

into an original synthesis and style influential in the 60's and the 70's. They not only contributed to the development of art but also managed to preserve and develop their distinctive qualities which are still influential. The paintings exhibited in the Military Museum reflect the relationship between classical disciplines of the academic education and the narrative painting. This relationship is portrayed through the paintings which embody epic qualities, and reflect interpretative fantasies of the artists. This stimulates and urges the "individual sensibility" of the observer to test itself within the borders of humorous, critical and the poetic fields, and enables him to perceive the surrealist echoes of the artists' fantasies.

The few works in the exhibition are representative of the abstract tendencies in art and they display the artists' effort to form a bridge between the academic education and the renovated contemporary disciplines. The abstract styles designated as geometrical and lyric, are gradually entering into the realm of post-modernism and they tend to form links with extremes in which conceptual and minimalist solutions are searched. These abstract styles reconcile with the formal problems of the schematic geometry and the decorative signs of the past, and, in a sense, aim to put an accent to the contextual value of the formal codes in conveying the message.

As the social problems of behaviour coincided with the uproaring expressionism, the 80s have witnessed the emergence of certain systems of values which opened the path to a search for a new dynamic way to express the psychological situations. Expressionism which stemmed from the German and French Fauvism at the turn of the century, and the Abstract Expressionism which flourished in the States after the Second World War, provided firm grounds for the new-expressionist approaches of the 80s. Yet, the new-expressionism of the 80s not only displayed post-modernist tendencies that continued to its quest for its roots, but also introduced a new dynamism in style which attempts to find resolutions to the current issues.

In Turkey the artists employing Abstract Expressionism tend to convey the social problems and their individual sufferings through distorted figurative forms of chaotic styles.

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The meeting point of the artists participating in the exhibition with the western concepts of art should be directed toward creating new distinct values. Nevertheless, the possibility of the Turkish art to gain acknowledgement and recognition in the Western art market lies on the interaction of the Turkish and the Western Art. At this point the international relationships should not alienate the Turkish artists from their own cultural inheritance; on the contrary, they should be used and directed toward reaching and grasping the original sensibility potent in the roots of his native culture.

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