

ing new structures. According to the new and proposed philosophy of art the opposite and established poles of modernism such as old and new, academic and modern, traditional and contemporary, figurative and abstract are no more sufficient to define the new values and dimensions established. According to contemporary view of history if anything is going to be judged as old and traditional the «merz» collages of Kurt Schwitters are as old as Claude Lorrain. To mention only a few, the new theories of history and historicism put forward by Claude-Levi-Strauss in the last three decades, and the emergence of the new philosophical structuralism; and on the other hand the contributions of scientific thinkers like Abram Moles, Berlyn and Muller to scientific aesthetic and scientific structuralism prepared the ground for the new era of post-modernism and caused the emergence of new ideas and equations concerning the plastic arts and others.

The new theories of structuralism, linguistics, and scientific-aesthetic created a curiosity and a platform of discussion in the Turkish literary circles, and amongst the architects. (at least at an academic level) on the other hand recently Turkish painting and sculpture seems to have lost all the references and a method of approaching the new developments in the world. There is a lack of theoretical milieu for Turkish plastic arts, and no intellect oriented and educated in this field. Consequently there is a lack of excitement, fermentation and discussion to provoke new fields of creation. Lack of creative thinking and through expensive and colorful art books, magazines and reproductions. results in increased efforts to follow the art world discussion This creates an easy and make-believe contemporary atmosphere that is rootless.

The alternative solution to this superficial development is to re-create an universal atmosphere for intelligent and talented artists and theoreticians, both abroad and in Turkey. And supposing this milieu was created in Turkey the only criteria and measure would be to see interested intelligentsia and artists voluntarily drifting to our circles of art and letters. America contrary to its economic wealth was a little suspicious towards artistic and intellectual drifting till 1950's, (except political im-

migrants from Europe). But recently New York, other centers and universities have succeeded in becoming very attractive and universal for both artists and scientists. I am going to terminate this paper by giving some quotations from some lectures jointly organized between the Architecture Department and the School of Design during the years (1957-60) when Josef Albers was the head of the Painting Department. An excerpt from the teaching of Albers and some changes:

PHILIP JOHNSON: (Architect, Conference with Slide's.)

«For many years I followed the principles of Mies Van der Rohe and I was very much influenced by his architectural pluralism (Glass-House). But now I realize that as an architect I can not possibly improve upon Mies or contribute anything to what he has developed. I am breaking my ties with this tradition and investigating new architectural elements in the renaissance to apply them in my forthcoming projects. (Certain slides from the period).

JOSEF ALBERS: (Painter, course in color),

This was one of those lectures when he was talking about the Munsell and Oswald color catalogues. He said at one point, «If I came into this world a second time to become a painter, I would follow the painterly approach of Paul Klee. I remember that he knew these catalogues very well and created his own color systems in painting.».

NEIL WELLIVER: (Contemporary American painter, instructor in painting and design).

Till the mid - fifties Welliver was painting flat, geometric and coloristic works, immediately after this period he started painting expressionistic group figures and lately he has been doing big landscape paintings from the State of «Maine».