

to both countries from Europe and was not very easy to cope with in the very beginning; and certain resentments were detectable. Just prior to modernism artists of both countries content fully attended the ateliers of Gérôme, Bolanger, Bonnat and the fashionable Beaux-Arts and the 'Académie Jullian,' learned their trade and craft and carried it back home. By this time certain trade secrets of impressionism were being formulated and taught and the artistic results of this new trend began to influence both countries. At the time America having long healed the wounds of the civil war was economically flourishing very fast whereas the older Ottoman State was fatigued under the pressure of political and economic instability.

In the first decade of the Twentieth Century Turkish painters Avni Lifij, Nazmi Ziya, and Feyhaman Duran were sent to Paris followed by Hikmet Onat, Ruhi Arel, and İbrahim Çallı to study in the ateliers of Cormon and Jean-Paul-Laurens in an international and cosmopolitan atmosphere with their American colleagues. But in 1914 they had to return home because of the First World War, the academies of this period had not yet formulated the principles of cubism, color and form as we witness in the private academy of Hans Hoffmann who had opened his private school in Munich in 1915. For the Turks, the fate was turning against artistic progress because of the negative political consequences of war and social distress.

American counterparts of the same generation are Hassam, Frieske, Melchers, Lawson, Tucker and Glackens who employ the painting techniques of impressionism and post-impressionism. Another group of expatriates were Mary Cassatt, J.M. Whistler, and John Single Sargeant. They stayed much longer in Europe and were very successful in their painting career, subsequently the first show of American post-impressionists took place at the Carnegie Institute in 1913 on a rather small scale. And the exhibition was not a great success. The next show of American post-impressionists took place in Cleveland on January, 1914, the result was not terribly different from the previous one.

Meanwhile quite an important event took place, «Modernism» and «AvantGarde» succeeded in crossing the Atlantic Ocean and reached New York.

February 17-March 15 1913 is the date of the famous «Armory Show» in New York which created quite a shock and sensation. This show was organized by a small group of artists and enthusiasts with considerable subsidy. A big crowd of art-lovers and laymen visited the show but mockery on the part of some of the press was significant. Some representatives of the press and also some public institutions saw the exhibition as both highly eccentric and as a form of public threat. There were artists ranging from Duchamp to Picasso, including some American post-impressionists and moderns. After the controversial New York venture the show was taken to Chicago and later to Boston. The show met quite a suspicious cold shoulder in Boston. One of the responsible members of the Boston community royal courtier, during a dinner for the press said: «It was a fine show but don't do it again».

The initiation of «Modernism» in Turkey took place through the efforts of «The Union of Independent Artists and Sculptors» (The 1928 Exhibition in Ankara and thereafter) and first show of group «D» in a 'hat shop' called MIMOZA, in Beyoğlu, İstanbul, in 1933. In the very beginning, the founders of «Group D» were artists, Zeki Faik İzer, Nurullah Berk, Abidin Dino, Elif Naci, Cemal Tollu and Sculptor Zühtü Müridoğlu. Several exhibitions followed the first one and many artists joined the group along the road. But there was no international participation. The «D Group» exhibition was fairly small as compared to the «Armory» show, but nevertheless it was quite a novelty and sensation for the art-interested public, and by the same fate it was subject to mockery by some of the press.

Contrary to the beginning of American «Modernism» Turkish modernism had no fertile soil for neither political nor aesthetic Avant-Garde. European Dada, Futurism and Surrealism had no sympathizers in Turkey. The Avant-Garde of the first quarter of this century was rooted mainly in the Dada movement which carried deep scepticism and values of anti-art whereas pure modernism had more positive expectations and dreamed of a better future.

Following the 'Armory' show, Alfred Stieglitz, a well-known photographer in New York was quite able in gathering both