

**Art Studio Supervision with or without Exposure:
A Sample Survey of Implementation for Graduate Student Achievement at
Altinbas University**

To what extent is pleasure arising from what we are familiar with and to what extent is it possible to enjoy it? Indeed, how could we be capable of enjoying anything that is totally unfamiliar? Without any precedent whatsoever no comprehension would be possible. If enjoyment is of necessity based on familiarity our word "Originality" is only a relative term that fundamentally relies on context. In the 21st. Century the study, teaching and making of art worldwide has been going through great changes and these questions have a new urgency. Art students gravitate to images they enjoy and this enjoyment one might suppose is based on an innate and self-sustaining pleasure from viewing pictures. However there is also a significant psychological component described as the "familiarity principle". This familiarity principle has been considered to be of great importance throughout history in every field of art and science. It is also known as the "Exposure Effect" in art and visual communication. However, no empirical research has been conducted studying visual "familiarity effects" on creative approaches to art education. This following is a practical attempt to study graduate art students using teaching methods combining influences from ancient figurative and literary standards in their paintings. The results of this study reveal that the paintings carried out without showing an example are more creative and original than those painted with exposure.

Keywords: Familiarity Principle, Studio Painting, Exposure Effect, Implementation

Introduction

The following describes ongoing research using methods of academic discourse in the field of Fine Arts and Design. The objective is to conceive a more open, comprehensive teaching system that includes the examination and adaptation of various new workshop and conceptual models in the production of works of art. There is no doubt that broader methods of experimental research will be needed to create an effective model for the future of academic training in painting, design and all the visual arts. This updated process of adaptation requires the continual re-examination over time of the traditional production methods in the workshop, studio and lecture hall.

Never to be described definitively, this new and flexible understanding in the teaching discipline will always include a broad examination of various conceptual models of art history juxtaposed with new technology and the effect of new software tools. This research on the production of past and current creative works could suggest effectively both immediate and long term research plans for the future of teaching and creating new works of art.

The purposes of research design: (a). to investigate how the visual material, which is given as an example, affects the innovative and creative approach in painting in a negative or positive sense. (b). if there is an innovative and creative breakthrough to determine whether this change is based on the participants. (c). to understand whether the methods such as copying and transforming the old masters contribute to creativity or under which circumstances this act takes place.

The Stages And Tasks

(Henceforth in this paper to be designated “The Project”)

Phase 1

The graduate students who participated in the workshop were asked to read *The Iliad* completely and choose a section from 24 Books in which no actual battle scenes are described. They were then asked to imagine what the elements of the physical identity of the former indigenous Trojans might be. After a short discussion and visual sketch work, they were asked to transfer their sketches directly to the canvas measured: 97x162 cm. Once accomplished the expectation was to quickly begin a colorful and original composition of the proposed work. After this first phase they were asked to re-establish the composition in order to make the work more effective, to make a separate study to remove some details from the picture plane and to form a frame that emphasizes the main motif. Written and verbal information was given to all the students participating in this study regarding a plan to make a second painting of the same dimensions but this time to create or draw inspiration from particular paintings of the old masters with similar subjects.

Phase 2

The second phase of the project used historical depictions of *The Iliad* stories in Western art and ancient Greek vase drawings. At this stage there were discussions on the practical and conceptual issues involving questions about the process of reflection on presented visual information on all participants. Any collaborative learning and applications were enhanced by prepared contributions to the final works executed. The content of lecture topics of this part of studio practice outlined as follows: (a). During the study, the dynamics of composition (i.e. ‘tension in deformation’¹ depending upon shape and proportion) are kept in view. Relations between figure and ground in each individual pictorial formation of the painting and were expected to be studied thoroughly. (b). Tension created by deviated or deformed familiar images that are mainly viewed by obeying the rules (The rules that are specifically used to agitate the observing tracers), and finally, incompleteness of structured figures and architectonic forms and devices were considered as the main components of configuration to reinforce the movement created by the light and shade of the basic construction. In terms of materials and techniques, students were allowed to collaborate among themselves and to get ideas and examples from the instructor.

The paintings of various students were chosen to reflect the process and did not differ in terms of gender or BA graduation areas. In other words, the same visuals were shown to all participants who graduated with the Diploma of Art and Design, Graphic Design, Painting, Sculpture and Applied Arts within the same period of time to be projected. The entire project was designed and carried out by graduate students during the sixteen weeks of the semester and for 4 unit hours per week without any collaboration. Individual criticism and technical instructions was planned to be provided only when additional interpretative ideas and materials were required during the first and second part of the Project. In this case the subject is the 1200 BC Greek epic poem *The Iliad* describing "Dramatic action is wrapped around time-tested themes such as insulting honor, love, death, and vengeance. (Alexander, 2015: 12).

First, all participants describe directly without resorting to any visual example, and quoting examples from former masters. Then elaborating the primary sources of all envisaged knowledge of *The Iliad* and the ancient civilizations of Western Anatolia in historical visualizations.

Many of the examples of art from previous works on the same subject used well known proto-types and therefore could not go beyond certain traditional patterns. Considering this aspect, the fact that the Greek and Renaissance artists are partially imitated is an important issue in Neo-Classical periods. The studies carried out in both instances of studio applications have been criticized within the framework of the following principles: (a).The dynamics of composition revealed in the studies; stress the deformation due to shape and proportion. (b).The human eye and colour perception; colour sensibility, main dimensions of colour, additive colour space and subtractive mixture of colour, spectral and pigment colours and colour interaction. (c). The analysis of the relationship between figure and ground in the plastic formation of each painting. Also considered were (d).The dynamics of composition created primarily by deformed familiar images, which were previously followed by an unlawful attitude and method. (e). In particular, the rules used to agitate observation audiences, and finally, constructive or abstractionist approaches that are created by interfering with the main components of the conventional configuration of architectonic forms and visuals making the kinestheticⁱⁱ of the composition more effective. (f). Any collaborative learning and applications were enhanced by prepared contributions to the final works executed.

Methodology

In this research, case study model was applied. According to other types of research, it is possible to say that case study is a research method based on the questions 'how' and 'why'. These questions enable the researcher to examine a phenomenon and explains the result in the context of comparative effective factors. According to Tütengil (1975), case study models are considered as one of the most important regulations aiming to draw conclusions. The main strength of the case study is that it is a research method that requires analysis. Data must be available to perform a study. It is not possible to evaluate the subject without data and to finally reach the target. A good analysis cannot be

made unless there are study results, articles and books on the subject and different documents. The opinions and thoughts and scoring of the faculty members who understand these works were used in the research. In order to be informed about the subject, the participants were given lessons and asked to read on the related resources. Within this framework, translations from the original language of *The Iliad* and from English to Turkish were used.(Caroline: 2015; Erhad, 1958). Symposium papers and scientific articles related to the legendary conflict between the Early Greeks and the defenders of the city of Anatolia dated some 1200 BC and audiovisual sources such as motion graphic animation and Musical video recordings of Fazıl Say, Turkish musician and composer of *Troi Sonata* (Say,2018), were also used as auxiliary project resources. Following this preliminary studies and sketches, the participants were asked to examine the story carefully that was essential to the subject to include the configuration research to understand the main idea of the story and the visual / psychological relationships between the main characters in order to determine the proposed original design, and consequently the application of color in the design, re-arrangement of the composition elements in dynamic relationships, and the illusion in the design with the interaction of light / shadow elements. As in the first trial the second group of paintings (painted with exposure) were completed using conventional methods widely available to artist throughout the ages. After an initial application of priming to the fibers of the canvass the surface achieves an archival quality to each canvas. Then the sketches and preliminary drawing for the final painting of the subjects were trasfered to picture plane and carefully follow the operational sequences of traditional craftsmanship required in the conventional studio practice of West European Art Academy training. The lectures and instruction at this stage include discussion of the stylizations practiced by Greek Orientalizing art that can best be observed in decorations used on ancient Greek vases from Crete, Boeotia and several Greek islands. At that time these stylizations introduced new and fertile subjects into the repertory of conventional Greek art including the depiction of the Trojan horse (Boardman, 1996:65). Painting materials and supplies (i.e. pieces of raw canvass measured 110x175 cm. for each participant), preferably cotton dock pieces of professional stretchers 97x162 cm precision cut, staple gun and suitable stables, hot rabbit skin size glue and hand prepared gesso with zinc, white pigment and titanium white primer for oil and acrylic, paint stick colors, varieties of acrylic and oil colors , acrylic airbrush inks, acrylic emulsion, acrylic retarder, acrylic , drawing pencils, wax pastel and transparent medium, acrylic binder and varnishes). Finally, All participants are expected to attend studio lectures regularly that under no circumstances will more than three unexcused absences be permitted. Intelligent studio participation is expected during discussions.

Collection of Analysis of Data

In order to provide a more impartial approach to the research, we considered the evaluation results of the faculty members working in the same

1 faculty within the scope of this Project (Table.1). The scores of the expert
 2 lecturers and the studio lecturers about the studies conducted and the results of
 3 the evaluations on the subject were used. The focal point of the evaluations
 4 made outside this table is for the original designs of individual artists, their
 5 way of handling the subject and their technical mastery of the subject.

6 7 8 **Discussion and Hypotheses** 9

10 Can mere exposure effect itself be a determinant in art teaching as many
 11 forms of product commercials it can be used to create a feeling of familiarity
 12 with the product? This research and studio supervision is an attempt to answer
 13 these questions. A number of studies have been published in the literature on the
 14 effect of familiarity principle in commercial advertising and medicine but in
 15 these studies, it mainly examined how activities within the brain are affected by
 16 familiarity with any emotional stimulus (Nattapong Thammasan/
 17 Koichi Moriyama/ Kenichi Fuku/ Masayuki Numao, 2016), but these are mainly
 18 concerned with the proposed models for emotion recognition and activation.
 19 When lecturing on studio painting in higher education, instructors frequently
 20 give more visual information on styles and topics related to background (i.e.
 21 subject matters and previous references). The main idea in this concept of
 22 convergence is to envision all information and technical skills regarding anterior
 23 experiences with the thought that any exposure information and/or studio
 24 involvement in painting becomes an encouraging agent that would benefit most
 25 art students. In this context, it is generally considered as true or correct that the
 26 essence of organization of colors and forms on the surface of canvass requires a
 27 certain sensitivity to and emotional engagement in drawing skills as well as in
 28 technical approaches to the spatial relations of forms and colors. But such
 29 images and interactions alone may not be enough for any productive practice in
 30 painting. It is a long held and fundamental belief that Art also involves the
 31 unconscious mind in its attempt to seek universal elements of humanities
 32 collective unconscious and the archetypes of the art object goes back to the
 33 Platonic ideal of universal form. Although many art students may be aware
 34 of what this deeper unconscious entails to succeed as an argument this particular
 35 point needs an a priori “seedling” of already formed images by the artists in
 36 which the general consciousness of the observer can grasp intuitively. This
 37 concept of painting (particularly in the studio practice in easel painting) could be
 38 compare to Stendhal’s theory of crystallization in love. Stendhal thought that
 39 people needed a visible object that manifested an unconscious and normally
 40 invisible side to life. Perhaps, this is why in our present time, art has come to be
 41 a repository for these unconscious invisible emotions and aspects of life. But
 42 these methods of aesthetic appreciation may not be adequate or suitable when
 43 the point in question is to gain radical perspective related to the innovation and
 44 creativity necessary in art. Therefore we suggest that in spite of all these issues
 45 necessitated by the exposure principle (i.e. the conventional methods of
 46 displaying the other artists works of same topics to the participants) the
 47 unconscious influence of these combined agents could ultimately constrain an
 48 artist’s essential capacity for lateral thinking that would ultimately lead to a

certain diminishing of creative opportunity. Starting from this point of view we assert that contrary to the arguments supporting the Exposure Principle, as related to background information in aesthetic judgement (Park SA, Yun K. Jeon, J, 2015), exposing relevant artists' works to rally the troops before the beginning of painting not only lead students to a freer more open display of personal expression but also to a more penetrating and enriched awareness of how personal sentiment leads to profound connection with humanity in general and in particular its greatest achievement, art and civilization. This divergence can be noticed by any sharp analyst or by any studio instructor in an advanced painting program in any art school even when the subject matter of painting contains no figurative objects. At this point it is fair to say that a few questions come to mind before putting the Project out for testimonial evidence. For example: Does creativity need the "exposure effect" or the "familiarity principle" as a paradigm in studio lecturing or studio practice? What importance must be given to conventional approaches of easel painting regarding examples of strong visual appeal and therefore drawing student's attention by sampling masterpieces of art? (i.e. illustrating fundamental principles of abstract patterns of great masters to explain complex materials by visual means). Can the innumerable elements and aspects in a masterpiece be empirically reduced to a certain principles and conventions that would fruitfully operate with any individuality of approach? How is it possible to keep the creative ball rolling by following classical masters when color interaction, lights and shades and the scale of complexity when the two dimensional space of the canvas surface is the intervenient of an individual bases? And finally, how can an art student negotiate within such complex cultural/aesthetic situation without thier individual sensibility of the concrete (tangible) materialistic nature and other ideas of the transcendental signified as imaginary abstract plastic values of the eternal world of vision? The great British painter William Blake underlines this notion of vision eloquently in his letter to Revd. Dr. Trusler (Ellmann, R. and Feidelson C, Edit., 1965, p.54):

"The nature of visionary fancy or imagination is very little known and the eternal nature and permanence of it's ever existent images is considered as less permanent by the seed of the things of vegetative and generative nature; Yet the oak dies as well as lettuce but the imaginative image returns by the seed of contemplative thoughts ; the writings of the Prophets illustrate these conceptions of the visionary fancy by their various sublime and divine images as seen the Worlds of Vision."

This article accepts the optical impact on student's creativity related to drawing skills and easel painting but emphasizes the adverse impact of "exposure principle" that excludes aspects of the painting's sensuous material presence in Fine Art Studio instruction and lecturing. Because the overall awareness of a complete image combined with a robust capacity for visualizing an idea that has yet to take shape is the most important combination of traits possessed by a successful art student the instructor must give them an art history foundation that both inspires without unduly weighing them down and at the same time imparting to them a feeling of necessity to their inevitable

1 struggles to both find themselves and connect with all that has gone before.
 2 Therefore; the Project argues that any process using visual information in
 3 painting can greatly benefit not only by sampling but also using a step by step
 4 approach to the creative impulse at large.

7 **The Assignment: Painting With and Without Exposure**

9 All the participants were asked to articulate the main idea of the text
 10 extracted from *The Iliad* in free expression of drawing and painting on a large
 11 scale paper and canvass measured 97x162 cm. Research design combines the
 12 data obtained from the studio observation of the samples and their studio
 13 involvement of drawings and large scale canvas paintings throughout the term;
 14 during the session of four (4) unit hours per week, total 56 unit/hours of
 15 attendance in the spring terms of 2018-2019 academic year at The Institute of
 16 Social Science in Istanbul Altinbas University.

19 **Works in Process and Observation**

21 *Participant # 1*

23 The Subject of the first painting of Umut Yaşar Arpa, (BA Painting,
 24 Ondokuz Mayıs University): After reading the text of Homer-*The Iliad*,
 25 Section: 22 / Khi, he chose to make a general abstraction about the Olympus
 26 Gods System instead of depicting the event about the characters in tex. The
 27 candidate designed the subject as a game of chess and put it into practice by
 28 reviving it in his mind.

30 *Figure 1. Umut Yaşar Arpa (2019). The Mourning of Priamos, Work in*
 31 *process. Acrylic and oil on on canvas, 97x162 cm. (Session: The first week).*



1

2 *Figure 2. Umut Yaşar Arpa (2019). The Mourning of Priamos, work in*
3 *process. Acrylic and oil on on canvas, 97x162 cm. (Session: The second*



4 *week).*

5

6 *Figure 3. Umut Yaşar Arpa (2019). The Mourning of Priamos, work in*
7 *process. Acrylic and oil on on canvas, 97x162 cm. (Session: The third week).*



8

9

10 *Figure 4. Umut Yaşar Arpa (2019). The Mourning of Priamos, work in*
11 *process. Acrylic and oil on on canvas, 97x162 cm. (Session: The fourth week).*

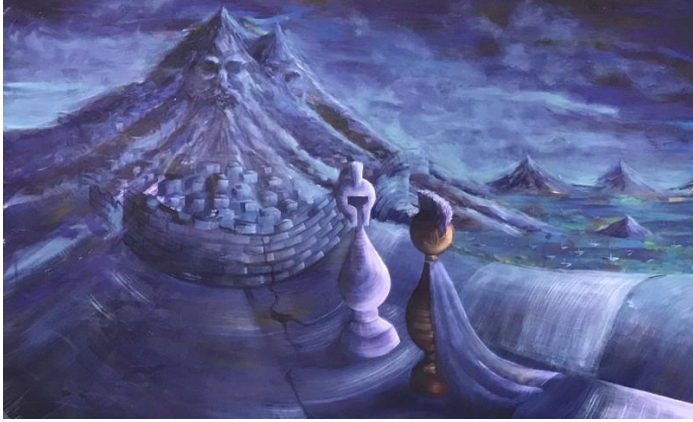


12

13

1

2 *Figure 5. Umut Yaşar Arpa (2019). The Mourning of Priamos, work in*
 3 *process. Acrylic and oil on on canvas, 97x162 cm. (Session: The sixth and 7th.*
 4 *weeks).*



5
6

7 *Figure 6. Umut Yaşar Arpa (2019). The Mourning of Priamos. Acrylic and oil*
 8 *on on canvas, 97x162 cm. (The last week).*



9
10

11
12

Lecturer's Comment #1

13
14
15
16
17
18

At the beginning, his work was concerned largely with the overall structure of abstract forms within the context of limited colour. In the second stage he displayed a greater simplicity and a dramatic introspection of calmness. He aquire a philosophic concept of nature in a few acrylic colour touches ranged from hues of ultramarine violet to tourquoise. (Figure, 1 to 6).

Short outline of the subject: (Homer-The Iliad, Chapter: 22 / Khi).
 “(...) *Achilleus* avenged his friend *Patroklos*, but still has no ambition to defeat his opponent. He stripped two legs of *Hector* between the heel and the wrist and tied them to the back of his car through the straps. He got into his car and whipped his horses to demonstrate how Hector's head and body's skin were peeled off gradually The Chief Characters in the Chapter: *Hector*: Priam's son. *Achilles*: Son of *Thetis* and *Peleus*, King of *Phthie*. *Patroklos*: son of *Menoitios*.”

Figure 7. UmutYasar Arpa : *Hector's head and body's skin were peeled off gradually*, work in process. Acrylic on canvas, 97xs162 cm. (Sessions: The first two weeks)



Visual source: Franz Matsch (1882). *Le Triomphe d'Achille*, Palais de l'Achilleion, Greece.

Figure 8. UmutYasar Arpa : *Hector's head and body's skin were peeled off gradually*, work in process. Acrylic on canvas, 97xs162 cm. (Sessions: The third, the fourth and the fifth weeks)



Visual source: Franz Matsch (1882). *Le Triomphe d'Achille*, Palais de l'Achilleion, Greece.

1

2 *Figure 9. UmutYasar Arpa : Hector's head and body's skin were peeled off*
 3 *gradually, work in process. Acrylic on canvas, 97xs162 cm. (Sessions: The*
 4 *sixth and the final weeks)*



5

6 *Utilized Visual sources: Franz Matsch (1882), Le Triomphe d'Achille, Palais de l'Achilleion,*
 7 *Greece. and NASA (2008)*

8

9

Lecturer's Comment #2

10

11 Umut Yaşar Arpa, a tattoo illustrator, started his first session with stains on
 12 a dark background with acrylic paint. In the second and subsequent sessions,
 13 he dealt with the metaphorical approach of the relevant chapter of Iliad.
 14 Detailed work on the sample elements turned into a depiction of surreal views.
 15 The study includes pictorial elements on the one hand and descriptive elements
 16 on the other. The participant's level of visual memory, ability to hold and
 17 reflect on what he sees or imagined is slightly higher than other candidates.

18

19 The candidate obtained visual materials on the subject of his second work
 20 in a short time. During his studies, he received consultancy services from his
 21 lecturer only partially about vitalityⁱⁱⁱ of composition, pictorial movement
 22 (Ushenko, 1961) color-form relations, opaque and volume colors, oil painting
 23 and acrylic painting techniques and visual perception. It is possible to list the
 24 elements that make the participant's first work more original and creative than
 25 the second one: (a). Relations between picture planes. (b). Organization of
 26 figurative elements that make up the composition dynamics. (c). A more frugal
 27 and risk-free approach to color preferences. (d). Pictorial expressions based on
 28 detail and observation ability, either mentally or without following a
 29 particular model. (e). Linear and b/w expressions i.e. traditional "chiaroscuro".
 (Figure: 7,8 and 9 above).

1
2

FOR REVIEW ONLY

Participant # 2

The second participant Saniye Doğan, BA Fine Art, Altinbas University, İstanbul. (Irregular/ Dropped the course due to attendance and special reasons).

Participant # 3

The third participant Hayrettin Doğan, (BA Textile Design, Marmara University), İstanbul. Painting Without Exposure; Short outline of the subject: (Erhat, Azra and A. Kadir (2014: Book:1).

“The Tracian Orphic Laocoon: *Laocoon* is a Tracian Pastor. In the ancient world, the wrong fortune-tellers were punished by the gods. Pastor Laokoon was a priest of the Temple of Apollo in Troy during the Trojan Wars. Laokoon drowned by two snakes coming out of the sea. It was a punishment. There are two legends about the reason for this punishment: First, the gods who have sex in the temple where the gods live and who are very angry at Laokoon punish both their sons. According to the second legend, when they brought a wooden horse from Greece to Troy, Achaeans, where the city would fall, the oracle who opposed the wooden horse entering the city was killed by the snakes sent by the sea god Poseidon.”

Figure 10. Hayrettin Doğan (2018) The Tracian Orphic Laocoon. Acrylic and oil on canvas, 97x162 cm. (Sessions: The first and the second weeks)



Visual source: Laocoon (1506). *The Suffering of Trojan Priest and its Afterlife*; The statue group *Laocoön and His Sons* at the Pio-Clementino Museum, part of the Vatican Museums.

1

2

3 *Figure 11.* Hayrettin Doğan (2018). *The Tracian Orphic Laocoon*. Acrylic and
4 oil on canvas, 97x162 cm. (Sessions: The third and the fourth weeks).

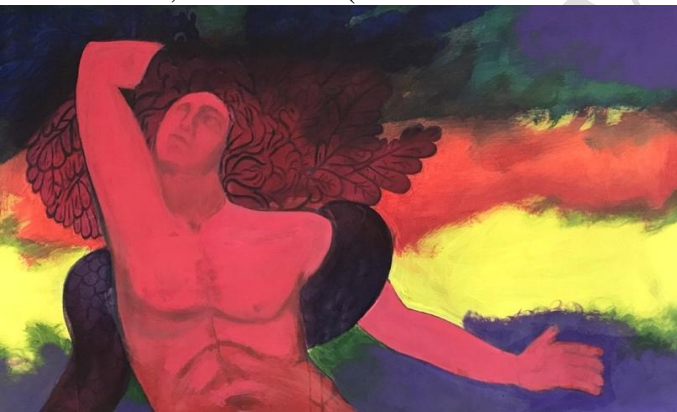


5

6 *Visual source:* Laocoon (1506). *The Suffering of Trojan Priest and its Afterlife*; The statue
7 group *Laocoön and His Sons* at the Pio-Clementino Museum, part of the Vatican Museums.

8

9 *Figure 12.* Hayrettin Doğan (2018) *The Tracian Orphic Laocoon*. Acrylic and
10 oil on canvas, 97x162 cm. (Sessions: The fourth and the fifth weeks).



11

12 *Visual source:* Laocoon (1506). *The Suffering of Trojan Priest and its Afterlife*; The statue
13 group *Laocoön and His Sons* at the Pio-Clementino Museum, part of the Vatican Museums.

14

15

1 *Figure 13.* Hayrettin Doğan (2018). *The Tracian Orphic Laocoon*. Acrylic and
2 oil on canvas, 97x162 cm. (Sessions: The sixth and the seventh weeks).



3
4 Visual source: Laocoon (1506) *The Suffering of Trojan Priest and its Afterlife*; The statue
5 group *Laocoön and His Sons* at the Pio-Clementino Museum, part of the Vatican
6 Museums.;inspired from *Iliad* and the *Odyssey*,
7
8

9 *The Second Painting of the Participant # 3, Hayrettin Doğan*
10 *With Exposure*
11
12

13 Short outline of the Subject of the second painting (Alexander (2015,
14 p.1-22, abstract)
15

16 “The short outline of the subject: “One of the most important aspects of
17 the system of values in ancient Greece was the conflict involving
18 personal dignity between Achilles and Agamemnon.Both focus on their
19 individual splendor rather than the good of their powers. The figure
20 representing the Achaean power, Agamemnon thinks he deserves the
21 best possible award: Briseis (Briseis, whose real name is Hippodemie,
22 is the daughter of a city priest around Troy). Therefore, Agamemnon
23 thinks he wants to oppose the Achaean warrior, Achilles. Achilles
24 prefers to defend his claim that he has Briseis, which he sees as a
25 personal war booty. He believes that he owes him. After that, he wants
26 to neutralize the situation. Every person thinks of humiliating each
27 other in another way instead of a task or act of honor. In doing so, each
28 puts his or her own personal interests before the interests of his people.
29 This jeopardise the war between them.”
30
31
32

1

2 *Figure 14.* Hayrettin Doğan (2019). *The Akha Valiants Fought to Save the*
 3 *Dead of Patroklos.* Acrylic and Oil on canvas, 97x162 cm (Sessions: From first
 4 to seventh weeks)



5

6

Visual Sources :

7

8

9

Lecturer's Comment # 1

10

11

12

13

14

15

16

17

18

19

20

21

In the first consultation I made one to one, this participant said: “My painting is an attempt to portray the story of Laocoon in and the snake who strangled it in a colorful, tropical and utopian setting. I am inspired from *The Odyssey* rather than *Illiad*.” In our opinion, this explanation would seem sufficient if he was an independent artist of Neo-Subjectivist painting. But he completed this work under the influence of familiarity effect in other words, influenced by the images of Laocoon Group sculptures. On the other hand, for a person like the 3rd. participant who has never painted canvas before, it is not possible to envision such a subject without being affected. As a matter of fact, all participants had attended Art History classes before the graduate studies, during their undergraduate courses and have a certain level of visual memory related to the Antiquity.

22

23

24

25

26

27

28

29

Although the second study of the participant is more realistic than the first it does not include an original design structure as the first. In this study, the participant copied fragments from the works made by old masters and arranged these fragments as collages. For a person who is not experienced in oil painting and acrylic painting techniques and who made a painting in this dimension for the first time, both of them can be accepted countable enough but we specify that the first painting included a more creative perspective than the second in comparison respectively.

Participant # 4 Yüstra Yavuz
(BA Painting , Kütahya University)

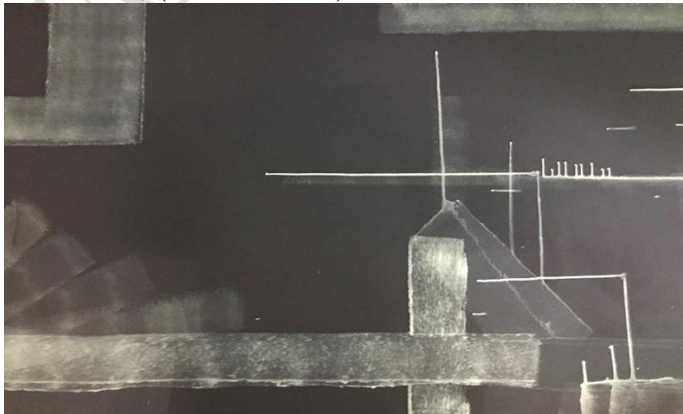
Subject of her Painting of without exposure: (Concise translation from Erhat and A.Kadir, 2014).

“...Aphrodite, the daughter of Zeus, gave birth to his son Aineias from the cattle shepherd Ankhises. If Aphrodite had not seen his sharp eyes while the tough battle was going on, Aineias, the privates' chief, would have died on the spot. He grew up and surrounded him with all his being. He covered his skirt with plenty of flying clothes. Diomedes pursued the Cypriot goddess with his life-fighting crow. Aphrodite was a powerless goddess, because; it was not Athene, nor the city-burning Enyo. Diomedes knew that. After the crowd continued to grow up to the goddess, with the sharp crow thrown forward, struck him in the palm of his hand...”

Figure 15. Participant # 2: Yüstra Yavuz (2019) Untitled. Oil on canvas, 97x162cm (Session: The first week)



Figure 16. Participant # 2: Yüstra Yavuz (2019) Untitled. Oil on canvas, 97x162cm, (Second week).



1

2 *Figure 17. Participant # 2: Yüstra Yavuz (2019) Untitled. Oil on canvas,*
 3 *97x162cm (Third week)*



4

5

6 *Figure 18. Participant # 2: Yüstra Yavuz (2019) Untitled. Oil on canvas,*
 7 *97x162cm (Session: Fourth week)*



8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

Lecturer's Comment #1

To overcome some figurative problems seen in her study, the participant was advised to do sketches and studies on the arm and neck muscles in human anatomy. Due to her personal situation she could not attend the workshop regularly to reveal the study discipline and performance required. Subsequently she has to give up the first part of her task that she was obliged to complete without exposure of any visual materials.

Subject of The second painting of Participant # 4: Yüstra Yavuz Without Exposure

Subject: *Aineias Protecting her son from the crows:* (Concise translation from: *The Illiad* Book: 5; Erhat and A. Kadir, 2014).

(...) "Aphrodithe, the daughter of Zeus, mother of Aineias, He gave birth to Aieneias from the cattle herder Ankhises. If he hadn't seen him with

his sharp eyes, Aeneas, the privates' chief, would die on the spot. Poured his white arms over his son, She wanted to protect her from the crows, She covered her shiny outfit with plenty of skirts. He was terrified that An agile horse with Argos fighter would stalks on the bronze chest ".

Figure 19. Yüstra Yavuz (2019). Aineias Protecting her son from the crows. Acrylic on canvas, 97x162 cm. Painting with exposure



Utilized Visual Sources: Venus and Adonis (1554) - Tiziano Vecellio- 106,7cm x133,4cm- Oil Painting- Prado Museum- Madrid; Orpheus and Aphrodite (1862) - Edward John Poynter- 1,12cm x1,37cm- Oil Painting- Houston Museum of Fine Arts.

Chief characters in the chapter: Zeus: Father of Gods; Aphrodite: The daughter of Zeus, goddess of beauty; Aphrodite: The daughter of Zeus, goddess of beauty; Diomedes: Hero of Akhai; Ainea: The son of Ankhises and Aphrodite, hero of Troy; Ares: Son of Zeus and Hera, brother of Aphrodite, god of war;

Lecturer's Comment #2

The 4th. Participant Yüstra Yavuz could not continue her workshops regularly. Perhaps the composition of her first work was therefore unable to complete the installation and left it with abstract brush strokes. The participant completed his second work in the context of "exposure effect". In this work, she used a masterpiece of Titian. Titian was inspired by Ovid's Metamorphosis, written between 2-8 years AD. The candidate copied some of the mystery of "Venus and Adonis" and showed it in imaginary and fantasy images. It can be

said that the participant took a unique approach in terms of associating the figures with the background as well as the metamorphic images around them.

Participant # 5

Faruk Yildiz (BA Fine Arts Teaching, Gazi University, Ankara.)

Subject of The first painting : Mourning of Priamos: (Concise translation from Turkish: Erhat and A.Kadir, 2017, p.487).

(...) Priamos, who witnessed all of this, was moaning in pain. It was as if his body had been set on fire. It was as if it was scorching or burning. His ears were tingling with the sounds of Achilles' bright shield, and he was struck in the brain by the sounds of pike. The heart of Trojan King Priamos was crushed by the wheel of the car that dragged the divine Hector. He had seen many deaths, old man, many young Trojan people were killed, many Trojan girls were taken prisoner ... But this was the most terrifying. Hector, whom the Trojans worshiped like a god, had lost his only son. The gods put the two goddesses of death on the pan. One was of Achilles, and one was of Hector, the horse rider. He dominated Hektor's dark day and his shroud was rolled up to Hades. He preferred the death of all Trojan warriors to Hektor's death. He was the lover of all Trojans. He was the brave commander of the Trojan army. He was the son of a god, not a mortal"

Figure 20: Faruk Yildiz (2019). *The Mourning of Priamos*, Work in progress. Acrylic and oil on on canvas, 97x162 cm. (Sessions: The first 2 weeks).



1

2 *Figure 2.:Faruk Yildiz (2019). The Mourning of Priamos,Work in progress,*
 3 *Acrylic and oil on on canvas, 97x162 cm. (Session: The 3rd week).*



4

5

6 *Figure 22. Faruk Yildiz (2019). The Mourning of Priamos,, Work in progress.*
 7 *Acrylic and oil on on canvas, 97x162 cm. (Session: The fourth week).*



8

9

10 *Figure 23. Faruk Yildiz (2019). The Mourning of Priamos, work in progress.*
 11 *Acrylic and oil on on canvas, 97x162 cm. (Session: The the sixth week).*



12

13

14

15

16

Figure 24. Faruk Yildiz *Mourning of Priamos*, Final work. Acrylic and oil on canvas, 97x162 cm. (Sessions: The seventh and the final weeks).



Short outline of the subject of his second painting with exposures:
(Concise translation from Turkish: Erhad and A. Kadir, 2014, book:1).

(...) "Apollo the archer, The son of Zeus ofended to Agamemnon and brought a cruel disease into his army. Because Agememnon insulted Hryses, the prayer of God. Hryses brought valuable salvation to save her daughter from the concubine, praying to the gods to give the Akhalis the fortune of plundering the city of Priamos. But Agememnon was very angry and fired the old man with harsh words. Apollon had fired arrows on the Akhalis for 9 days. Seeing this, Achilleus called the people to the parliament and asked the greatest seer of the priests, Thestoroglu Kalhas, to tell them why. The priest said that the reason for this was not an unfulfilled sacrifice, insulting the prayer of Agememnon, and because it did not give back the freedom of his daughter. Hearing these words, Agememnon was covered with black anger, and fires spread through his eyes. But he still demanded that he return the beautiful face of Hryseis, and in return he was given another honor. In the face of this situation, Akhileus was very angry, accusing Agememnon of greed and insulting him severely, and Agememnon threatened Akhileus to take away his honor from the beautiful Briseis. Age This is the greatest oath to you! One day, the sons of all the Achaeans will hear in themselves the lack of Ahilleus; then you will burn to heart that your heart is broken and you don't respect the bravest

of the Akhalis. ip He fired a roving fire that would cost the destruction of hundreds of young Akhali youth and Trojan warriors.”

The Chief Characters In The Chapter: *Agamemnon* The son of *Atreus*, King of *Argos* and *Mykene*; *Ahileus*: The son of *Thetis* and *Peleus*, King of *Phthia*. The ultimate Akha valiant; *Hryses*: The priest of *Apollo*; *Hryseis*: Daughter of *Hryses* *Kalhas*: The son of the *Thestor*, the prophet of the Akhas, explains the cause of *Apollo*'s anger. *Peleus* (*Peleus*): son of *Aiakos*, husband of *Thetis*, father of *Achilleus*; *Priamos*: The son of *Laomedon*, King of *Troy*.

Figure 25. Faruk Yildiz, *The Beginning of The End*,_Work in progress. Acrylic and oil on on canvas, 97x162 cm. (Sessions: The first and the second weeks).



Figure 26: Faruk Yildiz, *The Beginning of The End* Work in progress. Acrylic and oil on on canvas, 97x162 cm. (Sessions: The third and the fourth weeks).



1

2 **Figure 27:.** Faruk Yıldız, *The Beginning of The End*,_Work in progress.
 3 Acrylic and oil on on canvas, 97x162 cm. (Sessions: The fifth, sixth, and the
 4 seventh weeks).



5

6

7

8

9

Lecturer's comment # 1

10 The fourth participant, Faruk Yıldız has continued his studies on a
 11 regular basis. He has done research on the perspective problems of
 12 architectural structures, light and shadow, and especially on the phenomenon
 13 of cross light (oblique lighting) invented by Rembrandt. Although the
 14 candidate does not have a long workshop experience, it can be said that he
 15 exhibits a more sensitive and creative attitude towards the composition of the
 16 images without exposure in compared to the works he has done based on
 17 previous works. In these studies, the candidate could not save himself from the
 18 effect of familiarity in depicting the realization of objects containing certain
 19 plane and depth dimensions and volumetric elements for the illusion of light
 20 and perspective perception. In this respect, it is not possible to say that the
 21 participant exhibits an original and creative style.

22

23

Participant #6

24

Özge Ünal, (BA Ceramic, Hacettepe University, Ankara).

25

26

27

28 The short outline of subject for the his first painting without exposure:
 (Emre, 1971:38-57, abstract).

29

30

31

32

33

34

“Paris and Menalously's Love That Caused 10 Years of War” (Alexander,
 2015, Book 3, Gamma) : “...Love that caused this 10-year-long battle
 will begin with Aphrodite's taking the golden apple. Aphrodite gave
 Helen, the most beautiful of all women, is against all Gods in exchange
 for the golden apple from the mortal Paris. Paris goes to visit Sparta.
 Here, Menelaos' wife sees Helen and falls in love with him. He tells

him that they can return to Troy together and they will be very happy. The time to return from Sparta is hidden by Helen, and thus enters the boundaries of Troy. Her husband, Menelaos, cannot accept this. Menelaos wants Helen to be given back with the loot. But Helen fell in love with Paris. Paris offers a one-on-one fight for the city of Troy and Menelaos for Helen. The fight tells him that the winner will have spoils and Helen. Menelaos is about to defeat Paris. Aphrodite promised Paris that he would protect her with eternal love. Seeing Paris fall, Aphrodite intervenes and tells Paris to escape immediately. Afraid of fighting because he could not suppress his cowardice, and hiding behind the city walls, Paris left Hector and Trojans in a difficult position and caused the fall of Troy.”

Chief Characters in the chapter: *Hector*: He is the eldest son of Troy and the eldest son of the Trojan king, *Priamos*; *Paris*: The youngest son of the Trojan King *Priamos*. She had a dream when her mother was pregnant with *Paris*. The oracles interpret this dream to bring trouble to Troy; *Menelaos*: King of Sparta and the younger brother of *Agamemnon*. When Prince of Troy, *Paris*, kidnapped his wife, *Helen*, asks for help from his older brother and raises his war against Troy. *Aphrodite* (Paris): The goddess of beauty and love that Paris gave the golden apple; *Helen*: She is the most beautiful woman in the world. Legend has it that he was the only daughter of *Zeus* and Queen *Leda*, who was a mortal woman.

Figure 28: Özge ünal(2019). “*Paris And Menalously's Love That Caused 10 Years of War*”. Sketch work on paper 97x162 cm. (the 1st week).



1

2 *Figure 29. Özge Ünal (2019). "Paris And Menalously's Love That Caused 10*
 3 *Years of War". Sketch work On paper, 97x162 cm. (The second week)*



4

5

6 **Figure 30:** Özge Ünal Figure. (2019). *"Paris And Menalously's Love That*
 7 *Caused 10 Years of War". Work in progress Acrylic on canvass 97x162 cm.*
 8 *(The Third week)*



9

10

11 *Figure 31. Özge Ünal Figure. (2019). "Paris And Menalously's Love That*
 12 *Caused 10 Years of War". Work in progress Acrylic on canvass 97x162 cm.*
 13 *(The fourth and the fifth weeks)*



14

15

1

2 **Figure 32:** Özge Ünal Figure. (2019). *“Paris And Menalously's Love That*
 3 *Caused 10 Years of War”*. Work in progress Acrylic on canvass 97x162 cm.
 4 (The sixth week)



5

6

7

8 **Figure 33:** Özge Ünal Figure. (2019). *“Paris And Menalously's Love That*
 9 *Caused 10 Years of War”*. Work in progress Acrylic on canvass 97x162 cm.
 10 (The seventh and final week)



11

12

13

14

Lecturer's Comment # 1

15

16

17

18

Özge Ünal has completed her undergraduate degree in ceramics; she did not paint any canvas during this training process. She shared her uneasiness with her advisor on the day she started her Master's Degree. Degree, stage. As he did not know the antiquities on the subject, he created sketches with vivid

1 paintings he had seen only in art history classes. In some of his appearances,
 2 his drawings are reminiscent of the works of miniature artist Mehmed
 3 Siyahkalem, who paints about the daily life of people living in the Asian
 4 cultural environment. The participant's courageous attitude and breakthrough
 5 in drawing and composition structure can be attributed to his lack of visual
 6 experience of drawing and painting style.

7 The short outline of the subject of participant's second painting with
 8 exposure:(Erhat, Azra and A. Kadir, 2014, Book: 3, Gamma)

9
 10 “Paris was afraid of Menelaos' ambition. He felt the heat of death, and
 11 obeyed the goddess Aphrodite, and escaped one-on-one war. The deal
 12 was already broken because of the escape of Paris and the failure of
 13 Helen and the spoils. One of the warriors fired and the arrow that stuck
 14 into the belt of Menelaos when Athena changed her direction had
 15 become an ungraceful movement. Menelaos'un unaware of the arrows
 16 wounded in the distance with the army under the command of
 17 Agamemnon'un, as a single body of smoke into the smoke
 18 attacked.Paris, which had never been soaked in blood, dreamed of
 19 escaping with Helen as the city fell. “

20
 21 Chief Characters In The Chapter; *Paris*: The youngest son of the King of
 22 *Troy*, *Priamos*. Her mother had a dream when she was pregnant in Paris. The
 23 priests interpret this dream that the child will bring trouble to *Troy*; *Menelaos*:
 24 He is the King of *Sparta* and the younger brother of *Agemennon*. When the
 25 Prince of *Troy*, *Paris*, kidnaps his wife Helen, he goes to *Agemennon* and asks
 26 his brother for help; *Aphrodithe*:The Goddess of Beauty and Love in which
 27 Paris gives the golden apple; *Helen*: She is the most beautiful woman in the
 28 world. According to legend, *Zeus* and Queen *Leda*, a mortal woman, was the
 29 only daughter born of the escape.

30
 31 **Figure 34:** Özge Ünal Figure. (2019). Özge Ünal Figure. (2019).. *Dreamed Of*
 32 *Escaping With Helen As The City Fell*. Work in progress Acrylic on canvass
 33 97x162 cm. (The first 2 weeks



34
 35 *Exposed and Utilized Visual Resources:* Louis Leon Cugnot (1878) and *Corybante Strangling*
 36 *Jupiter's Screams*, Bronze Sculpture Musee de Picardie Amiens, France:

- 1 *Figure 35. Özge Ünal Figure. (2019). Özge Ünal Figure. (2019).. Dreamed Of*
2 *Escaping With Helen As The City Fell. Work in progress Acrylic on canvass*
3 *97x162 cm. (Th3 3rd and 4th weeks)*



- 4 *Expoused and Utilized Visual Resources: Louis Leon Cugnot (1878) and Corybante Strangling*
5 *Jupiter's Screams, Bronze Sculpture Musee de Picardie Amiens, France:*
6
7

- 8 *Figure 36. Özge Ünal Figure. (2019). Dreamed Of Escaping With Helen As*
9 *The City Fell. Work in progress Acrylic on canvass 97x162 cm. (The 5th, 6th*
10 *and the 7th weeks)*



- 11 *Expoused and Utilized Visual Resources: Louis Leon Cugnot (1878) and Corybante Strangling*
12 *Jupiter's Screams, Bronze Sculpture Musee de Picardie Amiens, France:*
13
14

15 Lecturer's comment # 2

- 16
17 In the composition, which is familiar or made by quoting the subjects
18 shown before starting the painting, the candidate completed her work by
19 making almost one-to-one copies or without any original approach. (See,
20 Quotion: *Corybante Stifling the Cries of Jupiter*-1878 --Louis Leon Cugnot, French

, Bronze). In this study, the visual resources given to him by the entrepreneur were transferred to the composition by using an ordinary imitation technique and in a serial manner. In this composition, which consists of a kind of unfinished or enthusiastic fragment, the copied images are not reflected in the participant's original approach as a different and original orientation.

Evaluation

Instructors and staff assessing of total process in accordance with or without exposure

Table: 1 Evaluation table made by a workshop instructor and another faculty member working in the same institution during the studies carried out without showing and showing examples

Participants	The first Session 4 unit hours:		The 2nd and 3rd sessions (weeks): After 12 unit hours		The 4th and 5th weeks after 16 unit hours		The 6th and 7th weeks: After 20 unit hours		Sub total grading points
	Without exposure	With exposure	Without exposure	With exposure	Without exposure	With exposure	Without exposure	With exposure	
# 1	2	2	4	2	5	3	5	3	16 to 10
# 2	0	0	0	0	0	0	0	0	0 to 0
# 3	2	1	3	1	3	3	3	3	11 to 8
# 4	4	1	4	1	5	2	5	2	18 to 6
# 5	2	0	3	0	3	0	3	4	11 to 4
# 6	3	2	4	2	5	3	5	3	17 to 10
Total point acquired with and without exposure	13	6	18	6	21	11	21	15	73 to 38

Findings

Creating a composition of a work of art is something that requires skill and experience. However, in this research, only half of all participants are painting graduates and half are trained in applied arts such as Ceramic or Textile design. In other words, the participants have different experiences on painting skills and techniques. For example, a student of ceramics may not have taken art anatomy classes, and as a result, it is natural that their drawing skills are different from others. Therefore, in the rating process, instructors were asked to evaluate whether the study was creative, innovative, effective and original rather than painting techniques or copying ability. As can be understood from

the above points, studies without showing an example got a total of 73 points, while studies with an example showed a total of 38 points. In both methods, there is no big difference or contradiction between the scores given by expert members. The results of this study reveal that the studies conducted without showing examples are more creative and original than those shown in the example.

Conclusion

The freedom in today's society, reflected in its academic institutions (particularly art education) in some ways obscures a growing and fundamental cultural alienation. Contemporary artists, who dismiss two centuries of academic art tradition and worse, the profound and eternal significance of ancient artistic forms in exchange for self-serving radical views emerging from a solipsistic modernism, continue to evade the consequences human dominance over nature. The undeniable cultural and artistic freedom joined to industrial means of production as opposed to: handmade, "human made" tools (religious and practical) created in, with and for a fundamental relationship with nature has always included a simultaneous erosion of our cultural and spiritual partnership with nature and more importantly a tragic alienation from our own history.

As worldwide capital continues to produce more and more with less and less its survival depends upon an ever expanding, ever more ephemeral fashion conscious consumerism. Although this anxiety has preoccupied intellectuals all over the world since the beginning of the industrial revolution in the 19th century today in the 21st the massive steam belching coal consuming Industrial machines of yesterday have become a miniaturized, sleek, industrialized computer technology. This state, racing on with ever increasing speed raises one again the old question with a new urgency: "Is technology serving humanity or is humanity serving technology?"

Even during the last half of the 19th century when the industrial revolution was often at its most rapacious and brutal the human hand and mind (as opposed to today's computer generated statistical algorithms programming computerized hardware churning out everything from disposable houses to disposable culture) was undoubtedly seen by both rich and poor as the means and the end of human culture and art for millennia. While this may seem too obvious a statement to make one must consider - who does today's worldwide consumerist (by its very nature ever more ephemeral) "pop" culture serve? Today, a few ignorant billionaires whose only concern is the bottom line cannot seriously be considered cultural leaders any more than the hordes of equally ignorant pop cultural celebrity worshipers.

In this case as the 21st century moves ahead like an irresistible storm surge both the rich and poor crash uncomprehendingly into the foundation of humanities cultural legacy. But artist, art teachers and art scholars now bear a singular burden and responsibility.

Much more worrisome are an ever growing number of so-called modern or contemporary artists more than willing to acknowledge the intellectual

1 bankruptcy of humanity as a force in art and culture. Whether they are
 2 bewailing this fact as a tragic situation or frantically seeking ways to monetize
 3 it for their personal gain they are all supporting the same fundamental notion
 4 that the past thousands of years of world culture and art is no longer of any
 5 relevance or serious interest to any but a few eccentrics and dusty academics.

6 In this research, Art and Design students took these courses called Utopia
 7 Workshop according to their own preferences and without taking a certain
 8 proficiency exam. The age and gender differences of the students ranged
 9 between 40% and 60%. What they have in common is that they have only
 10 taken theoretical and practical courses such as Art History, Mythology, Art
 11 Criticism and Basic Art Education. All students work in certain sectors of art
 12 or design during the day and only attend Master classes on certain days of the
 13 week.

14 The subject of this "Utopia Workshop" may be considered quite classical
 15 or even anachronistic. However, in our opinion, there is no other way to
 16 measure the contribution of the courses taught in undergraduate education. It is
 17 impossible to overestimate the influence the compact group of myths and
 18 legends contained in the Iliad and Odyssey attributed to Homer has had on two
 19 thousand five hundred years of culture. And for this reason, the visual
 20 resources the students in this research could refer to were composed of visual
 21 pictures and sculptures inspired from this source.

22 In this context, it is necessary to look at the similarity between the pictures
 23 given as examples. Although there is no significant difference between them in
 24 terms of painting techniques and art interpretations, this research reveals that
 25 painting education is not only a mental phenomenon, but is also directly related
 26 to practice and previous pictures. Nevertheless, in these areas, a creative and
 27 innovative approach first of all requires lateral thinking and imagination.
 28 Creativity cannot be expected from a person with limited vision and
 29 imagination. If the interpreter does not include a conscious approach in the
 30 sense of "pastiche", one value of imitation in this context is an authentic and
 31 necessary skepticism about the depth of philosophical interpretation.

32 In evaluating all studies completed in this survey, we acknowledge that
 33 our findings are limited to context and therefore acknowledge that these
 34 findings need to be validated and improved on a greater number of
 35 experimental issues. The main features of the study, which was set out in the
 36 first part of the project; include figurative works based on a certain tradition of
 37 realism. In the first part, the original creations inspired by individual dreams
 38 and visions remained in mind, while in the second part; the paintings are made
 39 with reference to previous studies on similar subjects.

40 Although there is no directly meaningful relationship between the pictures
 41 in the first and second group, we see that an encouraging metamorphosis
 42 emerges as a dominant motif in the more completed images, without being
 43 directly linked to any visual reference. The most important point that draws
 44 attention in the formation processes of the second paintings of the participants
 45 is that the composition structures in these paintings are similar and intuitively
 46 similar to some of the previously seen paintings and therefore they do not
 47 create a creative and original expression style even with the composition
 48 structures.

Similar motifs and pictorial formations may have emerged in the studies since the participants' mental imagery of the social life of antiquity and their imagination about the clothing styles of Ancient Greece and Anatolia / Troy were not very different from each other. As a matter of fact, many of the elements that constitute the source of this imagination are the paintings of Troy in the Western art history and the Near Eastern civilization and the traces of social formation in these paintings.

References

- Arnheim, Rudolf (1974) *Art and Visual Perception. A Psychology of Creative Eye*. University of California Press, Berkeley, Los Angeles, London. ISBN: 0-520-02613-6
- Alexander, Caroline: (Translated: 2015). *The Illiad / Homer / Harper Colins Publishers*, N.Y. ISBN 10: 0062046284 ISBN 13: 9780062046284
- Boardman, John (1996). *Greek Art*; Fouth edition). Thames and Hudson. ISBN-13: 978-0500202920
- Blake, William (1799) "Symbolic Nature" Retrieved from: Ellmann, Richard and Feidelson, Charles, (Edited, 1965). *The Modern Tradition*; London and New York, 1957, reprinted by permission of the National Press. New York Oxford University Press; ISBN 10: [0195008766](#) ISBN 13: [9780195008760](#)
- Emre, Ahmet Cevat (Translated, 1971, First printed:1957). *İlyada / İlias Destanı* Varlık Yayınevi publications, İstanbul. ISBN: n/a
- Erhat, Azra and A. Kadir (2014, first printed in 1958). *Homeros* (Translated from Old Greek) Is Bank Cultural Publications, Istanbul. ISBN-10: 6053321052 ISBN-13: 978-6053321057
- Nattapong Thammasan / Koichi Moriyama / Kenichi Fuku/Masayuki Numao (2016). "Familiarity Effect in EEG Based Emotion Recognition" *Brain Informatics* Volume 6, Issues16. doi: [10.1007/s40708-016-0051-5](#)
- McCloskey D.I. (1988) "Kinesthesia, Kinesthetic Perception." DOI. /10.1007/978-1-4684-6760-4_17
- Motion Graphics /Animation : *Myth and Reality* 21 November- 8th. March 2020. *The British Museum Exhibition* Video. Facebook.com/britishmuseum/videos/how-and-why-the-trojan-war-
- Tütengil, Cavit Orhan (1978) *Sosyal Bilimlerde Araştırma ve Metod*. Revised 4th edition. University of Istanbul Publications, no. 2460/422. DOI: n/a
- Ushenko, A.P. (1961). "Pictorial Movement". *The British Journal of Aesthetics, The British Journal of Aesthetics*, Volume 1, Issue 2, March 1961, Pages 44–61, <https://doi.org/10.1093/bjaesthetics/1.2.44>
- Internet Sources:
- Bienaimé, Luigi (1795–1878). *Reclining Bacchante* – (1838). Retrieved from: <https://hermitagemuseum.org/wps/portal/hermitage/digital>. (27 January 2020)
- Franz Matsch (1882). Fresk, *Le Triomphe d'Achille*, Palais de l'Achilleion, Corfu-Greece. Retrived from: . https://www.nasa.gov/multimedia/imagegallery/image_feature_774.html (27 January 2020)
- Franz von Matsch (1861–1942) Achilleion at Corfu. The original painting is a fresco on the upper level of the main hall of the, (Alternative names Franz Josef Karl Edler von Matsch; Franz Matsch Description Austrian painter and sculptors)

- 1 [https://www.google.com/search?q=Franz+von+Matsch++\(1861%E2%80%931942\)+++Achilleion+at+Corfu](https://www.google.com/search?q=Franz+von+Matsch++(1861%E2%80%931942)+++Achilleion+at+Corfu). (24 January 2020).
- 2
- 3 Film: Wolfgang Peterson (2004) . *Troy*
- 4 <https://www.youtube.com/watch?v=8Sw99h7w5xQ>. (24 January 2020)
- 5 Laocoon (1506) The Suffering of Trojan Priest and its Afterlife; The statue
- 6 group *Laocoön and His Sons* at the Pio-Clementino Museum, part of the Vatican
- 7 Museums . Retrived from:
- 8 <https://www.ancientworldmagazine.com/articles/laocoon-suffering-trojan-priest-afterlife/>.
- 9
- 10 Louis Leon Cugnot (1887). *Corybante stifling the cries of Jupiter*. Retrieved from:
- 11 [http://www.mercier-](http://www.mercier-art.com/html/fiche.jsp?id=1475165&np=1&lng=fr&npp=20&ordre=2&aff=&r=)
- 12 [art.com/html/fiche.jsp?id=1475165&np=1&lng=fr&npp=20&ordre=2&aff=&r=](http://www.mercier-art.com/html/fiche.jsp?id=1475165&np=1&lng=fr&npp=20&ordre=2&aff=&r=)
- 13 (24 January 2020).
- 14 Nasa (Updated,March,2008) “Diving on the moon” Retrieved from.
- 15 https://www.nasa.gov/multimedia/imagegallery/image_feature_774.html.
- 16 (January 27, 2020)
- 17 Nakoo, K., Takatomi,K. ,Satoshi, N.,Tomohiro,S.,Kazushi,I. (2015) “Atr Expertise
- 18 Influence of Visual Salience on Fixation in Viewing Abstract-Painting” Retrieved
- 19 from: *Plos One* <https://doi.org/10.1371/journal.pone.0117696>. (24 January 2020)
- 20 Park SA, Yun K. Jeong J, (2015). “Reapprasing Abstract Paintings after Exposure to
- 21 Background Information. <https://doi.org/10.1371/journal.pone.0124159>. (24
- 22 January 2020)
- 23 Poynter, Edward John (1862). *Orpheus and Aphrodite* Oil Painting- Houston Museum
- 24 of Fine Arts. Retrived from:
- 25 [https://commons.wikimedia.org/wiki/File:Edward_Poynter -](https://commons.wikimedia.org/wiki/File:Edward_Poynter_-_Orpheus_and_Eurydice,_1862.jpg)
- 26 [Orpheus and Eurydice, 1862.jpg](https://commons.wikimedia.org/wiki/File:Edward_Poynter_-_Orpheus_and_Eurydice,_1862.jpg) (January 27, 2020)
- 27 Thammasan, Nattapong, Koichi Moriyama, Ken-ichi Fukui, and Masayuki Numao
- 28 (2016). “Familiarity Effects in EEG-based Emotion Recognition”, Retrieved
- 29 from: *Brain Informatics*, <https://doi.org/10.1007/s40708-016-0051-5>. (24 January
- 30 2020)
- 31 Video: Fazıl Say(2018). *Troy Sonata* /Truva Sonatı)
- 32 <https://www.youtube.com/watch?v=n2-yvN8a5kM>. (24 January 2020)
- 33 Vecelli, Tiziano (1554). *Venus and Adonis* Oil Painting- Prado Museum- Madrid
- 34 Retrived from: [https://www.museodelprado.es/en/the-collection/art-work/venus-](https://www.museodelprado.es/en/the-collection/art-work/venus-and-adonis/bc9c1e08-2dd7-44d5-b926-71cd3e5c3adb)
- 35 [and-adonis/bc9c1e08-2dd7-44d5-b926-71cd3e5c3adb](https://www.museodelprado.es/en/the-collection/art-work/venus-and-adonis/bc9c1e08-2dd7-44d5-b926-71cd3e5c3adb). (February 3, 2020).

Notes:

ⁱ Visual Tension: “...it will be evident that all tension derives from deformation. Whether we are dealing with a bent still blade , a shhet of ruber, a funhouse mirror, an expanding buble or the rising emotion of a heated argument, there is always forceful deviation from a satate of lowet tension in the direction of tension increase” (Arnheim 1974, p.428)

ⁱⁱ Kinaesthetic perception: Connected with the ability to know where the parts of your body are and how they are moving: