ACADEMIC ANALYZES IN THE FIELD OF VISUAL

COMMUNICATION DESIGN

Editor: Prof. Fuat AKDENİZLİ

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İÇİNDEKİLER

THE REVOLUTIONARY BRUSHSTROKES: İHAP HULUSİ GÖREY'S POSTER ART

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1. GİRİŞ

Visual communication tools have significantly influenced the establishment of the Republic of Türkiye, the modernization process, and the formation of national identity. During this process, posters played a crucial role in constructing a new national identity by being used as propaganda and promotional material. İhap Hulusi Görey, one of the leading figures in graphic design, played a significant role in this process. The posters created during the period from the establishment of the Republic reflect important visual documents representing the transformation and development of the country.

In the 1970s and 1980s, when İhap Hulusi Görey actively conducted graphic design work, significant developments and innovations in the field left a mark on the history of design. Graphic design during this period was closely linked to printing technologies, and most design work was produced using printing methods (Neves, 2017). While terms such as "graphic communication," "visual communication," and

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"communication design" were commonly used in the past, the use of the term "graphic design" became widespread among designers, especially in the 1970s (Lafargue, 2016). With the development of computer technologies, graphic designers began to explore the potential of digital tools and incorporate them into their work (Neves, 2017). As printing technologies advanced, practitioners began to adopt computer-aided graphic design during this period.

İhap Hulusi Görey gained significant prominence in the communication history of the Republic of Türkiye, primarily through posters for public institutions. His poster designs contributed to the creation of visual memory for the Early Republic Period (1923-1950). In an era when visual and auditory mass communication tools were limited, these posters gained a function as a means of communication between the regime and the people. Communicating through visuals became an effective method in this period of low literacy rates. Visual communication as an effective method during low literacy rates has been well-documented in the literature. In an era when visual and auditory mass communication tools were limited, posters served as a crucial means of communication between the regime and the people (Kisin, 2011). This is particularly relevant in indigenous communities, where visual technologies have been embraced for internal and external communication, self-determination, and resistance to outside cultural domination (Kisin, 2011). The significance of visual communication in conveying messages to populations with low literacy rates is further supported by the idea of visual sovereignty, which emphasizes the power of visuals in asserting indigenous narratives and political autonomy (Shannon, 2021). Furthermore, the impact of visual literacy on communication processes is highlighted, as it goes beyond traditional literacies and encompasses the production, distribution, perception,

interpretation, and reception of visuals in various social, cultural, and political contexts (Hug, 2012).

In the Early Republic Period in Türkiye, social engineering encompassed various aspects of social transformation and modernization (Durakbaşa & İlyasoğlu, 2001). The state aimed to shape and redefine social identities, including gender identities, through state policies and cultural narratives (Durakbaşa & İlyasoğlu, 2001). During the Early Republic Period, as the state created a new national identity, it aimed at Westernization and modernization, encouraging the society to embrace these changes (Gül & Lamb, 2004). Visual identity in the Early Republic Period was constructed through national symbols emphasizing the unity and cohesion of the Turkish nation. Even in the efforts of modernization and Westernization, it is observed that the realities of society still need to be abstracted. Social transformation during the Early Republic Period co-occurred in law, politics, economy, bureaucracy, and education. Mass communication tools played a significant role in integrating into individuals' daily lives and contributing to social transformation. İhap Hulusi Görey's poster designs reflected the modernization efforts of the Republic of Türkiye and contributed to the construction of a national identity. In his poster designs, İhap Hulusi Görey addressed modernization, contemporaneity, Westernization, independence, and political propaganda. These themes formed a visual language, laying the foundations for constructing a national visual identity. İhap Hulusi Görey's art and communication skills, through his poster designs, contributed to creating a historical visual archive during this crucial transitional period in Turkish history.

2. İHAP HULUSİ GÖREY AND BRIEF HISTORY OF TURKISH DESIGN IN THE EARLY REPUBLIC PERIOD

Born on November 28, 1898, in Cairo, Egypt, to an upper-class family, İhap Hulusi Görey completed his primary and secondary education in English schools. After working for four years at Haimann Schule in Munich, Germany, he completed his education focusing on poster design at Kunstgewerbe Schule (Niyazioğlu, 2011; Mutlu, 2012). Working in workshops led by Ludwig Hohlwein in Germany, İhap Hulusi Görey's poster designs continued to reflect the influence of the Plakatstil approach. Clear and readable typography, extensive use of negative space, and a design approach prioritizing simplicity, modernism, and continuity in line with the modernization goals of the Early Republic Period are evident in his poster designs. İhap Hulusi Görey designed posters, packaging, and logos for various national and international companies, including Turkish Aviation Society (Turk Tayyare Cemiyeti), Ziraat Bankası, İş Bankası, Yapı Kredi, Sümerbank, Vakıflar Bankası, Emlak Kredi, Turkish Aeronautical Association (Türk Hava Kurumu), Population Census Affairs, Tariş, Kızılay, Yeşilay, Tekel, as well as Club Rakısı, Kurukahveci Mahmut Efendi, Piyale Pastas, Birinci Cigarette, Bayer, Kodak, Pirelli, and Ford. Refusing an offer to work in the Turkish Foreign Ministry due to his knowledge of German, English, Arabic, and French, he focused on poster work. After his cartoons and drawings were published in the popular magazine Akbaba, he quickly became a recognized designer nationwide and received his first advertising poster offer from İnci Toothpaste (Serin, 2010; Hızal, 2012; Yılmaz, 2023).

İhap Hulusi Görey's design style in poster designs is observed to be influenced by the Art Deco style, with pioneers

such as A.M. Cassandre (Adolphe Jean-Marie Mouron), Paul Colin, and Jean Carlu. His illustrations and typographic works in poster designs contributed to the field. The logo and packaging design he created for Kulüp Rakısı in 1930 remained in use until the present day, and in 2023, graphic designer Emrah Yücel, with international recognition, simplified and renewed the design while preserving its original style. In 1945, İhap Hulusi Görey was assigned to organize the Turkish pavilions in Paris and 1950 in Marseille. He won first place in the United Nations Poster Competition in the Türkiye stage, organized as part of the Marshall Aid Plan in 1950. Additionally, he achieved third place on the international stage of the poster competition organized by NATO in 1951 (Durmaz, 2011, p. 32). In addition to his contributions to societal modernization during the Early Republic Period, İhap Hulusi Görey was a faculty member in the Graphic Department of the State Applied Arts Higher School, contributing to education. The Turkish Graphic Designers Professional Organization honored him with a lifetime membership in 1978.

After the proclamation of the Republic, İhap Hulusi Görey, along with Kenan Temizan, pioneered the field of graphic design in Türkiye. Other designers who contributed to the development of Turkish graphic design history include Mustafa Aslıer, Mesut Manioğlu, Mengü Ertel, Sait Maden, and Yurdaer Altıntaş. Mustafa Aslıer's two folk dance posters for Yapı Kredi Bankası were included in the Warsaw International Poster Museum (Durmaz, 2011, p. 100). Mengü Ertel, as a graphic designer, particularly excelled in the field of theater and cinema posters. In his works, he aimed to emphasize the communicative aspect of posters while ensuring their harmony with the artistic message of the work. He initiated a new era in integrating posters with theater and cinema with his determined and disciplined approach, starting from İhap Hulusi in Türkiye

(Özsezgin, 2010, pp. 223-224). Yurdaer Altıntaş became a pioneer in establishing the Graphic Artists Association in 1968.

3. SOCIAL TRANSFORMATION DURING TÜRKİYE'S EARLY REPUBLICAN PERIOD

Social engineering during Türkiye's early Republican period was a complex process that involved various political, social, and cultural dynamics. The establishment of the Republic of Türkiye in 1923 marked a significant shift in the country's political landscape, leading to various reforms and the reconfiguration of societal structures (Liebisch-Gümüş, 2019). The transition into the Republican era was characterized by efforts to modernize and westernize Turkish society, focusing on secularization and establishing a secular nation-state (Erol, 2012) and this period also witnessed the emergence of new ideologies, including Islamism, western ideology, and nationalism, which continue to shape Türkiye's political landscape (Nurhalizah, 2021). The political environment during the early Republican period shaped societal behaviors and attitudes. Oakman et al.'s (2010) research has shown that political party affiliation was a significant predictor of support for reform, indicating a partisan divide on critical issues.

Furthermore, state corporatism and near neo-corporatism in incorporating trade unions into the political system reflect the intricate relationship between politics and societal structures during this period (Taşdemir, 2015). The role of influential figures, such as Mustafa Kemal Atatürk, in shaping Turkish republicanism cannot be understated. Atatürk remains a significant symbol of Turkish republicanism, representing the ideals and values of the early Republican era (Sulkowski, 2019). His efforts to establish a secular and modern nation-state have had a lasting impact on Turkish society and politics,

contributing to the ongoing transformation of the country's political and religious dynamics (Sulkowski, 2019). The cultural and societal sectors also played a significant role in the early Republican period, contributing to the region's stabilization and preventing further conflicts (Málnássy, 2021). Efforts to establish the Turkish origins of Western civilization with the help of Western social sciences and émigré scholars from the Western world underscore the influence of cultural encounters on societal transformation during this period (Ergin, 2009).

A complex political, social, and cultural interplay characterized Türkiye's early Republican period. The transition into the Republican era brought about significant changes in societal structures, ideologies, and political landscapes, shaping the trajectory of Turkish society for decades to come. To understand the dynamics of women's rights and clothing reforms in the early Republican period in Türkiye, Kocabıçak's (2018) work sheds light on the exclusion of women from land ownership in Türkiye and the implications for feminist strategies, highlighting the role of male modernist reformists and "male feminism" in granting women's rights during the early Republican period (Kocabıçak, 2018).

Additionally, examining the activities of Western intellectuals and experts who visited Türkiye during this era provides insights into the influence of Western thought on Turkish society and the reforms undertaken (Ergin, 2009). Furthermore, the role of the press in the history of modernization, particularly in connection to sports and women, offers valuable insights into the ideological apparatus of the time (Koçer, 2023). Understanding the changing political and scientific mindset during the Ottoman-Turkish modernization process is crucial for comprehending the context in which women's rights and clothing reforms were pursued (Durgun,

2020). The civilian supremacy and the relegation of the military into a secondary position vis-à-vis the ruling Republican People's Party (CHP) were defining characteristics of the early Republic, shaping the socio-political landscape (Sarigil, 2012). In summary, the early Republican period in Türkiye was characterized by significant socio-political and ideological transformations influenced by modernity, secularism, and Western thought. The role of male modernist reformists, rapid secularization, and the impact of Western intellectuals were pivotal in shaping women's rights and clothing reforms during this period.

4. METHODOLOGY

In the context of this study, an in-depth exploration was undertaken to analyze the poster designs crafted by İhap Hulusi Görey. The method employed for this scrutiny was the semiotic analysis approach, drawing inspiration from Roland Barthes' seminal concepts of denotation and connotation. This methodological choice allowed for a nuanced examination of the visual and symbolic elements present in Görey's work. The primary focus of this research centered on a carefully selected sample of İhap Hulusi Görey's poster designs created explicitly for public institutions. The selection process was methodically carried out using purposive sampling, ensuring that the chosen posters represent the artist's diverse work within the public sector context.

The inclusion of İhap Hulusi Görey's public institution posters in this analysis serves not only to appreciate the artistic merit and unravel the socio-cultural dimensions embedded in these visual communications. By employing Barthes' theoretical framework, this study strives to contribute valuable insights into the intricate interplay of signs and symbols within graphic

design, shedding light on the broader cultural implications encapsulated in Görey's contributions to the field.

5. ANALYSIS

Figure 1. State Airlines Advertising Poster

İhap Hulusi Görey (n.d.). State Airlines Advertising Poster. Retrieved from https://www.g-artgaleri.com/galleryrooms-ihap-hulusi-gorey

Table 1. Analysis of State Airlines Advertising Poster

Sign	Signifier	Signified	
		Denotation	Connotation
Text	Devlet Hava Yolları (State Airlines)	Airline brand	Emphasis on state power and its technology
Color	Grey	Metal, Black and White photography	Technology, Aviation industry, professionalism
Object	Plane	Flying vehicle	Freedom, Globalization, Luxury, Speed, Innovation
Object	Person	Woman with a suitcase	Independence, Fashion, Professionalism, Modernity, Feminism
Object	Logo	Triangle shape, City name and Designer's name and surname	Branding signature

Grey is often seen as a neutral and professional color. In the aviation industry, where safety and professionalism are paramount, grey is used in various elements like uniforms, interiors, and aircraft exteriors to project a sense of seriousness and reliability. The denotation of "plane" is the straightforward, literal meaning. In this case, a plane refers to a powered flying vehicle. The concept of a plane may connote speed, efficiency, and the ability to cover long distances quickly. This could be associated with the fast-paced nature of modern life or the desire for quick and convenient transportation. Planes are often associated with globalization, connecting people and goods across vast distances. This connotation may involve interconnectedness, cultural exchange, and a shrinking world. The idea of a plane might evoke feelings of adventure and exploration. It can symbolize the ability to reach new and distant places, symbolizing human curiosity and the pursuit of discovery. In specific contexts, the connotation of a plane may also include concerns about its environmental impact, considering issues such as carbon emissions and their contribution to climate change. The plane can be seen as a symbol of technological advancement and human progress in conquering the skies. It represents the achievements of aviation technology and its impact on society.

Using a designer's own logo in each work carries several connotations. Firstly, it serves as a branding signature, helping the designer establish a consistent image and showcase their unique style across their portfolio. This practice contributes to identity creation and awareness, emphasizing the designer's individuality and making their work more memorable. Additionally, including the personal logo can convey professionalism and trust, indicating the designer's confidence in their abilities and the value they place on their brand. It also ensures design continuity, creating a cohesive link between the

designer's works. However, the overuse of a personal logo may risk overshadowing the details of the actual work, requiring a balanced approach to maintain the focus on the originality and quality of each design. The denotation of "Woman with a suitcase" refers to a woman holding or carrying a suitcase. This is the straightforward, objective meaning of the sign. The connotations of this sign go beyond its literal meaning and can vary based on cultural, social, and personal contexts. A woman with a suitcase might connote independence, adventure, or travel ideas. It could symbolize a physical or metaphorical journey and the woman's readiness for new experiences. The suitcase may also suggest transition or change, as it is commonly associated with packing belongings for a move or a trip. This could signify personal growth or a shift in one's life path.

In some contexts, this image might symbolize women's empowerment, breaking away from traditional roles and embracing a more self-reliant and adventurous lifestyle. On the other hand, the image could evoke feelings of nostalgia or longing, suggesting that the woman might be leaving something behind or searching for something.

The denotation of a modern-looking image of a man and woman in an airline advertising poster would be the visual representation of individuals. These potential passengers are part of the target demographic for the airline service. The image may convey a sense of inclusivity by featuring both genders. Using a modern-looking image may connote aspirations for progress and modernization within the context of a developing country. The modern appearance of the individuals could suggest that the airline service is aligned with contemporary values and trends, promoting the idea of advancement. Including a man and a woman in the image can convey that the airline is accessible and inclusive to a diverse audience. This may appeal to a broader demographic and reflect a commitment to gender equality and

diversity. The image of a man and woman in an airline context may symbolize global connectivity, suggesting that the airline facilitates travel and connections beyond local boundaries. This could align with developing countries' aspirations to integrate into the global community.

The individuals' modern appearances may also convey a lifestyle associated with air travel comfort, convenience, and a sense of sophistication. This could appeal to the aspirations of developing country individuals seeking improved and modernized services.

Using a modern-looking image might be perceived positively or negatively depending on the cultural context. Sometimes, there may be a tension between modern representations and traditional values. It is crucial to consider local customs and sensitivities to avoid potential backlash. The impact will also depend on how society views air travel and whether it is considered a symbol of progress or if there are concerns about cultural or economic disparities associated with such services. By choosing a modern-looking image of a man and woman in a public airline advertising poster in a developing country, the state could have aimed at fostering a sense of national progress and modernization. This visual representation may be part of a broader social engineering effort to associate air travel with aspirations for advancement and inclusivity, aligning the airline service with contemporary values. By featuring both genders, the state may seek to project an image of gender equality and accessibility to a diverse audience, conveying that air travel is an integral part of a modern lifestyle. Additionally, the state may aim to promote global connectivity, positioning the country as an active participant in the global community and encouraging a positive perception of air travel as a symbol of societal development.

Figure 2. Sümerbank Advertising Poster

İhap Hulusi Görey (n.d.), Sümerbank Advertising Poster. Retreived from https://www.pingudumuzayede.com/urun/7385336/sumerbank-afis-ihap-hulusi-cizimi-sumerbank-doneminin-nadir-buyuk-boy-afis-70x

Table 2. Analysis of Sümerbank Advertising Poster

Sign	Signifier	Signified	
		Denotation	Connotation
Text	Köylü ve Şehirli Vatandaş Aradığın Her Kumaşı Sümerbank'ın Her Mağazasında Bulabilirsin (Rural and urban citizens can find every fabric they are looking for at every store of Sümerbank.)	Various fabrics for everyone at any Sümerbank store	Diverse customer base, unity
Color	Green	Bussiness suit's color	Wealth, prosperity, financial success
Object	People	Urban Couple	Modern
Object	People	Rural Couple	Traditional
Object	Logo	Triangle shape, City name and Designer's name and surname	Branding signature

The sentence's denotation communicates that rural and urban citizens can find any fabric they are searching for at any Sümerbank store. It provides information about the availability of various fabrics at Sümerbank stores for people from different backgrounds. Identifying people as "rural and urban citizens" may address the needs of people from different living environments. It suggests that Sümerbank caters to a diverse customer base with cultural and lifestyle differences between rural and urban areas. "Urban citizens" may be associated with a more modern, fast-paced lifestyle, while "rural citizens" might evoke images of a slower, more traditional way of life. The message could convey that Sümerbank is accessible and relevant to people from various socioeconomic backgrounds, which might be intentional for market positioning. While Sümerbank is positioning itself as a brand that appeals to urban and rural demographics, there is a risk of reinforcing stereotypes about the preferences or needs of people from rural and urban areas. The message must be crafted carefully in a marketing or communication context to ensure it is perceived positively and aligns with the intended brand image. The denotation of the image of a woman wearing a beret and a business suit signifies a woman dressed in formal attire, specifically a business suit. The denotation does not provide information about the woman's profession or the specific context in which she is depicted. The connotative meaning of the green business suit conveys a sense of professionalism, suggesting that the woman may be associated with a corporate or formal work environment. This can imply competence, authority, and a commitment to a professional image, which could be an attempt to stand out while adhering to professional dress codes. Traditionally, business suits have been associated with men's formal wear, so a woman wearing a business suit might be seen as challenging gender norms or expressing empowerment. The green color

might be associated with currency in many cultures, so it is often linked to wealth, prosperity, and financial success.

A rural couple and an urban couple, with some distance between them, look inside a Sümerbank store through its window: the denotation of the scene describes the physical elements and actions. This indicates a literal observation of people from different backgrounds peering into a retail establishment. The distance between the rural and urban couples may suggest a social or economic divide. This might imply disparities in lifestyle, access to resources, or purchasing power between people from rural and urban areas. The act of looking into the store may connote curiosity or aspiration. The rural couple might be curious about urban lifestyles or aspiring to access products available in the store. The presence of both couples looking into the store could be interpreted as Sümerbank being inclusive and catering to customers from various backgrounds. Alternatively, it might signify exclusivity, suggesting that the store appeals to a wide demographic. The Sümerbank store itself may carry connotations. Depending on the viewer's perspective, it could be seen as a symbol of modernity, economic development, or cultural exchange. Despite the apparent distance, looking into the store could imply a shared interest or connection between the rural and urban couples. It may suggest typical desires, needs, or aspirations that transcend geographical and social differences.

The denotation of the scene of two women with distinct appearances: the first woman is wearing a white worker's apron, holding a tool used in the field on her shoulder. The second woman wearing a suit with a jacket and skirt, carrying a bag on her arm. The contrast in attire and accessories between the two women may suggest socioeconomic differences. In contrast, the urban woman in a suit and makeup may symbolize a modern, professional career with managerial roles. The scene may

address intersectionality by portraying women in diverse roles, challenging traditional gender roles and expectations. The second woman's leftward movement could represent progress, change, or unconventional paths, adding meaning to her character. Her makeup, stylish outfit, and confident stride might symbolize a modern, empowered woman challenging traditional norms of appearance and behavior.

Figure 3. The National Economic and Development Agency Advertising Poster

İhap Hulusi Görey (n.d.), *The National Economic and Development Agency Advertising Poster.* Retrieved from https://www.g-artgaleri.com/galleryrooms-ihap-hulusi-gorey

Table 3. Analysis of The National Economic and Development Agency Advertising Poster

Sign	Signifier	Signified	
		Denotation	Connotation
Text	Ev kadını reçel ve şurup hazırla	Various fabrics for everyone at any Sümerbank store	Diverse customer base, unity
Text	Ulusal Ekonomi ve Arttırma Kurumu (The National Economic and Development Agency)	Government Institution	State Economic Development Strategy
Color	White	Woman's Dress	Neatness, Cleanliness
Object	Fruits	Ingredients for making jam and syrup	Abundance, frugality
Object		Triangle shape, City name and Designer's name and surname	Branding signature

The color palette used in the poster often includes the national colors of red (syrup bottle) and white (dress), highlighting the Turkish national identity. White is generally associated with purity, innocence, neatness, and cleanliness. A housewife wearing a white dress may symbolize a desire to conform to societal or cultural ideals or emphasize qualities such as purity and innocence. The white dress can represent traditional social norms imposed on housewives, including a focus on family, household chores, cleanliness, and caregiving. Among these norms are traditional gender roles that encompass responsibilities related to family life, household tasks, cleanliness, and caregiving. The image features a woman in black and white, with her white dress as the background. All elements except the woman are depicted in color. The focal point is the woman holding bottles of syrup. A white dress represents the background. Described as a housewife, the woman's hairstyle reflects a popular trend of the time, appearing well-groomed, modern, and short. The use of black and white

for the woman while other products are in color is primarily intended to emphasize the products. The use of black and white highlights the timeless nature of the woman's role as a homemaker. The woman is used as a background, and the figures represent fruits. In economic terms, it is the woman who keeps the household standing. It conveys the message of narrating the economy through women. It also communicates that the woman will provide savings and keep the economy afloat. Women are often seen as efficient managers of household budgets. Involving them in economic decision-making can lead to better financial planning and resource allocation within families. The government might believe that empowering women economically will have a positive ripple effect on community development. Women are often critical contributors to community well-being, so their economic empowerment could improve societal living standards.

Figure 4. The 19th May National Lottery - Fantastic Draw Poster

İhap Hulusi Görey (n.d.), *The 19th May National Lottery - Fantastic Draw Poster.* Retreived from https://www.g-artgaleri.com/galleryrooms-ihap-hulusi-gorey

Table 4. Analysis of the 19th May National Lottery - Fantastic Draw Poster

Sign	Signifier	Signified	
		Denotation	Connotation
Text	19 Mayıs Mili Piyango Fevkalade Çekilişi (19th May National Lottery - Fantastic Draw)	Organization brand and slogan with sans-serif font	Emphasis on state power and modernism
Color	Yellow, Sephia, Brown, Turquise	Using warm colors to depict a man's physique and an Olympic stadium.	To create a warm and friendly environment
Object	Athletic Man's Body	Wealthy athletic man body, an athlete throwing a disk	Strength, discipline, modernism, vitality, and masculinity
Object	The Olympic Stadium	Architecture, Visual Culture	Grandeur, prestige, and international unity
Text/Color	The text "19 Mayıs" in turquoise color acts as a disc.	The 19th of May is celebrated as the Commemoration of Atatürk, Youth, and Sports Day in the Turkish Republic.	The color turquoise represents Turks. May 19 is celebrated as Commemoration of Atatürk, Youth and Sports Day, marking the beginning of the struggle for Türkiye's independence.

There are multiple reasons for selecting this poster as a sample for research analysis. There are three reasons why the representation of the male body, specifically the naked body, during a specific period is unique. Firstly, it has a distinctive feature that is only sometimes seen during that period. Secondly, the business relationship between the National Lottery Administration and İhap Hulusi Görey also contributed to this uniqueness. Finally, the National Lottery Administration was established to allow the public to contribute financially to the developing state system of that time. Although lottery

derivatives have existed since the Ottoman period, the National Lottery Administration was established as the Airplane Lottery after the Republic of Türkiye was proclaimed in 1926. Its initial goal was to support the Turkish Airplane Society (which later became the Turkish Aeronautical Association) by funding pilot training for the Turkish Air Force and purchasing planes (later, even manufacturing). The Lottery, established in 1939 and later transferred to the National Lottery Administration, continued to operate as the National Lottery and provide income for the state.

İhap Hulusi Görey ran a personal graphics workshop for 45 years and created artwork for the National Lottery Administration. He established the workshop in 1929. He collaborated with institutions such as Tayyare Lottery, State Railways, Sumer Bank, Ziraat Bank, and Yapı Kredi Bank throughout his career. He also created posters for public and private organizations, such as the Egyptian Tobacco&Alcohol Administration, Bayer, Italian Cinzano, Fernet Branca, and the British whiskey brand John Haigh (Ören, 2012). From this viewpoint, the National Lottery posters were an essential source of income. İhap Hulusi designed lottery posters and tickets for the National Lottery, making it a critical part of his work for public institutions and organizations in Türkiye. During his final years, Görey lived in poverty because he lacked insurance coverage despite promoting the same institutions and organizations.

According to Merter (2003, 75-76), İhap Hulusi Görey, who parted ways with the National Lottery in 1960, visits Cevat Kani Üner, who was newly appointed as the Administrative Director of the National Lottery in 1983 and explains his situation. Understanding the artist's situation, Üner organized an exhibition for the artist, and some critical politicians of the period attended the grand opening. Görey referred to this 1984 exhibition as "my last." The National Lottery provided the artist

with a low monthly salary, but he passed away before being able to use it. The National Lottery Administration organized a drawing on March 29, 2002, to honor İhap Hulusi Görey, a prominent Turkish Poster Art figure 45 years after his passing. Ender Merter initiated this event to commemorate Görey's contributions to the art world. Görey's legacy was celebrated through this drawing, highlighting his lasting impact on Turkish art and culture.

The initiative taken by Ender Merter to honor Görey's memory sheds light on the importance of recognizing and commemorating influential figures in the art community even years after their demise (Coşkun, n.d.; Ören, 2021). The relationship between the institution and the artist is considered in choosing this poster for analysis. The semi-naked male body, which is the central theme of the analysis, has a radical feature for its period. This poster is a bold statement for conservatives in the newly established republic. This image is believed to be a crucial means of expression when illustrating the modern structure of the new state. Warm colors were selected for the poster. Warm colors, which include red, orange, and yellow hues, are usually linked with energy, passion, and vibrancy. These colors are often seen as stimulating and can produce a feeling of warmth and comfort. Warm colors generate emotions such as excitement, happiness, and comfort. They are commonly used in design to establish a welcoming and inviting environment. The poster prominently features May 19 as the focal point of the lottery. This day is celebrated as the Commemoration of Atatürk, Youth and Sports Day, which puts sports and athletes at the forefront. The poster showcases an athlete throwing a discus, portrayed boldly and daringly, almost naked. This depiction reflects the period in which the poster was created. The drawing holds numerous meanings and serves as a powerful depiction of the significance of sports and athletics on

this day. The male physique is often celebrated for its strength, discipline, and determination as a testament to the potential of human physical abilities and the rewards of disciplined training and dedication.

The male body with athletic features is not only limited to physical attributes but also includes mental toughness and the ability to overcome obstacles and achieve personal goals. It often reflects a strong dedication towards self-improvement and a readiness to embrace challenges in pursuing athletic excellence. This signifies discipline, self-motivation, and a healthy lifestyle commitment. Furthermore, it is often associated with sportsmanship, teamwork, and camaraderie values, as many sports demand cooperation and mutual support. The Olympic stadium where athletes stand to throw is oval-shaped and decorated with flags. It represents the area where the athlete moves while throwing the discus. Architecture is a critical aspect of visual culture, especially in a country that has experienced war. The stadium is a double-story building with magnificent architecture and flags similar to the Coliseum, where ancient Romans held famous gladiator competitions.

The Olympic Stadium represents grandeur, prestige, unity, and the pinnacle of athletic achievement, where the world's best athletes compete in the Olympic Games. This renowned event transcends boundaries and brings together nations from across the globe. The stadium is associated with a rich history of sportsmanship, excellence, and celebrating human potential in athletics. The Olympic Stadium embodies the essence of competition, unity, and shared values of fair play and athletic excellence. Its grandeur can evoke a sense of excitement and inspiration, creating a profound appreciation for the dedication and skills of the athletes who compete within its walls. The stadium extends to symbolize the resilience and determination of the human spirit. It stands as a testament to the

capacity of individuals and nations to come together in peaceful competition, setting aside differences in the pursuit of athletic excellence.

Additionally, an Olympic stadium can evoke a sense of nostalgia and anticipation, as it is the site of historic sporting moments and the host of memorable ceremonies that unite people from diverse backgrounds through the universal language of sport. Olympic Stadium encompasses inclusivity, diversity, and the promotion of global understanding and goodwill. The stadium symbolizes years of hard work, dedication, and sacrifices by athletes, as well as the support and enthusiasm of fans and spectators who gather to witness and celebrate the spectacle of the Olympic Games. The stadium symbolizes years of hard work, dedication, and sacrifices by athletes, as well as the support and enthusiasm of fans and spectators who gather to witness and celebrate the spectacle of the Olympic Games. The Discobolus statue, attributed to the ancient Greek sculptor Myron around 450 BC, is contemporaneous with the Olympic Games, embodying ideal beauty and the essence of balance, harmony, and perfect proportions of a perpetually youthful athlete (Wanis, 2001). The ancient Greeks had a profound appreciation for statues and their symbolic significance. Statues were not merely inanimate objects but held cultural, religious, and legal importance.

Moreover, depicting athletes in sculptures like the Discobolus highlights the aesthetic aspects of sport and athleticism. Myron's sculptural representation of athleticism in the Discobolus continues to inspire artistic endeavors centered around dance and sports in modern times, emphasizing the enduring influence of ancient Greek art on contemporary perceptions of beauty and physical prowess (Arnold, 1978). İhap Hulusi Görey depicted the socio-cultural aspect of the contemporary Republic of Türkiye with a strong, gentlemanly,

and moral approach to sports, with his hair styled according to the fashion of the age, without beard or mustache, but with his model resembling Discobolus in physical figure posture is considered.

The text "May 19" is styled in bold using a sans-serif font and colored in turquoise. The bold style stands out and conveys a strong message, while the sans-serif font gives it a modern touch. The turquoise color has a significant meaning, too. Although it contrasts with the design approach, it is also referred to as Turkish Blue in the design and art world. The Turks' frequent use of turquoise in their architecture and art led to it being called the "Turkish color." Therefore, the turquoise May 19 text used as a disc object by the athletes emphasizes Turkishness while presenting itself to the audience with a bold and modern style.

6. CONCLUSION

Flyers and posters were used to raise cultural and political awareness and adopt innovations before the advent of television. In the past, artists often used posters to raise public awareness about cultural and political issues and promote new ideas and technologies. However, it is essential to note that throughout history, these posters have also encouraged people to enlist in the military and go to war. Such propaganda has been a common occurrence in many parts of the world. The power of posters, the most crucial branch of graphic art, especially those exhibited in city squares, cannot be denied, especially when mass communication tools were limited, and technology needed to be higher. Posters calling for World War I stand out as essential persuasion elements of the period. Analysis of the posters produced by İhap Hulusi reveals that they convey a message of hope for the future, highlighting the modernizing

face of the state and the developing economy of a society that has emerged from long-lasting wars and gained its freedom. The new state engaged in dialogue with its citizens to explain its ideas and expectations.

During the early years of the Republic of Türkiye, the state and its citizens worked together to reduce expenses, promote the use of domestically produced goods, and act in an economically responsible way. The state utilized visual language to make this message more understandable and permanent. In addition to encouraging the public to take action, posters played a crucial role in raising national awareness. These posters often utilized universal images and frequently incorporated visual codes from European life. One of the main reasons for selecting and interpreting certain posters came from institutions and organizations that laid the economic foundations of the newly established Republic of Türkiye. The posters feature images of people dressed in modern clothing, airplanes, Olympic stadiums, hot springs, and other modern themes. These images are combined with new and contemporary pictures that society needs to be accustomed to. The posters were created in the Art Deco style, which was also the style of Ludwig Holwein, at the Kuntsgewerbe Schule, where the artist studied. This helped to bring the European style of the period to the country. The illustrations created during this period using modern design approaches were viewed as advertising products that society had never seen before. It is worth noting that the language used was proper Turkish, the typography was sans-serif, and the clothing styles for both men and women reflected the modernization reforms of the era. The body representation in İhap Hulusi Görey's posters was more daring, and the illustrations included visual and graphic elements that conveyed the country's ideology. In this context, society saw itself in the mirror and encountered clues about how it should be and change.

Therefore, the social engineering of the newly established country was visually explained to the public and even guided. It also enabled the public to put a face to the state.

The posters featuring İhap Hulus Görey played a crucial role in the communication aspect of graphic design, establishing social memory and serving as visual evidence of history for future generations. The visual elements of the posters also serve as a testament to the evolution of the Young Republic of Türkiye, offering a glimpse into the socio-economic and socio-cultural shifts of the era. The illustrations are rendered with meticulous attention to detail, resulting in realistic and even photographic depictions that reinforce the perception of reality prevalent in the advertising world of the time. By concretely illustrating abstract concepts and employing a realistic style, these posters served as an essential medium, allowing viewers to engage with the content as if experiencing a moment in history firsthand. The main themes in Görey's posters generally emphasize concepts such as modernity, unity, and modernism. Posters that promote unity showcase images of crowded gatherings, notable personalities, and symbolic representations.

During the period of transition from the Ottoman Empire to the Republic of Türkiye, many graphic designers, including Münif Fehim, Kenan Temizan, Ramiz Gökçe, and Atıf Tuna, created various works. However, İhap Hulusi Görey is considered to have produced the most significant works reflecting the Republican era and its ideology. Despite being recognized as the first designer of the Republic in most design sources, İhap Hulusi Görey gained higher recognition because his works were performed on behalf of the state. That is why the nickname "The Man Who Postered the Republic," which Ender Merter named his book about İhap Hulusi Görey, would be more appropriate for him. In his 2007 article titled "The Designer of the Republic, İhap Hulusi Görey," Graphic Designer and

Lecturer İlhan Bilge describes İhap Hulusi as significant to the Republic, as much as Nedim is to the "Tulip Period" and Namık Kemal is to the "Tanzimat" in our cultural history. It is observed that İhap Hulusi Görey played a crucial role in constructing the national identity. However, it is ironic that he faced financial difficulties towards the end of his life.

The nature of graphic design often overshadows the designer's name with their work. On August 10, 1984, the Ulus Newspaper ran a headline that read, "Here is the Man Who Drew the National Lottery Tickets." This was about a graphic designer famous for his inverted triangle signature that appeared in National Lottery works for years. At the time, the concept of graphic design as a profession was not yet fully established, so the press referred to him as "Türkiye's first graphic painter" and "Türkiye's first advertising painter." This exhibition was called his last exhibition.

Interestingly, Görey was fluent in English, German, French, and Arabic but faced financial difficulties early in his life. In 1926, his family pressured him to work at the Ministry of Foreign Affairs, but he refused to join the civil service. İhap Hulusi Görey's love for painting surpassed materialism, producing valuable works still discussed today. He dedicated his entire life to the Graphic Design profession and his country. This article is a tribute to İhap Hulusi Görey, the owner of the visual heritage of the young Republic, who passed it on to future generations on the 100th anniversary of the Republic of Türkiye. İhap Hulusi Görey is an artist who has significantly impacted the visual design of the Turkish Republic's posters. The visual construction in Görey's posters contains essential elements that reflect the historical changes in Türkiye and the strengthening of national identity. Görey's designs reflect the Republic's ideals and the construction of modern Türkiye through simple and effective language. The typography and graphic elements in the

posters reflect the spirit of the time and the aesthetic understanding of that period, emphasizing the fundamental values of the Republic. İhap Hulusi Görey's visual construction in the posters of the Turkish Republic provides a practical artistic expression for strengthening national identity, emphasizing ideals of modernity, and bringing society together.

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THE INTERACTION OF PHOTOGRAPHY AND CINEMA: A STUDY ON MAGNUM PHOTOGRAPHERS AND DIRECTORS[1]

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1. INTRODUCTION

Photography, which adopts missions such as questioning social concepts and human problems, expresses the natural world and the photographer's personal world, feelings, and thoughts with this feature. In this context, photography has also found a place in cinema and has manifested itself many times depending on the expression and effect it aims for. Filmmakers have sometimes been influenced by a photograph and transferred it to cinema, while sometimes they have chosen photography itself as the main subject. To explain Magnum's contribution to the relationship between cinema and photography, the relationship between agency photographers and directors was investigated, and the products created by these directors based on Magnum photographs were analyzed.

Photography is essential as a document for future generations because of its ability to depict the moment. Taking its documentation feature from the art of painting, photography is a

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powerful and technological means of communication. This journey, which started with drawings made on cave walls, has increased in size with today's technology. "Photography is the printed communication tool we use to make sense of and shape our world. In the 19th century, photography, which developed as a mass communication tool, was transformed into digital data with the developing technology and found the opportunity to be shared among wider masses." (Gök, 2016, p. 33). Communication and communication efforts have existed since humanity has existed. These lines, shapes, and depictions, engraved on cave walls in primitive times, were later transformed into paintings by painters and eventually into photographs with the point where technology has reached. Since the invention of photography, humanity's habits of seeing have changed, and seeing has become a vital necessity and an action that raises awareness. Photographs, which reveal the moment in all its details and thus cause the awakening of human consciousness, aim to show the facts with all their simplicity and strikingness to create awareness in human consciousness.

Roland Barthes' perspective, as articulated in 1972, swiftly gained traction in media studies, providing endless avenues for interpretation and analysis by recognizing photography's influential and transformative potential (İşbilen&Salman, 2024, p. 19). According to Barthes (2014), in the early days of the invention of photography, its potential still needed to be fully understood. It needed to be understood precisely what photography, which is more realistic than painting, is. Due to the similarities in framing, point of view, and subject matter, thoughts on photography, especially in the first years of its invention, were always based on painting. Photography went through an excruciating process until it got rid of the shadow of painting. The process that started with photography continued with giving motion to the image, which is

another dream of people. Shorter exposure times and optical developments brought people one step closer to this dream and made it possible to discover cinema. Since the first days of history, humanity has painted objects on the surface in a static manner. Things that are in motion in life have been depicted as motionless and static on the surface. The tendency to represent objects as static on the surface has continued in techniques such as drawing, painting, and engraving, which are the traditional painting techniques of photography. One of the main characteristics of these painting techniques is that they reveal objects as motionless on the surface. However, movement is one of the basic elements of life (Kılıç, 2019, p. 174).

The ability to transfer images to the surface with the dark box continued with the transfer of moving images to the surface. In this sense, the first important device to be mentioned chronologically should be Lanterna Magica, the Magic Lantern. This device, called the magic lantern, consists of a light source, a lens system, a picture on glass, and a white surface on which the image is reflected. In the magical lantern device, the light source is a lantern that shines out from only one side. A lens system (condenser) is placed in the round hole of the lantern that gives out the light. This ensures that the outgoing light of the lantern is spread evenly instead of being scattered. When a glass with a picture drawn on it is placed in front of this lens system, the light of the lantern reaches the glass surface evenly, and the image on the glass is magnified by the spread of the light and reflected on the opposite surface. This whole system - the condenser, the glass with the image on it, and the lens - is placed in a tube where the light from the lantern comes out.

Now, in a darkened environment, this lantern is a device that magnifies the tiny picture on the glass placed in it many times over and makes it appear on a white surface (Kılıç, 2019, p. 178). Another breaking point for cinema is the work of Eadweard

Muybridge. The focus of his work on the concepts of "time" and "movement" accelerated the development of cinema. Muybridge also developed a device for the appearance of a moving image on a surface as an illusion (1879). This device, which he called the zoopraxiscope, was designed as a moving image projector (Kılıç, 2019, p. 195).

Auguste Lumiere says in his memoirs: "*Edison's kinetoscope led us to the idea of being able to show moving people and objects on a screen in a realistic way to an audience in a crowded hall. Towards the end of 1894, one morning, when I went to my brother's room, he told me that he could not sleep at night because he was ill and that he had designed a device that could realize what we had in mind. The film containing the image would be moved from top to bottom using nails inserted alternately into holes drilled in its edges, similar to the method used in a sewing machine. My brother had invented the cinematograph overnight.*" (Teksoy, 2005, p. 30). With the development of technology and the passage of time, screenings are being held in many parts of the world with various devices, even without a cinematograph, and cinema has spread among the public at an incredible speed. Cinema was officially born, and many movie theaters opened in Europe and the United States of America. Generally, the process that progressed in this direction was divided into two different industrial and artistic branches, the photography and cinema sectors, and both have become huge sectors today.

Although the French Lumiere Brothers founded modern cinema, American cinema has become the dominant force in this rapidly developing industry. Since the 1920s, the American film industry has grossed more each year than any other country. American cinema, or Hollywood as it is often called, has had global resonance since the early 20th century. At the time of Edison's first kinetoscope demonstration, the United States of

America was trying to develop its industry and build a new social structure with millions of immigrants from Europe. Since the immigrants did not speak the language, Edison's kinetoscope became a unique entertainment tool for this audience. Thus, cinema showed an extraordinary speed of development in the United States.

After the Second World War, even though a new concept from European cinema, "Film d'Art," or "art cinema," was introduced to Hollywood, it was impossible for the American capitalist understanding of production to consider the motion picture as a product of art. The primary purpose of American cinema was not to produce art but to make a profit. Moreover, from the Hollywood perspective, art films could only be produced in European cinema. As a result, one of the reasons why cinema, which initially made essential breakthroughs in Europe, later developed in the United States, and dominated the world market, was historical events, but another reason was the different aesthetic understandings of the two continents. Since these years, a new debate has come to the agenda, and the thesis that the movie industry transfers not only movies but also a way of life and culture to other countries has been discussed. Countries' reactions to Hollywood movies have also focused on this point. These debates continue to this day. Gilles Jacobs, director of the Cannes Film Festival, said, "America is not only interested in exporting movies.

On the contrary, it is interested in exporting its way of life." He summarized that the issue is closely related to cultural imperialism. (Orta, 2008, 165)

2. RELATIONSHIP BETWEEN PHOTOGRAPHY AND CINEMA

Photography and cinema have been two indispensable branches of art that have reached considerable masses in both industrial and artistic fields. Although different productions are made in these two fields, photography and cinema have a strong bond. Photography is like a cross-section taken from a part of life in flux. Cinema tells the story before or after this cross-section and continues the flow. While photography captures a scene in our memory and presents a static image, cinema presents scenes in motion and sound in its flow. Undoubtedly, cinema is an art of image and can express whatever it wants through images. The camera and the camera are structurally quite similar, but they differ at the moment of transmission. Cinema creates a different form of expression by playing still images one after the other at a certain speed. "In photography, something is posed in front of a small hole and remains there forever; whereas in cinema, it has passed in front of the same hole: here the pose is swept and negated by a continuous series of images." (Barthes, 2014, p. 95) In the early days of the process that progressed with the invention of photography and the eventual discovery of cinema, photography was positioned as a machine that fixes the moment, and cinema was a tool that records only images. However, as time passed, the artistic side of man came into play, and these two tools became a language of expression. Cinema is cyclical; photography is temporal. Cinema is in a cycle, a movement. In photography, which has only an image dimension, flow is ambiguous; it is only a big moment. Cinema is motion; photography is stasis.

Photography and cinema are today's two most important and widely used branches of art and information transmission. Today, in the same vein, the work of art is becoming a phenomenon with entirely new functions due to the emphasis on

its absolute exhibition value (of which the artistic function that we are conscious of will gradually turn into a value that can be called superficial). We can say this precisely: Today, photography and cinema are the most favorable examples of this new function (Benjamin, 2012, p. 60). In these two art forms that mirror and nourish each other, many artists have been inspired by each other or have made unique contributions to both fields. Since photography was the building block in the development of cinema, we should refer to the Lumiere brothers, who were considered the inventors of cinema, as photographic filmmakers.

Eve Arnold, one of Magnum's senior photographers, can be cited as an example of a photographic filmmaker with her film Behind the Veil, which depicts the wedding preparations of the Sheikh's daughter in a harem in Dubai, and Eve and Marilyn, about her relationship with Marilyn Monroe, whom she photographed for a long time. Jean Gaumy, also a Magnum photographer, captures the beauty of a fisherman's life in his 4-minute black and white short film On The Rowlwa Trawler (1992), a brief, beautiful, and silent account of life on board a fishing vessel. In La Boucane's The Smoking House, he candidly depicts the tedious work of a group of women in a fish-smoking house, which is repeated daily. In Beauty Knows No Pain, a 26-minute color film made in 1971 in the USA, photographer Elliot Erwitt takes a harsh look at the training of young girls who aspire to become cheerleaders. Many photographers, such as Martin Parr, René Burri, and Alex Webb, who have created unique photographic works, have also been interested in cinema and have made their mark in history as photographic filmmakers.

Familiar directors such as Stanley Kubrick, Wim Wenders, Raymond Depardon, and Jerry Schatzberg were also interested in the art of photography before cinema. When we watch the films of Nuri Bilge Ceylan, who switched from photography to cinema, the images that remain in many of us are

the traces of the director's photography background. Ceylan, who turned to cinema with his first short film, Koza 1995, aesthetically fused both fields of art with his films reflecting his photographic vision. Ara Güler, an essential name in photography in our country and the world, contributed to the cinema with his documentary The Hero's End. American Andy Warhol, considered the founder of Pop Art, was interested in photography and his contributions to cinema.

3. MAGNUM PHOTOGRAPH AGENCY AND CINEMA

Magnum is a photography agency founded in 1947 by four photographers after the Second World War. Led by Henri Cartier-Bresson, Robert Capa, George Rodger, and David Seymour, Magnum was an organization that brought together essential photographers of their time with different styles. According to Miller (1997), Magnum's founders were the most unusual group of brothers imaginable: four men from various nationalities and very different backgrounds whose paths would never have crossed had they not shared a precocious passion for photography. The inspiration and driving force was Robert Capa, the swarthy Hungarian adventurer, notorious womanizer, and incorrigible gambler, recognized as the world's most incredible war photographer. He was joined by a French intellectual, Henri Cartier-Bresson: a radical leftist, a bit of a curmudgeon, who liked to insist that his main interest was painting but who nevertheless went on to inspire generations of photojournalists and dominate the pantheon of photography. David Seymour, known to everyone as Chim: a chubby, owl-like Pohsh Jew who, unusually for a photographer, always wore a suit, collar, and tie, was a reserved, gentle polyglot and epicurean. Finally, there was the quiet Englishman George Rodger, a former public schoolboy

who described himself as a dreamer and was drawn to photography only as a way of seeing the world. (Miller, 1997, p. 19)

Many agencies will be established with the increasing demand for photography in social events. Undoubtedly, the contribution of these agencies to press photography is enormous. With the advancement of technology and the increase in the quality of printing and cameras, photography in the news has gradually increased. The rise of press photography has become unstoppable, especially as cameras have become smaller, the film's sensitivity to light has increased, exposure times have decreased, and sharpness has been achieved. The superiority of photography was its ability to combine two contradictory features. No one could say anything about their objectivity. Still, there was always a point of view in photographs. Since there was a machine recording, they recorded something real (an irrefutable state of being that no verbal narrative, no matter how objective, could manage). Thus, they testified to something real since a person was taking them. (Sontag, 2004, p. 25)

Berlin-based Depot (Deutscher Photodienst), which carried out important work during the Second World War, was one of the first German photo and news agencies, and almost all the famous photographers of the period worked there. Robert Capa also joined the agency for a while. The developments in the 1940s and the increasing number of newspapers and magazines increase the number of photo agencies. However, in the 1940s, many photographers worked for agencies and had to produce anonymous works. There were also problems with working rights, wages, and copyrights in agencies. Due to the issues with these old-fashioned photo agencies, the Magnum photo agency was founded in 1947 by Robert Capa, Henri Cartier-Bresson, George Rodger, and David Seymour. One of the founding aims of the agency was to provide a solution to specific rules and

obligations that photographers felt put pressure on them. Initially based in Paris and New York and adding offices in London and Tokyo, the agency departed from traditional practice in two radical ways. The founders, including co-founders Maria Eisner and Rita Vandivert, have always supported rather than directed photographers, and the agency has worked specifically on copyright issues, stating that the work belongs to the owners of the images, not the magazines that publish it.

The founders were first divided into regions: David Seymour in Europe, Henri Cartier-Bresson in India and the Far East, George Rodger in Africa, Bill Vandivert in the US, and Robert Capa, who traveled freely due to his curiosity and desire to follow events. Werner Bischof was the first photographer to join Magnum in 1949, alongside the founding members. War photographer Ernst Haas, who showed Robert Capa his series "Homecoming" before it was published, was the other photographer invited to the agency.

In 1954, when Robert Capa stepped on a land mine in Vietnam and died, David Seymour became the new president of Magnum, a position he held until he was shot and killed in Suez on November 10, 1956. Also, in 1954, Werner Bischof died when his car rolled off a cliff on the road to the Andes. Although these unexpected deaths had a traumatizing effect, the agency managed to recover and move on. In the early years of Magnum, membership was usually by personal invitation from Robert Capa, but a three-tier membership system was established in 1955. Within five years of its foundation, Magnum added talented young photographers such as Eve Arnold, Burt Glinn, Erich Hartmann, Erich Lessing, Marc Riboud, Dennis Stock, and Kryn Taconis. Later, names such as Rene Burri, Cornell Capa, Elliot Erwitt, and Inge Morath joined the agency.

After Seymour's death, Robert Capa's brother Cornell Capa headed the agency until 1960. Throughout the 1950s and 1960s, Magnum assembled a collective and ambitious team of photographers. Although many photographers continued to work in news photography, Magnum photography also moved in new directions. Eve Arnold, the agency's first female member, and Elliott Erwitt took candid photos of celebrities, including art icon Marilyn Monroe, while Elliott Landy captured hippie culture.

Technological developments and the rapid rise of television led to the closure of Life magazine in 1972 due to competition. This closed what many consider to be the golden age of photojournalism. Miller (1997: 230) described this period as follows: "Rene Burri remembers the exact moment when he realized that the best days of photojournalism were behind him. He thinks it was as early as 1957 or 1958. He had been in Greece all day chasing a story, and for the first time in hours, he was sitting in a brown leather armchair in the lobby of his Athens hotel, unloading his film to send to print. The evening news flickered on the television in the lobby. With a mixture of surprise and shock, Burri realized that before he had finished rewinding the film from his camera, the photographs he had taken all day were being shown on the television screen. His pictures had yet to be developed, printed, and distributed - and they needed to be updated. With no photo magazines to commission their work, Magnum photographers had to find new ways to depict Cartier-Bresson's moment of decision. For some, this meant traveling abroad; for example, Chris Steele-Perkins went to Africa to photograph cultures untouched by technology. For other photographers, it meant looking at subcultures that had not been observed before. Susan Meiselas, who wrote Carnival Strippers, created a work that shocked the art world, which was beginning to value photojournalism as an art form. Thus, these newly

discovered books became an important source of income for Magnum.

Steve McCurry's iconic photograph, Afghan Girl, appeared on the cover of National Geographic in 1985, signaling that Magnum photographers were succeeding without Life. (Figure 1) Although Magnum has moved away from its subtle black-and-white compositions with the latest color and vivid photographs that have come with digitization, it continues to produce collective, politically influential, and morally surprising photographs. Many pictures are still published in VICE, which took the seat vacated by the famous Life magazine of the 1950s. After 75 years since its foundation, Magnum retains its identity as a respected agency that has hosted its great and pioneering photographers and witnessed history.

Figure 1. Steve McCurry, Afghan girl in Nasir Bagh Refugee Camp, Peshawar, Pakistan, 1984

Magnum's immortalization of iconic moments, its vast archive, and its photographers with great eyes have undeniably contributed to the aesthetics of cinema. Robert Capa's relationship with Swedish actress Ingrid Bergman started Magnum's relationship with cinema, which led to the first "set" photographs when the agency decided to shoot behind the scenes

of Alfred Hitchcock's Notorious, released in 1946. As part of the promotional strategy for the 1961 film The Misfits, directed by John Houston and featuring Marilyn Monroe, Clark Gable, and others, Magnum was given exclusive access, and Magnum's most renowned and best-known photographers captured and photographed the actors' lives both on and off the set. These images resonated widely with audiences, who were able to get to know thecors they admired.

Photography and cinema are in constant motion. Photographers inspired by cinema and filmmakers inspired by photography have continued to feed and develop each other. The article "Theory and Practice: Photography and Cinema" on the Magnum Photo Agency's website mentions that Magnum photographer Harry Gruyart was greatly influenced by the atmospheric works of Italian director Michelangelo Antonioni in his practice. Gruyaert also made a film in his solo exhibition Variations Under Inspiration, comparing his photographic and moving image work with Antonioni's films. In the 2017 documentary Cinema Through the Eye of Magnum, directed by Sophie Bassaler, Gueorgui Pinkhassov stated that the vision of Russian filmmaker Andrei Tarkovsky greatly inspired him. Likewise, many other directors have been influenced by photography. Directors such as Stanley Kubrick, David Lynch, Abbas Kiarostami, and Nuri Bilge Ceylan were interested in photography before cinema and transferred the aesthetic side of photography to their cinema. In an interview with LensCulture, Ryszard Lenczewski said that Magnum co-founder Henri Cartier-Bresson was his "master" and helped him create a composition.

The reflection of Magnum's immense archive on cinema is unquestionably accurate and impressive. The inspiration that filmmakers have received from Magnum photographers has sometimes been reflected on the silver screen in a literal way and sometimes in a more abstract way. The relationship between

Magnum photographers and cinema has created a mutual exchange. This exchange can be exemplified by producers and directors using photographers' work for inspiration and photographers being inspired by films.

4. A STUDY ON THE INFLUENCE OF MAGNUM PHOTO AGENCY ON FILMMAKERS

As in many other fields, producers in art and photography have influenced, developed, and transformed each other. This interaction has occurred within each art branch and between each other. The images engraved in the world's memory have influenced filmmakers as much as they have influenced the public, sometimes as a source of inspiration in their production and sometimes as a result of emulating the artistic styles of those who produced those images.

4.1. The Interaction of Robert Capa and Steven Spielberg

4.1.1. Saving Private Ryan

The plot of Spielberg's 1998 film Saving Private Ryan follows Captain John Miller (Tom Hanks) and his fellow soldiers as they try to find James Francis Ryan (Matt Damon), a soldier whose three other brothers have died on different fronts during the war and who has been granted a visa to return home. Reflecting on the Normandy Landings during the Second World War, the movie is an example of an epic war movie. Spielberg collaborated with cinematographer Janusz Kaminski on this movie. The director utilized war photographer Robert Capa's famous Normandy Landings series, of which only 11 survivors were rescued, to give the audience a realistic atmosphere. Spielberg and Kaminski used the moving camera technique to emphasize Capa's photographs and exploit photography's

aesthetics. The film was widely acclaimed for its Normandy Landings scenes and was nominated in eleven categories at the 71st Academy Awards, winning five awards, including Best Director and Best Cinematography.

In the opening scene, the audience is introduced to an older man visiting a memorial cemetery of white crosses. Watched by his family, the older man collapses in front of a cross, sobbing. Within ten minutes, the viewer is thrown into the fast-moving landing craft embedded among the American troops. There are tense glances between the soldiers and, with them, Captain Miller, who tries to open his canteen with trembling hands. As the hatches of the first landing craft are lowered, German machine guns perched on the cliff emit a stream of bullets that kill everyone on board. The camera switches angles, shifting the point of view from the Americans to that of the Germans. The soldiers on the boats jump into the sea to save themselves. Miller and the other soldiers, survivors of German machine gun fire, reach the shore. The soldiers struggle with their heavy equipment as they run through the dark Channel waters, many drowning or being shot as they move through the sea. As the soldiers explode, burst into flames, and are riddled with bullets, the quiet French coast becomes a continent of death. Bodies and limbs litter the beach. These scenes are the second part of Spielberg's opening sequence, inspired by the Normandy Landings series by the unforgettable war photographer Robert Capa.

In the August 1998 issue of American Cinematographer magazine, Kaminski stated, "Robert Capa's war photography was one of the guiding references for the film. In Saving Private Ryan, I wanted to take a big Hollywood production and make it look like it was shot by a group of war cameramen on 16mm film." Capa's 11 frames were crucial; without them, the world's memory of the Normandy landings would be different. The film's

cinematographer, Janusz Kaminski, directly utilized Capa's Normandy Landing photographs to recreate the dramatic 24-minute second scene of the film. (Figure 2-3-4-5)

Figure 2. Robert Capa, Normandy Landings, France, June 6, 1944

Figure 3. Steven Spielberg, Saving Private Ryan, USA, 1998

Figure 4. Robert Capa, Normandy Landings, France, June 6, 1944

Figure 5. Steven Spielberg, Saving Private Ryan, USA, 1998

Spielberg based his interpretation of the Normandy Landing scenes on these photographs and was impressed by Capa's shaky images under fire and the shaky photos of the soldiers near the shore. "As a result of Capa's agitation and movement under fire, he was fascinated by the blurred, distorted images of soldiers near the shore" (Haggith, 2007, p. 181). The soldiers running ashore amidst obstacles, corpses, and debris are scenes quoted verbatim from Capa's photographs. The blurring adds a cinematic sense of movement to the images, allowing the viewer to witness and experience them like Capa's still photographs, but with picture and sound. Cinematic representation forces the viewer to hear and feel vibrations. In

photography, the viewer must imagine the sounds and sensations of war. In some cases, the sensations of photography are much stronger because the viewer has to create the scene mentally rather than receive the film director's interpretation. (Figure 6-7)

The power of the Normandy Landings series lies in its timelessness. Despite the passing years and ever-evolving war strategies, these iconic photographs continue to educate and shape people's perspectives on the ugly realities of war. Capa's photographs, taken with an anti-war sentiment, have been used as propaganda in many magazines and newspapers and inspired a 1998 movie. Spielberg's epic film Saving Private Ryan has become an iconic and culturally significant representation of one of the best-known wars of the 20th century.

Figure 6. Robert Capa, Normandy Landings, France, June 6,1944

Figure 7. Steven Spielberg, Saving Private Ryan, USA, 1998

4.1.2. Schindler's List

Spielberg's 1993 film Schindler's List is another example of the director's war films. The movie is about Oskar Schindler's efforts to save over a thousand Jews during the Second World War. The film was nominated in 12 categories at the 66th Academy Awards and won 7 Academy Awards, including Best Picture, Best Director, and Best Cinematography. In Schindler's List, Spielberg effectively told a classic heroic story in terms of form and content and won many other awards. "In Schindler's List, Spielberg wants to focus on the larger events of the Nazi extermination program in Poland, and for the most part he does it well. He achieves simultaneous intimacy and distance by making a richly textured, carefully composed black-and-white film that evokes images of the Italian Neorealist movement, the great Eastern European cinema of the sixties and early seventies, and even the work of Orson Welles" (Kolker, 2011, p. 402). Schindler's List was shot entirely in black and white except for the opening and closing scenes. In an interview with Susan Royal for Inside Film Magazine, Spielberg stated that he transferred the film to the silver screen in this way because all the photographs from that period were in black and white. In Saving Private Ryan, Spielberg uses blurred, reduced brightness and flatter contrast to achieve a more epic texture. In contrast, in Schindler's List, he uses color, or rather the absence of color, to create a moral awakening in the main character. (Figure 8)

Figure 8. Robert Capa, Believers lighting candles, Georgian Soviet Socialist Republic, 1947 (Left) - Robert Capa, Believers lighting candles, Georgian Soviet Socialist Republic, 1947 (Right

Figure 9. Steven Spielberg, scene from the movie Schindler's List, USA, 1993

Figure 10. Steven Spielberg, scene from the movie Schindler's List, USA, 1993

Indicator	Denotation	Connotion
Object	Candle	Wishing, petitioning, gathering

The opening scene in Schindler's List is a close-up of a pair of hands lighting a Jewish Sabbath candle. Then, in a wide shot focusing on the family around the candle, the family slowly disappears, and the candle goes out. After the candle goes out, the movie continues in black and white. In the closing scene, the surviving Jewish prisoners light a candle in memory of their dead friends. Spielberg used candles to convey the theme of death and survival to his audience. The destruction of the candles symbolizes the destruction of the Jewish people (Figure .10)

During an interview with Susan Royal for Inside Film Magazine, Spielberg said: "It was hard for me to be there. I couldn't look, I had to avert my eyes, I couldn't watch. It was easier to see in black and white than in color. I couldn't watch it, but I shot it." In many scenes of the film, Spielberg cinematically recreates Nazi-era photography. To give the movie a more realistic perspective, Spielberg interviewed Holocaust survivors and traveled to Poland before starting his research. In Poland, he visited Oscar Schindler's apartment and Amon Goeth's villa, and at the end of this visit, he recreated the Plaszow camp in an abandoned quarry in Poland. During the research phase of the film, Spielberg used a great deal of documentary and photographic material, running his camera to recreate some iconic photographs. The documentary photographs of the great war photographer Capa greatly inspired him. A wheelbarrow full of corpses, people fleeing during the bombardment, Polish Jews on a train, and soldiers being shot are examples of these shocking moments.

Figure 11. Robert Capa, Crowds running for shelter as the air raid alarm sounds, Bilbao, Spain, 1937 (Left) - Steven Spielberg, still from Schindler's List, USA, 1993 (Right)

	Indicator	Denotation	Connotation
Human	Adult Woman	Woman walking with child in hand	Mother, parenting, possessiveness, love, protective
	Children	The child walking holding the woman's hand.	Innocence, bewilderment, in need of protection
	People in the Background	A crowd of people looking up in the air	Confusion, fear, curiosity

In the film, which is almost entirely in black and white, the little girl in the red coat is one of the few color images in the entire movie. This gives the viewer a cinematographic representation of pure innocence walking unnoticed through the Nazi Regime. Robert Capa's iconic Normandy Landings and other photographs taken during the Second World War are clear eyewitness accounts of the war. Spielberg's use of Capa's photographs as inspiration has effectively brought him into the 21st century as an icon of war photography. These photographs have both directly and indirectly influenced the film industry. In this case, Steven Spielberg and Capa were recalled as war photographers for their innovative and expressive style. Through these films, the importance of Capa's photographs and the magnitude of the Magnum Photo Agency's work was once again emphasized. (Figure 11

Figure 11. Josef Koudelka, IRELAND, Ireland, 1976 (Left) - Theodoros Angelopoulos, scene from Ulysses' Gaze, Greece, 1995 (Right)

Indicator	Denotation	Connotation
Human	Adult men with their backs turned.	Stuckness, pressure
Object	Wall	Insurmountable, captivity, bondage, trap

Koudelka's photograph in Ireland in 1976 reflects the feeling of being trapped in depth. The photograph of adult men with their backs turned on the wall conveys captivity and oppression to the viewer. Angelopoulos, too, images the expression of narrow and cramped molds with people whose backs are turned and whose faces we do not see. "Koudelka's photographs, with their apparent socio-political context and implications, subtly emphasize the photographer's existential and artistic quest. It is the silent counterpart to an epic drama that has made him one of the most extraordinary photographers of all time and one of the most powerful artists of the twentieth century." (Chalifour, 2003, p. 8)." (Figure 11)

Figure 12. Josef Koudelka, Defense of the Czechoslovak Radio Building, Prague, August 1968 (Left)- Theodoros Angelopoulos, still from Ulysses' Gaze, Greece, 1995 (Right)

Indicator	Denotation	Connotation
Human	People in community	Protest, uprising, civil resistance
Object	Flag	Symbol, independence, ceremony

Koudelka often included social events in his photographs. Angelopoulos, who had a similar view of life as Koudelka, tried to reflect the invisible face of fascism in his cinema. In his photographs, Koudelka dramatically reflected how wars and military interventions affected civilian life in cities and the people's reactions. Koudelka, who framed the uprisings, especially in the Prague Spring series of photographs, expressed his thoughts as follows: "The Russian invasion of Czechoslovakia in August 1968 directly concerned my life. It was my country. I took these photographs not for a magazine but for myself. It was by chance that they were published. I was not a reporter. I never photographed anything you would call 'news.' Suddenly, I was confronted with such a situation for the first time in my life. I knew it was important to take pictures, so I did it. I didn't think much about what I was doing. I responded" (https://www.magnumphotos.com/). Koudelka also talked about the importance of these photographs as follows; "I think my series of photographs of the Russian invasion is important as a historical document; it shows what happened in Czechoslovakia in 1968" (https://www.magnumphotos.com/) "Angelopoulos emerged as a filmmaker in the late sixties. This was a period of intense political

struggle in Europe as a whole (shaken by the events of May '68 and the Prague Spring) and in Greece in particular, as the country came under the control of a military junta, as it was known. Preoccupation with politics dominates the first period of the director's work, which lasts until the late 1970s and ends with Megalexandros (1980)" (Makrygiannakis, 2008, p. 299). Inspired by Koudelka, Angelopoulos shows in The Look of Ulis how A. continues his journey when military vehicles intervene in the city.(Figure 12)

4.2. The Interaction of Josef Koudelka and Theodoros Angelopoulos

4.2.1. Eternity and a Day Example

The director's 1998 film Eternity and a Day depicts the last day of the terminally ill poet Alexandre's life before his hospitalization. The film also won the director the Palme d'Or at the 1998 Cannes Film Festival. In this film, the protagonist embarks on a journey, and the time he spends with the refugee boy he meets on his journey leads him to take stock of his entire life.

"The film begins with Alexandros passing by his daughter's house to make final preparations just before he is hospitalized. He then visits his servant to hand over his dog in the style of a modern Ulysses on his last journey (in the ancient epic, Odysseus leaves his dog with the shepherd Eumaios just before leaving for Troy). In a familiar Angelopoulian style, the meaning of the ancient myth is deconstructed. The journey is not that of a king conquering a foreign land. Similarly, the homecoming ritual is not the privilege of a mythical hero whose arrival signifies the sovereignty of a nation. Rather, it is a journey towards death, marked by the desire to escape its destructive grip. It does not occur over the years, but within the confines of a single day" (Makrygiannakis, 2008, p. 275).

Figure 13. Josef Koudelka, Calais Nord-Pas-de-Calais, France, 1973 (Left) - Theodoros Angelopoulos, a scene from Eternity and a Day, 1998 (Right)

Indicator	Denotation	Connotation
Human	Man with his back to the sea	Solitude, thought,
Object	Ship	Singularity, loneliness, distancing
Place	Sea side	Silence, distancing, gloomy weather

On his last journey towards death, Alexandros sits motionless in his car after giving away his dog, and at that moment, a child appears on the screen. One of the dozens of illegal immigrant children cleaning car windows at traffic lights as a way of earning a living, the boy reawakens in Alexandros the will to live. In this film, Angelopoulos also emphasizes Kharon as a reference to death and attributes this image to the famous poet, the film's protagonist. The money Alexander gives to the migrant boy in exchange for words is for him to enter the land of the dead and not get lost in the river Acheron. Alexander chose to confront his past to avoid getting lost on this journey. Immortalized by Koudelka in 1973, the frame in Figure 97 engraves silence, distance, and a centuries-old myth into the viewer's consciousness. (Figure 13)

Figure 14. Josef Koudelka, Calais Nord-Pas-de-Calais, France, 1973 (Left) - Theodoros Angelopoulos, a scene from Eternity and a Day, 1998 (Right)

Indicator	Denotation	Connotation
Human	People playing musical instruments	Gypsy, musician,
	People standing in the background	Music, celebration, entertainment
Object	Violin	Music, celebration, entertainment

Undoubtedly, ceremonies have been subjects that both artists have frequently visited and captured in their lenses. "Angelopoulos records social rituals without any nationalistic connotations. The Wedding does not assert the superiority of Greek tradition. On the contrary, these rituals carry a sense of loss because they are attributed to an immigrant community" (Makrygiannakis, 2008, p. 287). Koudelka's Gypsies series inspired many of Angelopoulos' films. The life of marginalized communities, the celebrations, and the drama of unaccompanied children were reflected on the screen with Koudelka's simple but striking point of view. Like in Koudelka's photographs, in Theo Angelopoulos' films, children exposed to war and exclusion had to grow up early. (Figure 14)

Figure 15. Theodoros Angelopoulos, a still from Eternity and a Day, 1998 (Right) - Theodoros Angelopoulos, a scene from Eternity and a Day, 1998 (Left)

Indicator	Denotation	Connotation
Human	Child looking into the lens	Gypsy, poverty, crowded family, exclusion

Although Infinity and a Day is Alexandros' personal story, as Vassiliki Kolokotroni points out, "it is also the story of a young immigrant, an image of hope that recurs in Angelopoulos' films, and what I see as a meaning of nomads" (Kolokotroni, 2001, p. 104). (Figure 15)

Figure 16. Theodoros Angelopoulos, a still from Eternity and a Day, 1998 (Right) - Theodoros Angelopoulos, a scene from Eternity and a Day, 1998 (Left)

Indicator	Denotation	Connotation
Human	Man with his back to the sea	Solitude, thought,
Object	Light	Solitude, thought, Death, cleansing, purification

Every state of humanity has found a place in the works of both artists. One of these states is the deathbed. The Greeks, who believed that after death, people migrated to the dark land of

Hades, the god of the underworld, accepted that fire cleanses everything, drives away evil and evil spirits, and burns fire or candles in the cemetery to protect the deceased. "Among the Canaanite people, the underworld is defined as "the place of no return" and is known as "Sheol." This name is equivalent to Hades. It is a dark, dusty, and silent place. It is impossible to escape. It is believed that two angels, one good and one bad, accompany the souls to Sheol. The souls of those in between, those who are neither good nor evil, are purified in the fire" (Şirvan, 2014, p. 20). Koudelka and Angelopoulos incorporated the theme of death into the film and used this mythological imagery. He identified this myth with the light source placed at the bedside of the dead. (Figure 16)

For Koudelka, the concept of migration is essential for continuing his work on Angelopoulos' set. Koudelka, who deeply experienced permanent exile, is known for his ability to express the physical and mental states of displacement in striking images. His photographs of the Balkans and Central Europe symbolize political and social turmoil. His photographic documentation of Gypsies and other minority groups transcended borders and made them visible. In this context, Angelopoulos' cinema reflects Koudelka's endless, restless, and outcast journey of discovery. Although the two sometimes worked together on sets, focusing on their practice areas, Koudelka captured towns, natural landscapes, marketplaces, and local people, presenting his perspective on societies and events and developing an alternative point of view to that depicted in Angelopoulos' films. Although photography and cinema are two different fields, it is seen that an image from a film and a photograph can come close enough to convey the same message. Therefore, when the viewer looks at the photograph or the pictures of the movie, they will draw similar images. In addition, it is also a fact that cinema has more imagery possibilities with the advantage of motion.

5. CONCLUSION

Magnum's impact on the history of photography is unquestionably significant. Most well-known and almost universally recognized photographs belong to the Magnum Photos agency. Examples include Robert Capa's image of a soldier shot during the Spanish Civil War, Dennis Stock's photograph of James Dean taken just before his fatal car accident, George Rodger's tragic photographs from the Bergen-Belsen concentration camp, René Burri's iconic photograph of Che Guevara chewing a cigar, Thomas Hoepker's photograph of a peasant gratefully kissing the feet of Shah Reza Pahlavi, and Steve McCurry's Afghan Girl. These are just a few examples of the immense size and striking impact of the Magnum archive. At the pinnacle of photojournalism, the agency has been crowned with fearless and dedicated photographers. Capa, who stepped on a mine while photographing the Vietnam War; David Seymour, whom an Egyptian soldier killed with a machine gun; and Werner Bischof, whose car plunged off a cliff in the Andes, are among the names the agency lost in creating this extraordinary archive. Despite these losses, the agency has continued its journey and included photographers who always make a name for themselves. In this way, Magnum has continued to honor the unforgettable war photographer and founder of Magnum, Robert Capa, and has successfully continued its journey with Magnum photographers who risk their lives and continue their work despite dangers.

The contribution of Magnum Photos agency to cinema is not limited to the examples provided in this study. A literature review conducted during the study revealed that many other directors have been influenced by the agency's archive or the style of Magnum photographers. Polish film and cinematography director Ryszard Lenczewski has given many interviews stating that Henri Cartier-Bresson was his master and helped him create compositions with his photographs. Andrei Tarkovsky invited

Russian Magnum photographer Gueorgui Pinkhassov to interview about his film "Stalker" (1979), and their friendship continued until the famous director died in 1986. Pinkhassov contributed to the cinema with the knowledge he gained from Tarkovsky's sets. Despite facing significant opposition from the traditionalist faction, Martin Parr, who joined Magnum Photos agency and served as its president from 2014 to 2017, is known for producing highly saturated photographs and his fun style reflecting everyday life, bearing remarkable similarities to Wes Anderson's cinema. If we were to summarize Martin Parr's artistic style in a single sentence, we could say, "capturing the extraordinary aspects of everyday life through photography." Objects in their natural state are the main subjects both artists are interested in. Within the flow of life, both Parr and Anderson have stopped to focus on objects. Sometimes on a beach, sometimes at a meal, the "ordinary extraordinariness" of life has been captured in their frames. Besides the extraordinariness of these figures, another similarity that undoubtedly stands out is the bold and flawlessly used color palettes by both artists.

Magnum's perspective and aesthetics have infiltrated cinema in many ways, influencing directors and producers and offering them a different vision. Ultimately, although cinema may seem different from the stability of photography, the aesthetics of the images appearing in its flow have been similar. Magnum, with its poetic signature in photography, has succeeded in becoming a legend through the proximity of its photographers to the cinema industry, the extraordinary use of light and composition, and its archive. Directors have sometimes directly benefited from this legendary archive, while other times, they have used the story told by the photograph as inspiration for their script.

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