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Yves Klein: An Actual Review of His Anthropometries and Monochromes

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Öz

The European-based population growth, which has manifested itself since the 16th century, first initiates a wave of migration from the countryside to the city. It then creates a ready workforce. Production centers, which benefited from the ready workforce for the first time, return to steam energy as time progresses. This situation becomes widespread rapidly and paves the way for the industrial revolution. It is now the machine that is concerned. It is hoped that in the future, mechanization and the technologies that provide it will be transferred to everyday life and facilitate human life. However, only a century later, between 1914 and 1945, two major wars appear in the continental geography. There is a devastating effect on Western societies that leaves difficult traces to be erased behind, which is encountered by the occasion of these wars. Despite this, intellectual thought and criticism from the mid-20th century experience the brightest period after the Enlightenment. If we look at the criticism of art, they are ready objects discussed. References from the First World War years, texts based on contemporary philosophy and statements expressed loudly lead to a review of traditional attitudes. New perspectives are constantly derived. These perspectives, which center the forms of expression that contain traces from the inner worlds, absorb the stage, that is, performance. The artist is now a person who has awareness of the social agenda and can think interdisciplinary. His first concern when acting is originality. During the production stages, it tests both the audience's and their own limits. New Realism (Neorealism) is a movement that is referred to by names that adopt this situation and has a wide place in the history of art. Many artistic initiatives included in the article, are associated with this movement in its short life; Yves Klein, which fits performance and artwork (1928 - 1962). It is anthropometries and monochromes, which are repeated with a method specific to today's art criticism and evaluated from a close-time perspective.

Anahtar Kelimeler: Fine Arts, Plastic Arts, Painting, Neorealism, Yves Klein

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Yves Klein: Antropometrilere ve Monokromları Üzerine Güncel Bir İnceleme

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Abstract

16. Yüzyıldan itibaren kendini gösteren Avrupa merkezli nüfus artışı önce kırsaldan kente bir göç dalgası başlatır. Ardından hazır bir iş gücü meydana getirir. İlk zamanlar hazır iş gücünden faydalanan üretim merkezleri vakit ilerledikçe buhar enerjisine döner. Bu durum süratle yaygınlaşır ve sanayi devriminin önünü açar. Artık söz konusu olan makineleşmedir. Gelecekte makineleşmenin ve bunu sağlayan teknolojilerin gündelik yaşama tesir edip insan hayatını kolaylaştıracağı ümit edilir. Ne var ki yalnızca bir yüzyıl kadar sonra, 1914 ve 1945 yılları arasında kıta coğrafyasında iki büyük savaş belirir. Batı toplumları nezdinde bu savaşlar vesilesi ile karşılaşılan geride silinmesi zor izler bırakan yıkıcı bir etki olur. Buna rağmen 20. Yüzyılın ortalarından itibaren entelektüel düşünce ve eleştiri, aydınlanmadan sonraki en parlak dönemini yaşar. Sanat eleştirisine bakarsak tartışılan hazır nesnelere. Birinci Dünya Savaşı yıllarına ait referanslar, çağdaş felsefeye dayalı metinler ve yüksek sesle dile getirilen beyanlar geleneksel tutumların gözden geçirilmesine sebep olur. Devamında yeni bakış açıları türer. İç dünyalardan izler barındıran ifade biçimlerini merkeze alan bu bakış açıları hızla sahneyi yani performansı özümser. Sanatçı artık toplumsal gündeme dair farkındalıklar taşıyan ve disiplinlerarası düşünebilen kişidir. Harekete geçerken ilk kaygısı özgünlüktür. Üretim aşamalarında ise hem izleyicinin hem de kendi sınırlarını test etmektedir. Yeni Gerçekçilik (Neorealizm) bu durumu benimseyen isimler ile anılan ve sanat tarihinde geniş yer tutan bir akımdır. Makaleye dâhil edilen, kısacık ömrüne bu akım ile ilişkilendirilen pek çok sanatsal girişim, performans ve yapıt sığdıran Yves Klein'dir (1928 - 1962). Günümüz sanat eleştirisine özgü bir metot ile tetkik edilip, yakın zamanlı bir perspektif üzerinden değerlendirilen ise antropometrilere ve monokromlarıdır.

Keywords: Güzel Sanatlar, Plastik Sanatlar, Resim, Yeni Gerçekçilik, Yves Klein

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Introduction

Accessing global awareness in the 1950s, Italian New Realism is not only intended to satisfy aesthetically. The pleasure given to the viewer contains several subtexts. What is desired to exist is to question first and then raise awareness. Producers and directors take their sets out of the studios and set them up on the street to evoke this effect. In this way, acting becomes natural, scenarios are altered (Kılınc, 2014, p.46). The desire to focus on naturalness and storytelling takes France, another cinema country in Europe, after Italy. In the second half of the 20th century, the French New Wave appears as Italian New Realism loses its visibility. The society is placed in the center of the French New Wave, which began to attract attention after the 1950s, just as in the Italian New Reality. In those times, directors whose roots are based on criticism, focus on ideological problems like their Italian counterparts. However, there is a cinematographic transfiguration. Innovative initiatives in camera use with shooting techniques have become visible from good to good. French audiences, known for their commitment to their tradition, do not favor this situation. Rather they open a hug. Thus, the French New Wave takes a unique place in the Paris halls (Önbayrak, 2014, p.189).

While the change of European cinema is in this direction, questioning the relationship between object and meaning after the Second World War (1939-1945) gives artists in other disciplines courage. If we continue through France, after the 1960s, some painters and sculptors trace a different aesthetic quest. Pierre Restany (1930-2003), one of the famous art critics of the period, organizes home meetings and invites the artist to these meetings, which will be remembered later with New Realism. The agenda is both innovations encountered and problems of the French community. There is also a young member of this group, including Fernandez Armand P. (Arman / 1928 - 2005), Daniel Spoerri (1930), and Jean Tinguely (1925-1991). This member is Yves Klein (1928-1962), the subject of the article.

Y. Klein, who comes from a family of art, acts with the desire to combine his art and the situations he internalizes throughout his short life. He is interested in sports and music from a young age. He is trained in Far East sports with his unlimited energy. It does one-note sensory studies. Their production, which is instrumental in gaining visibility, is monochromes, which he illustrates with a blue that he identifies with his name (See. International Klein Blue). These monochromes, which were initially rejected by the art galleries of the period, and a variety of paintings from sculpture, are included in qualified collections as time progresses. Although he reinforces his success with his performances, he is among the familiar names in Western art history.

The research has an approach that examines Y. Klein's anthropometries, which are prominent art groups, and monochromes with steps specific to today's art criticism. The targeted of Y. Klein in this framework is to reconsider his artistic stance and the art groups he produced with a vision ahead of his period with a current perspective. The first of the subtitles included the artist's biography. In the second, it was emphasized the social developments that he witnessed indirectly and directly and the internalized situations. Under the third title, it was entirely mentioned about anthropometries and monochromes. In the conclusion section, the effect on the artists giving similar productions, that is, the visual heritage left behind, was discussed.

1. A Brief Biography of Yves Klein

Y. Klein, who has an important place in the history of Western art, was born in Nice, France in 1928 as the son of an artist family. His father, Fred Klein (1898-1990) is a painter who mainly makes figurative paintings. Despite being of Dutch origin, he spends a long part of his life in France. Her mother Marie Raymond (1908-1988) belongs to a family of medical origin. However, he prefers to paint. After studying art for a while, it shows a stylistic development that can be attributed to the movement of staining (See. Tachisme) (Jeanroy, 2013, p.122). The family is very active in art and cultural events. Their exhibitions take place mostly in Paris and nearby cities, mostly in Nice. Therefore, Y. Klein experiences staying apart from his parents from a young age. His aunt is usually concerned with his care (Uz & Uz, 2017, p. 81).

Y. Klein's school life is perpendicular to the period due to the family's artistic mobility. This situation leads to a change in interests. While leaving his childhood behind, he starts working in various jobs. As he finds the opportunity, he spends time in the bookshop next to his aunt. Here he meets the names that will be among the familiar artists of France in the future. He establishes long-standing friendships with them. It enriches intellectual accumulation. He then goes on a European trip. Visits artistically and culturally rich countries such as Italy and the UK (Weitemer, 2001, p.89-91). Here he has the opportunity to follow the works that are a primary reference to Western art history. However, the pleasure of cruising is not only limited to Western geography. The route he follows extends to the Far East. He goes to Japan and studies Japanese culture and philosophy. It is influenced by the approach of this culture based on human self-discovery and learning its limits. He learns judo to communicate better with his body. Interestingly, he succeeds in this sport. It is even rewarded with a high-level generation/degree that will be valid in that geography (Weitemer, 2001, p.90).

The travel adventure until the late 1940s is seminal for Y. Klein. He is no longer an unstable teenager who is away from his family. In line with the aesthetic accumulation he acquires, he prefers art just like his parents. It gives visual and auditory productions. His pioneering works are monochrome paintings and single-note compositions that resemble the calm and serenity of the Far East. It essentially prepares them for the white curtain, cinema, which was popular in France in those years. Because its purpose is to shoot a short film that addresses itself and the Far East experience. Maybe he cannot realize this desire as a blockbuster production. However, for a while, he manages to take art and sport together. In the mid-1950s, he organizes exhibitions in which he invites his immediate surroundings and family friends. These exhibitions include early works that he produced with classical materials and methods.

The works he presented with the effect of being a young artist are not interested in the beginning. It even gets negative reviews. But it does not give up. In 1957, it defines a color that it attributes to itself with "International Klein Blue". He trusts his first monochrome and the International Klein Blue so much that he introduces them to viewers in crowded cities like Milan and London Europe. As the target audience of his art expands, he continues to organize events in Paris. It collaborates with Iris Clert Gallery, one of the city's famous galleries. This collaboration covers various performances as in the example of "Sculpture Aérostatique" (Artist "Sculpture Aérostatique" freely leaves many balloons to the French seams in its performance).

While Y. Klein blends the picture with performance in the late 1950s, the art movements that emerged after Second World War (1939-1945) begin to be positioned in museums. For example, in the middle of the 1950s, Pop-Art sprouted (Güçhan, 2004, p.26). Artifacts that contain graphical elements and hereby have unusual views are quickly registered in collection books. On the other hand, the United States undertakes its mission to become the patron of Western art. Positioned in the center of post-war art, there are ready-made objects. In this context, the example of Marcel Duchamp (1887-1968) appears in front of Y. Klein, which we will refer to more extensively in the next section (Jones, 1998, p.277).

Y. Klein started to adopt a style that arouses curiosity and invites the audience to discussion, with a consciousness similar to that of M. Duchamp, which attracted attention after *The Fountain* he presented with the signature of R. Mutt in 1917 (Yıldız, 2016, p.141). In order to present an example of this style, it can be mentioned about his exhibition named "The Void". The artist's "The Void" exhibition opens at the Iris Clert Gallery, which we mentioned above, between April 8 and May 15, 1958. Y. Klein paints the walls of the gallery completely white for the exhibition, which has attracted great interest. The exhibition hall is completely emptied. Displaying an empty and white gallery space, Y. Klein treats the gallery as art itself. Thus, he invites his audience to discuss the subject of art and space (Selçuk, 2021, p.249).

Y. Klein pushes the limits of his artistic freedom with the exhibition "The Void", which can be described as an extreme example of those times. It has now crossed the line. It exhibited its unusual detection ability with its leanest form. From now on, he abstracts his works from conventional approaches; he will not hesitate to declare thoughts that differ on time, space, movement and object. Again, it will not avoid adapting the deconstruction method used mostly on texts to question reality (Boyraz & Cantürk, 2013, p.131).

As an answer to the exhibition named "The Void", an opposing exhibition will be opened in the same venue in the following years by his close friend Arman. This exhibition, named "Full-Up", will also bring sound and will be moved to the first places of the agenda by art critics. For "Full-Up", daily life objects are placed in the exhibition halls of the Iris Clert Gallery. However, these objects are not distanced to create a plug-in view. So much so that it is not even possible for the audience to enter.

As the above approaches become popular, Y. Klein's non-stop artistic hunger leads him to change and make new quests. In this respect, monochrome reliefs from natural sponge pieces appear until the end of the 1950s. It uses sponges as an art material to give body to these reliefs. These are simple tools that enable paint to be transferred to the surface. So they are tools. They then join the work. They turn into a part of what they produce. It produces a large number of works with similar attitudes. Nature elements and vital forms are now his new areas of study. With the effect of the success he caught in his performances, he also takes part in exhibitions that bring such works and is included in private collections (Oğuz, 2015, p.68).

If we complete, the ongoing process for Y. Klein is again from performances to Fire Paintings (See. www.yvesklein.com) provides a variety. However, the art adventure remains halfway with his sudden death in 1962. He leaves a successful career and many precious works behind his back. However, the most obvious of these are blue works

that both symbolize the feeling of freedom that they are passionate about and have a childhood reflection.

2. Social Developments Shaping His Art and the Situations It ContainsText

Progressing through his biography to do research that appeals to Y. Klein is of course only a beginning. The main step to take to deepen the current research is to address the elements that shape the art of art. It is possible to examine them under two headings as social developments and internalization: For social developments, a short series of articles can be presented that evaluate the norms that the French people have. For the situations it inserts, it can be mentioned about the judo sport takes the Far East sports it experiences to the center, that is, grinding to be balanced both physically and mentally.

The first thing that can be emphasized when putting social developments on the table is the social testimonies of Y. Klein. In this respect, the most critical part of the chronological route that can be followed for an artist born in 1928 will be the Second World War.

Although Western societies knew deeply, the Second World War, which deeply affected the European continent, has been transferred to many fields, from economics to technology, from science to art, as well as changes in the political maps of the period. Considering the developments of that period with today's perspective, relatively clear and clear implications can be made. In this respect, a wipe of events from the efforts of the National Socialists to eliminate agreements after the First World War, to the Polish raid in the fall of 1939, can be presented. Or it can be mentioned that Joseph Goebbels's new and centralized Western art ecol creation (Bozkanat, 2021, p.76). But it has to be done to handle the process through Y. Klein, a young French artist. It is to question why and how a country that is at the center of century art gives such a quick answer to radical art changes. For this, it is enough to focus on a name and an institution. The M. Duchamp contemporary, whose bet we spent in the previous episode, is important for many artists to form a role model. For the institutional example, Bauhaus School should be looked at. Because the domain of this school is just as common as M. Duchamp.

If we start with M. Duchamp, the artist comes from a crowded family. He prefers the United States as much as France as a residence. Therefore, he has knowledge and experience in both cultures. M. Duchamp has made many artistic initiatives throughout his life, which can be considered quite long, compared to Y. Klein. There is a large production scale from The Fountain we mentioned in the previous section to mail-art applications (Gök & Aydın, 2020, p.238). In this sense, the main situation he questioned as an artist who witnessed both world wars is visual aesthetics and the equivalent of this aesthetic in the culture-art media. "Can it be changed?" that M. Duchamp directed towards the sustainability of objects and their meanings?" The question is one of the starting points of the bold attitude exhibited by artists in the first quarter of the 20th century. Accordingly, the artist can transform any instrument, tool, or everyday object of life into an object of art, accompanied by partial manipulation. In other words, as the artist (like Y. Klein did to sponges) can load the attribute of being an object of art to an ordinary object. Because what matters to the object of art is formal appearance, not form

but thought. The artist is the person who reflects this idea or can put forward the idea. He chose the instrument or vehicle (material), which is the object of art. It approached him from a different angle and enriched the layers of meaning (Gökgöz, 2023, p.372).

The institutional counterpart of this situation, which is better known for the works of M. Duchamp in the history of Western art, is the Bauhaus School, which acts with an approach that focuses on idea and originality beyond form and manages to melt the art-craft-design triangle in a pot until its closure in 1933 (Pek, 2021, p.205). Having hosted a master of color and form such as Vasily Kandinsky in the educational-teaching staff, this school has given depth to the "experimental" part of the process and paved the way for derivative art initiatives (Koç Altuntaş et al. 2021, p.196). The school's perspective on classical art education and its innovative teachings have brought so much that (with the effect of ties established with the familiar European artists of the years) 20. The art education methods and production outputs of the century have become almost controversial across the continent. Important artist academics leaving the closing Bauhaus School went to other countries and opened new schools by qualifying similar curricula (Esen et al. 2018, p.38).

The bold and questioning art agenda created by references such as M. Duchamp and Bauhaus School resonated until the 1930s. The front of individual expression is now open to art. And this is the most comprehensive opening that has manifested itself since the period of Enlightenment. The artists of the relevant opening have autonomy in experiencing different materials. This autonomy grinds the stripping from the strict and traditional approach of the methods followed by academic media. Therefore, it attracted the attention of young artists in the first place. After this situation, it is not possible for Y. Klein and his contemporary artists to stay away from the discussions and not be aware of experimental approaches. It remained that if we were to prepare a list of artists who would take the experimentation a step further, Y. Klein is a name that can easily find a place in this list.

After mentioning the effect of M. Duchamp and Bauhaus School, it is necessary to touch on another issue that leads to the tendency to ready-made objects. The war, which started in 1939, paused almost all events across the continent, it led museums to protective policies and led to the change of well-known family collections. In line with the mobilization policies, labor and industry focused on priority needs. Paint, fabric, wood and metals suitable for formatting have become the materials needed. While this is the case, it has become difficult to produce art with classical materials and methods. In other words, it has ceased to be accessible and economical. There is now a search for alternative materials. However, when examining the developments, it is necessary to look at the development process after 1945, that is, after the defeat of the National Socialists. In this sense, efforts to keep the German geography under control, which is divided into four and then two, have turned into a struggle for power. The two countries that could survive in the name of the struggle and supply authority were the United States and the Soviet Union. The cold war struggle of the two countries continued until the Berlin Wall collapsed. This situation, which will make its impact for almost half a century, has enforced agreements such as the Brussels Agreement, which was signed in 1948 and is the basis of today's NATO (Arsava, 1999, p.16).

It is almost inevitable to take sides in Europe and act within the framework of an alliance during Y. Klein's art years. His country, France, is one of the parties to the

Brussels Agreement. However, it is also one of the countries whose land was most damaged during the war. Therefore, the French government follows guided policies with the United States, the tutelar of West Germany. It is aimed to spread the partnerships of allies on issues such as industry, health and trade to the long term in the context of relevant policies. For this purpose, international platforms such as the European Coal and Steel Community, which was established in 1951, paved the way for the European Union to be announced in the future. Thus, a period of prosperity integrated with other countries in the social sense has started for French geography (Kıraç & İlhan, 2010, p.191).

During the welfare period after joining the European Coal and Steel Community, education reform has emerged across the continent. In this framework, the business education model, which was adopted long before the war, was returned. Application-based technical knowledge is priority information according to the legislative betting model. This model, which is emphasized for the education to be given in schools to be production-centered, will be etched with a positivist approach. Along with education, there is also progress in science and technology. Many technologies were discovered during combat years and then applied to practice. In the following years, when innovations in space and medicine are added to this, a science fiction fury from literature to cinema will begin. This multi-state will inspire artists and designers with adventure from alternative reality (parallel universes) to life forms on other planets.

It should be noted that France was occupied by the National Socialists in 1940. Living conditions became difficult after the occupation in the country. Production has been bounced off. When the war is over, the policy of purifying the country from the National Socialists has been given priority. Then, the private sector was supported to achieve an upward momentum in industry-oriented production. Initiatives that can be called the establishment of widespread communication networks, transportation and technology transfer with today's perspective are the French government's premise development policies in the second half of the 20th century. While this is the case, Y. Klein's youth years have passed by witnessing a process in which Europe received assistance from the United States in the face of the Soviet danger and efforts were made to quickly respond to these aids in the public sphere.

And of course mass media. Propaganda methods, which developed as a necessity in the war years, are now at the service of the private sector. The transfer is the advertising cycle. Again, the incentives provided increased the funds allocated to the entertainment sector. Visual and auditory technologies that have evolved and ergonomic and become economical have been transferred to speed-related sites. Thus, the indicators and messages that innovative approaches are accepted and will see spread rapidly in the homeland. We talked about the French New Wave in the introduction. The French now study the cinema approach they reference from the Italians, using new technologies. Scenarios adapted with a performance outside the traditional find the most echo in the art and culture media in those years. On the other hand, the metamorphosis of plastic arts continues. To canvas surfaces, which are now different styles, with free and free brush strokes and instinctive color spots; The application of paper and glue, that is, other techniques such as collage and assemblage, has become widespread. French art critics did not favor this situation just as in cinema, with the awareness that art is experiencing a global transformation (Gökduman, 2018, p.236).

The society, which we talked about with the meetings organized by Peter Restany, one of the familiar art critics of those years, Based on science and technology, cinema and plastic arts, has been the forefoot for the negotiations that examined the innovations of the transfer and the transformations witnessed by the French people. The meetings of P. Restany are events that shape the artistic view of Y. Klein, a young and promising name, and give meaning to his travels and experiences. They are essentially open university property. But there is another point that shapes Y. Klein's art and establishes it at least as much as these meetings. This is the Far East sports, which we describe as the situations that it internalizes at the beginning of the section (Banai, 2014, p.12). It should be noted before that Y. Klein's trip to Japan in 1952 has historically been long after the Second World War. Therefore, it is not possible to talk about the political intensity that can be affected by that geography. It remained that the underlying reason for Y. Klein's visit to Japan for over a year is primarily to follow the desire of a passion, that is, to remove a completely spiritual hunger. Y. Klein received judo training to be spiritually strengthened and fully dominated in Japan, where he was isolated from his own society and moved away from the cold war climate of Europe. During this training, he had the opportunity to research human psychology and the control of instincts. Because the essence of judo and similar Far East sports lies in principles such as "self-dominance" and "shading". If we offer a different perspective, judo is a defensive art. First of all, it is a hybrid sport. It is forbidden to use weapons inherent in this sport and to make a purposeful move before the opponent. They already have provisions such as being kind, flexible and allowing word meaning. However, there is a basic spiritual position that he points to. This position is to be balanced with continuity.

Y. Klein's judo adventure, blended with philosophy, gained a different dimension with his participation in local tournaments. In the next step of his long-running trip, he went to competitions with other athletes. It even received a degree in judo sports in Japan, as we mentioned earlier. However, the fact that this degree did not find a response in France negatively affected him. It broke its motivation. Thus, he decided to use the awareness he gained and the worldview he enriched to focus entirely on art. In doing so, he did not neglect to take advantage of the notes he wrote during the Far East trip which contain the usage methods of the mind.

3. Anthropometries and Monochromes

In this section, it is necessary to share a brief knowledge of art criticism without examining Y. Klein's anthropometers and monochromes. Art criticism, which has a very large place in the literature and follows certain methods in the discipline, consists of four stages with the most insulating form. These are sequentially identification, analysis, interpretation and judgement (Mercin & Alakuş, 2005, p.41). The identification phase involves more preferred colors, composition (format), textures and a number of written information for the work. Features such as colors, composition and textures mentioned here can be detected at first glance. However, for written information, it is necessary to take a closer look or do research. Because not all artists sign the front of their works. Some artists sign the side or back of the canvas hoop. It even adds information such as the name of the work, the year of its construction and its technique to this surface. Sometimes a seal of originality prints. These are important. Because knowing the artist who made the painting and getting to know the person makes the implications for the next stages more accurate. It is not enough to know only the name

of the artist to describe a strict artwork. Again, knowing the adventure behind the work adds wealth to the study. In this respect, many critics have written the identification phase; "Who produced this structure? When did it produce? Why did he put this name?" acts on questions such as. These also help resolve, the second stage of criticism. The analysis phase is the part where the findings about the art object are examined. The findings or data) is informed at this stage; It is discussed whether the detected colors contain contrast and whether they are used with a certain consciousness such as warm or cold colors. Again, the anterior-posterior relations in the composition are observed. It is checked whether the presented fiction contains measurable values such as perspective. Of course, this is difficult to do for abstract artwork. However, in this case, subjects such as color perspective or the effects of brush strokes are emphasized. In the last stage, a judgment will be made about the work. However, interpretation will be given beforehand. At this point, the critic's area of expertise and knowledge come into play. Because interpretation is essentially the stage where the work is compared with its derivatives, the signs and symbols it has been associated with each other, and the possible impact(s) on the audience are discussed. It is necessary to make inferences about them before the judgment. Thus, the position of the work and the artist among its contemporaries and then whether it is beyond its time or not will be evaluated (Mercin & Alakuş, 2005, p.41).

3.1. Anthropometries

It would be useful to follow the above method to make an inference with the artistic value offered by Y. Klein's anthropometries and monochromes. At this point, a general attitude can be exhibited at the stage of identification. Because there are two groups of works with similar directions in the middle. anthropometries have almost the same properties as monochromes in the other group in terms of color values. The color used is blue but in a tone compatible with the International Klein Blue. As it is known, the tool used when creating the composition is the human body. Compositions consist of silhouettes (drifting on the surface), formed by traces left by the painted weight points of the human body, that is, models. Some anthropometries reflect the silhouette appearance singularly. In other words, it becomes clear that it is worked with a single model. However, some contain more than a number of silhouettes and have relatively few stains. These evoke the feeling that they were produced with short-term contact with several models. Another feature of the works is their size. Y. Klein's first works are small pictures pictured on paper or cardboard. However, the human body was used in anthropometries. Therefore, the picture surfaces are large in size, the dimensions of which are compatible with these bodies.

If we move on to the analysis phase, anthropometries are blue. However, the place is left as canvas white. So canvas is not in contact with tissue. In other words, the surface assumes a fund task that will only evoke a sense of emptiness for the composition. A certain depth of anxiety is not motivated. Thus, all attention is concentrated on the composition. Compositions are usually accompanied by performances. However, in which works, relatively much paint was used depending on the duration of the performance and the width of the movement area. This added a dark-light richness to the blue in itself. This wealth is spotless, that is, based on traces.

The spatial properties of the picture should also be looked at during the analysis phase. However, Y. Klein's approach is only focused on using white and blue, that is the gap

and traces left behind the performance. Therefore, it is not possible to mention a measurable spatial value for anthropometries or vertical and horizontal elements that again point to the space. The only thing that can be put forward at this point is that some compositions consist of stains lined with almost equal distance, while others have a much more curved appearance depending on the movement (Balseçen, 2018, p.14-15).

If we make a comment based on the available data, Y. Klein has an attitude similar to that in judo sport in anthropometries. We talked about the teachings of Judo, such as being kind, flexible and giving the path. Y. Klein gave the models a chance to move freely on the surface in the works he produced with performances. The place has been completely guided. However, he is essentially an artist who coordinates performance and guides the body (model) during this coordination to create an artistic work. In this respect, the attitudes that he exhibited during his performances are measured and gentle. In other words, Y. Klein adapted the judo teachings to his performances and his paintings to search the doors of originality. Likewise, the white floor, which undertakes a background mission for its compositions and refers to emptiness and limitlessness, is still a symbol of this approach.

The essence of the word Y. Klein's anthropometries are not just simple abstract paintings created by bodies. These are works produced in an artistic environment permitted by the intellectual level owned by the society in which the artist is located and with traces of the Far East teachings internalized by its manufacturer. So there are some layers of meaning they host. The viewer's weeding out these layers and making sense of the compositions takes place after obtaining information about Y. Klein's vital adventure.

3.2. Monochromes

If we follow the route we follow for anthropometries for monochromes, the most basic analogy we encounter is color. In this respect, the definition can be started with color. Y. Klein's experimental production at the end of the 1940s, Monochromes, which he painted more consciously from 1955' to the early 1960s, basically has a patented color value that marks ultramarine blue (ultramarine blue) (See. International Klein Blue). However, there is a difference from the anthropometries of blue in their monochrome. As to be remembered, anthropometries are works in which figures/models touch the canvas surface, with a ground motion effect. For this reason, paint stains have dark-light areas within themselves depending on the movement. It is not possible to observe this situation in monochrome. Such studies, usually pigment paint-based, are works that do not contain any tonal transition and where the color spreads evenly across the surface (Temkin et al. 2008, p.53). Again, the white surfaces seen in anthropometries do not appear here either. Because blue is completely scattered on the surface. It is in the dominant position. Similar sentences can be made for composition. Unlike anthropometries, monochromes are produced without composition anxiety. A large size surface noticed at first glance is completely closed without allowing any formal formation (Ruhberg et al. 2000, p.298-299).

Anthropometries can be used again during the analysis phase. We talked about white surfaces. With this preference in anthropometries, there is a reference to emptiness and limitlessness. However, it does not accept blue-white, which dominates monochromes. It is a patented blue with identity. There is no depth or perspective. In contrast, there is

a very saturated approach in terms of texture. Because the surfaces of monochromes are futures. This situation, which can be noticed when it is looked at closely, is a result of intensive pigment use. The underlying reason for the preference in question is to take advantage of the minimal light-shadow effects provided by the purification. Hereby, the work invites the audience to discover himself. Thus, the audience spends more time in front of the building.

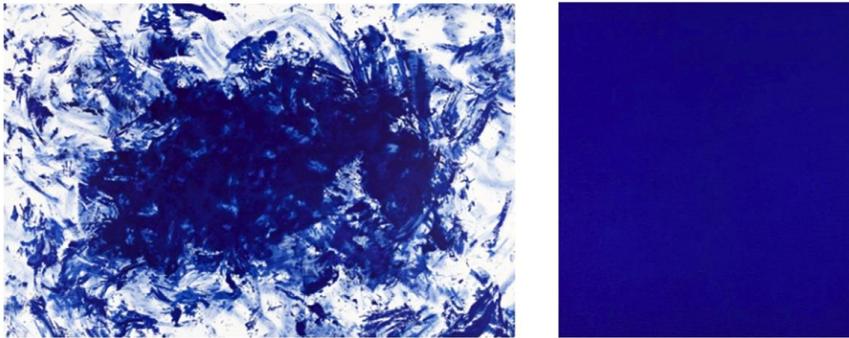
Before starting to interpret, it is necessary to underline Y. Klein's passion for blue. There are other meanings for this color, which the artist has associated with the sky and freedom since childhood. It symbolizes wisdom in a blue aspect. However, this wisdom is not just about mastering event braids or a number of numerical data. It is the information owned by a spiritual serenity represented. That is, there is a "balance" in the middle. On the other hand, this color was used in the religious-themed art objects that Y. Klein encountered during his international visits and trips. For example, Saint Mary is depicted in some mosaics and icons with a blue dress. Sometimes this blue was accompanied by a golden yellow. It is possible to see a similar yellow in other works of Y. Klein. For example, in the relief work he attributed to his close friend Arman, Arman's bust is painted in blue. The background is completely golden yellow. Because it represents purity and nobility in a blue aspect.

Blue, which is quite rich in color, can make much more sense. It symbolizes positive sciences, truth and honesty. It can even be found that this color is a reference to the serenity of the Far East or to have reached the purpose of being mentally peaceful with him, while an effort to establish a connection between blue and Y. Klein has been made. However, the first thing to say in light of the information at hand is that monochromes are separated from anthropometries in some ways. First of all, monochromes are not a performance output. Their production was carried out by the artist himself. On the other hand, blue has many meanings. However, it is difficult to reach a general blood that points to only one of them at the point we arrived. The most comprehensive thing to say is that the underlying reason for Y. Klein's blue preference for freedom is that this color also has a positively layered meaning sequence.

	Anthropometries	Monochromes
Color	At this point, there is color integrity. Monochromes are blue with anthropometries. However, anthropometries are produced with performances. So it is on a blue-white floor/phoon. Depending on the contacts of the figure/ model, the ground contains dark and light tones.	The situation is different in monochromes. It dominates the blue surface. There is no tone difference.
Composition	Yves Klein's work occurs with a contact. With this contact on the surface, a team consists of bodily traces and silhouettes. The silhouettes in question are curved from time to time depending on the movement of the figure. Sometimes they have more linear (vertical) views depending on the "single and short contact" state.	It is unlikely to make a composition-oriented assessment for such works. Because only one color dominates the surface. This color does not contain any formal differences, geometric shapes or silhouettes in itself.

Tissue	Only two types of tissue are available in such works produced with a performance. These are painted areas and canvas surfaces. Painted areas are futurized in partial sections. However, only fabric texture is available on the canvas surface.	The monochrome of the artist is pigment-based. So they are rich in texture. This texture shows itself in small purification on the surface of the picture.
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Table 1. A comparison chart on Yves Klein's anthropometries and monochromes.



Picture 1. Yves Klein's anthropometries and monochromes.

Conclusion

Y. Klein is aware of the artistic developments on the European continent due to his artist coming from a family and his early travels. Many reference structures have been observed on-site and have established one-on-one contacts with the art circles of Paris. Therefore, it dominates the values of the society in which it is located. But what directs his art is not just this domination, that is, awareness. Regarding the shaping of his works; The seminal Far East travel and Judo experience, where he has the opportunity to rediscover himself, are at least as effective as the others. In this respect, it can be argued that Y. Klein is an artist who has succeeded in blending Western art values with the spiritual approach of the Far East based on being balanced. However, when the subject is an art and it is necessary to evaluate the impact of an artist on generations after itself, the most important thing is time. Because it is time to understand the value offered by some artists. It can be said that at the point we arrived, we had sufficient periodic distance to study the effect that Y. Klein had awakened. It is clear that Y. Klein is a versatile name for the mid-20th century due to its works extending from the painting surface to three dimensions. This versatility has gained visibility thanks to P. Restany's unique enthusiasm that he did not avoid displaying as much as his mind-opening directions. Therefore, it is the determination to reflect the inner world in its paintings with childish shares that it managed to maintain the first quality that was the source for the next generation of artists. The second is the artistic heritage he left behind. His works are exhibited in Europe's famous art galleries. His openings note attention, and critics wrote him, articles introducing his art. For this reason, it gained popularity in the early 1960s, which can be counted early. However, this popularity is not temporary. It allows us to better understand the value of its works being located in other parts of modern art museums even today.

In summary, Y. Klein's current position, which he managed to preserve on the occasion of contemporary art museums and actuarial art writings, mediates his recognition by the next generation of artists. Again, the story of life that resembles an adventure and the production processes it manages to record (performances) make the person efficient for academic research. If we offer a different perspective, there are many artists producing monochrome works in the 21st century. Their preferred color is not always blue. But those who benefit from blue, especially ultramarine blue, are reminiscent of Y. Klein's vast porthole, which spreads to almost all Western geography.

While completing, with a few sentences, the names that produce artificial works and are known for their monochrome can be mentioned within the timeframe of writing the article. If we start with Maya Makino, the artist born in 1980, Kanagawa (Japan) stands out with blue paintings just like Y. Klein (See. www.instagram.com/maya_makino_/). The compositions she painted on wooden panels are entirely of this color. The place also contains linear and dotted elements. Sam Lock, born in London in 1973, is a follower of a similar style. However, his monochromes mainly consist of green and shades (See. www.instagram.com/sam_lock_art/). In terms of composition, it uses linear elements just like M. Makino. In addition, in some of its productions, it offers the canvas floor as it is, in lean form, that is, a surface that resembles the void. Finally, the work of German artist Klaus Hoffmann, born in 1941, can be mentioned. The artist's blue monochrome dominates the entire surface like Y. Klein. However, his artistic career is not only blue-focused. His familiar works include red abstracts with geometric elements (See. www.instagram.com/_klaus_hoffmann/). The artistic works produced by our counts can be accessed through common social media. Therefore, it will be appropriate to terminate the article by mentioning the possibility that the communication tools we are currently using are to transfer the skills and initiatives of the artists to the next generations. As it is known, the most sought-after and useful communication tool of our time is the Internet. Museums with reliable sources of information share much information and documents about 20th and 21st-century artists through web pages in the internet environment. Performance records of the 1950s or 1960s can be accessed on YouTube. Another preferred tool is social media. Social media such as Facebook and Instagram inspire young artists in particular, accompanied by the artwork, exhibition space or biographical messages they know. While this is the case, the fact that art historians and critics who want to study and research new names that produce monochrome-based works will follow social media will provide new gains to the literature.

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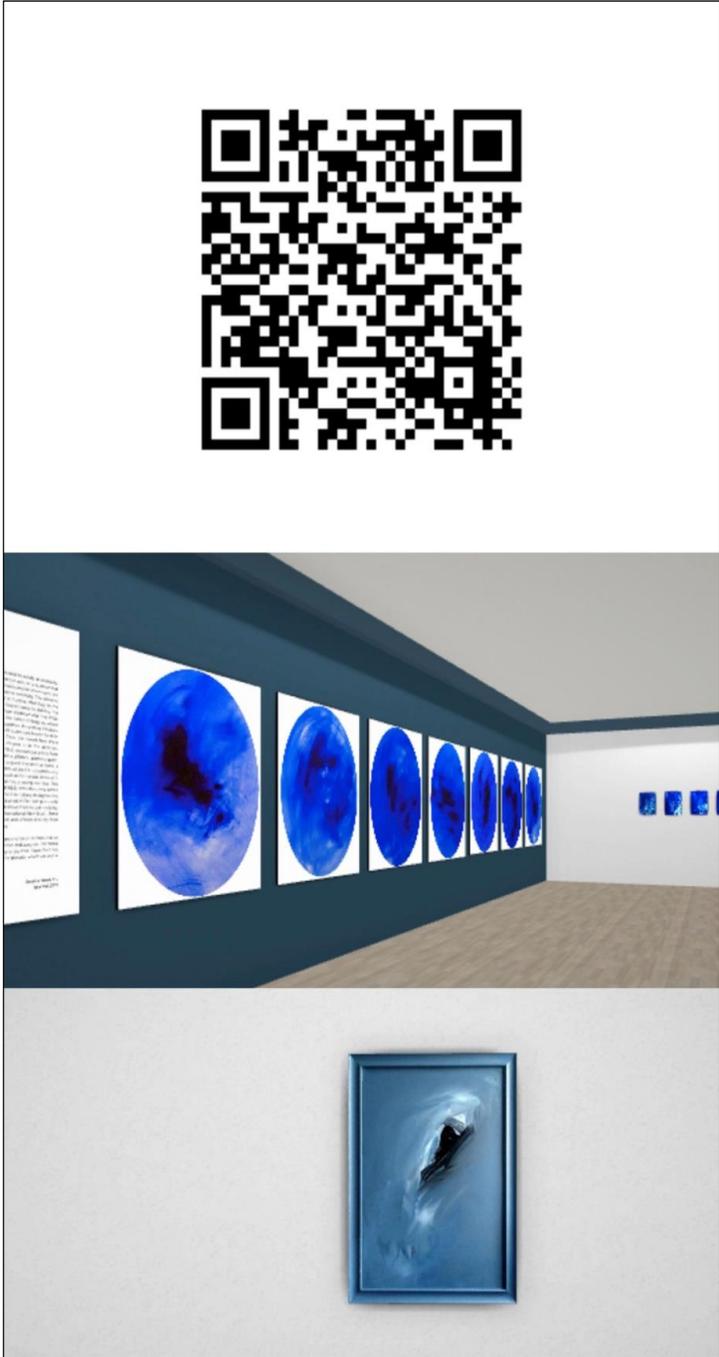


ANNEX III. From the exhibition of paintings produced under the roof of the project. Project ID: SBA-2023-5760. "Towards the Sun. TUR: Güneşe Doğru", Group Exhibition,

International Association of Art (TUR: *Uluslararası Plastik Sanatlar Derneği*), Maçka Art Gallery, Istanbul / Turkey, 06-13 May 2023.



ANNEX IV. From the virtual documentary exhibition of paintings produced under the roof of the project. Project ID: SBA-2023-5760. "Pages From My Blue Book. TUR: *Mavi Kitabımdan Sayfalar*".



ANNEX V. A mail art produced within the scope of the project (Burak Boyraz, Bahariye Art Gallery Collection). Project ID: SBA-2023-5760.



ANNEX VI. Two paintings using waste materials. Project ID: SBA-2023-5760.

