, a video- cassette of 60 minutes and a monitor.

I wrote on the intersection of the walls during 60 minutes. While I was writing, the video camera was installed behind me in order to record my writing performance. I stopped writing at the end of 60 minutes. In conclusion, I obtained an image drawing, which was given form by automatic writing and which I called an island. It is known that an island, as the part of the earth is isolated by the sea. So, the corner in my work was used as a paper, a notebook, a surface or a canvas. Another important point

is that a corner in a room implies isolation. In this sense, the writing process in front of the corner in my work was a way of isolating myself as well.

If this work is experienced in another space, the image/drawing will be different in accordance with the streaming of the writing process.

2.1.3. The Journey

(Installation, tracing paper, pencil, automatic writing, 1997).

This work was exhibited in the First International Student Triennial at Dolmabahçe Cultural Centre. In this work, I wrote with automatic writing on the tracing paper that refers to the concept of space. In the sense this paper is used for the architectural drawing. I wrote with automatic writing in the exhibition hall starting from the working day until the opening day. Dolmabahçe was a historical place and I made up a link between past and present by writing about two days. Besides that, this work itself consisted its own time and space.

After finishing the act of writing, like my other works based on paper, I again cut the tracing paper framing the borders of the words. In the end, I obtained a piece of tracing paper similar to a map but which is indeed my own map. The blank piece of the tracing paper was rolled like a map rolling up to the written piece. It was installed on a historical column in the exhibition hall. This column was very important for me as a vital part of the architectural structure of Palace in the sense that it connects the ground to the ceiling. In this respect, unlike the blank and rolled part of the tracing paper which is tied to the column with a fishing line; the written piece st/rolls down to the ground.

Interestingly, the fishing line serves as the hidden material of this work. This makes the impression that the work is movable but a close look at the work denies that impression and may lead one to think that the work is indeed tied to its own space.

2.1.4. Flux

(Installation, hand-made paper, ink, automatic writing, sewing rope, 1997).

As it is seen, I used various surfaces for the act of writing. While I was studying with different kinds of paper, I decided to make my own paper. I was already playing with the newspapers/pulp. After analysing the pulp as a material like an alchemist, I invented my own paper by filtering the water of the pulp. I produced a bunch of paper in different sizes and decided to use them in my works.

Like my previous works, I wanted to make a link between automatic writing, poem, and fragmentation, body and loneliness/isolation. In this sense, I sowed the hand-made paper pieces and then I cut them apart according to the size of my body (1.62). Therefore, I mapped my own body, framing its borders and I started to write on that piece of paper or on my body map starting from my head and using different ink colours. After I completed the writing on my whole body, the writings acquired the impression of veins.

This work that represents me was hung on the wall with a sewing needle. The hand-made paper as the material of the work changes itself according to the weather. It starts to roll from its edges or shrinks as if alive and as if it is enclosing itself in its own.

2.1.5. The Face of the Placement

(Installation, pulp, chair, 1997).

The work was made in and for the studio. Although it seems to fit only for my studio, it can still be moved to another place. After “Flux”, I continued to study with the pulp as a material. It was very useful to get a geographic effect in the sense that it resembles a map and also it has various meanings in itself such as social life, daily life, daily time, image and text and the streaming spaces.

For this work, I covered the whole surface of a balcony with the pulp and left it to dry. Later, I cut that dried pulp into pieces and moved them to my studio. All of these pieces got the look of a relief map with a geographic effect.

It is known that there is a certain relationship between the social geography and the habitat. In this sense, I bought an old traditional chair for this work in order to remind the cafes in Turkey, where such chairs are used. As something traditional which links this so called modern, present time with the past, the temporal character of the chairs has a connection with the pulp as something living, experiencing the past and the present in its own terms and its own spatiality.

I chose a particular space in the studio that is at the intersection of two walls and started to cover that corner with the pulp. Then, I continued to cover the floor. After covering the floor, I installed a traditional chair on the covered part of the floor and the chair was covered with the pulp as well. But, I cut

one leg of the chair and this lacking leg refers to the de/formation. Meanwhile, it also refers to time.

Also, I left a part of the chair uncovered in order to underline the actual existence/function of the chair, just because it is not a sculpture. It was just an object everyday life that is taken out of its original usage/purpose and added to the work and therefore it may be called as "annex" or as "secondary object".

2.1.6. To Set off

(installation, pulp, wood suitcase, 1997).

After "The Face of the Placement", I insisted on studying with the pulp as the material in order to force its own capacity. In this sense, I had another work that was made in and for my studio. Like the previous work, it can be exhibited in another place.

In this work, the main aim was to underline the relationship between loneliness/isolation in daily life. It is known that loneliness/isolation and journey cause each other and exist together. One who feels his/her alone or isolated in daily life, decides to set off or to go on a journey in order to escape from his/her loneliness. In this respect, two materials, namely the pulp and an old wood suitcase, referring to the idea of journey and also reminding the act of the departing from somewhere, were combined for this work.

As it is noticed, that the old wood suitcase was used as an object that I call "annex", or "secondary object". Like the old traditional chair in previous

work, the old wooden suitcase also points to a lost moment that has been squeezed between the past time and present.

I installed the semi- open wooden suitcase in a vertical position in front of the corner. The inside of it was looking at the viewers and also giving an impression as if it would overturned to the floor. This overturned impression of the suitcase refers to the title of the work.

I started to cover the whole corner up to the ceiling in accordance with the angle of the semi- open suitcase. When I reached the ceiling, I stopped covering because the ceiling did not allow me to continue. In another meaning, the ceiling refers to a border. The image on the corner was taken from by covering with the pulp. It reminds a perspective widening from the bottom of the corner to the ceiling. The covering process up to the ceiling was a kind of journey that was very strict and that has a certain target.

On the other hand, I covered the inside of the suitcase while leaving the outside as uncovered. Then, I wanted to make an intuitional way by banding my eyes. At first step, I started to walk from the studio door to the corner that the suitcase was placed. I signed the way with a chalk and later I covered the floor with these signs by using the pulp as well. Unlike the way on the corner, this path was very smooth.

As the conclusion, the suitcase was in between two kinds of way. In fact, the condition of being "in between" refers to the lost life itself.

2.1.7. The Final Education

(Installation, pulp, blackboard, pencil, hand-made paper, 1997).

There was a blackboard in my studio and I also decided to cover it with the pulp. A blackboard as a surface is very important, because it can be written, drawn and erased at the same time. Besides that, its form refers to a canvas or a frame and also it is a kind of surface producing knowledge itself that gives a shape to social life. In this sense, there is a certain relationship between the function of the blackboard and the pulp as a material.

I covered not only the blackboard's surface, but also its all edges bounding to the wall. This attitude points out that it is not just a frame, but it has a relation with the space. On the other hand, the part which is used for the chalks and the eraser was left uncovered. After covering the blackboard, I chose a cylindrical pencil with a pointed end and covered with the pulp. Then, a small torn hand-made paper which had been filtered from the pulp was fixed to the pencil as close to the tip. It was a kind of flag and "annex" or "secondary object" like the blackboard. So, I had combined these two objects by using the pulp.

In conclusion, I used a blackboard, a pencil which had been transformed into a flag and the pulp, combining all of them. The work, which is open to multiple readings, has an aim to express the feeling of temporariness and permanence.

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2.1.8. Flaneur

(Drawing, pencil, writing, 1998).

I decided to leave the studying with the pulp. I think this medium was tired. So, I turned back to automatic writing again. In this work, my aim was to create a connection between the act of covering and the concept of "annex object".

According to this idea, I chose a column in the studio. In fact, this column, as a vital part of the architectural structure in the sense that it connects the ground to the ceiling and also it refers to an object in the space. Its height is 387 cm. I also started to write from the top of the column by using the ladder. I was travelling around the column by writing with the pencil until the bottom. In the end of the process of writing, the column was covered with the automatic writing. I also left a naked part of the column like the other objects which I used in the previous pulp works. At the same time, the writing on the column is very small and squeezed resembling the island as part of the earth. The act of writing implies the act of strolling in a city like Baudelaire's "flaneur"

2.1.9. Self-portrait

(Installation, photograph, video-cassette, writing, paper, 1998).

This work was exhibited at TUYAP exhibition hall in Istanbul for Youth-Activity-4.

The aim was to use my face as "annex object" in this work. So, I decided to write on my own face by using a black eye-pencil. At first, I organised a space around a corner in the studio and instead of a mirror, I used a monitor and a video-camera in order to see my face. Then, I started to travel around my face with automatic writing. As outcome, my face became a geographic part. After I finished writing, I had my written face's photograph taken like a documentary photograph. But, I cut it thirty to thirty cm. It consists just my head and neck.

Also, I wanted to exhibit this work in thirty to thirty size room. I covered the room with white paper hanging on from the ceiling. Each part was rolled around itself on the floor like a map roll. After the covering, I installed my photograph in a corner in accordance with my height. (162 cm). I wanted to make the room become my body. While this work was exhibited, the room had been lightened with white light.

2.1.10. Archipelagos

(Installation, clay/writing, sea-water, 1998).

After the work of "Self-portrait", I decided to play with different materials. So, I chose the clay as the material. This work consists of 30 parts in different size and made of the clay. I practised the same method for each part.

At first, I obtained a surface by pressing the clay with my palm and with my fingers. Then, I wrote on the wet clay by using a nail and cut the clay by framing the borders of the words. Later, I arranged them on the floor. I paid attention not to form a certain shape on the floor like a circle, triangle, etc.

because, I wanted them as if to look like they were settled on the floor by chance. In fact, with this attitude I wanted to travel in between the control mechanism and to let something by chance. On the other hand, there are some holes on the parts which had been formed by my fingers. I put the drop of sea-water into the holes. The spectator looks at them with the bird's eye-view. S/he has to bend for touching or looking at the parts.

This work refers to the relationship between the island as an isolated land and the feeling of isolation by using the clay, sea-water and the writing.

2.1.11. Bird's eye-view

(Installation, photography, a.writing, 1998).

This work was made after a journey. I wanted to combine the idea of journey with the geography consisting the concept of time and space. In this work, I used some photographs which had been taken on this journey.

Firstly, I stripped off the thick surface of the photography and I wrote on the back of each image. These writings were my memories of the journey. Each image has its own memory. After writing, I cut them, framing the borders of the words. All parts were hung on the same line from the ceiling. They are in order of the triangle shape referring the herd of the bird. Someone can walk in between or around of them. Also, their heights are related with my own eye-view.

This work shows the contradiction between the temporary and permanent. In addition, it implies the question of the frozen moment and immobility. I

believe that the lost time and the lost space are compressed in this perception.

2.1.12. I was here/Once upon a Time.

(Installation, pulp, hand-made paper, 1998).

This work was exhibited at the French Tower in the castle of Bodrum. It was divided into two parts supporting each other. One of them was placed outside, the other was installed inside of the tower.

The work called "I was here", was installed outside of the tower. It was hand-made paper flag which had been filtered from the pulp water. It had just its own natural colour and there was no symbol on the flag. Unlike the other flags which represent a territory, this flag was fragile and it could be fragmented by the wind. The other work named "Once Upon a Time", was placed inside the tower. This part was a mould of a basket which was used for making paper. It also refers to a geographical part of the earth.

2.1.13. Social Bench

(Installation, pulp, bench, 1998).

This work was exhibited at Kuşulu Park for Young Art-1 in Ankara. Kuşulu park is an important social spot in Ankara and I decided to use this park as the exhibition space in order to enter into a more direct relation with the "spectators" of my work.

In this sense, I chose a bench in the park and I covered it by using the pulp. I left the naked part of the bench in order to show its reality. It is not sculpture, but it is "annex" object. In the previous pulp works, the object had been added to the parts of the pulp implying social life. This time, the bench was added to the social life, social space directly as "annex" object.

The aim of this work is to show the social isolation in the middle of the crowd. After covering, I installed it among the other benches in the park. In my opinion, a bench has meaning of both the feeling of loneliness/isolation and the feeling of sharing.

2.1.14. The Script Drawings

(Drawings, writing, 1999).

This work consists of the drawings of five objects. These drawings are the natural outcome of my previous works. I am interested in the meaning of object as well. I believe that an object adds a part to our life which has its own time and space. According to me, each object in itself includes a geography, a map being formed by memory. In this sense, I decided to draw the five objects such as, chair, suitcase, pencil, flag and envelope which I had used in my previous works that referred to geography. These drawings implies a journey as well.

3. THESIS PROJECT

3.1. Day and Night

(Installation, table, chair, mail-box, compass, pitched paper, 1999).

This work has been exhibited as the thesis project in my studio. I decided to present a new work instead of exhibiting my previous works.

I have used pitched paper as a new material which has been produced for isolating and enveloping the roofs. I combine this material with an old traditional table and chair which remind the cafes in Turkey and with a kind of mail-box which has been placed in the post-offices. Besides, I used a compass in this work. There are three partitions in front of this mail-box called International mail, Domestic mail, Local mail. These objects, namely the table, chair and the mail-box, are painted with white colour. My aim is to use the opposition of black and white, because I believe that it implies being in between and being lost. The mail-box is installed in the opposite of the chair and table in a defined distance. But, the back of chair looks at the mail-box.

At first, I sat at the chair and wrote a letter with automatic writing by using a pencil on a pitched paper which had been cut in A4 size. Then, I cut the paper framing the borders of words. This paper which resembles an island was left on the table. There are some pitched papers in A4 size and I put a pencil near them for the spectators who would like to participate to this process during the exhibition. Besides, the compass is placed inside an envelope which was made of pitched paper and which its all edges are just

fold but not attached. This compass implies searching a direction in life. It creates an opposition to the letter which has no direction and no clear line.

The other important point is that the back side of mail-box is left open and all borders among the partitions are cancelled. Many envelopes which were also made of the pitched paper are thrown into the backside of mail-box haphazardly. None of them has an information such as address or name.

The aim of this work is to express the feeling of isolation and loss of direction by combining all these objects and the pitched paper material with the ritual of writing a letter.

4. CONCLUSION

We have a yem for travel, but not with steam and sails!
Therefore, to lighten up the boredom of our prisons,
Upon our spirits, taut as canvas, stretch your tales
Of marvels. Let their frames became the wide horizons.

"Speak up! What have you seen?"

Charles Baudelaire, *Fleurs du mal*. Le Voyage/part 3

Charles Baudelaire presents a wide perception to people who gradually create a prison and the feeling of isolation for themselves. People are usually blind to the space they are in. Today, the notion of time and space is in question. We often ask the question "Where am I?".

Contemporary theories of time and space have been trying to answer this question through focusing on the transition from modernity to postmodernity. These theories have focused on the social and historical conditions

The objective of this study was to map a part of the world of art and my works. I tried to analyse the relationship among Dada, Surrealist movements and my works in accordance with the historical, social conditions. I have taken Dada as an attitude. It means that it is an "open attitude" considering art and life together. I believe that this attitude brings a wide perspective and a deep spirit to the art world. It transforms the role of artist of art object. This radical observation belongs to Duchamp who used ready-made objects. He destroyed the duality between art work and life. He introduced the everyday object as an art object. This is the gift of this century to the art world which manifests the death of the traditional art. Art can never be the same again after Duchamp. He was not completely a Dadaist but, he believed in the Dada attitude as well.

I compare Dada and Surrealism in the terms of their characters and techniques. I especially focused on the considerations of "unconscious" and "by chance". It was very important for me that although I use the expression "automatic writing" in my works, I consider it in a different way than Surrealists. I am not interested in the unconscious. I believe that there is a gap between the act of writing and mind. I actually try to find a way in this gap haphazardly which includes all contradictions together in life. Besides, this technique is considered as a journey with memory.

On the other hand, Dada attitude is against the war, the abuse of technology, capitalism and all authority, because all these elements are responsible for isolation and alienation. In this sense, I noticed that there is a relationship between this idea and my works. I am dealing with the feeling of isolation as well. I believe that the fast life of this century brings the isolation and offers a fake shared experience between the static drawn map which has defined borders and the fast moving social life. The subject of geography is already confused which is directly related with the concept of time and space. I tried to examine this in detail in the second part of the study.

Finally, in the third chapter, I have explained my own work in detail called "Day and Night" which has been exhibited for this study. My aim is to express the feeling of isolation and the loss of direction in our life.

The present thesis is made up descriptions of the art works and notes taken on them. Last but not least, none of these definitions can signify what an art work actually means

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Figure 1. The Fragmented Turkey Map (Drawing, paper, pencil, ' automatic writing, 1997).

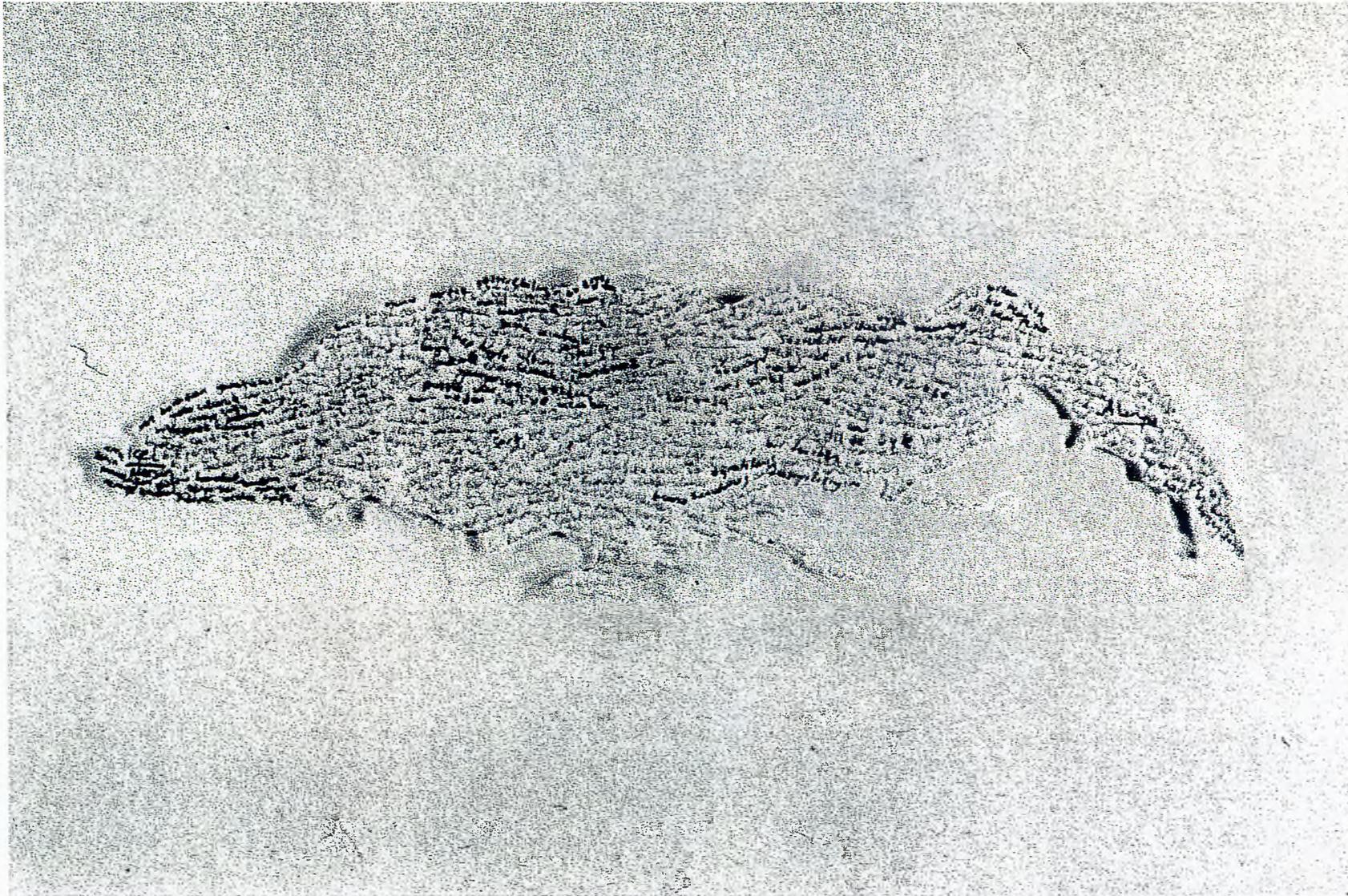


Figure 1.1. The Fragmented Turkey Map (Drawing, paper, pencil, automatic writing, 1997).

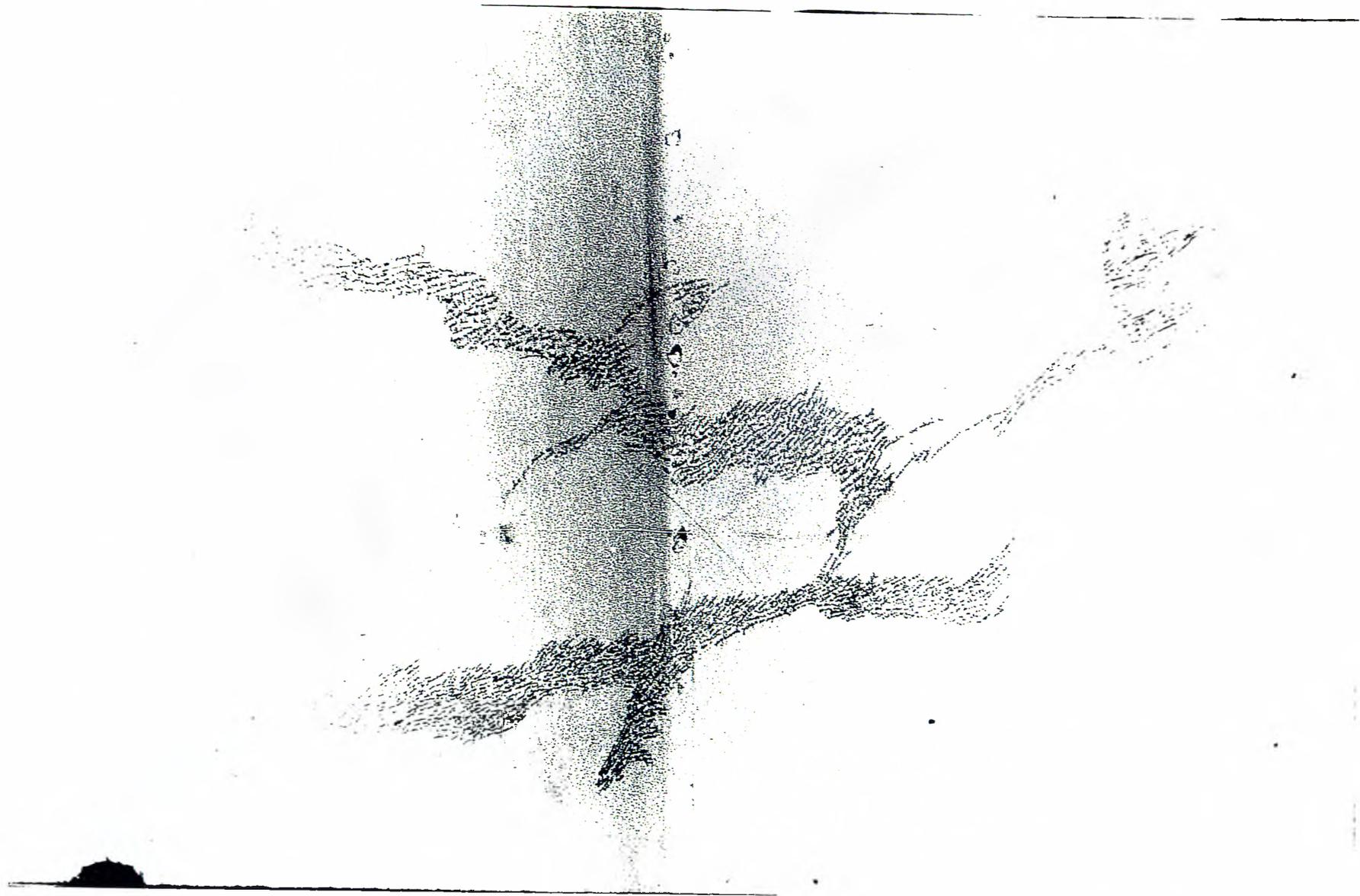


Figure 2. Island (Drawing, pencil, video cassette, 1997).

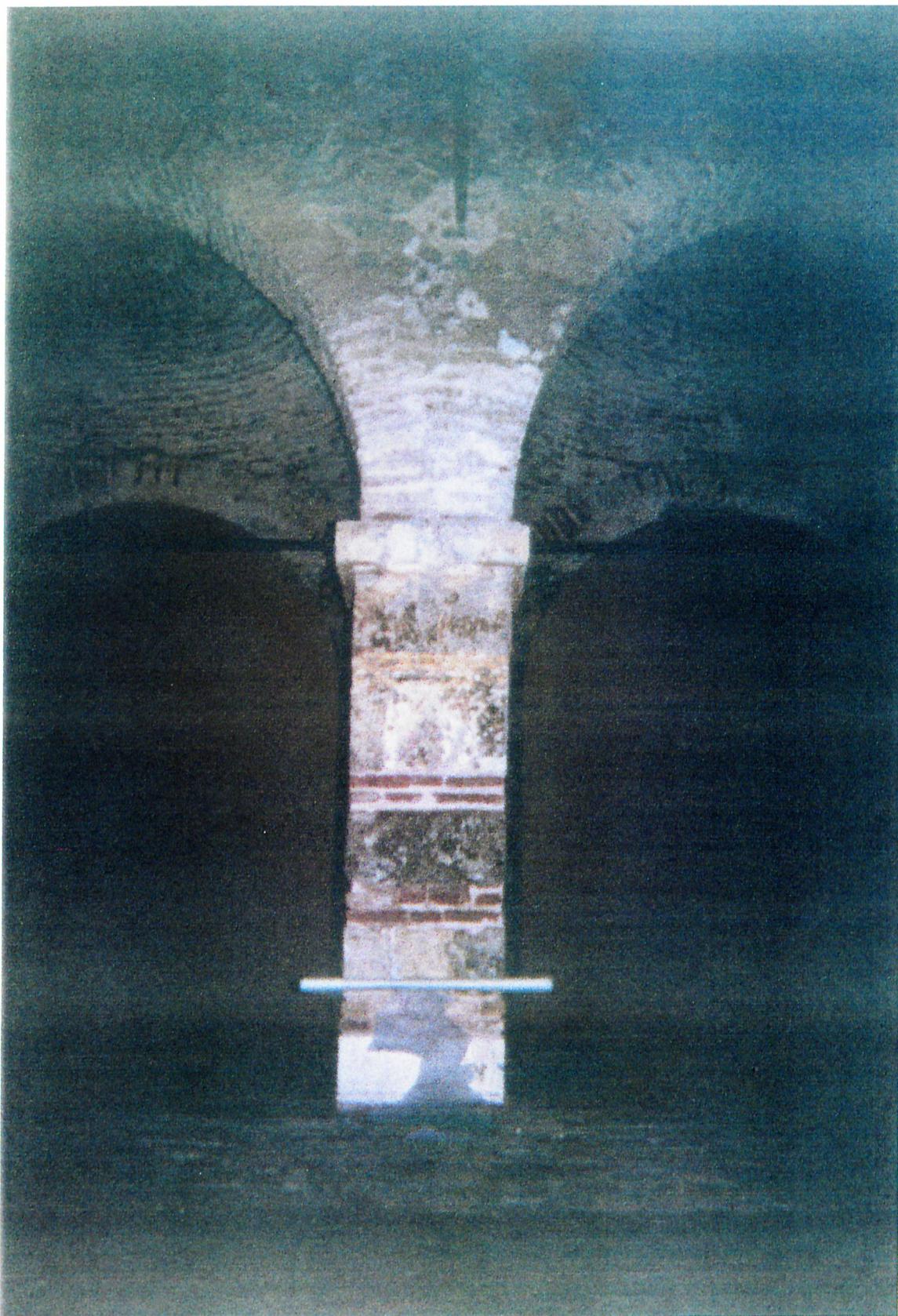


Figure 3. The journey (Installation, tracing paper, pencil, automatic writing, 1997).



Figure 4. Flux (Installation, hand-made paper, ink, a. writing, sewing rope, 1997).



Figure 4.1. Flux (Installation, hand-made paper, ink, a. writing, sewing rope, 1997).



Figure 5. The Face of the Placement (Installation, pulp, chair, 1997).



Figure 6. To set off (Installation, pulp, wood suitcase, 1997).

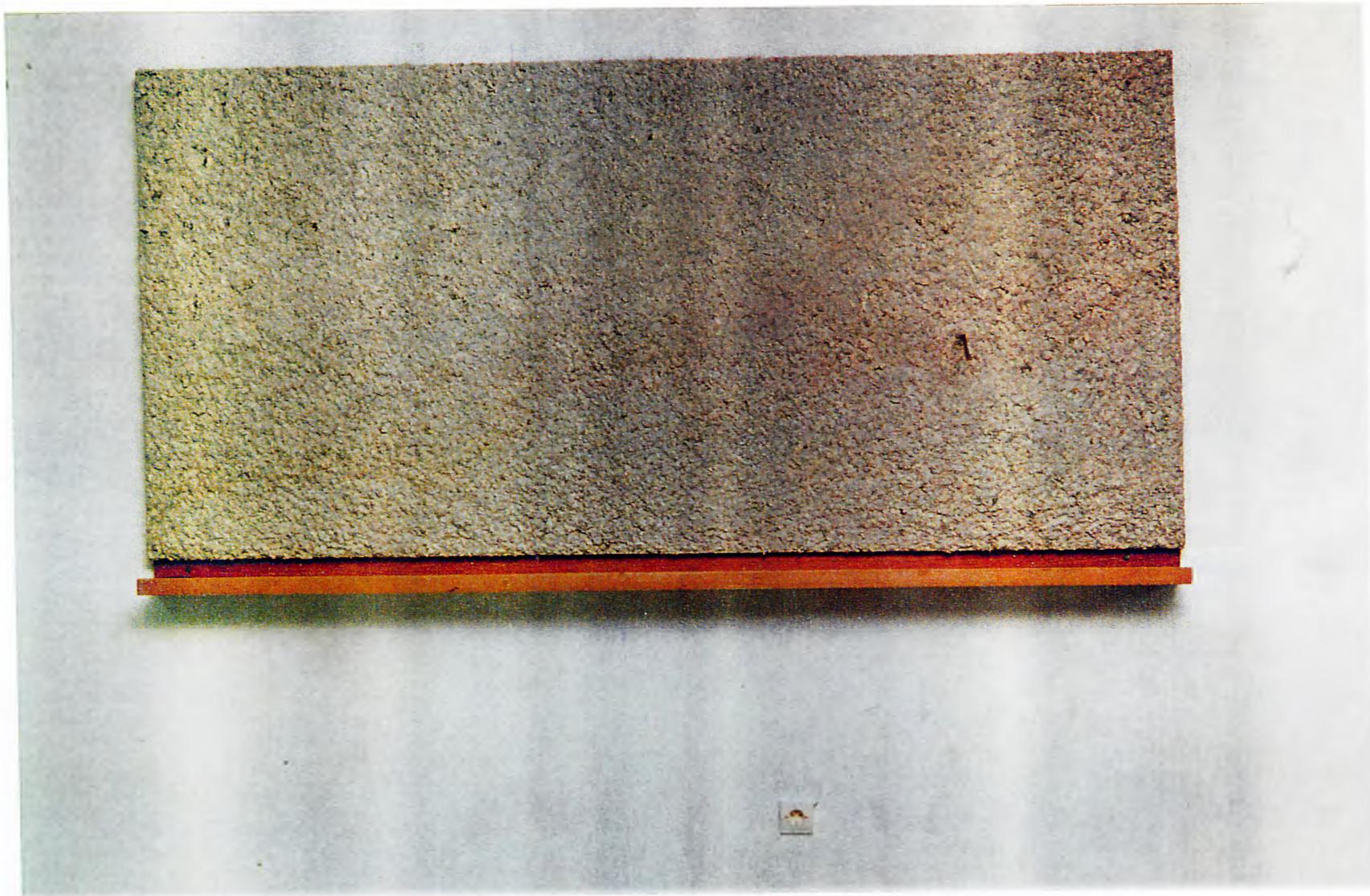


Figure 7. The Final Education (Installation, pulp, pencil, handmade paper, blackboard, 1997).

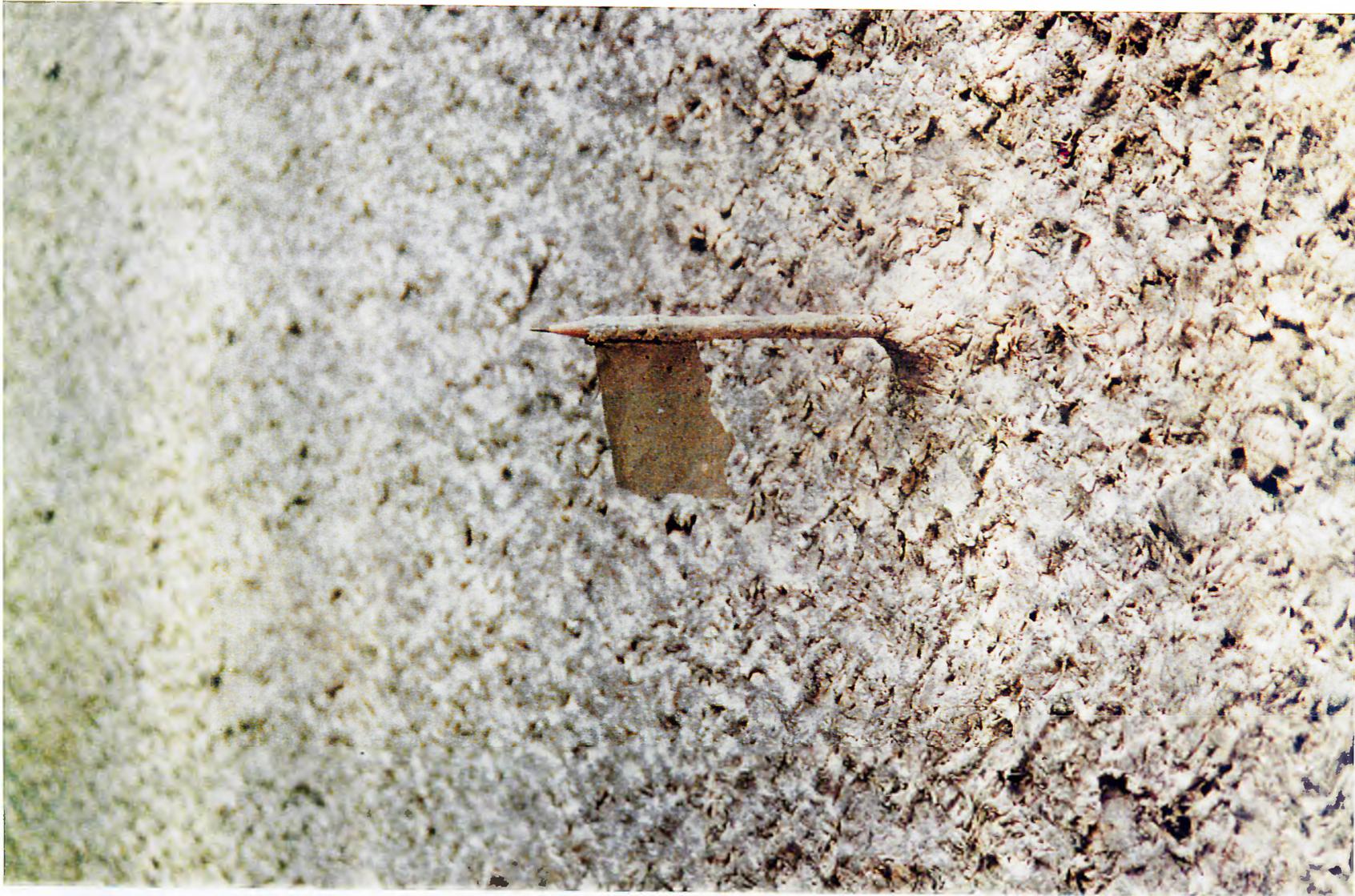


Figure 7.1. The Final Education (Installation, pulp, pencil, hand-made paper, blackboard, 1997).

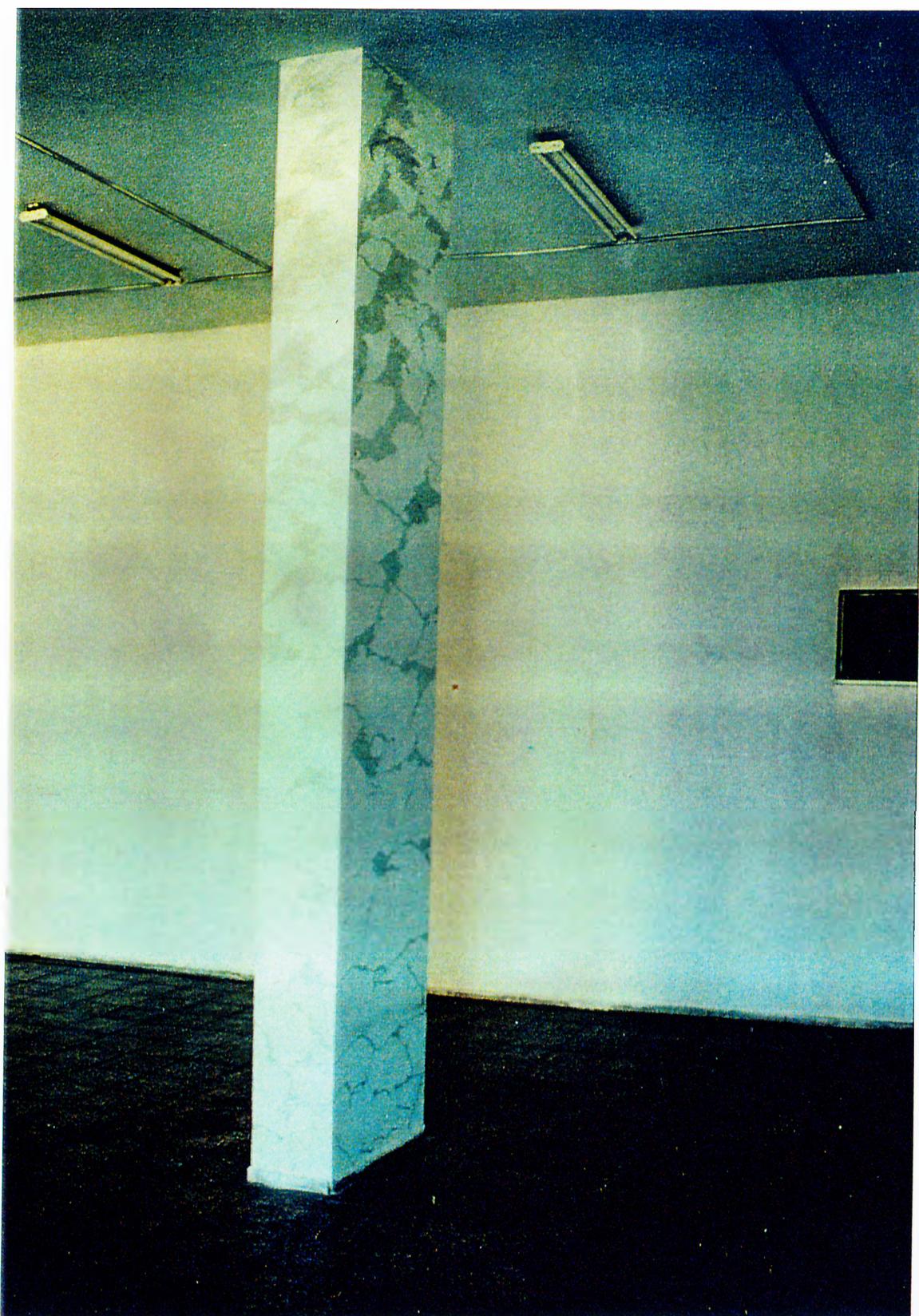


Figure 8. Flaneur (Drawing, pencil, writing, 1998).

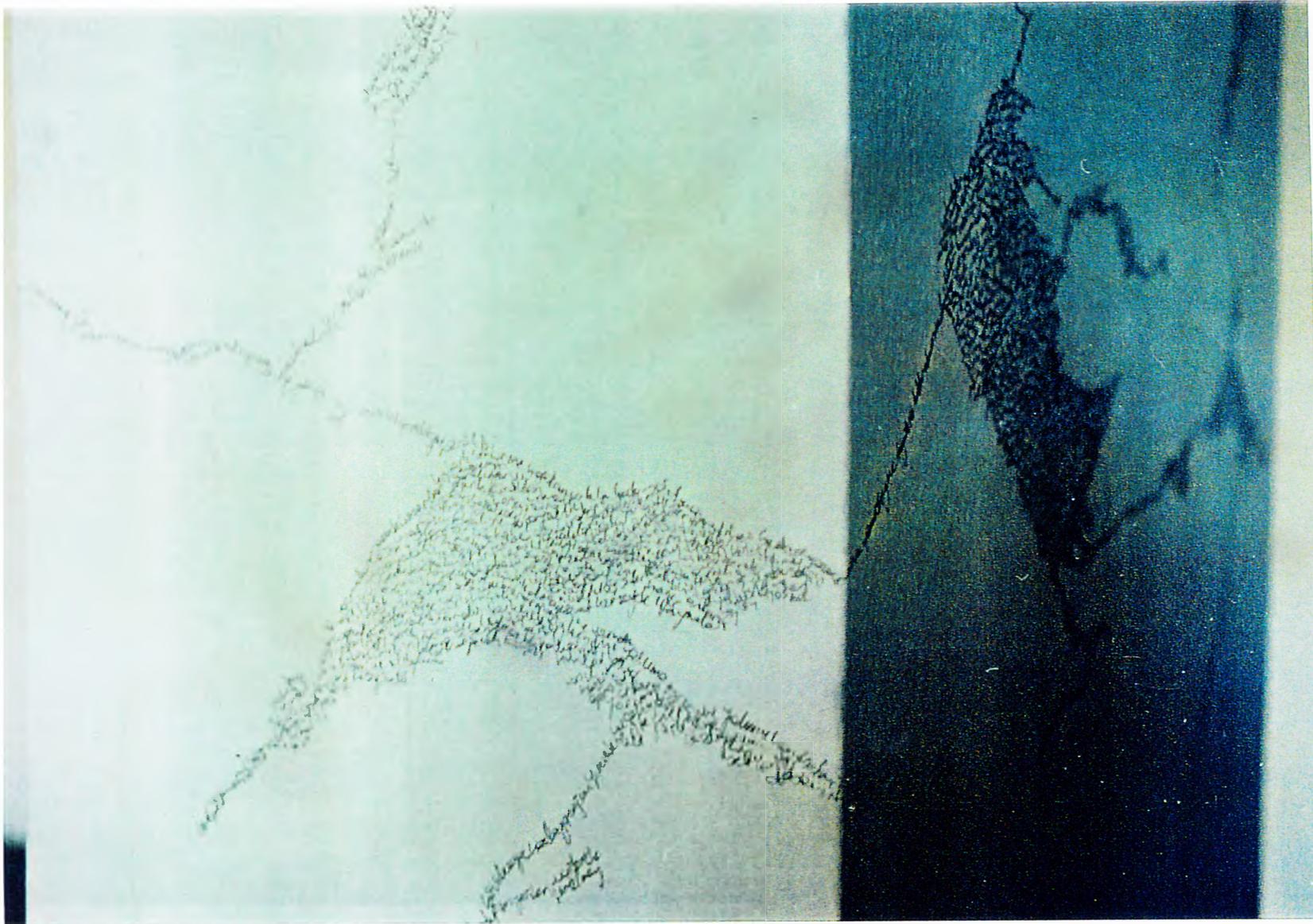


Figure 8.1. Flaneur (Drawing, pencil, writing, 1998).

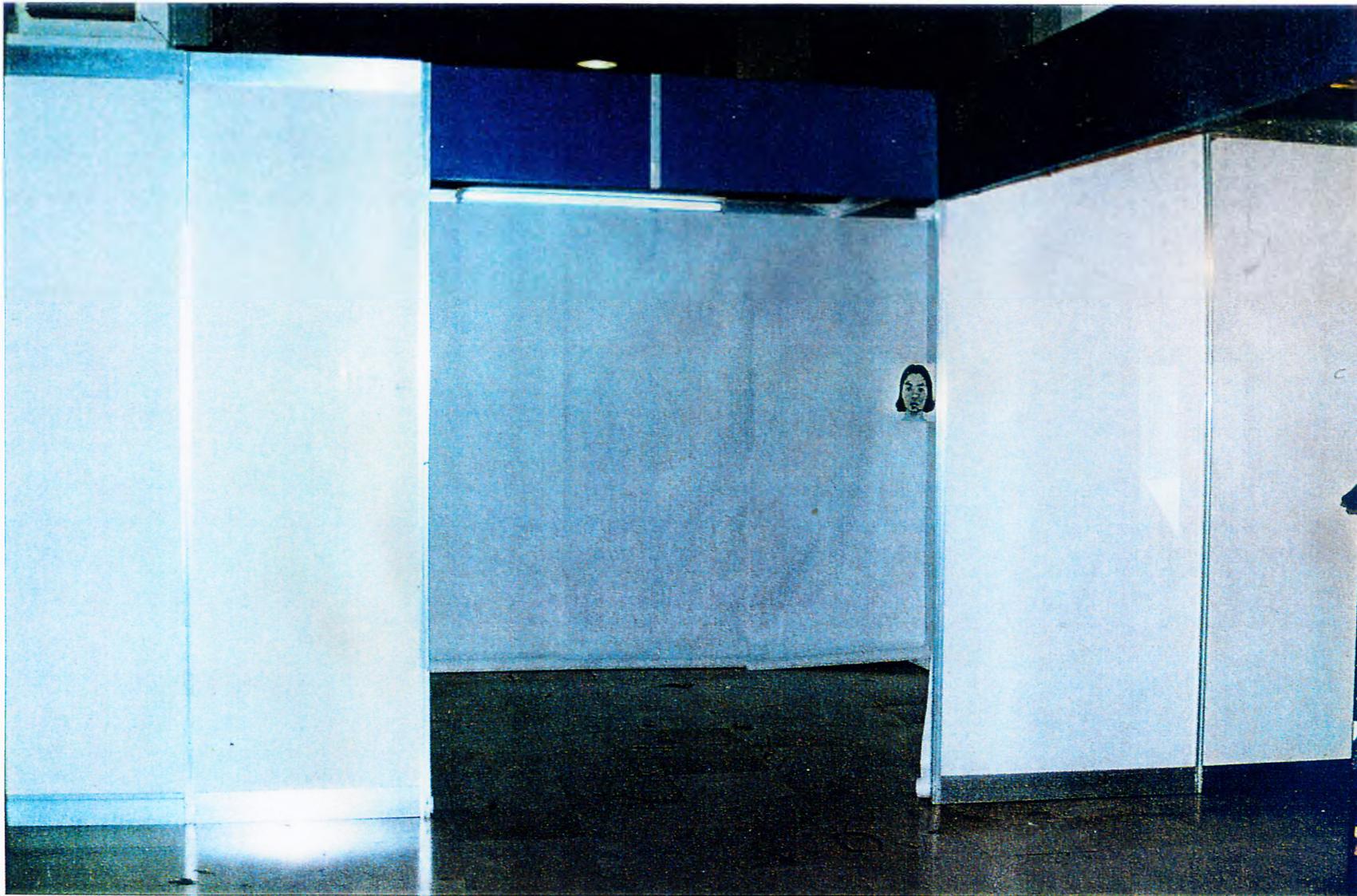


Figure 9. Self-portrait (Installation, photography, writing, paper, 1998).



Figure 9.1. Self-portrait (Installation, photography, writing, paper, 1998).



Figure 10. Archipelagos (installation, clay, writing, sea water, 1998).



Figure 10.1. Archipelagos (Installation, clay, writing, sea water, 1998).

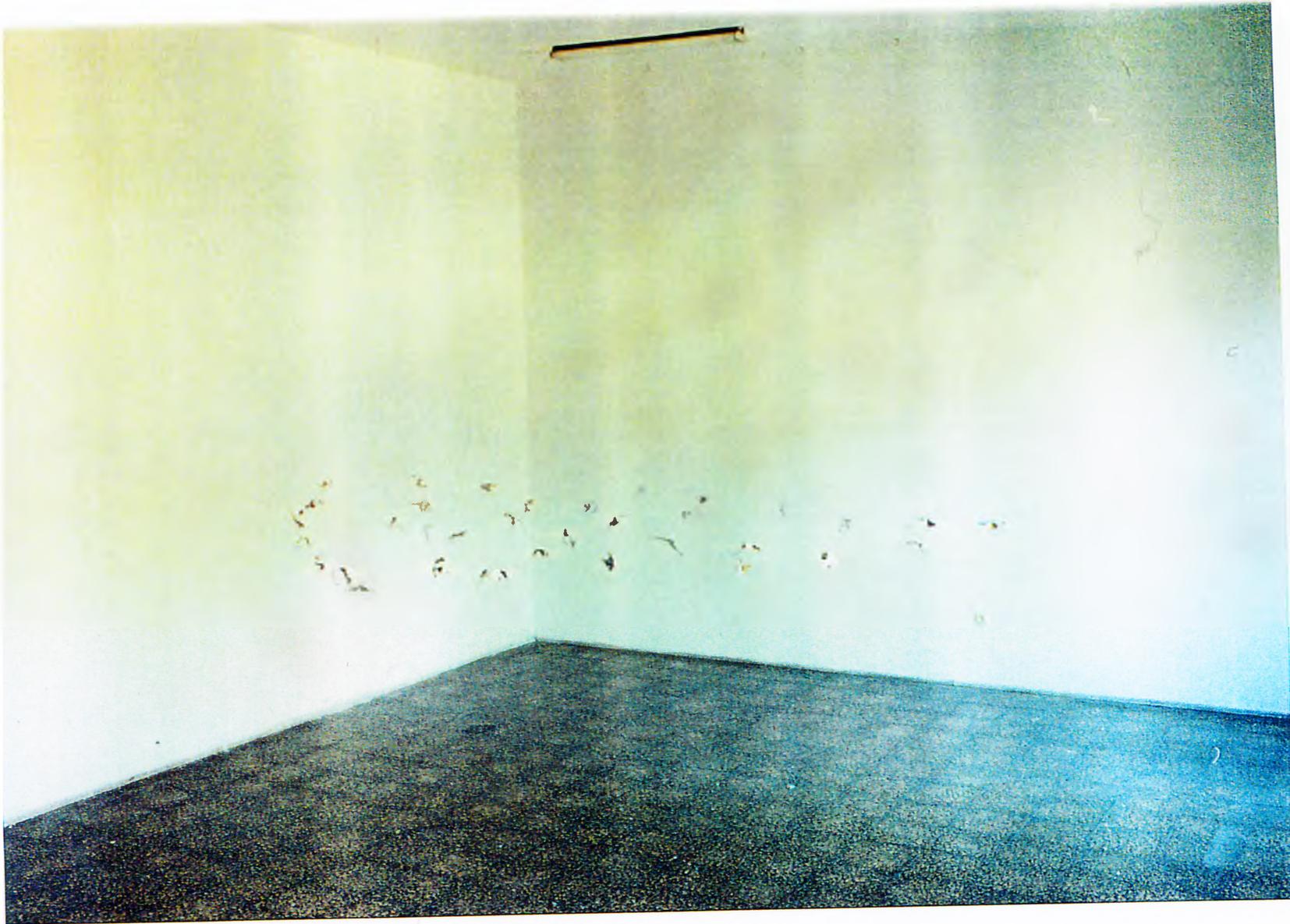


Figure 11. Bird's eye-view (Installation, photography, writing, 1998).

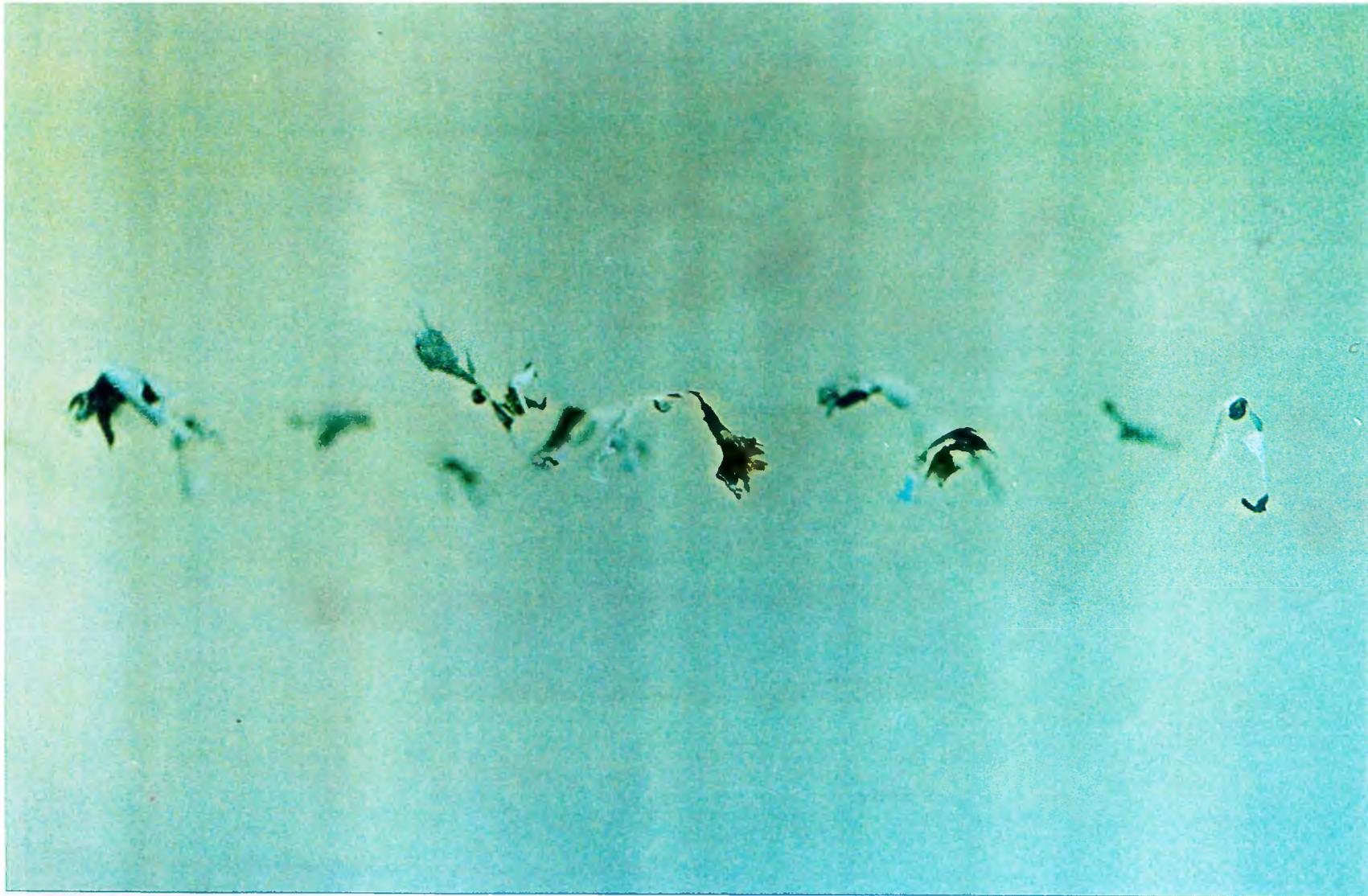


Figure 11.1. Bird's eye-view (installation, photography, writing, 1998).



Figure 12. I was here/ Once upon a Time (Installation, pulp, hand-made paper, 1998).

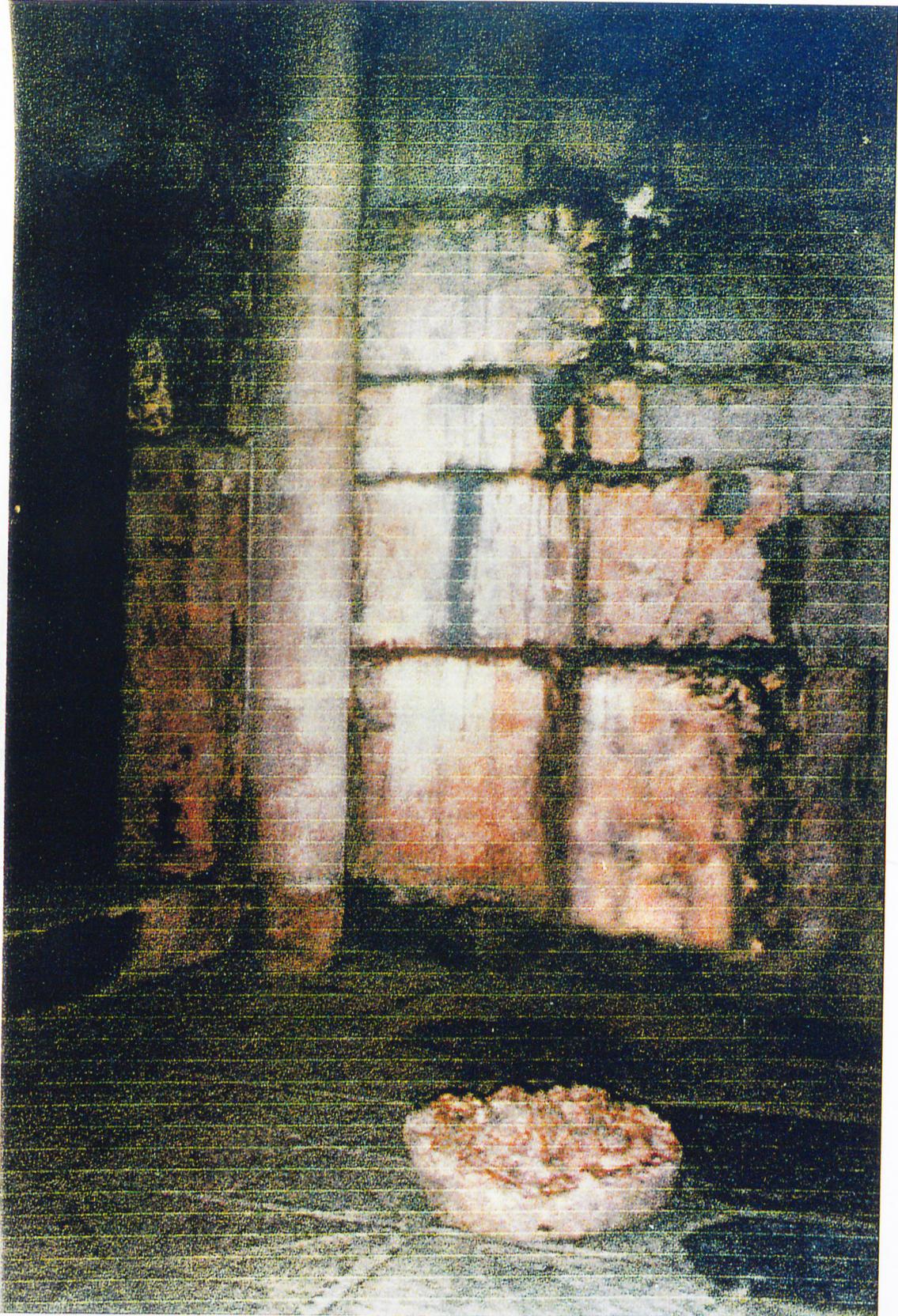


Figure 13. Once upon a Time (Installation, pulp, 1998).



Figure 14. Social Bench (Installation, bench, 1998).

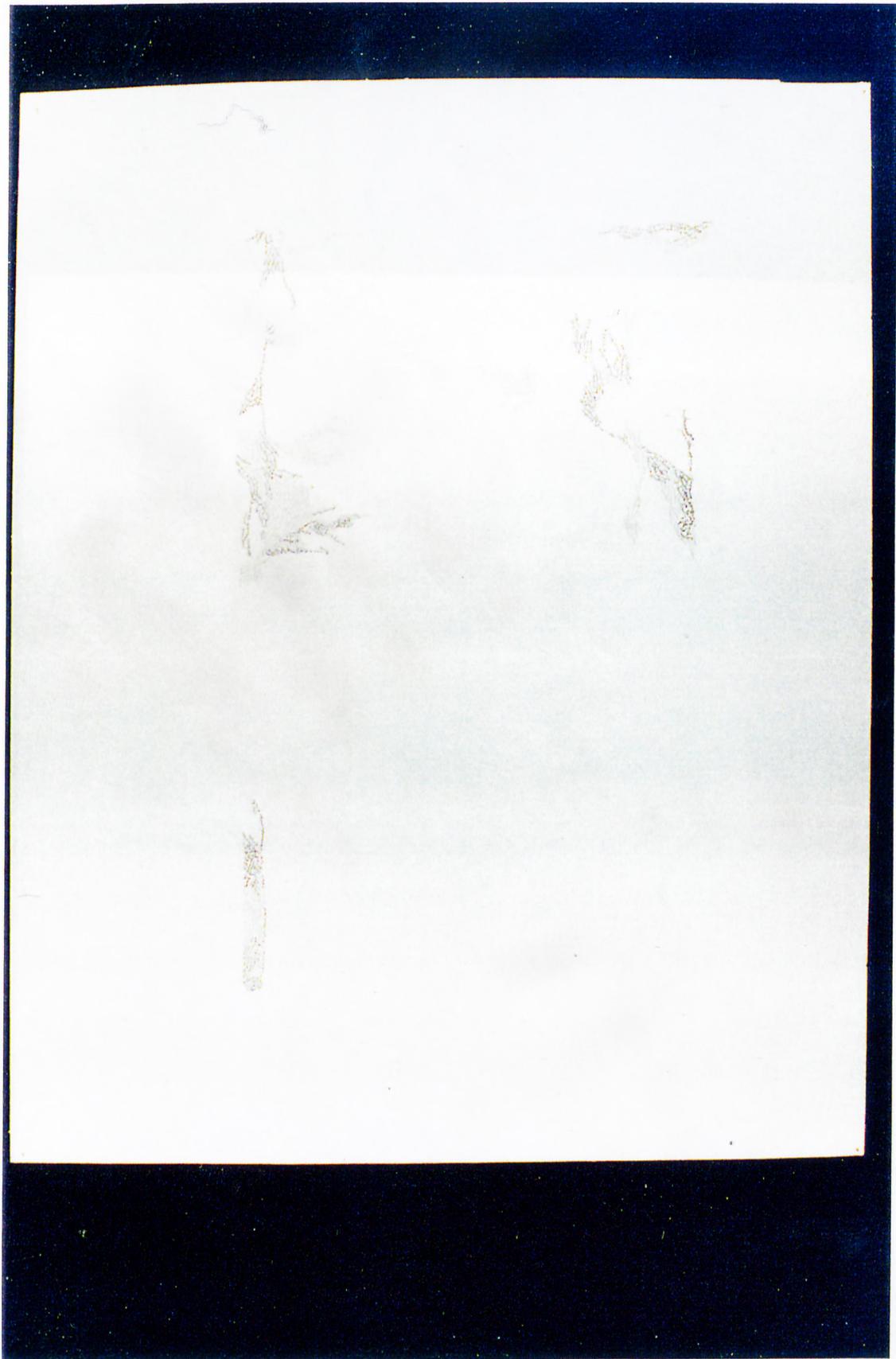


Figure 15. Script Drawings-Flag (Drawing, writing, paper, 1999).



Figure 15.1. Script Drawings-Chair (Drawing, writing, paper, 1999).



Figure 15.2. Script Drawings-Suitcase (Drawing, writing, paper, 1999).

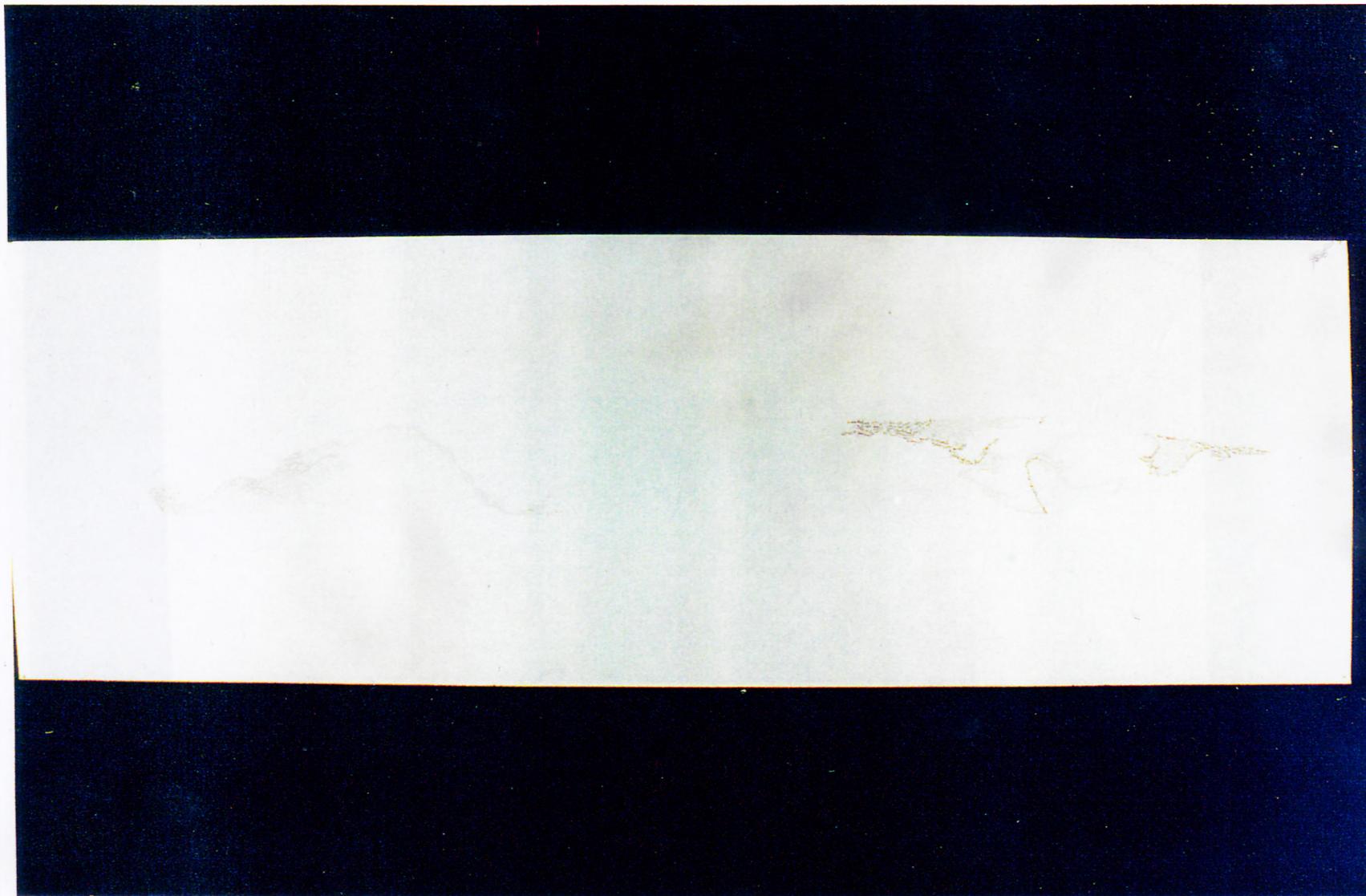


Figure 15.3. Script Drawings-Pencil (Drawing, writing, paper, 1999).

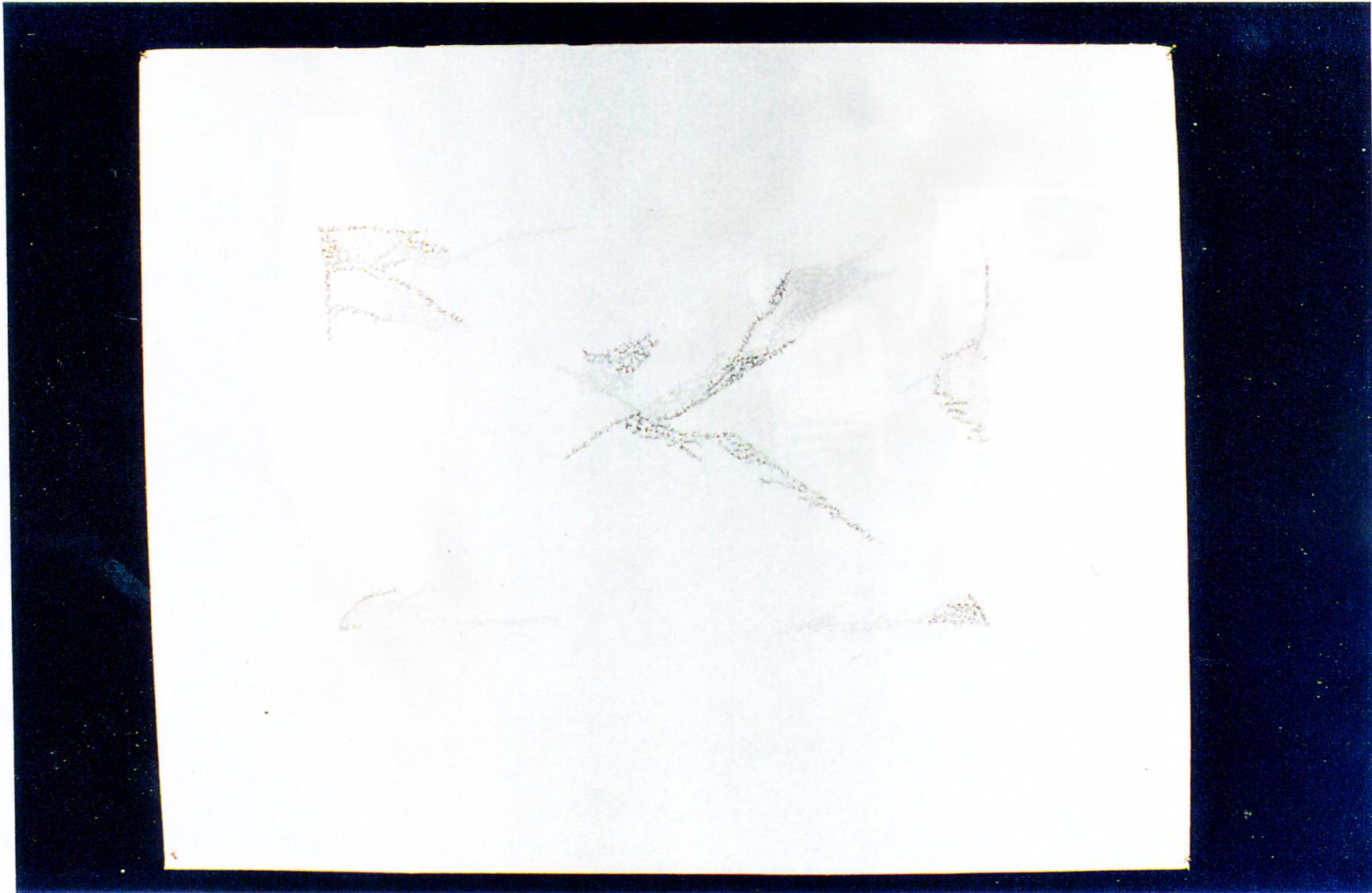


Figure 15.4. Script Drawings-Envelope (Drawing, writing, paper, 1999).

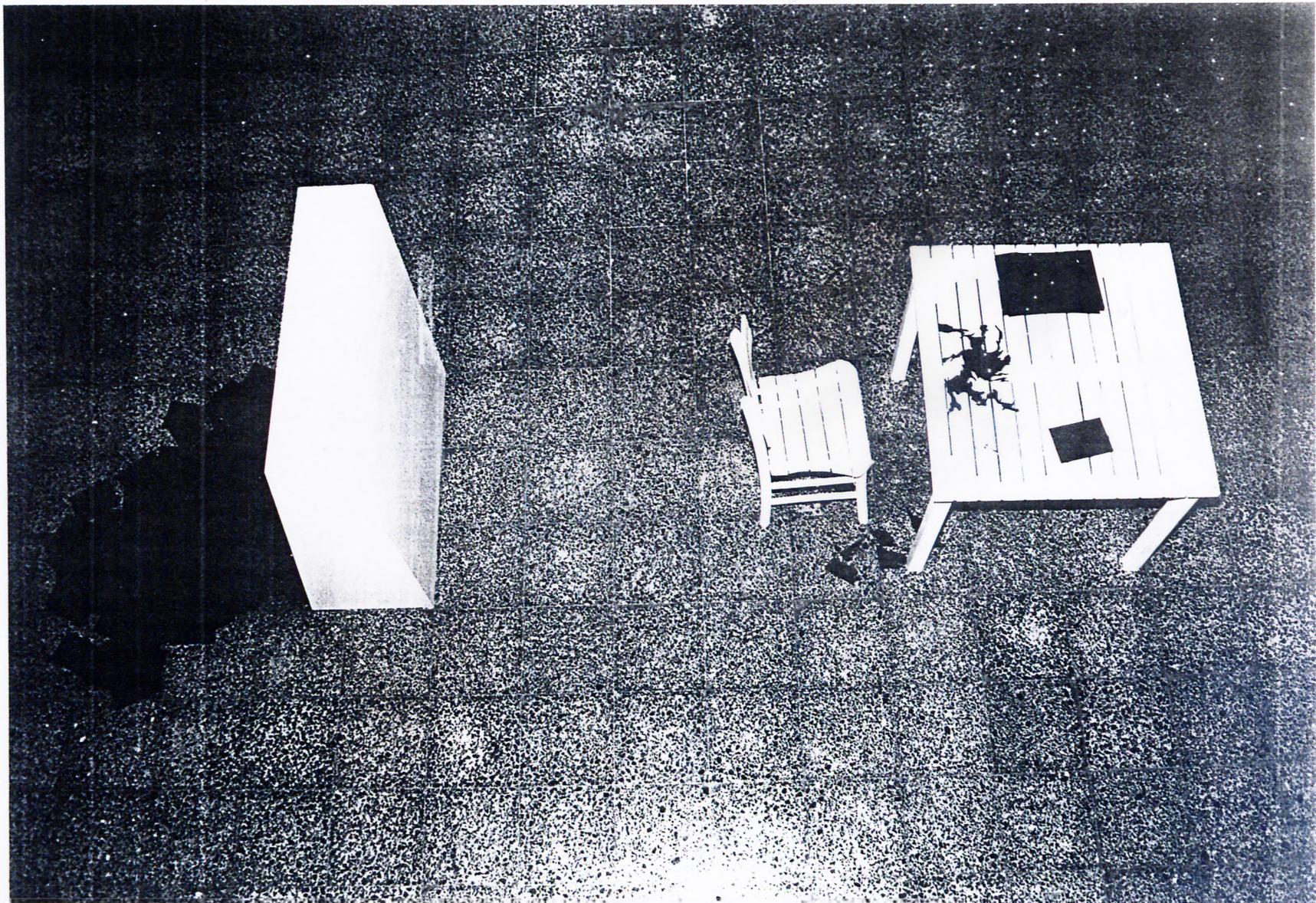


Figure 16. Day and Night (Installation, table, chair, pitched paper, mail-box, 1999).