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Acquisition of Culture and a Historical Approach to the Relationship between Art and Culture

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ABSTRACT

Within the scope of the study, the awareness of human beings toward their existence and the ontological relations they have established with the place of their origin compels us to reconsider and study the connection between human beings to their society and environment within the general terminology of the bond of belonging. This includes the daily life practices, behaviour and habits that constitute the code of values which define our identity and culture. The perspective towards the history of civilization in this essay is defined as stemming from the liberation of the hand; the history of a species which liberated and obtained the ability to use their hand in nature together with the potential to transform the conditions of surrounding environment whilst living and grouping collectively under societies and other groups. The cornerstones of the history of civilization have been reevaluated by considering various works of art in line with the definition. The content of works of art are studied as the result of 'artistic action' in relation to society. The action being taken as culture and values of the artist who produced the work of art, the production and how the work was perceived are elements of it. The most profound idea that art works carry information and value reflecting sociological, social and cultural values provide the basis of the new perspective to the relationship between culture and art.

KEYWORDS: Artistic practise, Belonging, Space, Identity, Culture, Society

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Adquisición de la cultura y enfoque histórico sobre la relación entre el arte y la cultura

RESUMEN

Dentro del alcance del estudio, la conciencia de los seres humanos hacia su existencia y las relaciones ontológicas que han establecido con el lugar de su origen nos obliga a reconsiderar y estudiar la conexión entre los seres humanos con su sociedad y el medio ambiente dentro de la terminología general de vínculo de pertenencia. Esto incluye las prácticas de la vida diaria, el comportamiento y los hábitos que constituyen el código de valores que definen nuestra identidad y cultura. La perspectiva hacia la historia de la civilización en este ensayo se define como derivada de la liberación de la mano; la historia de una especie que liberó y obtuvo la capacidad de usar su mano en la naturaleza junto con el potencial de transformar las condiciones del entorno circundante mientras vivía y se agrupaba colectivamente en sociedades y otros grupos. Las piedras angulares de la historia de la civilización se han reevaluado al considerar varias obras de arte en línea con la definición. El contenido de las obras de arte se estudia como resultado de la "acción artística" en relación con la sociedad. La acción que se toma como cultura y valores del artista que produjo la obra de arte, la producción y cómo se percibió la obra son elementos de ella. La idea más profunda de que las obras de arte contienen información y valores que reflejan valores sociológicos, sociales y culturales proporcionan la base de la nueva perspectiva de la relación entre cultura y arte.

PALABRAS CLAVE: práctica artística, pertenencia, espacio, identidad, cultura, sociedad.

Introduction

Works of art not only as an individual action but as a product of the culture that produced it. In the book *Meaning and Expression: Toward a Sociology of Art*, Hanna Deinhard asks the question: "The point of departure of the sociology of art is the question: How is it possible that works of art, which always originate as products of human activity within a particular time and society and for a particular time, society, or function -- even though they are not necessarily produced as 'works of art' -- can live beyond their time and seem expressive and meaningful in completely different epochs

and societies? On the other hand, how can the age and society that produced them be recognized in the works?" (Deinhard, 1975). The striking question asked here on the way art transcends the conditions of cultural conditions that create and force artists to produce works will be rephrased to understand the cultural elements of the relationship between culture and nature through the Works of art. In this respect, how the culture and identity forms with respect to bond of belonging or in other words the structure of the relationship of the necessity to take shelter and the culture this produces which becomes acquired among the human species and what this suggests for the relationship of humans to space they exist in will be examined. In the second section, the work of art as a cultural product will be overviewed since the interplay of the dynamics between the personal belonging of the artist to the society and the relationship of art work to society is a space which is so fluid due to the contrary positions of artist(s), their work(s), individual(s) and society. In the third section of this paper, the individual's tie to society, their cultural identity will be evaluated in correspondence with its function in artistic expression as a part of artistic action. The potential sociological worth of art work is reevaluated by approaching the dialogical relationship of art to society.

1. PART I

1.1. Human conception of space, belonging and identity in art and cultural acquisition. The relationship of humans to nature

The relationship of the individual to space plays an important role in the creation of identity. The characteristic of this relationship surface as mutual creation and existence in art. Nature is transformed into a habitat which is compromised of layers of symbols incorporating human activity and perception that transforms the perspective towards it. Social, psychological, economic and ideological factors invisibly layer the portrayal of nature. In this respect nature in art cannot be seen independent of human aspects whether it is a portrayal of atmosphere, climate, plants, forests and animals. In this respect, a redefinition of history with Ilin Segal's definition of human history of finding a shelter or home as opening up a personal space in nature holds a similar belief in this mutual existential relationship. This mimetic existential relationship is created by

human's 'awareness' of their surroundings. Humans' awareness of their surroundings and of existence which is the defining feature that separates humans from other species.

The initial step of human awareness could be traced to the liberation of the hand or to rephrase it as awareness of the use of their hand. Being aware of the use of the hand is portrayed in Stanley Kubric's film *2001: A Space Odyssey* in which the ape eventually becomes aware of the hand to use things as a tool. The use of the hand is one of the corner stones of our civilization and has since have made humans transform their surrounding environment according to human wishes and needs for potentially making life easier. The ability to use hand, produce tools both distinguishes humans from other animals and put humans on an even grounds with the rest of nature as Segal (2008,20) suggests, the practices of human civilization has there since incorporates the produced tools and the way in which we have transformed nature by acquiring new knowledge in sciences to transform. The definition of art as a part of this history of human and nature's relationship suggests that the function of art needs to be taken into account in this respect. As nature is transformed by the use of hand and its tools, art or painting as an productive action is a product of this awareness and created a kind of communication beyond that of language and provides a perspective to look at the image. Therefore, the way the relationship of humans to nature and the history of civilization portrayed in art produced by hand tools is the framework which defines our outlook. The awareness of human ability and its transformative practise in nature in art which is the product of the same processes and the analysis of the end products with this vision. The transformation of the environment, the lifestyle that started by creating tools evolved to a settled life and the industrial revolution that could be seen as a follow on are the cornerstones of civilization. This also suggests that from the very way we define civilization does also hint at the opposing contradictions of a move away from it into the totality of human perception that has alienated human activity from natural.

1.2. Humans and the bond of belonging

Humans create a sense of belonging to the 'space' they survive or take shelter in. Human species seem to create a sense of belonging to 'home' or 'home' country. The

sense of belonging is not simply one of geographical belonging but is intertwined within layers of sociological, political, cultural within a collective framework that humans see themselves as a part of a group of people with common traits. The definition of this grouping as a nation, ethnic group or any other form of community and society has been a critical field in theory since the the grouping definitions such as 'nationalism' are "imagined" limiting constructions as Benedict Anderson points out in *Imagined Communities: Reflections on the Origin and Spread of Nationalism* is seen to be characterized by a group with a common political purpose. (Anderson, 1991: 7).

Finally, it is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship. Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings.

The fictitious side of this grouping myths, beliefs and narratives that this create will not be dealt in this study. However, belonging as the human construct problematizes our attachment and position in nature since it does affect the way nature fits into nationalism influences nature and how they influence each other in a collective state transformed into a structure that forms our layered description.

Centuries long practise layered with social, collective form of life experiences and knowledge result in the accumulation of culture that are evident in today's social values. Culture and science have shaped human society of today and has been produced as a result of the labour of millions as Segal points out.

The sense of belonging which is tied to the innate stimulus of self-conception in individuals holds various dynamics in it. The process we are referring to here is subjectivity of the individual in which social life practices and norms are impersonated and internalized. Therefore every individual who is a part of society at some vague level is shaped by the societal values is a part of the society.

“The end results of the ways an artist is culturally motivated are certainly to be found in the work he creates... a primitive artist experiences and the extent to which his art is integrated with the major facets of his culture (Wingert, 1950).

1.3. The relationship of humans to identity

Rene Girard, a French sociologist, studies how a person acquires identity in his book/article *The Origin of Culture*. According to Girard, in line with Aristotle (*Poetica*) that human beings are distinguished by the fact that they are most prone to imitation from other living things. (Aristotle, 1983: 48).

According to Girard we obtain desires through imitation of others and that imitation is at the very root of cultural transmission as his famous quote “We desire what others desire because we imitate their desires”. Individuals both subjects and objects within mimetic cultural practise. Influencing others and being influenced by others. Girard points out humans imitate the desires of others and it could be accepted as a fundamental element of cultural transfer. (Girard, 2010: 20). One of the fundamental forms of cultural evolution is imitation and communication serves this form of interaction in which individuals become both subjects and objects within this interaction.

The importance of imitation for cultural mechanism suggests that sense of belonging is a subject of this mechanism. The internalised conceptions of home, society and culture have been formed or transformed through interaction. Therefore identity not as essence in cultural terms but one which is created through communication and interaction within this mimetic mechanism as suggests one of becoming. Humans do not self create but continuously negotiate it by imitating other and becoming a mediator.

According to Girard, the theory of mimetic mechanism is something that allows us to create our own identity, which cannot be created from nothing. It is this characteristic of mimetic desire that makes it capable of adapting human beings, allowing individuals

to learn everything they need to know in order to participate in their own cultural space.

Even from childhood the tendencies of babies to imitate their surroundings, condition their behavior is important in terms of the development of the following human relations, communication and social knowledge. For Girard imitation and learning cannot be separated since the inability to imitate is a sign of a very serious cultural destruction. (Girard, 2010: 20)

On the other hand, Segal suggests that the bond of belonging and identity formation is an ancient habit based on the cooperation with others during hunting and sharing the food. As all the milestones of the history of civilization suggest it is one based on collective adaptation whether it was making tools, invention of fire, finding shelter was not an individual but rather a cooperative communal change. As Segal suggests humans are not born with craftsmanship, they acquire these skills and that is one of differentiating habits with many other species. Humans make their own tools and since it is acquired or learnt from teachers or experienced individuals. (Segal, 2008: 18-26) Each individual form their sense of belonging through the interaction with others sharing the same geography. Climate, geological and other ecological conditions affect the lifestyle that shape identity and culture. The lifestyle gets transferred into culture and identity and is a part of history of civilization that has been passed down from generation to generation. Therefore, as humans form their sense of self and define their surroundings, they create a relationship between space and their existence which forms the sense of belonging. The subjectivity of humans to their society and land stems from this relationship of individual, space and land.

2. PART II

2.1. Artist - Artistic action and Culture-Society relationship

In this section, the way in which the artist's personality and experiences are immanent in their painting and how making art embodies the existence and the cultural values of society in artist's work is examined. Art is an expression of life style. In this

respect, when we look at the arts of societies, we configure how they lived and how they saw the world, nature, society and the individuals.” (Soykan, 2009: 11). The work of art embodies artist’s sense of self and belonging within the work of art. The work of art transforms the emotions and consciousness of the artist from a metaphysical vision to a being to be experienced. The artist transforms the cultural values of the society they live in into a universal, permanent entity through the work. The work of art carries the social structure and sociological aspect of the society in which they are made. “Every work of art is the child of its time, often it is the mother of our emotions” (Kandinsky).

Thus, each culture period creates a unique and irrevocable art. According to Kandinsky, the artist reflects the conditions of the period is important in his artwork. The artistic character of the work stems from the fact that he is from an artist's hand. (Heidegger, in Yılmaz, 2004: 157). Heidegger, with his judgment, emphasizes that the essence of what makes the artwork is a painter and that he is inherent in his work. What makes the artist special is that they reflect their existence through the work of art and creation. The artist immortalizes an entity from their life. As a result of the catharsis concluding the act of creation, the artist transcends their inherent ego. The concept of transcende corresponds to the concept of catharsis of Aristotle. With the concept of Catharsis, the artist embodies the metaphysical view of his / her identity in his ego and articulates it in his work of art. The artist transcends an innate condition caused by catharsis due to act of creation. The transcende concept is almost identical to that of catharsis. The artist transcends the internalized by creating the work and the catharsis of the metaphysical image of the sense of belonging. As Martin Heidegger’s work on the Origin of the Work of Art suggests that the creation of the work is starting from the enigmatic process starting from the artist but becoming independent from its creator as an entity into the real material World. The view that the work of art can be independent from the artist, could be thought of independently stems from a perspective that sees art as coming into existence in the concept of catharsis as purification and transcende.

The independence of the work of art from its creator, as a thing in itself and the continuity of course reminds the claims of Roland Barthes in his Outlook to literature

as a dispersing entity which outlives the author and in which the author cannot be seen as the sole reason of the work but becomes a different entity after its creation could similarly be expressed in terms of art. Adapting Barthes's position towards art does have various opposing attitudes to the above mentioned form of creation through catharsis but the treatment of the end product also has similarities. The communication of humans with their surroundings is transformed into self-awareness in artistic expression which is visualized through lines in painting. From the first paintings on the walls of the cave to the most competent works and designs, it is human expression of it through lines in human mind and nature. The line that emerges as a mode of expression does not exist in nature but originates from human perception and understanding. The line makes it possible for human beings to depict the relationship of beings with their nature as a self-perception and (self-made) expression. For example, when the image of the bull depicted on the cave wall is depicted using lines; It is unthinkable that the bull that lives in nature can be contour lines like in the picture, but when the image of a bull in the human mind is depicted, it is embodied by the line which has a human-specific understanding. The bull depicted by this relation contains the self-consciousness and consciousness that depicts it.

The objects depicted-portrayed contain the self and the consciousness of the who depicts. At this point,, the very action of painting the enviroment through lines becomes a human manifestation and the act of painting is seen as a result of the dimension of human faculty and a confrontation encounter of his act against nature. The act of portraying the enviroment through the form of human perception and manifestation forces us to rephrase0 the act of portraying as human with the knowledge of his own existence. This view towards art is in line with many other critics who try to define the link between arts and culture. Stephen Greenblatt's perspective towards literature as "texts are not merely cultural by virtue of reference to the world beyond themselves; they are cultural by virtue of social values and contexts that they have themselves successfully absorbed"(227). Culture in Stephen Greenblatt's essay on culture defines it as having tendencies of "constraints and mobility"(Greenblatt, 225). Instiutions and practices which shapes culture defining behaviours and limits on

the one hand and tendency of practices that broaden the limits of acceptable and defined practices. Art may be treated within the same scope in which artistic movements, forms relate to the cultural forces in motion.

3. PART III

3.1. A perspective on the relationship of cultural history and art through art works

In the third section, the immanent inherence of the work within an artist and the artist's mutual presence in the works are stressed. This frame work suggests that social change and development of the humans is represented within the transformations, changes and the evolution of the work of art.

The relationship between culture and art are discussed by following the milestones of cultural history from the communal life to the settled one, from antiquity to the Medieval Renaissance and the French Revolution and other fundamental developments in the present day are discussed through the works of art. In the early parts of the history of civilization; humanity activity occurred in a system that may was communal and a sense of belonging towards place or the land was not established. A social organization in which individuals were connected together by a collective belonging relationship (Segal, 2008). In such a commune order, human beings were a whole with nature since the sense of belonging encompassed the whole World or in other words they associated themselves with their known world. The American Indians regard the land as an indivisible whole and the land as an indivisible homeland. (Figure 1)

Figure 1 represents a bison or bull hunting with an arrow. The pictures depicted during the earlier communal life include animal depictions and objects such as arrows or axes that people threw and did not include human figures as general characters. Scenes of hunting in the paintings are accepted as the first examples of painting; The most basic need that will ensure the survival of human life, the necessitated activity for survival to find food were addressed.

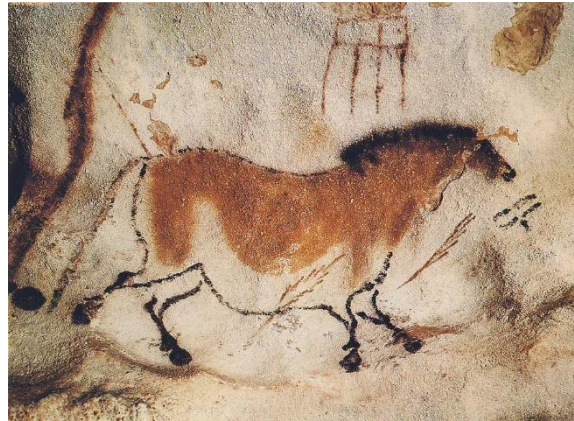


Figure 1: Anonymous, Bison, Sprayed Root Paint on Rock, BC 30.000 Lascaux Cave, France. 'The Story of Human Creativity Across Time and Space'. (2007) Phaidon Publishing

In order to hunt collectively people developed a consciousness of acting in an organized way, which enabled people to socialize and was shared in a common way. This relationship serves the most basic function for the transition to established life and society.

During the neolithic period people started acquiring animals and to meet their vital needs by transforming their way of life into a more established culture. The changes in the conditions during this transformation also transformed the social lifestyle and the state or consciousness of belonging to a structure.

The notion of belonging is determined by the climate and social structure of the geography which shapes the conditions of human life. These conditions dictate the habits, customs and traditions of people. It got transformed into tradition and cultural identity by being transferred as life experience to younger generations.

The permanent settlement of people to a certain land became the first step leading to the institutionalization of the transferred experience and the birth of city-states. Thus the villages consist of towns and cities. agriculture begins, domesticated animals. Efforts and migrations to suitable geographies and wars for these areas begin.

The meeting of cultures with the contact of humanity with each other creates the factual process which is described as the history of civilization through the interaction and encounter of cultures. (Figure 2)

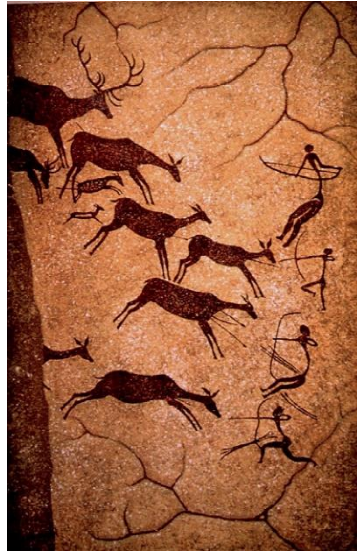


Figure 2. Neolithic Cave Art 'The Story of Human Creativity Across Time and Space'. (2007) Phaidon Publishing House.

In Picture 2, the hunting scene is depicted in the settled life socialization in the common areas of life and people with common culture and values as a result of communication with each other; human figures took place in the pictures depicted by man. man paints other people in his paintings as a part of the nature of the picture that makes it the subject of painting. haline getirir.

Agriculture and production have influenced many developments throughout history of human civilization. Primarily due to the attempt to connect with the land and to dominate it. This was accompanied by animal husbandry and creation of gardens to begin production of surplus, and in other geographies, the goods has been transformed into economic through exchanges.

These development turns into an entirely different structure with the industrial revolution and the effort of man to dominate and rule the land and nature. According to Segal, the most basic step of a human being to see themselves equal or superior to nature stems from the transformation of life since the invention of tool. This step is the first

step of the industrial revolution. This development occupies one of the most profound steps in the cultural history evaluated within the scope of this study of human beings.

The city states created by the settled human communities and the social life of the people provided the basis of the first parliamentary democratic regime in Ancient Greek civilization. People's lives get connected to societal law. Citizens of city-states begin to shape their social lives through the laws. This step had a profound impact on the meaning, structure and shape of the individual's identity, social position and sociality in later organizations and formations of states. Following the dissolution of the Roman Empire, a continuation of the ancient Greek culture after the transition from the polytheistic religious system to monotheistic religion a feudal world order and a model of peasant-slave society emerged in the hegemony of the landowners. Feudal system that continued throughout the Middle Ages consisted of many regional administrations connected to agricultural culture and production, which have established their own independent structure on the basis of the common denominator of the religious framework. (Figure3)



Figure 3. Cimabue, Maesta di Santa Trinita, Tempera On Panel, 385x 223 cm,1286, Uffizi Galery. Italian Renaissance Art, Laurie schenider Adams, Routlodge Publish 2013

The landowners of Feudal period were the lords,nobles and the king, who was also attached to the holy church. Papal state, a continuation of the Holy Roman Empire

of the German Nation, constituted an upper hegemony that gave the kingdom authority to the kings. For the people, feudality and religion determine the position and belongingness of human beings as a whole. For man feudality and religion is defined and evaluated in the context of mass belonging, which is defined as an ideal human model rather than individuality and its place in a mass hierarchy. The medieval advocated a united society whilst Renaissance put forth the individual (Tanilli, 2006: 82).

At the end of the Middle Ages, within the context of Renaissance and Ancient Greek values, human beings began to become worldly and individualized again. This transformation of human being is reflected in artistic production and shows its effect. Renaissance art Plastic art, literature and music in the fifteenth and sixteenth centuries shaped a new figure of humanity and envisioned the rise of a new type of individual (Legros, 2011: 61) (Figure4).

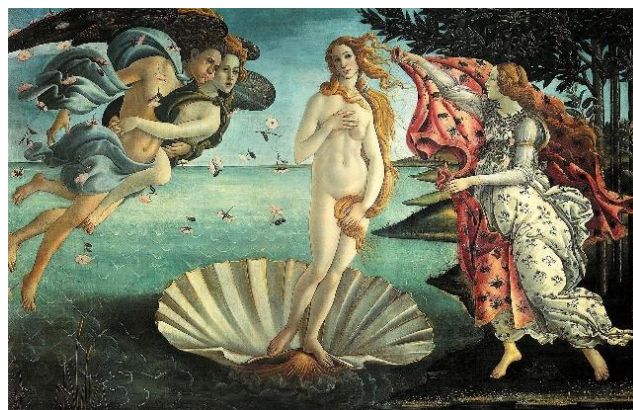


Figure 4, Sandro Botticelli The Birth Of Venus, Oil Painting,172x278cm 1485, Uffizi Galery. Botticelli, Barbara Deimling Taschen 2000.

One of the most important factors of the age of Enlightenment is geographical discoveries and their consequences since geographical discoveries in Europe also hint at the collapse of preconceived judgments and the questioning of the perception towards humans of the church withits divine power and feudalism with its institutions. The developments in science such as claiming that the world is round makes the church's reputation and unquestioned assumptions questionable. By questioning the influence of religion, the thinkers, artists, and scientists who turn to the natural

sciences on human nature form the basis of the character of the eighteenth and nineteenth centuries, which eventually create a new understanding of humanity (Figure5).



Figure 5. Albrecht Dürer, Melancholia, 24x18 cm, 1514. Gombrich, E. H., & Gombrich, E. H. (1995). The story of art (Vol. 12). London: Phaidon.

As a result of geographical discoveries, colonialism and new trade areas brought serious mobility and radical changes to the economic life of European production. This step was the first step leading to the first and second world wars by polarizing Europe and spreading colonialism in order to eliminate the shortage of raw materials arising from the need for production of the industrial revolution in the future. The Renaissance is the heir of the Middle Ages as well as the pioneer of modernism. In other words, the Renaissance is a step between the medieval and the modern World in the West (Tanilli, 2006: 82). This process created by the environment of questioning that emerged with the Renaissance, created new perspectives towards changing life conditions, economic conditions, positive sciences trying to understand nature, human and social life. It is an important threshold and starting point for the emergence of a libertarian-individualist world order with the declaration of the French Revolution and human rights. The economic habits changing with the industrial revolution gave birth to a new society and social order structure. Interrogation of set views and beliefs due to scientific research, which started with Renaissance values, all of the social political technological factors of the eighteenth and nineteenth centuries caused many debates and interrogations in the West. It is through these conditions that the social contract and

the individualization of human beings are realized. “When people live in a natural state, they have entered into a contract and entered into community life.” (Figure6)



Figure 6. Eugene Delacroix, Liberty, oil on canvans,260x325 cm, Lourve Museum 1830,19th Century Of Art (2010) Florance: Scala Group.

How did this find its expression in art? Medieval art had an understanding of art which was not based on real human dimension but on ideal human dimension. With this perception, painting either deals with the other world or religious issues, neither an earthly person nor the individuality of the artist can be seen in painting. At this point, it is inevitable to mention that many painters such as Bosch and Pieter Bruegel went beyond these boundaries and enlarged the Renaissance period. The quest to question the human being and the vision of a better life for human being, questioning human's nature and these have led to the artist to be a painter about painting in another sense.

The depth gained by research in the field of sociology and ethnology, especially in the twentieth century, had greatly influenced the twentieth century being influenced and shaped by the human being and how this was reflected in art. Therefore, the perception of art has undoubtedly been the result of this questioning. Although this trait affects the art of the twentieth century is one of the multitude of forces at work during these centuries, it would not be right to make an evaluation without considering this trait.

In the twentieth century, cubism, expressionism and abstract art, which depicted the images of external reality and painted the inner reality, have undoubtedly

found the effect of this environment of freedom on art. In the twentieth century man became a person with such a history of individualization and emancipation similar to the transformations of positive sciences and having a deeper understanding of humans (Figure 7).

The relationship of the works of art looked at here provided the relationship of these works within their chronological contexts suggests that a summary of the history of civilization is possible and each present a milestone in art history. The subjects and the link we trace here is one where topics of art are grounded on the society and the living conditions to which it was produced and belongs to.



Figure 7: Pablo Picasso, The Girls Of Avignon, oil on canvans, 243x233 cm. The Museum Of Modern Art, 1907. Walther. F. Ingo, (1992) Picasso, Taschen Publishing Hause.

The long-term perceptions of art, which were described as the styles of the era before the twentieth century, became completely different on the basis of the conditions of the twentieth century. An example of this is the long duration of the Baroque period is due to the various factors slowing the changes of human perception. In the twentieth century, the question of what is human being leads to the emergence of different orientations in art, which is a cognition of man himself, and the creation of

schools by individuals. The absence of cycle styles in the twentieth century compared to other periods can be explained by the rapid development, transformation and individualization of humanity. Twentieth century is based on this transformation and development mentioned not just in art but as a consequence of the economic structure of capitalist society which has produced a much more individual outlook and affected various disciplines.

Conclusion

The history of civilization consists of the sum of attitudes and behaviour which are a result of human being's existence and survival as well as adaptation to nature. The person forms their personality, identity and his social self through their relationship with others and nature. The cave paintings and sculptures, which are regarded as the greatest indicators of the existence of humanity, establish the first link in the history of civilization in art. It is possible to characterize the phenomenon that began with the art of cave as a special process of communication which enables human to face himself and to bring out what is in his mind by externalizing it and giving it a form and substance. This process, which allows people to confront themselves and to communicate with themselves, has also enabled the culture and identity of the community to be embodied in the way of life. Through the work of the artist, the way of perceiving and thinking is experienced and gained a form which constituted knowledge on the topic which is permanent.

Human's communication with the phenomenon called art is the most concrete example of its capacity to add a higher consciousness to self-awareness and awareness of its surroundings. While paintings of the bull in human nature, he illustrates it with the ability of understanding and abstraction realized in his mind, and this process becomes possible with the geometry of the line for representing outer surfaces. The line as a conceptualization. Mentalization of the official object (bull); **it enables the person to establish a relationship with his / her self and belongingness and to find himself**

when he draws and to express himself through painting. As a conceptual and human-specific understanding and expression element, line is the most basic element that allows its creativity to be able to design and synthesize.

Expression through the line embodies thought and acts as a tool; it becomes designs for various necessities. Thus, by interfering with the nature of human beings, it is in a position to transform it. The work of art acts as the symbolic reflection of human being which gets transformed simultaneously with human change. The illustration of the bull in the communal life practices, and to portray the people as a part of nature with the establishment of settled life in the Neolithic period, or in a scholastic life and religion-centered sociology in the Middle Ages, the fact that subjects from the world depict issues of art with icons that express the subjects of religion and humankind in Renaissance directly influenced the form of art.

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