

modern and avant-garde artists around his gallery «291» which soon became a center of such novel artistic ventures. Between the years 1913-1923, in another part of New York on 67th street in the wealthy apartment of Walter Conrad Arensberg meet artists such as Duchamp, Picabia and Man Ray.

Some shows of the moderns like Max Weber at «291» is still not very successful. Resentment towards modern art continued. Some people still thought that some of the basic, masculine heritage of America would be hurt, but nevertheless the popularity of modern art increased around the circles which had international interest. In the thirties, due to political developments in Europe and the after effect of the economic depression 'realism' in painting and the rendering of living figures or 'Social Realism' was a strong movement. During these years modernistic or abstract painting did not find a very conducive atmosphere or a very receptive public. For modernism, it was a time of subtle withdrawal.

At this level we must reflect back again to Hans Hoffman, artist-teacher, who forms an interesting link between Turkish and American painting, the arrival of Hans Hoffman to America was I believe, in 1930. Prior to this date Turkish painters Ali Çelebi and Zeki Kocamemi had studied with him in his Munich academy. Principles of his teaching revolved around a form of constructive-expressionism, color form and intense drawing. As an extension of this study Çelebi and Kocamemi returned to Turkey to paint very powerful pictures and applied his principles very well during the course of their teaching career in the Fine Arts Academy. A professional eye can detect the traces of his teaching in today's academy and Turkish painting.

Hans Hoffman is one of those rare artist-teacher combinations which we meet in art-history. When he arrived in the United States he was about fifty years old. He grew up in Munich during the «secession» movement, learned the principles of Cubism, Fauvism and Expressionism in Paris between 1904-1914 and opened his private academy in Munich in 1915. By that time he had assimilated a lot of the principles of Vassily Kandinsky and applied them very well in his teaching. Well-known critic Clement Greenberg who had once attended some

of the lectures of Hans Hoffman had said: «You can learn the color of Matisse from Hans Hoffman better than Matisse himself. And I don't think there is anyone in this country who knows cubism better than Hoffman». For many years he was a great tutor of drawing and painting for American artists and students both in his New York shelter and his home and studio in Provincetown (which I visited one summer). If we force our memory to remember some well-known artists like Lee Krasner (who later became Pollock's wife), Ashile Gorky, Larry Rivers and some others. We note that they had some, thorough learning in his studio.

During the thirties and the beginning of the forties when the American social, figurative and narrative painting had a sort of artistic priority, the abstract principles and discussions of painting find shelter in the atelier of Hans Hoffman in Greenwich village in New York. Another circle of survival is in the atelier of sculptor Ibram Lassaw where the contribution of Ad Reinhardt and Josef Albers was considerable.

#### EPILOGUE :

**Post - Modernism (Yale School) of Design 1957 - 62, period of Josef Albers and remembrances)**

Post-modernism a certain form of reaction to modernism in general is not an art movement but rather an anti-thesis. It embodies a lot of art movements which don't feel bound by the aesthetic and fatalistic rules of modernism. Within post-modernism we witness the feeling of freedom to carry any element or principle of art-history to today's artistic creation with a simultaneous interpretation of history. Any movement which does not want to be affected by the orthodox purism of modernism be it narrative, non-narrative ornamental, non-ornamental takes its place in this new historical dimension.

Within this new dimension all kinds of new figuration, new narrative, new expressionism, new romanticism and new eclecticism freely takes place. In architecture the new ventures of Philip Johnson, Venturi and many others greet us with surpris-