

<sup>1</sup> Ahmet and İsmet Şevki were the first Cypriot photographers; they started out as amateurs but by the beginning of the 20th century they had begun professional outdoor shootings and by the second half of 1900 were involved in studio photography. For further reading on Ahmet and İsmet Şevki see: Kadir Kaba, *Ahmet-İsmet Şevki İlk Kıbrıslı Fotoğrafçılar* İstanbul - Cypriot Photographer's Gallery, 2007.

<sup>2</sup> All written sources from this period are in Arabic script which is problematic for researchers. I express my gratitude to Mr. Harid Fedai and the staff of the National Archives for their valuable assistance in the translating of these documents.

<sup>3</sup> Four of the mentioned photographs are in my archive. According to the information obtained from late Aziz Damdelen, the portrait of Şah Mehmet from Temblous Village is in the album of Mrs. Münevver Kanat. I gained access to this portrait and the information related to Şah Mehmet through the archive of the late Aziz Damdelen.

<sup>4</sup> The development paper is the type of photographic card used in photography to produce the visible image by the development of the latent image. For further information; L.A.Mannheim, "Papers, Development Papers" The Focal Encyclopedia of Photography Desk Edition, London, Focal Press, 1978: 1050-1053 and C.I.Jacobson - L.A.Mannheim, *Enlarging London*, Focal Press, 1975:75-82.

<sup>5</sup> An enlarger was also used as darkroom print technique with the usage of development paper.

<sup>1</sup> Ο Αχμέτ και η Ισμέτ Σεβκι ήταν οι πρώτοι Κύπριοι φωτογράφοι. Ξεκίνησαν ως ερασιτέχνες αλλά με την αρχή του 20ού αιώνα ξεκίνησαν επαγγελματικές εξωτερικές φωτογραφήσεις και με το δεύτερο μισό της δεκαετίας του 1900 αναμειχθηκαν με φωτογραφίες σε στούντιο. Για περισσότερες πληροφορίες: Kadir Kaba, *Ahmet-İsmet Şevki İlk Kıbrıslı Fotoğrafçılar* İstanbul - Cypriot Photographer's Gallery, 2007.

<sup>2</sup> Όλες οι γραπτές πηγές από αυτή την περίοδο είναι στην Αραβική γραφή και αυτό είναι πρόβλημα για τους ερευνητές. Εκφράζω την ευγνωμοσύνη μου στον κύριο Χαρίντ Φεντάι και το προσωπικό του Εθνικού Αρχείου για την πολύτιμη βοήθεια τους στη μετάφραση αυτών των εγγράφων.

<sup>3</sup> Τέσσερις από τις αναφερόμενες φωτογραφίες είναι στο αρχείο μου. Σύμφωνα με τις πληροφορίες που δόθηκαν από το μακαρίτη Αζίζ Νταμντελέν, το πορτραίτο του Σαχ Μεχμέτ από το χωριό Τέμπλους είναι στο άλμπουμ της κυρίας Μουννεβέρ Κανάτ. Αποκτήσα πρόσβαση σε αυτό το πορτραίτο και τις πληροφορίες σχετικά με τον Σαχ Μεχμέτ μέσω του αρχείου του Αζίζ Νταμντελέν.

<sup>4</sup> Χαρτί εμφάνισης είναι ο τύπος φωτογραφικής κάρτας που χρησιμοποιείται στη φωτογραφία για να παραχθεί η ορατή εικόνα από την εμφάνιση της άδηλης εικόνας. Για περισσότερες πληροφορίες: L.A.Mannheim, "Papers, Development Papers" The Focal Encyclopedia of Photography Desk Edition, London, Focal Press, 1978: 1050-1053 και C.I.Jacobson - L.A.Mannheim, *Enlarging London*, Focal Press, 1975:75-82

<sup>5</sup> Ένας μεγεθυντής χρησιμοποιείται επίσης ως τεχνική εκτύπωσης σκοτεινού θαλάμου με τη χρήση χαρτιού εμφάνισης.

<sup>1</sup> Ahmet ve İsmet Şevki ilk Kıbrıslı fotoğrafçılar olup önceleri özengen (Amateur), 1900'lü yılların başından itibaren profesyonel olarak dış çekimler yapmış, 1900'lerin ikinci yarısında da stüdyo fotoğrafçılığına başlamışlardır. Ahmet ve İsmet Şevki ile ilgili daha geniş bilgi için bkz. Kadir Kaba, *Ahmet - İsmet Şevki İlk Kıbrıslı Fotoğrafçılar*, İstanbul, Cypriot Photographer's Gallery, 2007.

<sup>2</sup> Bu döneme dair yazılı kaynaklarının eski türkçe oluşları kaynakların okunabilirliği açısından büyük bir sorun oluşturmaktadır. Bu konuda tercüme çalışmalarıyla yardımda bulunan Sayın Harid Fedai ve KıbrısTürk Milli Arşiv çalışanlarına teşekkür ederim.

<sup>3</sup> Söz konusu fotoğrafların dördü kendi arşivimde olup Temroz'lu Şah Mehmet'in portresi, Aziz Damdelen'in (müteveffa) verdiği bilgiye göre Münevver Kanat albümünde bulunmaktadır. Şah Mehmet ile ilgili bilgiler ve portre fotoğrafına Aziz Damdelen'in arşivindeki kopya üzerinden ulaşılmış bulunmaktayım.

<sup>4</sup> Development paper, genel fotoğrafçılıkta kullanılan ve gizil görüntünün (latent image) geliştirilmesi suretiyle görülür görüntü veren başlıca fotoğrafik kart tipidir. Daha geniş bilgi için bkz. L.A. Mannheim, "Papers, Development Papers", The Focal Encyclopedia of Photography, Desk Edition, London, Focal Press, 1978:1050-1053. Ayrıca bkz. C.I. Jacobson, L.A. Mannheim, *Enlarging London*, Focal Press, 1975:75-82.

<sup>5</sup> Developmen paper kullanımına dayalı karanlık odada baskı tekniği olarak agrandisör kullanmış olabileceğini de gözden uzak tutmamak gerekmektedir. used based on dark room printing technique usage



# Is Disumbrationism Still Alive in Cyprus? Nic Costa

*"I saw no beauty, no form or meaning in them. Day after day I went to see and to hear contradictory explanations of what was called modern art, and finally I became disgusted, for most of the young critics were saying in effect, "What if we cannot see and understand these things! Great masters in the past were misunderstood and so we must accept and try to see, whether they please us or not."*  
Pavel Jerdanowitch

Disumbrationism was a radical new movement founded in the early 1920's. Few have heard of it nowadays, and even fewer perhaps of its founder, Pavel Jerdanowitch. Yet it might surprise many contemporary artists (particularly those in Cyprus) to learn that they themselves are unwittingly part of this great movement which since that time has swept the art world in many different guises but essentially with the same outcome. We have only too look at the reviews in Cyprus Weekly to see just how far this little country has come! Even more remarkable, Jerdanowitch painted only 7 pictures over the course of two years, and then retired from art never to paint again! Collectively his oeuvre is known as "The Seven Deadly Sins" Now, some eighty years after he gave up painting, artists battle annually for the coveted prize in the International Pavel Jerdanowitch Painting Contest- and I am certain that Cyprus has many deserving candidates for the top award!

Jerdanowitch was born in Moscow in 1890. In 1900 his family moved to the USA. He studied at Chicago's Art Institute, where he contracted tuberculosis. He was sent to recover to the South Sea Islands, where he got acquainted with the 'savages'. He returned to the USA and during the time of his discovery was living rough in the Californian desert.

*"Δεν είδα καμία ομορφιά, καμία φόρμα ή σημασία μέσα τους. Μέρα με τη μέρα πήγαινα να δω και να ακούσω τις αντιφατικές εξηγήσεις αυτού που ονομαζόταν μοντέρνα τέχνη, και τελικά αρθίασα, αφού οι περισσότεροι από τους νέους κριτικούς έλεγαν ουσιαστικά, "τι και αν δεν μπορούμε να δούμε και να καταλάβουμε αυτά τα πράγματα! Οι μεγάλοι ζωγράφοι στο παρελθόν ήταν παρεξηγημένοι, και έτσι, πρέπει να δεχτούμε και να προσπαθήσουμε να δούμε, είτε μας ευχαριστούν είτε όχι."*  
Πάβελ Τζερντάνοβιτς

'Disumbrationism' ήταν η ονομασία ενός νέου ριζοσπαστικού κινήματος που ιδρύθηκε στις αρχές της δεκαετίας του 1920. Λίγοι έχουν ακούσει για αυτό στις μέρες μας, και ακόμα λιγότεροι έχουν ακούσει για τον ιδρυτή του, τον Πάβελ Τζερντάνοβιτς. Όμως, πολλοί σύγχρονοι καλλιτέχνες (ειδικά στην Κύπρο) θα μάθουν με εκπλήξη ότι και οι ίδιοι είναι μέρος αυτού του μεγάλου κινήματος. Φτάνει μόνο να δούμε τις κριτικές της Cyprus Weekly για να καταλάβουμε πόσο μακριά έχει φτάσει αυτή η μικρή χώρα! Ακόμα πιο αξιοπρόσεκτο είναι το γεγονός ότι ο Τζερντάνοβιτς ζωγράφισε μόνο 7 πίνακες μέσα σε δύο χρόνια, και έπειτα αποσύρθηκε από τις τέχνες οριστικά! Συλλογικά τα έργα του είναι γνωστά ως "Οι επτά θανάσιμες αμαρτίες". Τώρα, περίπου 80 χρόνια μετά που παράτησε τη ζωγραφική, πολλοί καλλιτέχνες μάχονται κάθε χρόνο για το Διεθνή Διαγωνισμό Ζωγραφικής Πάβελ Τζερντάνοβιτς - και είμαι σίγουρος ότι η Κύπρος διαθέτει πολλούς άξιους υποψήφιους για το πρώτο βραβείο!

Ο Τζερντάνοβιτς γεννήθηκε στη Μόσχα το 1890. Το 1900 η οικογένεια του μετακόμισε στις ΗΠΑ. Σπούδασε στο Ινστιτούτο Τέχνης του Σικάγο, όπου και

*"Resimlerde hiçbir güzellik, şekil ya da anlam göremedim. Hergün modern sanat denilen şeyi ve onunla ilgili çelişkili açıklamaları görmeye ve dinlemeye gittim, ve sonunda nefret etmeye başladım, çünkü genç eleştirmenlerin birçoğu o günlerde şöyle diyorlardı, "Ya bu şeyleri göremiyor ve anlayamıyorsak! Geçmişte büyük ustalar yanlış anlaşılımtı ve biz de bu yüzden bunları kabul etmeli ve hoşumuza gidip gitmediklerini anlamaya çalışmalıyız."*  
Pavel Jerdanowitch

'Disumbrationism' 1920'lerin başlarında ortaya çıkmış yeni ve radikal bir sanat akımıydı. Kurucusu olan Pavel Jerdanowitch de dahil çok az insan bu akımdan haberdardır. Oysa birçok sanatçı (özellikle de Kıbrıs'ta) farkında olmadan kendilerinin de, o zamandan beri sanat dünyasını farklı kılıklarda ama hep aynı sonuçla kasıp kavuran bu büyük akımın bir parçası olduklarını öğrenince şaşırabilirler. Bu küçük ülkenin ne kadar ilerleme kaydettiğini görmek için Cyprus Weekly'deki eleştirilere bir bakın!

Şaşırtıcı bir biçimde, Jerdanowitch iki yıllık bir zaman zarfında yalnızca 7 resim yaptı, ve sonra da bir daha resim yapmamak üzere sanattan emekli oldu! Eserleri toplu olarak "The Seven Deadly Sins" (Yedi Ölümcül Günah) olarak biliniyor. O zamandan beri sekiz yıldır sanatçılar, gıpta edilen Uluslararası Pavel Jerdanowitch Resim ödülünü almak için her yıl birbirleriyle savaşıyorlar - ve ben eminim ki Kıbrıs'ta da en büyük ödüle layık birçok aday var! Jerdanowitch 1890'da Moskova'da doğdu. 1900 yılında ailesi ABD'ye taşındı. Şikago Sanat Enstitü'sünde okudu, ve orada tüberküloz

In 1924 Jerdanowitch applied for membership to the "No Jury" artist group in New York. He was accepted and submitted his first painting, under the title of "Exaltation". It was shown at the Waldorf Astoria Gallery in New York in 1925. Comte Chabrier admired it and wrote to Jerdanowitch from Paris asking him for his biography and photograph. Jerdanowitch responded and sent a specially taken photograph (in which he later described himself as looking like an imitation of Leon Trotsky, as he might have looked before a firing squad.) The photo appeared in the French art magazine Revue du Vrai et du Beau, together with praise for the new school of painting, which Jerdanowitch had christened "Disumbrationism".

Jerdanowitch was invited to submit a painting to the No Jury Show in Chicago. For this he painted "Aspiration" which was exhibited at Marshall Field's Gallery in 1926, then reproduced and described in glowing terms in the Chicago Evening Post.

κόλλησε φυματίωση. Στάλθηκε για ανάρρωση στα νησιά του Νότιου Ειρηνικού, όπου και εξουκειώθηκε με τους 'άγριους'. Επέστρεψε στις ΗΠΑ και βρέθηκε να ζει σε άσχημες συνθήκες στην έρημο της Καλιφόρνια. Το 1924 ο Τζερντάνοβιτς έκανε αίτηση για να γίνει μέλος στην καλλιτεχνική ομάδα 'No Jury' στη Νέα Υόρκη. Έγινε δεκτός και επισύναψε τον πρώτο του πίνακα, με τίτλο 'Exaltation' (Ανάταση). Παρουσιάστηκε στην Waldorf Astoria Gallery, στη Νέα Υόρκη, το 1925. Ο πίνακας άρεσε στον Κόμη Σαμπριέ που έγραψε στον Τζερντάνοβιτς από το Παρίσι ζητώντας του τη βιογραφία και μια φωτογραφία του. Ο Τζερντάνοβιτς απάντησε και έστειλε μια φωτογραφία που έβγαλε ειδικά για την περίπτωση (και στην οποία μοιάζει, όπως ο ίδιος αργότερα περιέγραψε, 'με τον Λέων Τρότσκι, όπως θα έμοιαζε απέναντι σε ένα εκτελεστικό απόσπασμα'.) Η φωτογραφία εμφανίστηκε στο γαλλικό καλλιτεχνικό περιοδικό

hastalığına yakalandıktan sonra iyileşmek için gittiği Deniz Adaları'nda 'vahşiler'le tanıştı. Ardından ABD'ye döndü ve keşfedildiği sıralarda Kaliforniya çölünde basit bir hayat yaşıyordu. Jerdanowitch 1924'te New York'taki "No Jury" (Jüri Yok) isimli sanatçı grubuna üyelik için başvurdu. Kabul edildi ve 1925'te Waldorf Astoria Galerisinde ilk resmi "Exaltation"ı (Coşkunluk) sundu. Chabrier resme hayran kaldı ve Paris'ten Jerdanowitch'e yazarak biyografisini ve fotoğrafını istedi. Jerdanowitch cevap yazdı ve özel olarak çekilmiş bir fotoğrafını yolladı (sonraları fotoğrafta "Leon Trotsky'nin bir ateş mangasının önündeki halini hayal edip taklit etmeye çalıştım" dedi). Fotoğraf Fransız sanat dergisi Revue du Vrai et du Beau'da çıktı. Dergi, fotoğrafın yanısıra Jerdanowitch'in "Disumbrationism" ismini verdiği yeni ressamlık okuluyla da ilgili övgülere yer verdi.

merely plastic phase of art, tries to express psychology... Pavel Jerdanowitch is not satisfied to follow the beaten paths of art. He prefers to discover new lands, explore the heights, and peer into the abysses. His spirit delights in intoxication, and he is a prey to aesthetic agonies which are not experienced without suffering. In 1926 C.J. Bulliet, art critic of the Chicago Evening Post in an article entitled No-Jury Show a Glowing Surprise After so much Placid Mediocrity that "Aspiration"... is a delightful jumble of Gauguin, Pop Hart and Negro Minstrelsy with a lot of Jerdanowitch individuality. The culmination came when his work was included in L'Art Contemporain: Livre d'Or Paris 1927. He was hailed as "A seeker and an unquiet spirit, he cannot content himself with the beaten paths. He has done some very original strange symbolical works... very personal compositions, where the artist represents things by symbolizing feelings from his own angle which puts him among the best artist of avant-garde by a formula excluding any banality."

**Κριτικοί τέχνης εξυμνούν τον Πάβελ Τζερντάνοβιτς**

Από την αρχή τα έργα του επιδοκιμάστηκαν ευρέως. Το 1925 ο κριτικός τέχνης Κόμη Σαμπριέ έγραψε: 'Αυτός ο καλλιτέχνης έχει έναν ιδιαίτερα χαρακτηριστικό τρόπο στο να αναπαριστά ανθρώπους και αντικείμενα, και χρησιμοποιεί το πινέλο για να συμβολίσει τα συναίσθημα... δεν ικανοποιείται με ένα αποκλειστικά πλαστικό στάδιο τέχνης, προσπαθεί να εκφράσει τη ψυχολογία... ο Πάβελ Τζερντάνοβιτς δεν ακολουθεί τα συνηθισμένα μονοπάτια της τέχνης. Προτιμά να ανακαλύπτει νέους κόσμους, να εξερευνά τα ύψη, και να διακρίνει μέσα στις αβύσσους. Το πνεύμα του σφύζει από ενθουσιασμό, και είναι ένα θήραμα στα αισθητικά μαρτύρια που δεν βιώνονται χωρίς οδύνη.' Το 1926, ο Μπουγιέ, κριτικός τέχνης στη Chicago Evening Post, σε ένα άρθρο του ανέφερε ότι το 'Aspiration' "είναι ένα απολαυστικό μείγμα από Γκαγκέν, Ποπ Χαρτ και χαρακτήρων από τα 'Μίνστρελ σόου' (όπου λευκοί ηθοποιοί υποδύονταν νέγρους) με αρκετή από την ατομικότητα του Τζερντάνοβιτς." Η αποκορύφωση ήρθε όταν τα έργα του συμπεριληφθηκαν στην έκδοση L'Art Contemporain: Livre d'Or στο Παρίσι το 1927. Χαιρετίστηκε ως 'ένas ερευνητής και ένα ανήσυχο πνεύμα, δε μπορεί να ικανοποιήσει τον εαυτό του με τα συνηθισμένα μονοπάτια. Έχει κάνει μερικά πολύ πρωτότυπα και συμβολικά έργα... πολύ προσωπικές συνθέσεις, όπου ο καλλιτέχνης αναπαριστά πράγματα συμβολίζοντας αισθημάτων από τη δική του γωνία και αυτό τον τοποθετεί ανάμεσα στους καλύτερους καλλιτέχνες της αβάντ-γκαρντ με μια συνταγή που αποκλείει κάθε κοινοτοπία.'

eserleri büyük ölçüde ilgi gördü. 1925'te sanat eleştirmeni Chabrier şöyle yazdı: "Sanatçı, insanları ve nesnelere kendine özgü bir üslupla resmediyor, ve fırçayla duyguları simgeliyor... sanatın yalnızca plastik evresiyile tatmin olmuyor, psikolojiyi betimlemeye çalışıyor... Sanatta herkesin izlediği yolu izlemek Pavel Jerdanowitch'i tatmin etmiyor. Yeni ufuklar keşfetmeyi ve ucurumlarda gezinmeyi tercih ediyor. Ruhunu bu sarhoşluktan haz alıyor, ve kendisi de acıyı tatmadan anlayamayacak bu estetik ıstıraplara av oluyor." 1926'da Chicago Evening Post gazetesinin sanat eleştirmeni C.J. Bulliet şunları yazdı: "Arzu"... Gauguin, Pop Hart ve Minstrels'in (zencileri konu alan taklitçi sanatçılar) Jerdanowitch'in özgünlüğüyle harmanlanmış hoş bir karışımı." Jerdanowitch'in eseri L'Art Contemporain'da yer aldığı zaman netice belli olmuştu: Livre d'Or Paris 1927 - "Arayış içinde ve karmaşık bir ruh... Çok orjinal, olağanışı ve simgesel eserleri var... çok kişisel kompozisyonlar; sanatçı bu eserlerdeki şeyleri duyguları kendi görüşü açısından simgeleyerek anlatıyor, ve bu da onun hiçbir sıradanlığa yer vermeyecek bir şekilde avant-gard'ın en iyi sanatçıları arasında yer almasını sağlıyor."

**Jerdanowitch eserlerinin anlamlarını açıklıyor**

**Coşkunluk**  
"Resim, kadınlığın zincirlerinin kırılışını tasvir ediyor. Kadının az önce bir misyoneri öldürdüğü kurukafa simgesiyle ifade ediliyor. Kadın aç. Bu Ada'da kadınların muz yemesi yasak. Muzdan enfes bir isirik aldıktan sonra kabuğunu özgürlük ve zaferle havada sallıyor."

**Jerdanowitch eserlerinin anlamlarını açıklıyor**

**Coşkunluk**  
"Resim, kadınlığın zincirlerinin kırılışını tasvir ediyor. Kadının az önce bir misyoneri öldürdüğü kurukafa simgesiyle ifade ediliyor. Kadın aç. Bu Ada'da kadınların muz yemesi yasak. Muzdan enfes bir isirik aldıktan sonra kabuğunu özgürlük ve zaferle havada sallıyor."

**Arzu**  
Bu resim belki de sanatçının Disumbrasyonist resimlerinden en ünlü olanı. Sanatçı resmi şöyle anlatıyor: "Sağ köşede gördüğünüz kuz kozmik horozdur, bastırılmış arzuların simgesi; bir haçın üzerinde oturuyor, tabi ki bu da



The following year he exhibited at Buffalo and was discovered by French Journal, La Revue Moderne, which published both "Aspiration" and his latest work "Adoration". In 1928 a final exhibition of Jerdanowitch's paintings took place at Vose Galleries in Boston and a leaflet was published describing the Disumbrationist School of Painting and its aims.

**Art critics praise Pavel Jerdanowitch**

From the outset his work was widely acclaimed. In 1925 the art critic Comte Chabrier, wrote that: "This artist has distinctly individual manner in representing people and objects, and uses the brush to symbolize the sentiments... he is not satisfied with

Revue du Vrai et du Beau, μαζί με εγκώμια για τη νέα σχολή ζωγραφικής, την οποία ο Τζερντάνοβιτς βάφτισε "Disumbrationism". Ο Τζερντάνοβιτς προσκλήθηκε να επισυνάψει ένα πίνακα στο No Jury Show στο Σικάγο. Για αυτό το σκοπό ζωγράφησε το 'Aspiration' (Φιλοδοξία) που εκτέθηκε στη Marshall Field's Gallery το 1926, και μετέπειτα ανακαλύφθηκε και περιγράφηκε με λαμπρούς όρους από τη Chicago Evening Post. Τον επόμενο χρόνο έκθεσε στο Buffalo και ανακαλύφθηκε από τη γαλλική έκδοση La Revue Moderne, που έκδωσε το 'Aspiration', αλλά και το πιο πρόσφατο 'Adoration' (Λατρεία). Το 1928 μια τελική έκθεση των έργων του Τζερντάνοβιτς έγινε στη Vose Galleries της Βοστώνης και εκδόθηκε ένα φυλλάδιο που περιέγραφε τη σχολή Disumbrationist School of Painting και τους σκοπούς της.

Jerdanowitch yeni bir resmini sunmak üzere Şikago'daki No Jury Show'a davet edildi. Bu davet için "Aspiration" (Arzu) ismini verdiği bir resim yaptı. 1926'da Marshall Field's Galerisi'nde sergilenen resim 'Chicago Evening Post' gazetesini tarafından göklere çıkartıldı. Sanatçı ertesi yıl 'Buffalo'daki sergiye katıldı ve hem 'Aspiration'ı (Arzu) hem de 'Adoration'ı (Hayranlık) yayımlayan Fransız Dergisi La Revue Moderne tarafından keşfedildi. 1928'de Boston'da Vose Galerilerinde Jerdanowitch'in resimlerinin yer aldığı son bir sergi düzenlendi ve Disumbrationist Ressamlık Okulu'nu ve amaçlarını tanıtan bir kitapçık yayımlandı. Sanat Eleştirmenleri Pavel Jerdanowitch'i Övüyor Başından beri Jerdanowitch'in

**Jerdanowitch explains the meaning of his works...**

**Exaltation**

"It represents the breaking of the shackles of womanhood. The lady has just killed a missionary, represented by a skull. She is hungry. Women are forbidden to eat bananas on that Island. She has just taken a luscious bite and is waving the banana skin in triumph and freedom."

**Aspiration**

This is perhaps the most famous of his Disumbrationist paintings. The artist explains:

"The bird you see in the upper right corner is called the cosmic rooster, and is a symbol of suppressed desires; it sits upon a cross, of course another symbol, and at the end of the clothes line is the cosmos flower signifying immortality. The entire painting affords a marvelous illustration of the law of dynamic



towards the central symbol, so that at first we are like the washer woman, who stares at the cosmic rooster (this is why the painting is called "Aspiration"), and fail to notice the hand of greed reaching for her purse."

#### Illumination

"It is midnight and the drunken man stumbles home, anticipating a storm from his indignant wife; he sees her eyes and the lightning of her wrath. It is conscience at work."

#### Gination

"It depicts the appalling effects of alcohol on Hollywood women of the studios. It is a moral picture. Note the look of corruption on the lady's skin. Everything is unbalanced. While good gin might not have just that effect, boulevard gin brings it about in short time. The picture is painted in bold strokes and with a sure hand. I believe it is the most powerful of my works."

So what happened to the great Pavel Jerdanowitch and why at the peak of his success did he give up painting?

## The Final Act

**"But if everyone is a genius, then no one is a genius."**  
**Mikhail Simkin**

In direct response to Jerdanowitch's success in 1927 a man named Paul Jordan-Smith got in touch with the Los Angeles Times. What he had to say was to cause a world-wide sensation...

The son of a Methodist minister, Paul Jordan-Smith became a pastor of the Universalist church. In 1910 he resigned after being charged with heresy and became a successful novelist and literary critic. He became convinced that "the modern critic in literature and art was a coward, so afraid of being out of step with his generation that he hesitated at giving honest opinion concerning art values, especially where those values were not perceptible".

Ο καλλιτέχνης επεξηγεί: "Το πουλί που βλέπετε στην πάνω δεξιά γωνία ονομάζεται παγκόσμιος κόκορας, και είναι ένα σύμβολο των πνιγμένων επιθυμιών. Κάθεται πάνω σε ένα σταυρό, και στο τέλος της γραμμής με τη μπουγάδα βρίσκεται το λουλουδι 'κόσμος' που υποδηλώνει την αθανασία. Ολόκληρος ο πίνακας προσφέρει μια θαυμάσια απεικόνιση του νόμου της δυναμικής συμμετρίας, όλα κατευθύνουν το μάτι προς το κεντρικό σύμβολο, έτσι αρχικά είμαστε όπως τη γυναίκα του πίνακα, που κοιτάζει επίμονα τον κοσμικό κόκορα (γι' αυτό ο πίνακας ονομάζεται 'Φιλοδοξία'), και δεν προσέχουμε το χέρι της απληστίας που πλησιάζει το πορτοφόλι της."

#### Φώτιση

"Είναι μεσάνυχτα και ο μεθυσμένος άντρας επιστρέφει σπίτι, περιμένοντας την καταιγίδα από την αγανακτισμένη γυναίκα του. Βλέπει στα μάτια της τον κεραυνοβόλο θυμό της. Είναι η συνείδηση σε ώρα εργασίας."

#### Τζινοποίηση

"Απεικονίζει τις απαισιες επιδράσεις του αλκοόλ στις γυναίκες του Χόλλυγουντ. Είναι μια εικόνα ηθικής. Προσέξτε την όψη της διαφθοράς στο δέρμα της γυναίκας. Όλα είναι ανισορροπία. Παρόλο που το καλό τζιν μπορεί να μην έχει μόνο αυτή την επίδραση, το τζιν του δρόμου την φέρνει πολύ σύντομα. Ο πίνακας ζωγραφίστηκε με έντονες πινελιές και σιγουριά. Πιστεύω ότι είναι το πιο δυνατό μου έργο."

Τι απέγινε ο μεγάλος Πάβελ Τζερνάνοβιτς και γιατί σταμάτησε να ζωγραφίζει στο ζενίθ της επιτυχίας του;

## Η Τελική Πράξη

"Μα, αν όλοι είναι ιδιοφυίες, τότε κανείς δεν είναι ιδιοφυία." Μιχαήλ Σίμκιν  
Ως άμεση αντίδραση στην επιτυχία του Τζερνάνοβιτς το 1927 ένας άντρας με το όνομα Πολ Τζόρνταν-Σμιθ ήρθε σε επαφή με τους Λος Άντζελες Τάιμς. Αυτά που είχε να πει θα προκαλούσαν παγκόσμια αιθόηση. Γιος ενός Μεθοδιστή διακόνου, ο Πολ Τζόρνταν-Σμιθ έγινε πάστορας της Ουνιβερσαλιστικής εκκλησίας. Το 1910 παραιτήθηκε μετά που

başka bir simge, ve çamaşır ipinin sonunda ölümsüzlüğü ifade eden kozmos çiçeği var. Resmin bütünü, simetri kanununun olağanüstü bir tasviridir; herşey gözü merkezdeki simgeye yönlendirir, bu nedenle biz de ilk başta çamaşır yıkayan kadın gibi kozmik horozu bakabiliriz (resme bu yüzden "Arzu" ismini verdim), ve kadının çantasına uzanan arsız eli farketmeyiz."

#### Aydınlanma

"Geceyarısı sarhoş adam sendeleyerek evine dönüyor, karısının hiddetinden kıyameti koparacağını biliyor; öfkesinden şimşekler çakan gözlerini görüyor. Vicdanı uyaniyor."

**Cinasyon** (sanatçının kendisinin türettiği cinin (içki) etkilerini anlatan bir kelime) Alkolün Hollywood stüdyolarındaki kadınların üzerindeki dehşet verici etkilerini tasvir eden bir resim bu. Ahlaki bir resim. Kadının cildindeki şekil bozukluğuna dikkat edin. Herşey dengesiz. İyi kalite cinin tam da böyle bir etkisi olmayabilir, ama ucuz cin kısa sürede buna sebep olur. Resimde cesur fırça darbelerinin ve kendinden emin bir elin izleri var. Eserlerim arasında en güçlüsünün bu olduğuna inanıyorum."

Peki müthiş Pavel Jerdanowitch'e ne oldu ve neden başarısının zirvesindeyken resmi bıraktı?

## Son Hamle

"Ama eğer herkes bir dehayısa, o zaman hiçbir deha değildir." Mikhail Simkin

Jerdanowitch'in 1927'deki başarısına doğrudan bir karşılık olarak Paul Jordan-Smith adında bir adam Los Angeles Times gazetesine irtibat kurdu. Söyleyecekleri dünya çapında bir sansasyona neden olacaktı.

Methodist bir papazın oğlu olan Paul Jordan-Smith, Universalist kilisesinde bir vaizdi. 1910'da istifa etti ve başarılı bir romancı ve edebiyat eleştirmeni oldu. Jerdanowitch zamanla, "modern sanat ve edebiyat eleştirmenin bir

Jordan-Smith's wife, Sarah Bixby Smith, was an artist, but even though she was very proficient her work had received scant attention, and was dubbed by modernist critics as "distinctly of the old school." In 1923 annoyed at the cold reception her work had received from an exhibition jury he sought revenge against the critics: "I asked for paint and canvas and said I'd do a real modern-I'd never tried to paint anything in my life. Given the oldest tubes of red and green paint and a worn brush I took up a defective canvas and in a few minutes splashed out the crude outlines of an asymmetrical savage holding up what was intended to be a star fish, but turned out to be a banana. I labeled it 'yes we have no bananas' took it to the dinner table for the delight or disgust of the family and thought that was the end of the matter. However a few days later one of my boys brought round a young art critic from one of the local papers. He was shown the painting but not told its origin. He pronounced it extremely interesting. I told him I thought it was rotten; whereupon he said that one had no right to judge unless one knew what was in the soul of the artists! That gave me the idea..."

As 'Smith' would be too banal a name for an independent artist, "Pavel Jerdanowitch" was born. He started on his first painting without any knowledge or training. The picture of a Pacific Islander woman brandishing a banana skin, under the title Exaltation was submitted to the same group of critics who had rejected his wife's work. To his dismay, if not to his surprise, this painting won their praise. A great artist was born!

Some critics responded by saying that Jordan-Smith was able to pull off the hoax because he possessed an artistic genius. He writes: "Many of the critics in America contended that since I was already a writer and knew something about organization, I had artistic ability, but was either too ignorant or too stubborn to see it and acknowledge it. Even my old friend, Havelock Ellis, wrote a letter reproving me for making light of my talent... I got more publicity from this little joke, which had occupied me no more than an hour a year during the three years I was engaged in it, than from all the serious work I ever did over many decades."

κατηγορήθηκε ως αιρετικός και έγινε ένας επιτυχημένος νοβελίστας και κριτικός λογοτεχνίας. Ήταν πεπεισμένος ότι "ο σύγχρονος κριτικός στη λογοτεχνία και στην τέχνη ήταν δειλός, τόσο φοβισμένος να βρεθεί εκτός βηματοσίου με τη γενιά του, που διστάζε να δώσει μια ειλικρινή γνώμη σχετικά με τις καλλιτεχνικές αξίες, ειδικότερα εκεί που αυτές οι αξίες δεν ήταν αντιληπτές."

Η γυναίκα του Τζόρνταν-Σμιθ, Σάρα, ήταν καταρτισμένη καλλιτέχνης, αλλά έλαβε πενιχρή προσοχή και αποκαλέστηκε ως "ευκρινώς παλαιάς σχολής" από μοντερνιστές κριτικούς. Το 1923, ενοχλημένος από τη ψυχρή υποδοχή που έλαβαν τα έργα της από τους κριτές μιας έκθεσης, έμαξε για εκδίκηση: "Ζήτησα μπογιά και καμβά και είπα θα κάνω ένα πραγματικά μοντέρνο έργο - δεν είχα προσπαθήσει να ζωγραφίσω ποτέ πριν στη ζωή μου. Εχοντάς παλιά σαλτηνάρια κόκκινης και πράσινης μπογιάς και ένα φθαρμένο πινέλο, πήρα έναν ελαττωματικό καμβά και μέσα σε λίγα λεπτά εκτόξευσα πιτσιλιές αδέντων περιγραμμιστών ενός ασύμμετρου αγριού που κρατούσε κάτι που υποτίθεται ότι θα ήταν αστραχιά αλλά τελικά κατέληξε να γίνεται μπανάνα. Το ονόμασα 'ναι δεν έχουμε μπανάνες', το πήγα στο τραπέζι που έτρωγε η οικογένεια και σκέφτηκα ότι αυτό ήταν και το τέλος του ζητήματος. Όμως, λίγες μέρες μετά, ένας από τους γιους μου έφερε ένα νεαρό κριτικό από μια εφημερίδα. Του δείξαμε τον πίνακα αλλά δεν του είπαμε την προέλευση του. Αποφάνθηκε ότι ήταν πολύ ενδιαφέρον. Του είπα ότι κατά τη γνώμη μου ήταν απαίσιος. Αμέσως είπε ότι κανείς δεν δικαιούται να κρίνει εκτός και αν γνωρίζει τι βρίσκεται μέσα στη ψυχή του καλλιτέχνη! Αυτό μου έδωσε την ιδέα..."

Το όνομα Σμιθ' ήταν πολύ μπανάλα για ένα ανεξάρτητο καλλιτέχνη, έτσι γεννήθηκε ο Πάβελ Τζερνάνοβιτς'. Ξεκίνησε τον πρώτο του πίνακα χωρίς να έχει γνώσεις ή κατάρτιση. Το 'Exaltation', με τη γυναίκα να κρατά μπανανόφλοδα, επισυνάφθηκε στην ίδια ομάδα κριτικών που είχε απορρίψει τα έργα της γυναίκας του. Προς απογοήτευση του, και όχι προς έκπληξη του, αυτός ο πίνακας κέρδισε τα εγκώμια τους. Ένας μεγάλος καλλιτέχνης είχε γεννηθεί! Κάποιοι κριτικοί αντέδρασαν λέγοντας ότι ο Σμιθ κατάφερε να πετύχει τη φάρσα επειδή ήταν καλλιτεχνική ιδιοφυία. Ο ίδιος, έγραψε: "Πολλοί από τους κριτικούς στην Αμερική ισχυρίστηκαν ότι αφού ήμουν ήδη συγγραφέας και ήξερα κάποια πράγματα περί οργάνωσης, διέθετα καλλιτεχνική ικανότητα, αλλά ήμουν πολύ ανύποπτος ή πεισματάρης για να το αναγνωρίσω. Ακόμα και ο παλιός μου φίλος, ο Χάβελock Έλλις, έγραψε ένα γράμμα επικρίνοντας με που αποκάλυψα το ταλέντο μου... Έλαβα περισσότερη δημοσιότητα από αυτό το μικρό αστέιο, το οποίο μου πήρε όχι πάνω από μια ώρα για κάθε ένα από τα τρία χρόνια που ασχολήθηκα μαζί του, παρά από όλη τη σοβαρή δουλειά που είχα κάνει κατά τη διάρκεια πολλών δεκαετιών."

korkak olduğu" fikrini benimsedi. "Kendi kuşağına ayak uyduramaktan çok korktuğu için sanat değerleriyle ilgili - özellikle de bu değerler anlaşılır olmadığı zaman - fikrini dürüstçe söyleyemediğine" inanıyordu. Jordan-Smith'in karısı Sarah Bixby, çok yetenekli fakat resimleri çok az ilgi gören bir sanatçıydı. Modernist eleştirmenler Bixby'nin resimlerini "belirgin bir biçimde eski moda" buldu. 1923'te, Sarah'nın bir sergideki jüriden aldığı soğuk tepkiye sinirlenen Pavel, eleştirmenlerden öç almak istedi: "Boya ve tuval istedim ve gerçek bir modern resim yapacağımı söyledim - daha önce hayatımda hiç resim yapmayı denememiştim. Bana en eski kırımdı ve yeşil boya tüplerini getirdiler, bir de eski bir fırça alıp eski bir tuvale birkaç dakikada bir vahşinin kabataslak re-smini yaptım; niyetim elinde bir denizyıldızı sallayan bir vahşi resmi yapmaktı ama sonuç olarak muza daha çok benzedi. Üzerine 'evet hiç muzumuz yok' diye yazdım ve akşam yemeğinde aileyi eğlendirecek ya da öğretilen bir şaka olsun diye masaya götürdüm. Fakat birkaç gün sonra oğularımdan biri eve yerel bir gazete de çalışan genç bir sanat eleştirmeni getirdi. Ona resmi göstermiş ama nerden geldiğini söylememişler. Resmin son derece ilginç olduğunu söylemiş. Bence berbat bir resim olduğunu söyledim; o da bunun üzerine sanatçının ruhunda nelerin olup bittiğini bilmeden kimsenin onu yargılamaya hakkının olmadığını söyledi! Bana fikri veren de bu oldu..."

'Smith' özgür bir sanatçı için fazla sıradan bir isim olduğundan, "Pavel Jerdanowitch" doğdu. Jerdanowitch ilk resmine hiçbir eğitim ya da bilgi birikimi olmadan başladı. Pasiflik Adaları'ndan bir kadının elinde bir muz kabuğu sallayan 'Çoşkunluk' isimli resmi, daha önce sanatçının karısını reddeden aynı eleştirmenler grubuna sunuldu. Resmin eleştirmenlerden övgü toplaması Smith için sürpriz olmamakla birlikte hayal kırıklığıydı. Büyük bir sanatçı doğmuştu! Bazı eleştirmenlere göre Jordan-Smith'in aldatmacasının başarılı olmasının sebebi artistik bir deha olmasıydı. "Amerika'daki birçok eleştirmen zaten bir yazar olduğum için ve organizasyonla ilgili bilgim olduğu için artistik yeteneğimin olduğuna karar verdiler, ama fazla umursamadım ya da dikkatli olduğum için bunu göremediğimi söylediler. Eski arkadaşım Havelock Ellis bile yeteneğimi reddettiğim için beni eleştiren bir mektup yazdı...Üç sene sürdürdüğüm bu küçük şaka bu zaman zarfında benim toplam üç saatimi aldı, ama bana uzun yıllar süren çalışmalar sonucu ortaya çıkardığım eserlerimden daha çok ün kazandırdı."



Collation



Gination



Capitulation