

DOI: <https://doi.org/10.36719/2706-6185/35/13-30>

Sefa Cheliksap

Istanbul Aydin University

Professor

sefaceliksap@aydin.edu.tr

<https://orcid.org/0000-0003-1171-209X>

Banovsha Allahverdiyeva

Istanbul Aydin University

master student

ballahverdiyeva@stu.aydin.edu.tr

DETERMINING THE EFFECT OF SOCIAL AND PSYCHOLOGICAL FACTORS ON WORKS OF ART: DEFINING THEM THROUGH SPECIFIC EXAMPLES

Abstract

Artificial intelligence is rapidly reshaping daily life, ushering in permanent changes across all aspects of human existence. In response, artists are challenged to craft their works with a fresh language of expression. Much like the aftermath of the Industrial Revolution, ongoing warfare, economic strife, and the advent of robot technology continue to loom over modern society, compelling artists to uphold their social responsibilities. The concept of the subconscious, often defined as the unconscious realm of the mind, plays a pivotal role in artistic creation. Critics posit that artists consciously or unconsciously imbue their work with hidden depths. Psychoanalytic theories suggest that when artists tap into their subconscious, their creations serve as mirrors reflecting both the artist's psyche and the viewer's perception.

The act of channeling internal struggles, emotional turmoil, and unspoken narratives into their art, whether consciously or not, stands as a fundamental yet enigmatic aspect of creativity. Among the vanguards of 20th-century art, Francisco Goya revealed his subconscious in his paintings, Vincent Van Gogh depicted his mental state, and Pablo Picasso articulated societal traumas through Cubism. Yayoi Kusama, carrying forward the legacies of Goya, Picasso, and Van Gogh, offers a contemporary reinterpretation. Examining her works alongside those of emerging artists through a semiotic lens yields insights into the evolving landscape of artistic expression. For this purpose, in addition to the selected artists in this article, one of the authors (Sefa Cheliksap) has included through the connection of technical and content.

Keywords: *psychology, art, subconscious*

Sefa Çeliksap

İstanbul Aydın Üniversitesi

professor

sefaceliksap@aydin.edu.tr

<https://orcid.org/0000-0003-1171-209X>

Bənövşə Allahverdiyeva

İstanbul Aydın Üniversitesi

magistrant

ballahverdiyeva@stu.aydin.edu.tr

Sosial və psixoloji amillərin sənət əsərlərinə təsirinin müəyyən edilməsi: onların konkret nümunələrlə izahı

Xülasə

Süni intellekt gündəlik həyatı sürətlə yenidən formalaşdırır, insan varlığının bütün aspektlərində daimi dəyişikliklərə səbəb olur. Cavab olaraq, rəssamlar əsərlərini təzə ifadə dili ilə hazırlamağa çağırılır. Sənaye inqilabının nəticələri kimi, davam edən müharibələr, iqtisadi çəkişmələr və robot

texnologiyasının ortaya çıxması müasir cəmiyyəti əhatə etməkdə davam edir və rəssamları sosial məsuliyyətlərini yerinə yetirməyə məcbur edir.

Çox vaxt şüurun şüursuz səltənəti kimi təyin olunan şüuraltı anlayışı bədii yaradıcılıqda əsas rol oynayır. Tənqidçilər rəssamların şüurlu və ya şüursuz şəkildə öz əsərlərinə gizli dərinliklər əşiladığını iddia edirlər. Psixanalitik nəzəriyyələr göstərir ki, rəssamlar öz şüuraltılarına toxunduqda onların yaradıcılığı həm rəssamın psixikasını, həm də tamaşaçının qavrayışını əks etdirən güzgü rolunu oynayır.

Şüurlu və ya şüursuz daxili mübarizələri, emosional təlatümləri və danışılmamış hekayələri öz sənətlərinə yönləndirmək yaradıcılığın fundamental, lakin sirli aspekti kimi dayanır. 20-ci əsr sənətinin avanqardlarından Fransisko Qoya öz rəsmlərində şüuraltını üzə çıxarıb, Vinsent Van Qoq onun psixi vəziyyətini, Pablo Pikasso isə kubizm vasitəsilə cəmiyyətdəki travmaları ifadə edib. Qoya, Pikasso və Van Qoqun irsini irəli aparan Yayoi Kusama müasir bir şərh təklif edir. Onun əsərlərini inkişaf etməkdə olan rəssamların əsərləri ilə yanaşı semiotik bir obyektiv vasitəsilə araşdırmaq bədii ifadənin inkişaf edən mənzərəsi haqqında fikirlər verir. Bu məqsədlə bu məqalədə seçilmiş sənətçilərə əlavə olaraq müəlliflərdən biri də (Sefa Çeliksap) texniki və məzmun əlaqəni daxil etmişdir.

Açar sözlər: psixologiya, incəsənət, şüuraltı

Introduction

When we start to think about how civilization developed, we have to understand and define well the word expressions of concepts such as science and technology, as well as the equivalent of the word art. When it comes to art, we naturally have to talk about the artist who produces it through literary, auditory, or visual language. With their special position in society, artists act according to the rules they set with their unique muse, regardless of their discipline. They keep records of the moment and send them to the future in line with their characteristic structures so that our existence can reach the future by providing a transition between society, culture, and civilization. In this context, almost the first approach to the artist's unique way of seeing was put forward by Plato in his work called *"The State"*. Plato for ideas between approximately 428 – 347 BC; *"Some things can be seen but not thought, ideas can be thought but not seen"* uses expressions. This definition explains exactly what an artist's philosophy of thought was thousands of years ago.

Art production, which progressed in search of ideal beauty under the control of religion before the Industrial Era until the impressionism art movement, changed the definition and perception of ideal beauty in aesthetics and art through avant-garde approaches, with mechanization and then the Industrial Revolution changing social life and the introduction of photography in image production. The advent of the photographic camera shook our understanding of reality by interposing itself between the artist and their work in art production. However, this shift liberated painting from its role as a mere documentarian, allowing it to pursue its own path of original and unrestricted expression. Thus, all areas of production in society, especially art, consumption habits, respect for nature, and reaction to events have been affected by these developments. While photography continued its uninterrupted development and led to the birth of cinema, today it continues to move forward in a new space by virtually analyzing the image with digital control.

The motivation for this renewal and rebellion, which continues today, are the two important world wars that affected Europe in the 20th century. The new process that occurred after two separate world wars that took place at recent intervals and the social traumas experienced as a result have left scars on individuals and almost all societies that take a long time to repair.

The resulting emotional depression and psychological problems presented by the new way of life naturally deeply affected the societies, as well as the arts and artists, and laid the foundations of post-modern contemporary art with avant-garde thought and understanding, through materials and practices.

With the intervention of technology in the understanding of modern and contemporary art, the new generation of artists who produce works of art has given up on traditional expression and

determined different ways of expression. Thus, industrial waste and new-generation materials appeared as a new form of expression in contemporary works of art. The fact that steam power was gradually replaced by electrical energy in industry, and then the beginning of the era that we can call the oil revolution, caused changes in modern art itself, as well as in social life. The computer and software age that followed the oil revolution has manifested itself strongly in industry, social life, and the field of art, as always. Today, the construction of augmented reality and virtual environments, as well as entering an unusual period of perception with artificial intelligence, have led artists to new forms of creative expression, while ethical and copying and reproduction problems have brought the traditional expression language of artists and their works to a much different dimension.

With the intervention of technology in the understanding of modern and contemporary art, the new generation of artists who produce works of art has given up on traditional expression and determined different ways of expression. As a result, industrial waste and new-generation materials appeared as a new form of expression in contemporary works of art. The fact that steam power was gradually replaced by electrical energy in industry, and then the beginning of the era that we can call the oil revolution, caused changes in modern art itself, as well as in social life. The computer and software age that followed the oil revolution has manifested itself strongly in industry, social life, and the field of art, as always. Today, the construction of augmented reality and virtual environments, as well as entering an unusual period of perception with artificial intelligence, have led artists to new forms of creative expression, while ethical and copying and reproduction problems have brought the traditional expression language of artists and Their works to a much different dimension.

The study aims to examine the cultural existence of the society, the role of works of art in preserving the knowledge acquired throughout the ages and transferring it to future generations, and how it is affected by the environmental, sociological, and psychological factors to which people known as artists in the society are exposed. In this context, among the artists who started an artistic era or art movement within the ongoing 20th century art, Francisco Goya, who opposed the academic and religious pressure of the period and reflected his subconscious into painting for the first time, Vincent Van Gogh, who reflected his mental breakdowns and delirium states into the art of painting, and the huge social traumas experienced. Pablo Picasso's works, which reflected his paintings within the Cubism art movement, were discussed. The works of the mentioned artists, which reflect their individual or social experiences and the traces they left in their subconscious, were selected as examples. In this context, Goya's engraving print *"The Sleep of the Mind Creates Monsters"*, Van Gogh's *"Self-Portrait (Portrait with its Ears Cut Off)"*, and P. Picasso's collage technique depicting the Nazi occupation and the devastating effects of the war were selected as examples. "Guernica" painting and, as an example from today, Japanese origin Yayoi Kusama's "Living on the Yellow Land", "My Adolescence in Bloom", "Welcoming the Joyful Season", "Surrounded by Heartbeats", " Images of the artworks "Unfolding Buts" and "Story After Death" were also used, and these works were examined through semiotics in parallel with the life stories of the artists.

Review of Speicific Sample Art Works

The painter Don Francisco José de Goya y Lucientes, in whom the first signs of the modern understanding of art can be seen, in a way, is considered a precursor and an important representative of the new knowledge of art, but also an important representative of the Romanticism and Rococo movement, is one of the pioneer artists in terms of reacting internally through the art of painting and opening the doors of the modern understanding. It appears as one in the history of art. While he opposed the theme of pressures determined by religion and religious officials during his time; at the same time, it is seen that he deals with his fears, nightmares, and his reaction to the administration and war, which can be considered contrary to the established rules of the academy and society, with great courage, as themes in his works.

It can be said that his work titled *"The Sleep of the Mind Reflects Monsters"* reflects this state of mind. While the artist draws the figure symbolizing himself lying asleep at the table in the work in question, drawings of witches, monsters, and demons appear through the dark curtain opened by the figure in the background. The writing on the table reads, "The sleep of the mind creates monsters." In the work; all of the imaginary drawings placed symbolically in the area representing darkness have a meaning. For example, owls are symbols of death. Looking at the picture carefully, one sees that the symbols highlight people's dark sides and fears. There are also bats, lynxes, the symbol of speed, and different creatures due to their ability to see in the dark (Batur, 2017).



**Photo 1. D. Francisco Goya.
Los Caprichos, No. 43, «El Sueño De La Razon Produce Monstruos»,
Woodcut Print, 1797, Brooklyn Museum.**

Looking at the picture carefully, one sees that the existing symbols are used to highlight people's dark sides and fears as well. Here, the psychological pressures, ignorance and evil experienced by the clergy, especially in Europe at that time, are represented. While talking about the disaster that can occur in rational and irrational situations through symbols, it also emphasizes the blindness that can occur between imaginations and dreams. *"Here, the artist has created a dual meaning emphasis on the concepts of imagine/dream, which is the beginning and origin of all kinds of creativity, and falling asleep, which expresses insensitivity and blindness to what may happen"* (Esmer, 2009: 82).

With the printing technique used for the work, its main idea can be considered as a rebellion against the beliefs and practices of Spain's Middle Ages, which was also carried out socially. It is a reaction to social mistakes, prejudices, bad habits, and insensitivity. D.F.Goya concentrated so much while depicting his subconscious, emotions and thoughts in his woodblock prints that he had to develop a new technique called aquatint, as traditional techniques were not sufficient for his thoughts and applications while conveying his thoughts. The fact that he developed a special technique to better emphasize the pain left in his soul by social and political events and facts speaks

of his creativity. In another of his works, D.F.Goya could not understand why the Spanish people perceived the French occupation in 1808 as a liberal reform and therefore welcomed it with happiness, following the uprising that started upon the rumor that the royal family would be destroyed, French death squads carried out a massacre. After this trauma, the artist created his work known as "May 3". As for what you want to convey in the table; it carries a warning against all kinds of negative consequences that may arise if they do not keep perception and consciousness alert. He may want to show and awaken the social mistakes of his people through his works. Similar messages can be seen in his later works. After the restoration of the monarchy and its aftermath, his work "Naked Maya" was judged for its symbol of erotic imagery. The artist, whose social trust was shaken, fell into depression and closed himself off, reflecting his observations of the influence of society on the self with his works from the period of dark paintings until his death.



Photo 2. D. Francisco Goya.
"The Naked Maya-La Maja Desnuda". 1790 – 1800.
Prado Museum, Madrid.

Within the history of art, one of the significant artists who expressed anxiety, despair, and inner turmoil through his works is Vincent Van Gogh. Van Gogh is particularly recognized as the painter of internal collapse. The colors he used and his brushstrokes are characteristic features of his art that define his psychological state. "*Libido, the life instinct (derived as sexuality); Thanatos, the death instinct as aggression. People secretly desire death, but since they will continue to sustain their lives, the death instinct manifests as aggression directed towards others; if directed towards oneself, this situation can lead to suicide*" (Dedeoghlu, 2012).

The behavioral disorder he experienced after an argument with his artist friend Paul Gauguin disrupted his psychological balance. The fact that he cut off his ear after trying to attack him with a razor would be a good example to understand his state of mind. Another example of the artist's behavioral disorder is that he burned his hand with a candle flame due to the trauma he experienced when his love for his cousin Kee was not reciprocated.

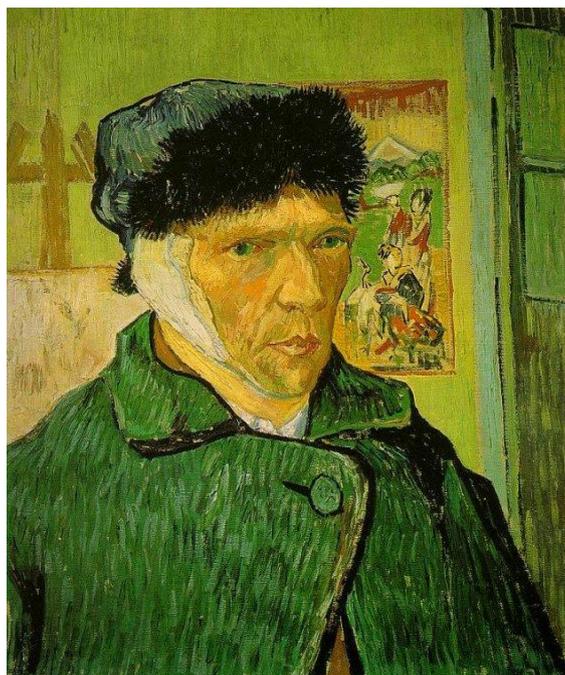
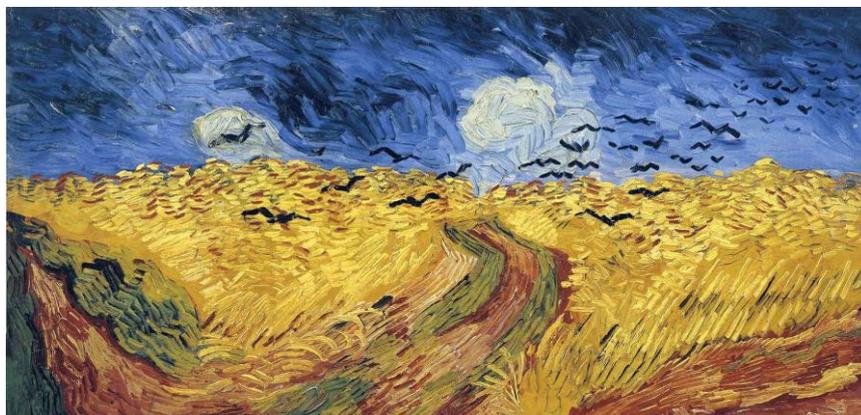


Photo 3. Vincent Van Gogh. "Oto Portre".

The artist's desire to express himself, under the influence of the mood resulting from his relationship with the social environment, was effective in his art. His development of brush strokes and the use of color led to the emergence of the expressionist art movement, one of the important movements in art history. While the self-portraits made by Van Gogh define his external reality, the use of color appropriate to his artistic personality defines his identity and style, and his brush usage technique gives clues about his language of expression. It reflects the inner reality of the storms he experiences in his soul. While depicting his severed ear, his instability, anxiety, and fears came to the fore. Expressionism is important. Expressionism is important (Van Gogh, 1876).

Another interesting work of his is *Wheat Field*. When we compare it with his previous works, it is understood that the chroma of the colors used in this painting is much higher. The black color appears not only as a contour outline but also as an element that complements other colors. Looking at the work again from this perspective, it is possible to understand that it is depicted as the reflection of the despair in his soul. Every person's experiences leave some positive or negative traces on him/herself. This situation is responded to in different ways by artistic personalities, and they convey their reactions to society through their works. They use the residues left in their souls and serves as an important pressure and driving force in creating their works.



**Photo 4. Vincent Van Gogh. "Field of wheat".
Auvers-sur-Oise: July, 1890.**

What needs to be truly understood here, in addition to the technical superiority and features, is to focus on how the artist's original approach and the understanding he shaped with his personality are found in sociological, historical, and psychological inferences. It must be admitted that it is a kind of document. To understand the work and the artist, these units must be questioned simultaneously. This also enables the art buyer to make a better choice. Of course, the impact of social events cannot be denied. However, as in the example of Van Gogh, the paintings of the 19th-century Romantic period artist Caspar David Friedrich, which we can call individual, can also be cited as examples in this sense.

We can see that C.D.Friedrich, who lost his brother in a shipwreck at a young age, expresses the cruel and destructive nature of natural conditions, his helplessness in the face of nature, and his resentment of life through the compositions he creates in his paintings and the subjects he chooses. Looking at the images shown; Infinity, vastness, the feeling of depth, nature scenes depicted in harsh characters, and rocks appear before us. Interestingly, when compared it with the human figures in his works, the seemingly huge trees create confusion regarding the distance. With seascapes that prevent the distance from being guessed, the viewer in this landscape is perceived as turning his back to the viewer, feeling defenseless in front of nature. The data provided by the figures and the images created provide at least general information about real life, even if the artist does not make a detailed reading.



**Photo 5. Casper David Friedrich. “Hayatın Evreleri-Die Lebensstufen”
Museum der bildenden Künste, Leipzig. 1835.**

The fact that artists and designers reflect their psychological states in their works reveals a kind of reaction and resistance. This should not be perceived as supporting, defending, or encouraging. Whether under the pressure of psychological or environmental influences, it is inevitable for the artist to reflect his psychology in his work of art, and is an important source of creation. The artist's reality and interpretation of the environment is a correct starting point in terms of originality.

The social events that emerged after the two world wars and the impact of social and political environmental factors have increased negatively on society. The unhappiness caused by economic inadequacies and the prosperity that technology could not provide created a depression. This result has pushed artists to find new perspectives and solution methods. When looking at it with this perspective, it can be said that the reaction of artists and designers reflects the development process of modern and conceptual art that has survived until today.

Although the *Der Krieg* print series, which can be considered as a document like an expressive theory created with the artistic language of the political and social history created, experienced, and kept alive by the German society, are works that are considered as a transition from the artist's futurist expressionist painting approach to reality, he has not given up his understanding of expression. When looking at Otto Dix's "*Der Krieg*" series of prints in terms of content, he left it up to the viewer to decide whether to witness it without intervening, staying away from the political atmosphere of the period in which he lived. There is a desire to convey the war experiences, observations, and images of pain, poverty, filth, and brutality he had on the fronts that have survived to this day. II. Being captured in France during World War II deeply affected him and being at the center of the brutality created by humanity. Not only his prints but also his oil paintings are full of composition, color, and fiction that are equally terrifying. For this reason, his paintings were destroyed by burning by the Nazi administration.

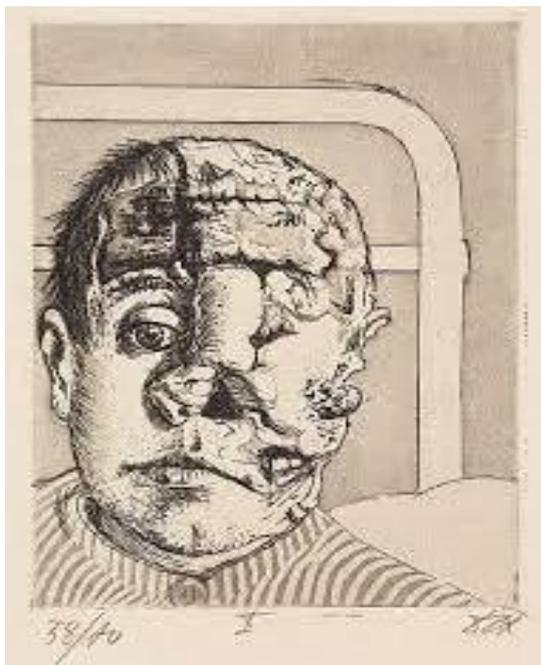


Photo 6. Otto DIX (Left) "*Transplantation*". Aquatint-Gravure print; (Right) "*Agricultural Worker*", photo by Ernst Friedrich, 1924.

The sample chosen is important in terms of reflecting the psychological traumas of the artist. When looking at the image on the left, it seems that the artist has created a work that is condescending, repulsive, and frightening, as well as a sarcastic attitude. His use of the aquatint engraving technique discovered by D. F. Goya is not an imitation or a coincidence. When examining the work in terms of reflecting pessimism and horror; Irritating insects coming out of different parts of the head immerse the viewer in a deeply affecting emotional intensity. In the disgusting depiction, the head represents death and symbolizes the struggle of insects to survive as they feed on the skull. Artist; "...war is like a monstrous creature. It has hunger, lice, dirt, and strange noises. Everything is different. Because you know, when I was making my first paintings, I thought that a side of reality and ugliness had not been shown yet. The war was disgusting and at the same time extraordinary. You cannot know humanity until you see people who have nothing left to hold on to" (Keuerleber, 2005: 32), Although his paintings have the quality of a document, they ecstatically transform scenes of hell and war into a transformation of expression. It appears as an interpretation of artistic problems under linear attacks, as well as rhythms divided into certain parts

Although he shows that he has an attitude in favor of peace despite the shocking pain that changes the world, the works have become a reflection of the inner world and a document to the outside world in terms of reflecting the destruction and anxiety of the war in the artist's inner world.

When looking at photo number six; in the image on the right, Ernst Friedrich's (1894 – 1967) *Krieg dem Kriege*, which documented the great war with his photographs in the same period! – War Against War! I think it would be appropriate to compare the book of his collection with the *Der Krieg* engraving series. The thirty-six-year-old soldier who was injured in the face at the front in 1917 was an innocent agricultural worker. The photographs were taken after a series of surgeries in which the left cheek was reinforced with parts taken from the head, chest, and arm, along with the left cheek, truly proving what bad side humanity is. Both artists use art as a means of communication to ensure that this disgusting reality, which they personally witnessed and experienced, is never forgotten while serving as an impartial warning to the audience. *Der Krieg* is a comparison with Francisco Goya's 82-piece work *The Disasters of War – Los Desastres de la Guerra*. But the difference between the two is that while D.F. Goya could be considered a spectator of the war, Otto Dix tried to stand firm while conveying his experiences as a person involved in the war.

One of the most important works that emerged as a reaction to sociological and psychological influence is Picasso's collage work known as "*Guernica*". The work is important both in terms of using paper as a collage and in defining the cubism art movement. While Francisco de Goya's courage to reveal his fears and his development of techniques for expression show a significant difference, Vincent Van Gogh's transfer of his disharmony and the religious pressure of the period in which he was a priest before receiving art education to his art in his unique way with color and brush strokes is similar to Pablo Ruiz Picasso's. The fact that he expressed his reaction to the Nazi occupation with the collage technique unique to his art is important evidence of the effect of his mood on creativity.



**Photo 7. Pablo R. Picasso.
“Guernica”. Queen Sofia National Museum of Art, Paris.**

Guernika was used as an effective exercise area for Nazi Germany where new weapons could be used and as a convenient laboratory for Franco, the head of the Spanish fascist administration, where they could test new warplanes along with new tactics that prepared and strengthened their forces in this direction.

In this sense, the majestic dimensions of “Guernica” are filled with a quiet, introverted, depressing but effective composition consisting of three dull colors such as black-gray and white. Combining several different sections, it reflects a holistic stance on the bombing of the town of Guernica in Spain. Picasso's abstract analytical cubic style makes it difficult for the viewer to focus on the center of the painting at first glance, and the integrity of the painting and the figures are revealed only after detailed examination. Although the mental state of the artist, who is an organic

individual, is strong, the trauma caused by the war is embodied in this work. Picasso is afraid of the cruelty of civilization turned on it; In other words, he depicted his disgust with war in bitter contact with the inextricability of the human condition caused by this cruelty (6).

Under the influence of the political structure of the period in which they lived, F. Goya, Van Gogh, Casper David Friedrich, Otto Dix, and P. Picasso contributed to the history of art with their important works. As an interesting personality, the works carried out by Henri de Toulouse-Lautrec on this subject had characteristics related to his physical structure in a spiritual sense. In the formation of the artistic self, physical characteristics naturally affect the artist as much as spiritual and social development. *"A disabled person necessarily acquires the self-qualities required by his disability"* (Hancherlioghlu, 1997). In this sense, H.T.Lautrec used art as a means of compensation to distance himself from his physical disability. The satisfaction that will come from the successes he plans to achieve in terms of art will psychologically ignore the shyness he feels due to his physical problems. He determined the thematic background of his paintings as brothels and his life. Instead of assuming a passive role in communication and relations with the opposite sex, T. Lautrec has courageously managed to reverse the expected situation through his art.

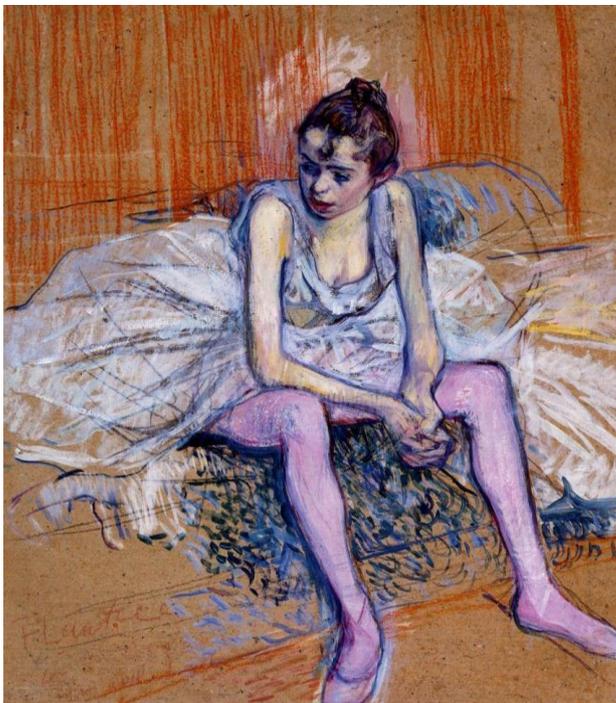


Photo 8-9. Henri de Toulouse Lautrec. *"Seated Dancer in Pink Tights"*.

H.T. Lautrec, the master of the dynamic and at the same time agile line, has achieved a kind of rhythm in terms of his unique line, a precise, original leap, stopping and moving forward. Even though he does not even have a signature in his works, he has found a contrary way out of his spiritual collapse, based on my observations. It is his world that he feels himself being pushed into, with the addition of fractures from falling down the stairs, in addition to his short stature. The artist, who is shy around women, feels happy only in brothels and similar environments. His observations here are also reflected in his style. The women in the brothel are different. It is a mass separated by society. While it was the way of life that they were pushed into or preferred, Lautrec established a bond with his physical characteristics. This is also described as a common feature between the artist and women who are in the *"other"* position in society.

Edvard Munch, another important artist who did not escape the clutches of diseases and used the pain he experienced in his art, chose carefully the dyestuffs to reflect his unique colors and emotions, just like D.F.Goya.

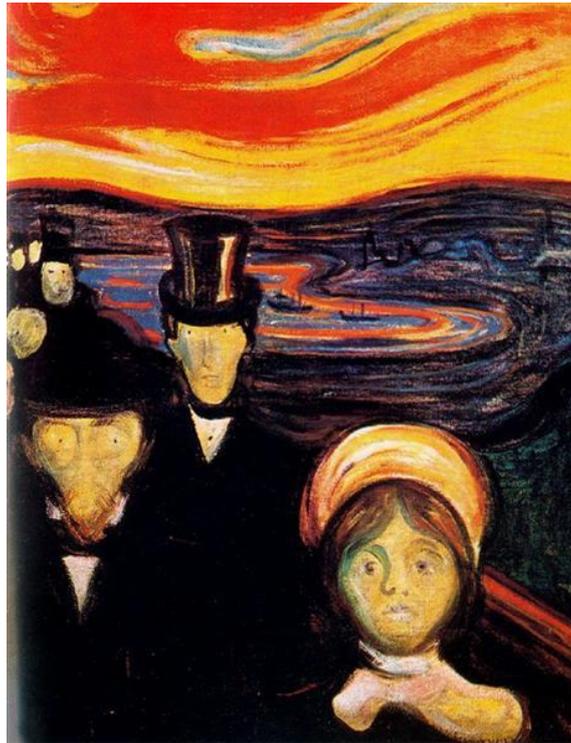


Photo 10. Edvard Munch. “Anxiety”, 1894.

The most characteristic example of the artist's work is the violent contrasts between intense colors and characters whose lines almost begin to distort. His innovation in terms of brush strokes, color, and dramatic intensity also influenced other artists who were interested in the new understanding of art at the beginning of the 20th century. More than ten years before the emergence of two movements that are considered representatives of expressionism: Die Brücke (The Bridge) and Der Blaue Reiter (The Blue Rider). *"I can't get rid of my illnesses because there are many things in my art that exist because of them."* His work the *Scream*, the first version of which was completed in 1893, is considered one of the representative works of expressionist art in art history; Munch defines himself with his art as *"disease, madness, and death were dark angels guarding my cradle."* His works are characterized by characters whose despair and suffering are evident.

The brush strokes and colors E. Munch uses in his compositions are related to his mood. In 2017, it was theorized that the red, orange, and yellow colors in his work. The “*Scream*” was representations of a rare but occasionally occurring type of cloud in Northern Europe: polar stratospheric clouds. This atmospheric event certainly impressed the artist enough to reproduce it on his canvases. However, the theory was challenged by other researchers because E. Munch's work was associated with the expression of emotions rather than the expression of reality.

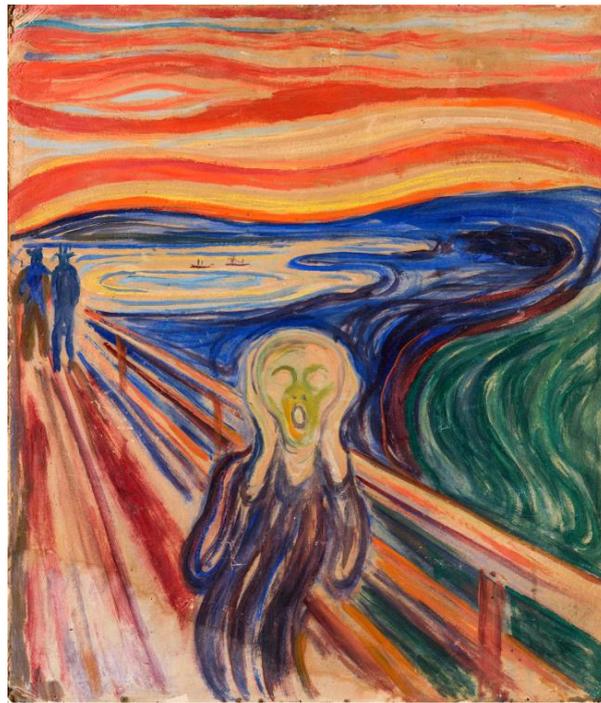


Photo 11. Edvard Munch. The original name “*Scream of Nature*”.

The image above is one of four works on the same subject painted by Edvard Munch between 1893 and 1910. Throughout the process of art itself, it is known as existential distress, distress, and similar names. He revealed this picture in his unsuccessful and troubled times. There is a reason why the gender of the screaming figure in the painting is not clear. The reason for this is that it is emphasized that troubles, experiences, and emotions are not about gender, but being human. The fact that the person in the painting cannot keep what he is experiencing inside reflects it to the outside and covers his ears with his hands while experiencing intense emotions, allows us to think about the meaning of the scream painting. However, there are many comments about meaning. During the studies carried out on the work known as *The Scream*, a mysterious writing was found in the upper left corner of the painting. An extensive search was made to find out what this article is. A phrase meaning 'only a madman could draw' appeared on the upper left side of the picture. The author of this article is known as the painter E. Munch. Cadmium Yellow (cadmium sulfide), which formed the basis of many of his paintings, was one of the pigments Edvard Munch used most. This dyestuff, which was first commercialized in the 1840s, brought his paintings to life with a bright, intense color (8).

This new material with good covering power quickly made it one of the artists' favorite pigments. Vincent van Gogh, Edvard Munch, and Miró included this color in their palettes. Difficulty in preservation: Artworks in which paint composed of this pigment is used present significant preservation problems because they are prone to fading and are especially sensitive to moisture, light, and acidic environments. Although currently under optimized environmental conditions, the exposure of the works of art over time has led to the fading of some of the vibrant and intense colors that the artists originally intended. Preserving artifacts in optimal conditions and systematically monitoring deterioration processes is currently one of the biggest challenges for conservators and museums. What is certain is that the artist often used colored pigments with dense molecules, such as cadmium yellow, to express emotions in his paintings.

Modern art and movements, especially II. It is not a coincidence that it emerged as a reaction to the World War. The modern understanding of life, the burgeoning war industry, and the ascendance of capitalist capital are primary factors contributing to people's sense of loneliness. The weakening of the individual's communication with himself and the environment has become a recurring disease of today's world. Joseph Beuys, one of the important representatives of conceptual art, proves this

claim with his performance and installation works after the great trauma he experienced due to the war. II. He served as a pilot during World War II and his plane was shot down (1943). Due to severe burns, he survived with special treatment by the Tatar people. He survived after the treatment using honey, oil, and felt. In response to his mythical return to life, he wrote in 1974 the conceptual Coyote: I like America, America likes me, Jackal: I love America, and America loves me. He brought it to the agenda with a performance art called. With this work, he replaced the Tatar Shaman who saved his life.

If we look at the subject transforming of the self by the artist based on the work and the active state of the sign, it would be correct to say that it is related to the creation of a work of art. If the artist feels the need to create a creation, he transforms it with artistic tools such as performances, symbols, images, sounds, and technical solutions he finds and applies. The target audience feels and interprets this result through a visual that they can see and hear.

If re-interpreting the meaning of this work by J. Beuys in terms of the trace left by the work of art and the artist; He established a connection between the genocide committed by his country, Germany, and the civil wars that took place with the local people of America. For example, while the Jackal figure symbolizes the natives of America, the relationship between the jackal and the shaman is considered a kind of confession for the Nazi fighter pilot who massacred the Jews while he was on duty. It carries a message in terms of eliminating the negativities regarding the future of nature and humanity with the developing industry that started with the understanding and fashion of futurism in those years, and not repeating a mistake such as racism and genocide. It is proof that the traces formed in myself, based on a memory of my artistic personality, are a reason that can shape my works (9).



Photo 12. Joseph Beuys.
“I Love America, America Loves Me”, Performance, 1974.

The use of the atomic bomb, which ended the Second World War and also affected human history, deeply affected the Japanese people and culture. The radioactive fallout and destruction caused by the nuclear explosion disrupted the balance of the Japanese people in every sense and still worries people in geographies who have not experienced this event even today. However, art and artists must emerge victorious from all kinds of destruction. Because, although it is a witness to its history, it has to carry its society into the future. Yayoi Kusama, who continues her artistic life in a rehabilitation center in Japan, is today's most important example of a conceptual artist. The effects of the war and the atomic bomb are the most important factors in the life of Japanese female artist Yayoi Kusama, her life after her illness, and her art creation. The psychological collapse of society

also affected Y. Kusama and her art. Another psychological factor that affects her and her art is his middle-class family structure and the extreme sanctions her mother imposes on her.

"The stance I take from a single point of score... I have desired to estimate and measure the infinity of the limitless universe by the accumulation of particles that form net negative regions from its position. How deep was the mystery? Were there endless infinities beyond the universe? While researching this question, I wanted to examine one stating the point: my own life. A polka dot: A single particle among billions. "A manifesto astronomical accumulation of points of me, myself, others, the whole universe, everything" (Kusama, 2011).

The artist defines himself as being defective as a privilege. The stitch marks on his left knee, a wound on his eyebrow, and his body are a privilege for him. Therefore, he perceives himself as a work of art created unconsciously.

"A torn edge of our favorite garment, or a pair of trousers with peeling paint, a shirt with one sleeve faded from being in the sun, or a collar that is sewn crookedly. "That's why the crooked one of the three bracelets attracts me," says the artist, thus being able to say that I have only one of them. Kusama was fascinated by art from an early age; He used it as a means to escape his difficult childhood, which led him to develop his art. Meanwhile, under the pressure of his mother, he lost his love for his father.

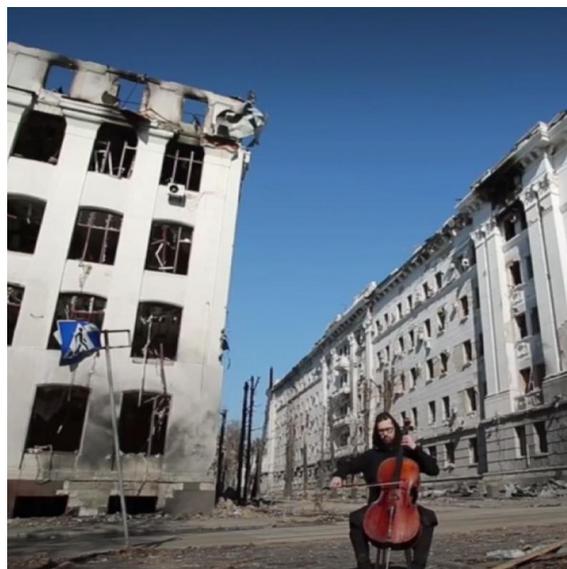


Photo 13. Yayoi Kusama.

From left to right; "Living on the Yellow Land", 2015; "My Adolescence in Bloom", 2014; "Welcoming the Joyful Season", 2014; "Surrounded by Heartbeats", 2014; "Unfolding Buds", 2015; "Story After Death".

Yayoi Kusama has a strong idea of simplicity in her understanding of art. To reflect this concept of simplicity, he uses the unit repetition method, known today as the "spot" or "point" form, in his works. It also includes unique color combinations. Thus, he reflected his repressed emotions with three-dimensional works of art such as paintings, textiles, and sculptures and took his place in contemporary art history. While the individual has difficulty in forming his/her self during his/her development process, a different proposition emerges between the individual and the work. The interesting thing is that when an artist reveals his/her self, he/she actually creates a work of art. Because here, while the work is being created, it is created and transformed through tool/s and method/s. The artist's ability to reveal his self-identity, which can also be called style, can be

achieved in an art platform where there are no boundaries, waves of shame or prohibitions. It is also important for social memory. There is relief when trying to express oneself within the pressures, discomforts, conflicts, and internal tension that arise in social or individual understanding. During the realization phase, it enables it to come into being through its instruments.



**Photo 14. Musician Denis Karachevtsev.
Kharkiv, devastated by Russian attacks. 2022.**

During the Russian-Ukraine war, which started on February 24, 2022, people, nature, and settlements were damaged in many cities of Ukraine. One of the important cities is the Kharkiv campus. Cello player Denis Karachevtsev plays the cello in front of the damaged buildings, publishes it on his social media account, and conveys to us through music the trauma he experienced, by starting a charity campaign to respect the lost people, to repair the destroyed buildings, and to end the war.

“In contemporary art, it is now possible to talk about processes that focus on smaller groups and even turn into individual discourses/expressions, instead of movements that reflect the general in a sense. This situation expands the boundaries of the rules regarding art. As a reflection of change and transformation, the distance between the artist and the audience in contemporary art dynamics has begun to be questioned again and again, especially in cases where the space becomes the subject” (Bilirdonmez and Chevik, 2020).

While art preserves its traditional language of expression and history, constantly changing human relations, communication, and connecting with new digital creations and images in our world have given birth to a new alphabet of art. While many artists who find new ways based on the traditional give a conceptual message about the current timeline and the past of the artistic language they use, they do not forget the need to establish a bond between the traditional cultural heritage lost by the modern age and the essence of ancient history.

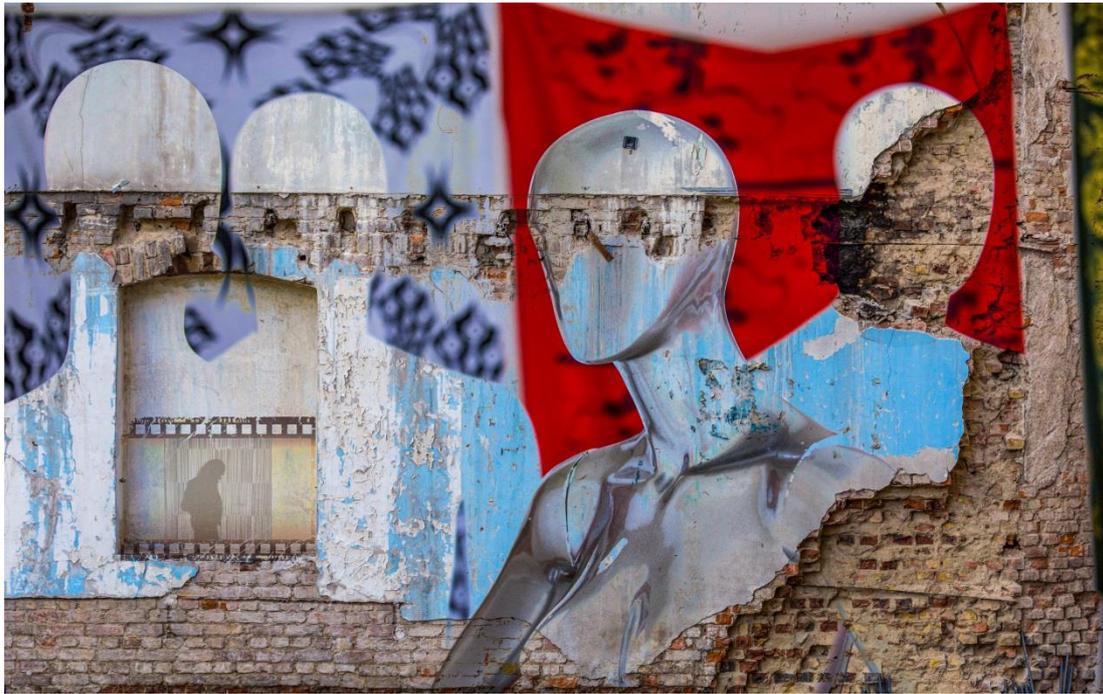


Photo 15. Sefa Cheliksap. "No comment". 2023.

Photography gained importance as a documentary in the years when it was first published because it fully reflects reality. The development of photographic cameras, their imitation of the art of painting in terms of content, and the use of photographic techniques within the art of painting were effective in creating a new artistic language. While photography's sharp relationship with reality is economically included in many advertising sectors such as fashion, gastronomy and automotive, its documentary nature and the fact that it is considered an impartial witness in news transmission have become a dangerous social weapon for politicians and criminals who are afraid of the truth.

Our mobile phones are part of our lives in many areas, from the space sector to the proof of scientific studies and the creation of virtual worlds. However, in the hands of an artist, the power of photography is very effective in the aesthetic presentation of emotions within the framework of conceptual art logic. The photographer's camera, which carries the concern of the painter, opens a different communication channel in modern art. Photography forces the target audience to think about the social and psychological concerns that the artist experiences through photography, with the technical solutions he finds. With the technique he applied in his photography works, Sefa Cheliksap carried out his work with a modern approach with his work titled "Without Comment" after the earthquake he experienced in his country.

In conclusion; while the modern world provides comfort in every aspect of human life with its new generation design approach, it also creates different and complex problems and fears that have never been experienced before. However, while Western societies boast of their advanced levels of cultural development, they have also brought industrial waste with them and turned third world countries into garbage dumps. In addition to the physical wars they wage in the Middle East, the war that started again in European territory on February 24, 2022 and the subsequent pandemic. Considering the psychological effects of the great earthquake disaster in Turkey on February 6, 2023, which was added to the destructive threats caused by humans, it is a fact that the environment and psychological factors have an impact on artists, works and movements in the process of art's own development.

The question of how the viewer should behave in front of a work of art sometimes causes individuals from societies that are underdeveloped in art consumption and education to display a cynical approach, which is a sign of a kind of alienation. With ignorance, when looking at objects that are considered works of art, we first make an interpretation based on how they were made or their technical features. Especially the photo-taking features added to mobile phones cause the art of photography to be

perceived as easy. For this reason, there is a comparison like "I suffered the same thing". This form of analysis is not satisfactory and is an important problem in terms of perception of real works of art.

Whether it is noticed or not in the speed of our lives, design and art are always progressing with us as an indispensable part of life. Thanks to the developing technology and the new materials that emerged afterwards, the aesthetic concern and perception of forms and images are in direct relationship with their social functionality. Especially during the Industrial Revolution and its aftermath, technological innovations and developments have fundamentally and radically changed social life and brought human beings to the present day. Thus, the power of the new age has emerged and the days when handicrafts reigned have lost their importance, and we are faced with the augmented reality of today's digital world.

The purpose of choosing the artists preferred as a narrow-quota sample in this article is to show that the presence of sensitive people in society and their talents, by supporting and directing them, can gain respect in their society and create economic and cultural value for that country. Today, art objects belonging to many painters and other artists are exhibited in important museums and auctions, worth millions of dollars, and these works are protected as world cultural heritage. In addition, while these works are considered valuable commodities in terms of an art economy, an art exchange that includes only works has been created.

The news of war, economic, political, and many similar positive and negative events that we constantly hear from communication and media organs such as television, newspapers, and the internet continue without decreasing. Negative environmental factors, migration waves, infectious diseases, and the consequences of all these naturally affect the flow, content, and artist of any work of art. In this sense, the fact that artists and designers include the effects of the environment they live in in their works reveals a kind of internal reaction. The social climate and individual psychological state are important elements in creating a work of art, whether under the pressure of psychological or environmental factors. While the subconscious is defined as the unconscious part of the mind that is unaware of in daily life, critics argue that the artist and his work express what is invisible below the surface, consciously or unconsciously. In this context, the emotional pulp that emerges as a result of social and political variables is interpreted in the artist's inner world and presented to the public under the title of art as an impartial, original work.

Conclusion

The article titled "Defining the reflection of the psychological variables experienced in the face of social and individual events on the works of artists through selected examples" was intended to be concluded by sampling a small number of artists from the past and present, especially among many artists and movement representatives, since the history of art has a deep structure, and it is aimed to conclude that art and artists are important in moving society forward. Attention was drawn to the fact that it is an important tool.

References

1. Batur, M. (2017). Analysis of Francisco Goya's Nightmare Paintings. *Yıldız Journal of Art and Design*.
2. Esmer, H. (2009). An Enigma at the Boundaries of Reason and Absurdity: Goya's Print Paintings. *Gazi Art and Design Journal*. Volume 1. Issue: 2, 81 – 101.
3. Dedeoghlu, N. (2012). Vincent Van Gogh within the Framework of Freud's Theory.
4. Van Gogh, V. (1876). *Letters to Theo*, 10th Edition. Translated by: Pınar Kur, Yapı Kredi Publications, Istanbul.
5. Keuerleber, E. (2005). *Otto Dix Prints from the 1920s/War*. Critical Graphic 1920 – 1924. Original Edition "War" 1924. Istanbul: Yapı Kredi Publications.
6. Modernizm "Guernica-Picasso". <https://sanatabasla.com/tag/kubizm/>
7. Hancherlioghlu, O. (1997). *Dictionary of Psychology*. Remzi Bookstore: Istanbul.
8. <https://www.todayisartday.com/blogs/art-talk/the-scream/>

9. <https://apolide.wordpress.com/2007/12/13/joseph-beuys/>
10. Kusama, Y. (2011). Infinity Net. Tate Publications, London.
11. Bilirdonmez, K., Chevik, Ch. (2020). Spatial Designs in Contemporary Art and Jean Dubuffet's Graphic Sculptures. Vankulu Journal of Social Research, No. 6, 73 – 100.

Received: 19.03.2024

Accepted: 04.05.2024