

A RESEARCH ON VANDALISM AND ITS CAUSES



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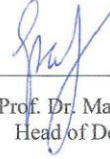
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ABSTRACT

Vandalism is a common problem worldwide; besides it is an important concept which has been subject to many researches in terms of its psychological, sociological and economic dimensions. It is seen that the researches on this subject around the world started earlier than our country and expanded to examine the cases of Vandalism in different disciplines. In Turkey studies on Vandalism are seen that they are focused mostly on attacks targeting public spaces such as parks and gardens, public furniture, public goods, schools and rarely public sculptures in public spaces; that is, on landscape architecture. On the other hand, it is understood that violence against historical artifacts and artworks is not emphasized enough. Besides it is not paid enough attention to this matter, it is obvious that the works of art in our country which are being exhibited whether in public spaces or in a museum or exhibition are under threat of Vandalism. However, on the occasion of limitation of the study; due to reasons such as the meaning and the scope of the Vandalism concept and the need to address dynamics that trigger Vandalist actions in Turkey within our own cultural system; on the grounds that it would be more appropriate to consider the issue in another study, cases of Vandalism in Turkey were not included in the study. This thesis aims to draw attention to the dimensions of this violence by investigating and classifying the causes of vandalism towards art works, including the examples of Vandalism dating back to the present day and early examples from the world. Considering the prevalence and excess of Vandalist attacks in many geographies and cultures around the world, the thesis tries to address relatively more important works or more sensational cases. In the study, considering the parallelism of the concept of vandalism with the concept of iconoclasm, the subject has been dealt with in the

common denominator. In resource research; books, articles, periodicals, theses, dictionaries and web sites were searched using data collection management.

Keywords: Vandalism, Vandal, Elginism, Destructor, Iconoclasm Iconoclastic, Iconoclast, Attack on Artwork



ÖZET

Vandalizm, dünya genelinde sıklıkla görülen bir sanat suçu olmakla birlikte; psikolojik, sosyolojik ve ekonomik boyutları açısından üzerinde durulan ve çok sayıda araştırmaya konu olmuş bir problemdir. Bu konu üzerine dünya genelinde yapılan araştırmaların, ülkemize oranla daha erken tarihte başladığı ve farklı disiplinlerdeki Vandalizm vakalarını inceleyecek şekilde genişletildiği görülmektedir. Türkiye’de Vandalizm üzerine yapılmış incelemelerin çoğunlukla; kentlerde halkın ortak kullanımına açık park, bahçe gibi kamusal alanları ve bu alanlardaki kent mobilyalarını, kamu mallarını, ayrıca okulları ve nadir olarak kamusal alanlardaki heykelleri hedef alan saldırılar, yani daha çok peyzaj mimarlığı üzerine yoğunlaştığı görülmektedir. Tarihi eserler ve sanat yapıtlarına uygulanan şiddet üzerinde ise yeterince durulmadığı anlaşılmaktadır. Bu konu hakkında yeterli özen gösterilmemekle birlikte, ülkemizdeki sanat eserlerinin de ister kamusal alanda isterse bir müze veya sergide sergilenmekte olsun Vandalizm tehdidi altında bulunduğu gerçeği ortadadır. Ancak çalışmanın sınırlandırılması kapsamında; Vandalizm kavramının ülkemizdeki karşılığı ve kapsamı, Türkiye’de Vandalist eylemleri tetikleyen dinamiklerin, kendi kültür sistemimiz içinde ele alınması gerekliliği gibi nedenlerden dolayı, konunun başka bir çalışmada ele alınmasının daha uygun olacağı gerekçesiyle, ülkemizdeki vakalar çalışmaya dahil edilmemiştir. Bu tez çalışması; dünyadan erken tarihli örnekleri de dahil olmak üzere, günümüze dek uzanan Vandalizm vakaları eşliğinde, sanat eserlerine uygulanan şiddetin nedenlerini araştırıp sınıflayarak, bu şiddetin boyutlarına dikkat çekmeyi amaçlamaktadır. Dünyadaki birçok coğrafya ve kültürde yaşanan Vandalist saldırıların yaygınlığı ve fazlalığı göz önüne alınarak tezde görece daha önemli eserlere veya daha sansasyonel vakalara değinilmeye çalışılmıştır. Çalışmada, Vandalizm kavramının, ikonakırıcılık

kavramıyla olan paralelliđi de göz önünde bulundurularak konu, ortak paydada ele alınmıřtır. Kaynak arařtırmasında; konu hakkında kaleme alınmıř kitaplar, makaleler, süreli yayınlar, tezler, sözlükler ve internet siteleri veri toplama yönetiminden yararlanılarak taranmıřtır.

Anahtar Kelimeler: Vandalizm, Vandal, Tahripçilik, Tahripçi, Elginizm, İkonakırcılık, İkonakırcı, İkonoklast, Sanat Eserine Saldırı



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1. INTRODUCTION

Image has been a powerful concept from prehistoric to the present. It also derives its respect and fear and hostility from its power. Throughout the history; There have been periods in which art, artist and works of art were not respected, humiliated and even subjected to violence and many events have taken place in this regard. Concepts of vandalism and iconoclasm; began to appear as several differentiating factors such as wars, religion, politics and belief has been brought into equation.

The first traces of artistic production date back to the African Continent, where mankind appeared on the stage of history and to old times as B.C. 75,000s. In the beginning; art activities, which were supposed to be performed for ritual purposes, were of vital importance for some common interests of the people who lived in the prehistoric period, rather than being decorative. In the prehistoric period, it is estimated that the human communities that must be hunted to survive depict animal pictures as part of a ritual on the walls of the caves in order to make the hunt successful and fertile or to increase the animal population (Farthing, 2017). In the Ancient Egyptian Civilization, which is known to have belief in the Hereafter, artists, especially sculptors, were of great importance. Ancient Egyptian sculptors had seen as 'people who protect life'. Because of the sculptures they made, it was believed that the appearance of the deceased, especially the pharaohs, would not deteriorate and that they would live forever (Gombrich, 1997). Together with the Ancient Greek Civilization, art was to break away from this magical and religious identity and realize 'the Classical Revolution'. However, as it will be discussed later in our study, there are examples of some Vandalist and iconoclastic practices even in Ancient times.

Despite the exceptions, contrary to the early periods in which art was recognized and respected as vital, different conditions began to emerge after Christ. With the proclamation of the Milan Declaration in 313 and the adoption of Christianity on par with other religions in the Roman Empire and spreading rapidly, a comprehensive Vandalism movement emerged: With the defeat of paganism, Christians declared ‘the Crusade’ against the statues of pagan gods and began to destroy them systematically (Gombrich, 1997). In the following period, when the Western Roman Empire began to disintegrate, another threat emerged for artistic production. The Barbarian German tribes burned down especially Italy and Rome and destroyed the works of art which are the products of aesthetic understanding to which they are strange. Those who inspired the term vandalism are Vandals who left other tribes behind in matters of ‘destroying the beautiful one’ in this period. Then there would be a systematic period of slaughter that is the origin of the term ‘Iconoclasm’ and in which a radical religious dynasty in the Byzantine Empire in 8th Century ruled the prohibition of religious symbols and ordered to destroy the existing ones. In 16th century with the reform movements, again flared up and later supported by members of the Protestant faith, the enmity of depiction especially against religious objects reached its peak with the French Revolution. Undoubtedly, humanity, culture and civilization has gained ground from that period to today. Concepts of vandalism and iconoclasm evolved with the addition of the concepts such as ‘Artist Vandalism’; however, the enmity towards the surrogates has survived to the same extent until today.

1.1. Definitions

To better understand the destruction and destruction of art works, it is appropriate to mention some definitions:

1.1.1. Vandalism (Tahripçilik)

In its simplest and shortest definition, Vandalism; It is the act of directing the motivation of violence within the person to be triggered for any reason and to the works of art, public goods or belongings of third parties. In particular, the definitions in the art and architecture literature are very similar in meaning.

Vandalism can be defined as the state of consciously destroying works of art. With the birth and rise of Christianity, it is stated that the subversion or destruction of the temples from the ancient period can be considered as an example of Vandalism. (Sözen and Tanyeli, 2010).

“The mentality of destroying beautiful things, especially works of art”*

Turani (1993) states that Vandalism is the name given to the subversion and destruction of works of art and he adds that this term was dedicated to ‘Vandals tribe’ who had destroyed cities in Europe, especially Rome, and the works of art in the Migration of Tribes period (Turani, 1968).

In the literature, it is stated that Vandalism is the same thing as “art destructiveness” actions carried out by Vandals (Hasol, 1998).

Arseven (1975), after making a classic definition of Vandalism as ‘destruction and subversion of art works’, he improves it a bit more by saying that Vandalism

* Meydan Larousse, Volume XII , article of “Vandalizm”.

comprises also deformation of originality of historical monuments during the restoration and change their contents and places. He refers to the fact that the unconscious restoration of historical buildings and making addition to the painting having characteristics of art under the name of restoration or any interference by laying a hand on would be accepted as Vandalism. (Arseven, 1975).

People who damage public property, public spaces or equipment of schools, destroy artworks by cutting or carving are called Vandal or destructor; such activities are defined as Vandalism and Vandalist Actions (Öğülmüş, 1993). Vandalism, which takes its name from the Vandals, a Germanic tribe renowned for their cruelty, or Destruction in return for Turkish; It is the concept that defines the aggressive attitude of the person towards the goods belonging to the public or third parties and the tendency in this direction (Öğülmüş, 2000).

The word ‘Vandal’, which is used in art for those who destroy a work of art, has been revised as Vandalism. Vandalism gives the meaning of the behavior of sick or primitive people with the feeling of destroying everything that is beautiful, especially the artwork (Cem, 1982).

When Vandalism is taken as a term of psychology: “It is expressed as a spiritual and illness attitude that gives rise to desire to ravage beautiful things. (...) It is also defined as cruelty and ignorance, hostility to beauty”. The term Vandal is used for those in this state. (Hançerlioğlu, 2000).

According to another definition known in the literature, Vandalism; consciously, but only because of ignorance or just for the sake of pleasure, to carry out activities that damage public goods or works of art and this act of destruction is to make a purpose on its own (Boz and Beyaztaş, 2001).

“Actions that occur with violent, anti-social behavior disorders such as burning, destroying, breaking, drawing (grafitti) and damaging are described as Vandalism” (Yavuz, 2005).

1.1.2. Iconoclasm

Due to certain motivations, it is seen that the definition of iconoclasm which can be explained briefly as harming or eliminating images by violence and the conscious destruction of works of art as the previous definition of Vandalism are largely overlapping concepts.

The emergence of the iconoclasm concept, mostly in the Byzantine Empire in 8th century occurred as a definition used to describe the struggle of religious images, but fundamentally it includes the behavior of violence against an artwork. In this respect, of course, it contains an action that can be defined as Vandalism. Iconoclasm may be the cause of a Vandalist action, but in itself is a Vandalist action.

According to French sociologist and philosopher Bruno Latour, Iconoclasm is to destroy knowingly an image (cited in Yılmaz, 2017).

“Iconoclasm is the destruction of artworks, images, depicting certain religious figures or themes, and opposing them”. Almost all of the major religions have been exposed to iconoclasm, while anti-iconoclastic activities have been observed among congregations of different religions. Although it is known that iconoclastic supporters are in fact religious people, it is seen that they disagree with the groups supporting the use of icons due to differences in interpretation (Grzymkowski, 2017).

Art historian Dario Gamboni (2012) briefly describes the concept of Iconoclasm as “opposing the use of eikons for religious reasons” and “elimination of religious eikons”.

Important events in the history of European geography, such as the struggle for depiction in the Byzantine Empire or the Reform movements, have been associated with the term Iconoclasm. In the origin of the concept of Iconoclasm, it is seen that there are more religious motivations, but the religious factor is just an excuse; political, ideological, military or economic character cases may also be experienced. In the concept of Iconoclasm, it can be said that a religious work of art is only related to religious objects, whether it has a function for rituals or whether it is of special religious importance (Kolrud and Prusac, 2016).

To better understand the concept of Iconoclasm, it is necessary to focus on the origin of the term. For this reason, it is useful to explain some terms:

1.1.2.1. Eikon

It is the word from which Iconoclasm was derived, called as ‘suret’ in Turkish and ‘ikon’ in Greek. It was mostly used to describe human portrait before Christianity. In Byzantine Civilization; it was used to describe important religious figures or scenes including religious themes. In our recent history; It is used as a Russian term used to describe the depictions of religion on Russian culture (Yılmaz, 2017).

1.1.2.2. Eidolon

The term known as ‘idol’ or ‘put’ in Turkish was used for replicas of the ancient Greek and Ancient Roman pantheon. There is also a meaning that puts forward the hypothesis that these gods are not permanent and real. The term Eikon differs from the term Eidolon in that it does not describe the images of pagan gods (Yılmaz, 2017).

1.1.2.3. Iconomachy

Iconomachy which means “struggle related with eikons” or “struggle against eikons” was a nation to be used to describe the depiction struggle in Byzantine Empire in VIII. Century until the emergence of the concept of Iconoclasm late 20th Century (Yılmaz, 2017).

1.1.2.4. Iconoclast (Eikonoklastes)

It is the term used to describe those who damage the religious eikons in the Byzantine Empire in 8th Century during the period of depiction wars between those who support the use of religious eikons and those who are against the use. Iconoclast which was

mentioned in II. İznik Council records many times has evolved into a meaning as “heretic” (Yılmaz, 2017).

1.1.2.5. Iconophil

It is a term used in the sense of an icon- lover who supports the use of icons and icons during Byzantine Iconoclasm.

1.1.2.6. Iconodule

It is a term which means respect to icons (Yılmaz, 2017).

1.1.2.7. Iconolater

‘Icololater’ is a term used to describe religious people who worship icons or eikons. The iconoclasm, besides it was derived from the term iconaclast itself, is a concept found much later in history.

First use in literature took place to describe the acts of violence against religious depiction in 16th Century during the Reform movements. Although the term Iconoclasm was sometimes used to describe the systematic attempts of destruction against religious works of art realized in French revolution and also to describe Protestants being hostile to religious themed scenes in 18th Century, the word was included in the English language in 1797 immediately after the French Revolution, the use of the concept in the Byzantine Empire to describe the struggle for portrayal lasted until 20th century (cited in Yılmaz, 2017).

In the Byzantine Empire; Interest and demand for iconic images of important religious figures such as Jesus Christ, Virgin Mary and Baby Jesus or saints in 6th and 7th Centuries gradually increased; even after a while, these icons began to be respected as if they were relics. However, in 730, the Byzantine Emperor Leon III commanded the elimination of all depictions depicting Jesus Christ, the Virgin Mary, Angels or saints as human beings by enacting. This decision led to great indignation, and Western Christianity and the Pope announced that they had ignored the decree. However, this situation could not prevent the conflict lasted 113 year between opponents of icon 'Iconoclasts' and its supporters 'Iconodules' (Fleming and Honour, 2016).

In the early periods of the Byzantine Empire, the depiction of important religious figures of Christianity, such as Jesus Christ and his mother Mary, was opposed; from IV century to VII century, approximately in the period of 300 years, especially during the reign of Emperor Justinian (527-565), as associated with the church gained power, religious paintings were supported and Byzantine society began to worship icons. Then the ruler of the period Leon III (717-741) issued an imperial decree in 730, which forbade depictions of religious figures. Byzantine history, this turbulent period which began in 730 when III. Leon issued a decree and continued until 842 when Mikhael's ascension to the Byzantine throne and in which religious figures were destroyed or defaced or covered, was called "Iconoclasm Period (Collective, 2008).*

1.1.3. Elginism

It is a word used in the sense that the architectural elements of historical buildings or objects which have the characteristics of art works are separated from the original

* Ötüken, Y., *Eczacıbaşı Sanat Ansiklopedisi*, article of "İkonoklazm".

place and moved to a different place. At the beginning of the 19th Century, the origin of this word is based on particularly a reference to Lord Elgin, the British Ambassador of the time, who put a signature under a Vandalist action by smuggling the embossing of the famous Parthenon Temple and some historical monuments in the Acropolis Athens to UK by courtesy of Sultan Selim III (Arseven, 1975).

“The origin of the word is the name of Lord Elgin, who took the embossing of the Parthenon of Athens to the British Museum in the 19th century. It is used in the sense that art works are separated from the environment or structure they belong to and moved to another country or environment.” (Sözen and Tanyeli, 2010).



Figure 1- Lord Thomas Bruce Elgin.

Lord Elgin (Thomas Bruce Elgin); in 1801 to 1805, he was an English aristocrat who smuggled some architectural elements, sculptures and especially the embossing of the

Parthenon Temple to the UK in 200 chests depending on a controversial edict of Selim III who was the British Ambassador at the beginning of the 1800s. These historical monuments, known as Elgin Marbles, dedicated to the surname of Lord Elgin, have led to controversy between England and Greece (Aşık, 2014; Özek Karasu, 2018).

It is another important case of elginism that the façade wall of the famous early Islamic structure Mşatta Palace, which is located within the borders of Syria today was given to the German Emperor Wilhelm II of the time as a gift with the approval of Sultan Abdulhamid II (1876- 1909) in 1903. The facade of the palace is still exhibited today in the Pergamon Museum in Germany (Tez, 2018).

1.1.4. Damnatio memoriae (damnation of the memory)

It was a sanction issued by the Roman senate for traitors or persons who discredited the Roman State and decided in matter of the evidence that the person lived was erased as if he did not exist.*

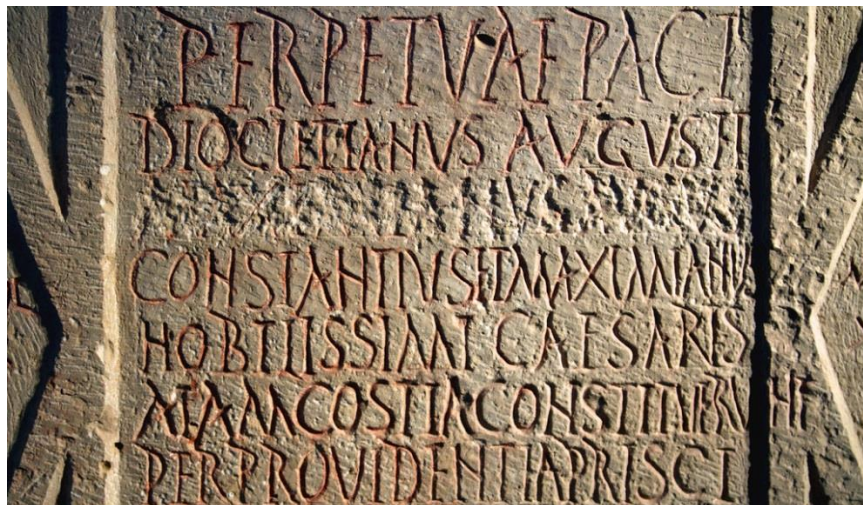


Figure 2- A Roman inscription applied Damnatio Memoriae.

* Wikipedia, article of “Damnatio Memoriae”.

It was the practice of removing the traces of statesmen in the Roman Empire who were tried by the senate for the accusations against them, and especially convicted of treason. Statesmen whose statues were erected or given names in public spaces to be honored for their superior services, if they were found guilty, their statues were broken, destroyed or re-carved into the head of the statue's face. Their names were erased from Roman inscriptions and public spaces (Güneş, 2019).

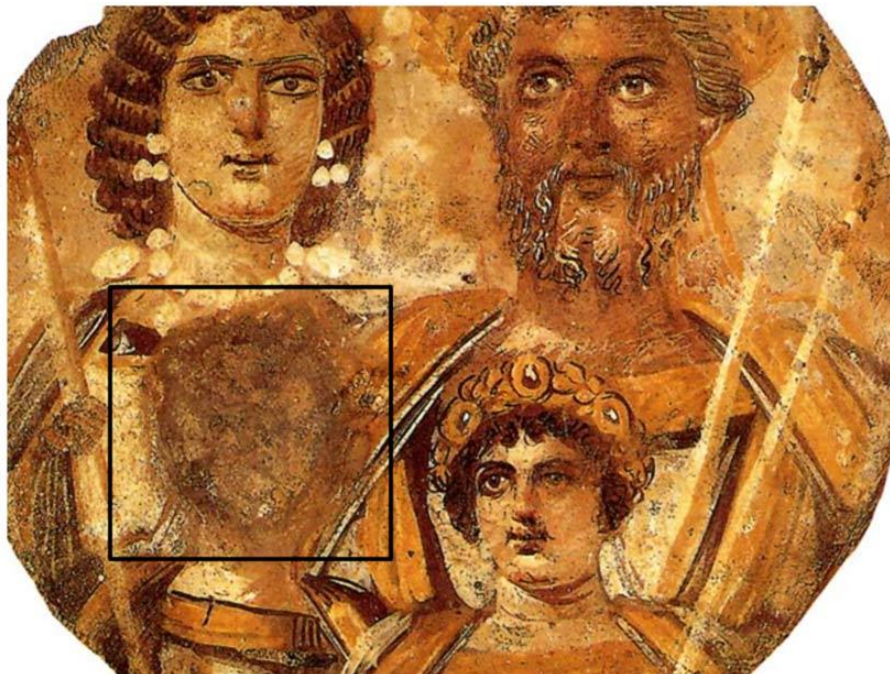


Figure 3- The most famous examples of Damnatio Memoriae; Removal a face of the brother of Caracalla, Rome Emperor from a tempera painting belonging to Severus Family

It is a definition in Roman civilization which means the cursing of the memories of the people who are against the society or the Roman emperor. This led to the destruction of portraits and inscriptions about the person who had seen as a dishonor (Kolrud and Prusac, 2016).

1.1.5. The prohibition of Depiction

The attitude of Islam against the selection of subjects of art and human beings, especially human and animal scriptures, is generally expressed in the form of as “prohibition of depiction”. The prohibition of depiction that emerged because of the concern of being used as an icon in the early years of Islam has had a lasting effect on artistic creation, especially on the painting and sculpture arts until recent period. For this reason, in Islamic countries, surface arts, geometric elements and herbal figures have been in the foreground. However; this ‘prohibition’ cannot be said to be unpassable. Some Islamic societies, whose traditions include the use of human and animal scripts, have often been able to go beyond this limitation. For example, there is a powerful art of painting that has developed thanks to Iran's pre-Islamic history. Likewise, the use of animal scriptures in Turks, especially in decoration, should be considered to a great extent in connection with the ancient traditions of shamanism. However, except for the Umayyad Art, which is closely associated with Early Christian Art, an understanding of descriptive art is rarely seen in Arab countries (Sözen and Tanyeli, 2010).

The beginning of Islam religion and its period of ascension, although no comprehensive destruction of other civilizations against the works of art is known, the concept of the prohibition of depiction is important because of its influence on the iconoclastic movement of the Byzantine Empire.

The view of most of the Arabian Peninsula, which is the geographically source of Islam, to art and works of art still maintains the same conservative line. However; at the same time, it can be seen in some oil-rich Arab countries such as Abu Dhabi and

Dubai, art has received great support and the branches of world-famous museums have been opened. Moreover, this is surprising to hear that a Muslim Arab sheikh paid \$ 450 million to 'Salvatore Mundi' by Da Vinci in late 2017.



2. VANDALISM AND ICONOCLASM

Because of ignorance, to give a lecture or message, or arbitrarily, but generally completely deliberately; Vandalism is one of the oldest and most important problems in the history of culture, art and civilization which can be defined as an act of harm to public goods or property belonging to someone else, to urban furniture in public spaces, to art works or historical artifacts.

The concept of vandalism has the idea of abolishing the 'other'. Art works, which are the common cultural heritage of human history, are the primary targets of these acts of destruction. Common view; The idea that the destruction of cultural and artistic elements of a certain period is the main reason behind the destruction action (Binzet, 2005).

In general, Vandalism has become a threat in underdeveloped countries; it is seen more or less in every society, especially due to cultural differences. “Vandalism is the aggressive violent behavior of uneducated, status quoist, conservative typology” (Aksoy, 2005).

Aggressive behavior is thought to be the driving force behind vandalism. Aggression, which is essentially a violent activity, is in any case directed at a living or inanimate object but should not be confused with evil. Because, at the core of the act of aggression, there is always an emotional and presence-oriented reaction; the act of evil, by its nature, has the characteristic of being emotionless and aiming to destroy it. Aggression has a more selfish aspect, since it is for the benefit of one of the parties and usually to the detriment of another (Hasanoğlu, 2005).

The fact that works of art trigger Vandalism at the moment they are seen and the freedom of the audience to use violence against the work shows the complex connection between them. Although the call for vandalism has interesting qualities, it does not have a proper relationship with the freedom of aggression (Zeytinoğlu, 2005).

2.1. Types of Vandalism

Although there are different studies in the literature regarding the classification of vandalism cases according to some common characteristics, one of the most accepted is the classification made by sociologist Stanley Cohen. Cohen divides Vandalism into two main categories according to the way they are perceived in terms of society and laws (cited in Yıldırım, 2000):

2.1.1. Traditional Vandalism

These are cases of Vandalism which are considered to be tolerable, that is to say they do not constitute an offense. Vandalism events that occur during celebrations on special occasions such as holidays, New Year, some damages caused by children playing games, attacks on the fixtures by institutions or members of institutions in institutions such as factories or schools and graffiti are included in this title (cited in Yıldırım, 2000).

2.1.2. Classic Vandalism

It is the cases of Vandalism which is illegal in that the action is not at an understanding level (cited in Yıldırım, 2000). This type of Vandalism is examined under 5 subheadings (cited in Özen et al, 2004):

2.1.2.1. Greedy Vandalism

It is a type of Vandalism that involves ordinary cases of theft and looting whose the main purpose is to archive or sell for a consideration (cited in Özen et al, 2004).

2.1.2.2. Tactical/Ideological Vandalism

It is the type of Vandalism that the attacker exhibits to attract the attention of the society in which he is involved to a subject, a problem or himself (cited in Özen et al, 2004). In cases of ideological vandalism, which is a protest and deliberately carried out, the target may be a randomly selected object (cited in Olgun, 2013).

2.1.2.3. Vindictive Vandalism

It is the type of Vandalism that the attacker considers to be injustice on a matter and pays off for it (cited in Özen et al., 2004).

2.1.2.4. Playful Vandalism

The effect of the malice factor is negligible in the type of Vandalism, which is generally seen in children and which arises due to the competition of children, the urge to show their curiosity and abilities (cited in Özen et al, 2004).

2.1.2.5. Malicious Vandalism

They are acts of Vandalism that the attacker consciously or just to enjoy.

2.2.Types of Iconoclasm

According to Latour (2002), the French sociologist and philosopher, there are 5 different types of iconoclast definitions:

2.2.1. Group A - against all images

Such iconoclasts are actually fully believers and want to free the other believers from their false ties to all kinds of icons. Because they argue that idols hinder people's faith and that they will become free and sovereign again if they are extinguished. This type is the purest form of classic iconoclasm and its main purpose is 'to refine'. The iconoclasm movement in the Byzantine Empire, Lutherans* and the Vandalist activities that occurred during the revolutions in France, China and the Soviet Union can be examined in this group (Latour, 2002).

2.2.2. Group B - against frozen images, not all images

This type of iconoclasts also breaks the idols, damage the images, try to destroy the traditions and habits. They believe that idols should be distinguished, but the biggest difference between them and Group A is that they think it is not possible to get rid of the images. What they are against; it is the admiration of an image by taking it out of its normal flow, as if it were a qualified thing, or as if all its movements are truly

* This is the Turkish name given to the Protestant sect following the views of Martin Luther, the builder of the reform movements.

frozen. They dream of a world full of active images and not a world without images. They do not want the image production to stop completely, but rather to keep it fresh and in series. The best examples of this type of icon crushers are; Malevich's representation of the Black Square to achieve universal power hidden in classical representative paintings and the music of the famous German composer Bach (Latour, 2002).

2.2.3. Group C - against images related to their enemies not all images

Unlike “A” and “B” type iconoclasts, “C” group iconoclasts are generally not against images. They oppose the forms that have become the values of which their enemies are wholeheartedly bound. Attacking what a person deems most valuable in order to eliminate the person or group in the fastest and most effective manner; is a well-known and frequently used method of provocation. This type of iconoclast, in order to defeat their enemies, is going to eliminate the copies that are important to them. The burning of flags of the hostile countries, the attacks on the pictures or the taking someone hostage are examples of this type of iconoclasm (Latour, 2002).

2.2.4. Group D - people who unintentionally damage images

There is another type of Vandalism also known as ‘Innocent Vandals’. Although this group of Vandals has no problems with the images, they cause the images to disappear because of their interventions. In fact, they have no idea that they destroyed something. On the contrary, they think that they value images and protect them from extinction; they face accusations that they disrespect or destroy images. Examples of such icon crushers are Restorers. The field of architecture also contains a number of

‘Innocent Vandals’, whose interventions on buildings seen as Vandalism (Latour, 2002).

2.2.5. Group E - people who ridicule iconoclast and iconophil

They exhibit an uncontrolled irony against icon enemies and icon supporters. They have a style that enjoys disrespect, rudeness, and display. They love to mock and ridicule. They claim that swearing to religion is an absolute right (Latour, 2002).

Jens Braarvig (Kolrud and Prusac, 2016), professor of the Department of Religious Studies at the University of Oslo, deals with iconoclasm under three titles:

2.2.6. Economical iconoclasm

It can be defined as the sale of works of art to various museums or private collections in the form of historical artifacts and antiques to obtain a financial benefit. The plundering for money of today's Cambodia and its surrounding historical areas and the Khemer cultural heritage is an example of economic iconoclasm (Kolrud and Prusac, 2016).

2.2.7. Ideological iconoclasm

This defines the iconoclastic activities of a person, state or the dominant authority holding power which undermine or destroy the values of those who are not his or her enemies or threats under the influence of the values he advocates. The iconic policy of the communist Chinese government against Tibetan culture and beliefs during the

invasion of Tibet in the 1960s and 1970s is an example of this type (Kolrud and Prusac, 2016).

2.2.8. Religious iconoclasm

It is the kind of iconoclasm encountered when religious beliefs constitute the motivation of violence against any artwork. In this type of iconoclasm, the attackers propose reasons for their actions, as depictions of another religion, because depictions are prohibited in their religions, or as 'in the name of God'. The Taliban bombing of giant Buddha statues in Afghanistan in 2001 is one of the most recent religious-led iconoclastic actions (Kolrud and Prusac, 2016).

The interrelationships of these three iconoclastic species may vary depending on differing definitions of religion. Almost all cases of iconoclasm in religious character may include political and ideological content, as well as an economic profit. In the context of an iconic action; ideological and economic profit take place as motivational elements. Thus, each of the three types of iconoclasm mentioned immediately above may be associated with the other two. Vandals or victims of iconoclasm whose values are damaged can identify themselves in different types. However, cases of iconoclasm are complicated actions since they will be evaluated in different ways by experts as time passed by (Kolrud and Prusac, 2016).

2.3. Vandalism in History and Its Reasons

The origin of the act of vandalism goes back to ancient civilizations long before the Germanic tribe, to which it takes its name, contrary to the general judgment.

Aksoy (2005) states that Vandalism dates back to a history as old as mankind itself. “(...) aggressive, archaic, destructive behavior of the individual who cannot understand and keep up with the day and the new.”, he defines the concept of destruction (Aksoy, 2005).

2.3.1. Vandalism in the first era and antiquity

The history of humanity has been the scene of many conflicts, struggles and wars since early times. Ignorance, wars for the sake of possession of wealth, prosperity, power or the effort to have power to impose someone's values on the other party; in fact, it continues at full speed today and has managed to camouflage itself only by evolving into a more temperate state. No matter how much science, technology, education and modern times have developed human beings, especially in some geographies, the power-hungry, greedy, ignorant, arrogant and aggressive spirit of ancient times reveals itself in the nature of modern people.

When the literature is examined, in Ancient Period and Antiquity, there are some cases in ancient Egypt, ancient Greek and Roman civilizations that could be described as Vandalism:

Ancient Egyptian Civilization in the New Kingdom Period, one of the last pharaohs of the 18th dynasty ruled between 1377-1358 BC., Amenhotep IV -or Akhenaton, named later- forbade polytheistic belief by accepting a new deity called Aton as the only god. He especially wanted to destroy the faith of Amon, who was considered one of the ancient gods of Egypt and ordered the removal of the depictions of Amon from the temples. Under these conditions, the priests of Amon took a stand against him and the

new religion. After the death of Akhenaton, who built temples for the new god, moved the head office to Amarna and led to a revolution in religion, art and architecture, Tutankhamon became Pharaoh. During the time of Tutankhamon, the religious priests and supporters of Amon eliminated both the Aton religion and the traces of the revolutionary movement initiated by Akhenaton in art and architecture (Turani, 2015).

Shortly after the death of the revolutionary pharaoh Akhenaton, the revolutionary -or heretic in the eyes of his opponents-, who founded the new capital of Tel-Amara, called Akhetaton, between Memphis and Thebes, the country returned to its capital with its old religion. The generations that followed him cursed the name of the infidel pharaoh Akhenaton (Amenhotep IV) and falsified his name and the monuments he had built to remove the traces of him. The fact that Tutankhamon, after him Pharaoh, whose name means the living image of Amon, is probably the son of Akhenaton, and that his real name is Tutankhaton meaning Aton's living image, proves the effort to reverse the Akhenaton revolution serially (Sands, 2006).



Figure 4- The vandalized burial mask of Pharaoh Akhenaton

Aton, a new religion dedicated to the sun disk gained importance during the period of Pharaoh Amenhotep III. His son IV. Amenhotep declared that he forbade the worship of ancient Egyptian gods by accepting this religion as the official religion and Aton as the only god. He changed his name to Akhenaton (1379-1362 BC), which means 'who Aton loved'. He built his new capital, Akhetaton, to today's Tel-Amarna, 320 km away from the Nile. B.C. In 1361, his successor and son-in-law Tutankhamon, who was the Pharaoh, was convinced by the priests to re-declare the pagan Egyptian religion as legitimate and to move the capital to the city of Thebes. Open air temples and other buildings built in Amarna have been demolished (Fleming and Honour, 2016).



Figure 5- A wall painting depicting Pharaoh Akhenaton and his daughter. Head of the pharaoh figure appears to have been removed from the wall picture.

The capital Akhetaton was the center of the revolution initiated by the pharaoh Akhenaton. However, after the death of Pharaoh, the priests of Amon destroyed the city of Akhetaton, including the temples inside. Stones belonging to temples were removed and used in other buildings (Roth, 2017).

When Amenhotep IV became the Pharaoh of Egypt, he first ordered to engrave the reliefs of the Karnak Temple and his traditional image, the hawk-headed god Ra-Horakti into the religious center of the god Amon, Thebes. Later in his reign, he was inspired by the new god Aton (or Aten), whom he believed, and named after the name of Akhenaton IV. Amenhotep pursued a more iconic policy against other gods, especially the god Amon and the city of Thebes. Throughout Egypt, a series of humiliation and extermination activities against Amon's name and imagery have been encountered. Akhenaton had a similar attitude to the ancient Egyptian gods except the city of Thebes. The rumors about the exile and death of Akhenaton are unclear, but after the death of God Amon's former reputation was restored and II. It is known that

until the time of Ramses, Akhenaton was considered a heretic and a criminal (Collective, 2015).*

Apart from the case of Akhenaton in ancient Egypt, another example of faith-induced Vandalism was realized in period of Ramses, one of the most important pharaohs. “It is a great honor for the Pharaohs to build the main sections of the temples of Karnak and Luxor. Ramses II carved his own seal with a depth of 20 cm above the previous Pharaohs’ seals; thus, all dignity of the temples has belonged to him” (Uğurlu et al., 2004).

The history of Greek Civilization in ancient times has witnessed many wars and struggles. Especially between VI. and V. Centuries BC., it is known that during the battles between the Persian Empire, another nation famous for its cruelty and the Greek Civilization, many buildings of historical value were burned and destroyed by the Persians.

The famous Lydian King Croesus (Croesus or Karun in Islamic sources) around 550 BC., when he took over the region of Ionia (the name of the shores of today’s Izmir and Aydın in Antiquity), he trusted his allies and declared war against the Persian Empire. Thereupon, around 540 BC., he attacked the Persian Empire, defeated Lydia and its allies and occupied the Ionian cities. The occupied Ionian cities rebelled and demanded support from the city states of Sparta and Athens. However, in the war that took place in 494 BC., many Ionian cities, including the city of Miletus, were destroyed. Later in 490 BC, he fought with a small Greek army in the Marathon Plain,

* M. Eaton-Krauss, **30 Saniyede Antik Mısır** article of “Akhenaten”.

about 42 km away from Athens since a Persian army led by Darius entered Greece and supported the rebellion. Despite having a superior army, the Persians suffered a trashing against the Greeks in this war. However, 10 years later, another Persian army under the command of Darius' son Xerxes (Xerxes I) launched a new military operation against Greece. Xerxes, who defeated the Greek army this time, invaded the city of Athens and ordered the burning of the temples of the Acropolis (Roth, 2017).

“After defeating the Persian invaders under the leadership of Pericles, Athens began to rebuild everything the Persians burned down. The temples in the Acropolis, the sacred hill of Athens, it was burned and looted by the Persians in 480” (Gombrich, 1997).

When talking about the early history of the concept of Vandalism, it would be appropriate to refer to the application of *Damnatio Memoriae* in the Roman Empire, which was previously mentioned in the “Definitions” section.

Images have a psychological effect on those who consume themselves visually, that is, those who experience them. The reaction of these audience members to the images emerges as an indication of this effect. The Roman portraits damaged because of *Damnatio Memoriae* practiced in the Roman Empire, which is well known to those who attacked because they belonged to a famous or usually a political hero, are good examples of this situation (Kolrud and Prusac, 2016).

The punishment of *Damnatio Memoriae*, a form of the force of ‘leaving disreputable’ given to those convicted of grave crimes or treason against Roman State, emperor or

people is known to be imposed to not only corrupt statesmen but even some Roman emperors who have debauchery or deviant tendencies leading to management weakness.

Caligula, the first Roman emperor known for his notorious reputation and ruled in between 37-41, was ruled by *Damnatio Memoriae*, but his successor and nephew, the 4th Roman emperor Cladius, prevented it. Nero, another perverted emperor; Although it is considered an enemy of the state, it remains unclear whether *Damnatio Memoriae* provision is applied against him (Güneş, 2019). However, it is known about Emperor Nero that the land whose villa and artificial lake were found on was expropriated and construction of the famous Vespasian Amphitheater (Colosseum) began in 80 years after his death due to the misgovernment. (Roth, 2017) It is also known that there is a 40 m high bronze statue of Nero in the immediate vicinity of this land and that the colossus, which also gives the name of the amphitheater, was re-poured for the new emperors and eventually disappeared completely (Borden et al., 2015). Domitianus, another notable but notorious emperor, was first assassinated because of his mismanagement, and then the Roman senate made a decision of *Damnatio Memoriae* for him. The emperor and his memories were tried to be cleared from the memory of the society, the statues depicting Domitian were broken, the temples were destroyed, his places were damaged and his name was erased from the monuments in the city squares (Gezgin, 2015).



Figure 6- The bust of Roman Emperor Nero on the left, the bust of the Emperor Domitianus, exposed to Damnatio Memoriae on the right.

The execution of Emperor Elagabalus (218-222) and destruction his images, who provoked the Roman society because of his desperate political attitude and worthless behaviors as well as his devotion to an exotic sun god of Syrian origin, are among the important Vandalist actions of the period. Behind the attacks, usually against his images, there are very serious conditions, both politically and religiously. The Roman people, as provoked by Christians who believed in a monotheistic religion, were angry with the effort to see Emperor Elagabalus's exotic god superior to Jupiter (Kolrud and Prusac, 2016).

It is very difficult to compare the magnitude of the destruction caused by Damnatio Memoriae during the Roman Empire with the damage caused by the iconoclasts to the images in 8th Century. As it is understood, while the portraits in Rome, which were subjected to Damnatio Memoriae, were completely eliminated, the presence of icons

depicting Jesus Christ and his disciples in Hagia Sophia in 769 is known. This proves that the application of *Damnatio Memoriae* is more comprehensive than the iconoclasm activities in the Byzantine Empire. *Damnatio Memoriae* was a political phenomenon in contrast to the religious Byzantine iconoclasm. Many portraits have been destroyed or reshaped with others to erase the remembrance of the people depicted. Most of the information about the Vandalism activities against sculptures and the destruction of the images in the Roman period is related to the *Damnatio Memoriae* practice and there are abundant archaeological remains to this day in addition to written sources (Kolrud and Prusac, 2016).

It is known that the first Christians were faced with very harsh sanctions and prosecutions until Christianity was accepted as official religion in Roman Civilization which had a polytheistic belief. For this reason, the Christian congregation, which was initially composed of most of the low degree population; and they hold out their meetings and worships on the Roman authorities. In the West, especially in Rome, the first Christians, who came together through the network of tunnels (Catacombs) beneath the city, used the house of one community in Anatolia and the Middle East.

For the first 300 years following the crucifixion of Jesus Christ, the Christian church gained its place in and around the Mediterranean region. Around the same time, Christianity continued to spread despite the opposing views of the Roman administration and Caesar in the region, who accepted Christianity as an unwanted religion, stigmatized this new faith with disturbing peace and often tormented the first Christians (Collective, 2017).

Although some church buildings were built in the early part of the 4th century in parallel with the increase in the number of Christians, even though Christianity was still not welcome in the eyes of the Roman administration. When the written sources are examined, it is seen that there is evidence for this situation. Lactantius, one of the Christian scholars of the time, mentions that there is a large church in Izmit (Nicomedia), which is the central district of Kocaeli today, which can be easily seen from the palace of the Roman Emperor Diocletian in one of the important squares of the city. The Emperor ordered the destruction of the church in 303 (Koch, 2015):

“And the day of the days came. At dawn, the treasury officer and high-level soldiers and their commander came to the church. The doors were broken and the picture of God searched. Found written documents were burned. The soldiers were allowed to loot, and they ran right and left, stealing and destroying everything. Emperors Diocletian and Maximian could see the church on the terrace of the palace. Neither of them made a clear decision on whether to burn the church. Diocletian predicted that the fire would be large and would spread throughout the city. The troops of the guard unit (praetorians) attacked with axes and iron sticks in every direction and destroyed the very high church in the city within a few hours” (cited in Koch, 2015).

A new cathedral built in the city is mentioned in a speech made in 317 by Paulinos, the Bishop of Tyros of that period, which is in the territory of today's Lebanon. It is learned that this cathedral was built in place of another church destroyed by the order of Emperor Diocletian. According to an inscription on the sarcophagus where the bishop Eugenios of Lâdik / Konya (Laodikeia/ Kombousta) was buried, it is

understood that he died in 330 and restored a church which was in ruins before his death. This church, which Eugenios contributed to the restoration, is believed to have survived before 311 to 313, although the date of construction is unknown, but it was demolished around 303 or 305 during the Christian follow-up of Diocletian (Koch, 2015).

2.3.2. Vandals

Vandals, who are distinguished from other Germanic tribes by their hostile attitude towards the works of art, historical buildings, religious values, and the things that are valued, are known as a barbarian tribe that inspired the term Vandalism.

The definition of Vandalism, used to mean disrespect for sacred values or harm to the beautiful, comes from the name of this Germanic people who founded a small kingdom around North Africa from 429 to 534.*

Although the origin of the concept of vandalism goes back to the past; After Jesus, an identification is made between the Vandal tribe and the term Vandalism, which came to Rome in about 100 years and destroyed the civilization there, along with its values and works. One of the barbarian tribes descended from the north in the late Roman Empire, when it lost its power completely, was the Vandals. However; the Vandals had no intention of adopting a land to adopt a civilization after their plunder unlike other barbarian tribes, such as the Goths and their derivatives, who had been active in the same period. Before the feudal period, two types of militarist groups appeared: 1- Those who settled and accepted as homeland even though they obtained the land by

* Ana Brittanica, Volume XXI , article of “Vandallar”.

conquest or plunder (for example, the Gothic tribe or Turks, the ancestors of today's Northern European society). 2- The Vandal tribe, which is the production of indigenous people with the culture of the region they set foot on, destroys and destroys everything that constitutes its values and leaves it there. A group of Vandals who usurp whatever they deem valuable and harm or eliminate whatever is resident life and culture in that region. It is possible to explain the underlying reason for these behaviors with the concept of 'Zenophobia' or 'Fear of Fear', considering everyone else as an outsider and counting everyone or everything as an enemy or threat (Küçük, 2005).

The looting and plundering of the Vandals, one of the Germanic tribes, has a notorious place in history; Today, the deliberate destruction of a person's property is called Vandalism. This term was used for the first time in 1794 by a supporter of the revolution in order to express the art works damaged during the French Revolution, as a result of a definition comparing these acts of violence against the works of the Vandals (Yavuz, 2005).

In the region between the Oder and the Vistula rivers, in the late antiquity, the former Germanic people, partly Slavic, lived. The Vandal tribe occupied Gal (406), Spain and Africa (435) in historical order. It is known that they went to Italy in 455 and plundered Rome and then exploited Greece (Gövsa, 1947).

The Vandal tribe, which had acquired the territory of Silesia and Galicia in the southern part of today's Poland until about 100, moved from this region to the west and pillaged today's France in 406 and occupied Spain in 409. The Vandals, who

spent their brightest years under King Gaiseric (428-477), set foot in North Africa in 429 and were quite brutal towards the Orthodox, whom they saw as heretical (because they were devotee of Arius). Afterwards, the Vandals, who dominated the Western Mediterranean with a series of conquests over North Africa, entered Rome in 455 and plundered the city for about 2 weeks. After the death of King Gaiseric, the Vandal tribe, which began to lose power, went out of existence around 530 years (Yavuz, 2005).

Vandals are the name given to the tribes of Hasdingi and Silingi, especially in the early years of BC. In the early period of the Migration of Tribes (at the end of the fourth century), the Hasding vandals first invaded the Alan tribe and then the Silingi, and looted and invaded Gaul in 406. In 409, they settled here by sharing the land of today's Spain. In 412, the people of Visigoth who were ordered by the Roman Empire to recapture Spain destroyed most of the Alans and the Silingis. Gaiseric (428-477), the successor and brother of King Gunderich, stepped into the current Algerian Numidia by passing the Vandal tribe reaching 80,000 people by sea to North Africa in 429. Gaiseric who was successful in some of the struggles in this region obtained a kind of ally title by signing an agreement with the Roman Empire in 435. However, by 439, the agreement with Rome was broken and Carthage was conquered.*

Continuing to expand their dominance in the North African region, the Vandals also seized Sicily, Sardinia and Corsica. Later, they invaded Italy and seized the city of

* Meydan Larousse, Volume XII, article of "Vandals".

Rome in 455, burned and destroyed looted it for 14 days, and took many artworks with them.**

2.3.3. Prohibition of depiction

The prohibition of depiction in monotheistic religions has an important place with indirect effect on the destruction of the artifacts, even if there is no direct act of violence against the artwork. The main reason underlying the intolerance of faithful people towards images; It is the negative view of monotheistic religions towards images. For this reason, it will be appropriate to briefly mention the concept of prohibition of depiction and its origins in monotheistic religions while addressing the historical development and reasons of Vandalism.

2.3.3.1. Prohibition of depiction in Judaism

With the introduction of monotheistic religions, the disciples of these new religions would declare war against the icons of the pagan world. It is possible to see the earliest example of this in Judaism, which was considered the first monotheistic religion. God, depicted in the Torah, was a jealous, vindictive god with a great hostility towards the divinities who were not his own image and who had a certain face. For this reason, the Torah is against any kind of description and prohibits painting (İpşiroğlu, 2018).

In the Old Testament (Torah), the Israelites BC. In the section called od Exodus an about the exodus of Egypt under the leadership of the prophet Moses around 1200, the

** Ana Brittanica, Volume XXI, article of “Vandals”.

prophet Moses announces to the Jewish people that it is strictly forbidden to portray God as follows: *You shall not make for yourself an idol of any kind, or an image of anything in the heavens above, the earth below, or the waters under the earth. You shall not bow down to them or worship them; for I, the LORD your God, am a jealous God.* (cited in İpşiroğlu, 2018). The holy writ mentions that while Moses went to Mount Sinâ to receive the ‘Ten Commandments’ of God, the Jewish people made a golden calf and started to worship it. Being one of the Ten Commandments “*You shall not make for yourself an idol of any kind (...) You shall not bow down to them or worship them.*” commandment is the leading reason underlying the prohibition of the depictions (Tez, 2018).

In a letter from Germanos, who served as the Patriarch of Istanbul from 715 to 730, in a letter to the iconoclastic bishop Thomas in Bolu, it is understood that Christians regard Jews and Arabs as responsible for the issue of hostility: Saying “Not only now, but often they slandered us like that.” Germanos, points to the Jewish community who call themselves ‘idolaters’ in their words and by saying “Actually they worship idols.” they return the crime to the other party. Not only that, it is pointed out to the Saracens* that they were worshipping idols: “They have known a lifeless stone in the desert to date and called it *Khobar***.” A report officially written by Ioannes- an important clergyman, who was also the spokesman of the Anatolian bishops of Jerusalem-based was submitted to the Nikea Council II in 787; it is another important source in terms of linking the origin of animosity to Jews and Arabs (Vasiliev, 1956).

* Serazen or Saracen, a word commonly used to describe Muslims, is known as XII. It goes back to the desert fighters under Saladin. Europeans, the Crusades in the Syrian Arab tribes to be the name of the Muslim people.

** Used in the meaning of the Kaaba. It is the oldest text of the Kaaba in Mecca, considered the most sacred place of Islam.

Dura Europos, one of the border posts of the Roman Empire and located within the Syrian borders, is located in the ancient city of Europos. As can be seen from the rich wall paintings of the Jewish synagogue dated as early as 244, there is no prohibition of depiction in Jewish faith in the early periods. However, in centuries V and VI, depictions in Jewish synagogues will begin to be banned (Vasiliev, 1956).

Today, the ruins of Israel's Beit Alfa and Ayn Duk synagogues in the mosaics of the scenes containing damage to the scenes, the Jews VI. century, it is understood that they destroyed the religious themed mosaics in synagogues built earlier (Grabar, 1998).

In the 7th century, the Jews blamed the Christian realm for paganism, citing references to the prohibition of religious descriptions in the Torah. In general, they supported the Jewish community, the Arabs, and the Sassanid Empire of the period, which was hostile to the Byzantine Empire, and this support was also answered. The Jews who took power from this patronage in the activities of the empire and icon enemies they followed found the opportunity to behave more bravely (Grabar, 1998).

2.3.3.2. Prohibition of depiction in Islam

In the Old Testament, the terms and expressions that prohibit duplicates preemptorily do not appear in the verses of the Holy Quran. However, it is known that in the pre-Islamic period, the people worshiped the republics on the Arabian Peninsula and for this reason the Qur'an strictly forbade idols. The conservative attitude of Islam to depictions appears in some hadiths. In summary, in the said hadith; It is emphasized

that those who depict the surrogates of living creatures are sinful because they are shirking Allah in the act of creation, that such people will be asked to revive the surrogates they have created on Judgement Day, and that if they fail to do so, they will go to hell. (Bukhari Libas 89/2 - Abdullah ibn Omar; Bukhari, Buyu 104 - Said ibn Abu'l-Hasan). It is also understood from the hadith that plants and inanimate beings are not included in the scope of the prohibition. The opinion of Islamic law on this subject is; that the depictions can be prevented from being revived by breaking or distorting their heads, and that it is possible for people to stand where they live. Mattresses or carpet-like household goods were excused for being stepped or seated objects (İpşiroğlu, 2018).

In fact, there are no expressions or provisions in the Qur'an that can prove that images or copies are deemed prohibited. Although it is not about the paintings, it is possible to talk about a clear ban for the sculptures. In the early stages of Islam, considering the struggle of Muslims with pagans, it can be considered a natural reaction. Hadiths are the sources where the intolerant attitude towards the depictions can be seen more clearly. Interestingly, the party who was declared guilty in the hadith was not the work of art itself, but the artist. This is because; The artist is to create a surrogate that is thought to be revived and therefore to be interpreted as a character who shirks to the original creator by using an act that is unique to Allah. Numerous hadiths have made menacing interpretations that the artist will be asked to revive the copies he creates when the time comes. Another limitation mentioned in the hadiths is that no clothes or pillows made of a fabric with depictions are used. In the hadiths of the Prophet, it is mentioned that the angels will not visit the households where depictions or places such as picture pillows and curtains are used (Tez, 2018).

In the Islamic faith; it is understood that the prohibition on the depiction of living beings, especially human figures, is influenced by similar motivations as in Jewish faith. Although it is understood that such a ban began to show its effect with the hadiths, many human figures were depicted outside the mosque structures before or after the hadith tradition (Vasiliev, 1956)

The prohibition of depiction seen in the Jewish faith has also gained a wide place in Islam. Both beliefs strongly opposed the embodiment of God in the image of man. Islam has forbidden depictions of humans and animals. According to the Islamic religion, God has given all living things a spirit. It is accepted to mean trying to portray them, attempting to imitate Allah, and shirking Him. When the Day of Judgment came, these surrogates would demand soul from their creators (Tez, 2018).

The oral tradition states that the Islamic prophet thought that depicting living beings such as humans or animals was a sin and that such surrogates could be regarded as idols and worshiped. With the conquest of Mecca in 630, all objects such as statues or paintings in or around the Kaaba and worshiped as idols were removed. A statue of Hübel, considered one of the most important gods of the city at that time, was taken out of the Kaaba and destroyed. It is stated that the pictures on the walls of the Kaaba were scraped away. The only proverb of Islamic prophecy mentioned in the written sources is to eliminate the idols found in the Kaaba. According to the book "Kitab-ı Ahbar Mekka" Abdullah written by Abdullah al-Ezraki, one of the Islamic historians who lived in the Century IX. During the conquest of Mecca, Muhammad ruled that all paintings in the Kaaba, except for one painting, should be eliminated. According to

this source; during the destruction of pictures, Hz. It is understood that the Prophet realized a scene depicting the replicas of Jesus Christ and his mother Mary, which were made around a column and prevented his destruction by placing his hands on this painting upon the destruction of other paintings (Tez, 2018).

Known as one of the most conservative name in the Islamic scholars (ulema) Nevâvi, who lived in the 13th century, expressed his intolerance towards depictions saying that it is forbidden to have all kinds of shadows in the house. In fact, by taking the hostility of depiction to a further dimension; stated that even the dolls played by little girls and preparation of special shaped desserts for special days would be considered prohibited (Tez, 2018).

The Byzantine iconoclasm movement (725-843), which is important in terms of both giving the name of the concept of iconoclasm and being one of the most comprehensive iconoclastic activities in history will be mentioned in more detailed in the following section of the study; there is some view that the Umayyad, the important Islamic power of the same period, might have been triggered from this movement. The source of these ideas was constituted with a government decree prepared as including copies of churches within the Umayyad borders in which one of the Umayyad caliphs II. Yazid's current prohibition of portrayal envisaged to be enacted in 721. This iconoclastic decree is one of the earliest sources written in Greek. As it was mentioned before, it was prepared by Ioannes, an important cleric of Jerusalem origin and spokesman of the Anatolian bishops. It is a report in the minutes of the Nikea Council. The report includes the following statements on the subject (Vasiliev, 1956):

“Upon the death of Omar, Ezid, a mentally unstable man who was mentally inclined to do things, was succeeded. There was also a man in Tabriya who was the ringleader of the unlawful Jews (...); this man, a sorcerer and an astrologer, was called Tesarakontapekhys, and he was an unrelenting enemy of the church of God. (...) This Jew tried to make prophecies by approaching him when he learned of Yezid's curiosity about empty things. (...) The Jewish sorcerer said:(...) Have a full decree immediately issued on all imperial territories (...) Order the destruction of all pictures from the representation of (...) living things in the Christian churches, and eliminate all forms that equip and decorate the marketplaces in the cities. (...) The miserable tyrant, who immediately followed his advice, sent [servants] and destroyed the sacred icons and all other forms in all the provinces under his rule. (...) He dismantled the decorations found in the churches of God. (...) They used terrible Jews and miserable Arabs in these orders, so they burned respectable icons and contaminated or scraped depictions in church buildings” (cited in Vasiliev, 1956).

In a history book written by historian Theophanes at the beginning of the 9th century, it is mentioned that Yazid II was enemy of depiction. According to Theophanes' work, a Syrian Jewish sorcerer tricked Caliph Yazid II with the promise that his reign would continue for 40 years if he destroyed the pictorial depictions of the Christian temples found in the lands he ruled. Although the Caliph believed in this Jewish prophecy and acted, he died before the end of the year. In the book; Although most of the people did not know about this decree of the caliph, it was informed that the Byzantine ruler of the time Leon heard the decree through a Syrian Christian named

Beser. Some researchers claim that this person, Beser, is the same person as the Tesarakontapekhys character mentioned in the report prepared by Ioannes for the Nikea Council II, that he escaped from the Umayyads and took refuge in Byzantine lands and this time he announced his iconic ideas to the Byzantine ruler. However, for example, the Byzantine Georg Ostrogorsky believes that this Jewish figure is fiction (Vasiliev, 1956).

Another source on the subject is one of the writings of Nikephoros, who served as the Patriarch of Istanbul between 805 and 816. The text mentions a Jew from Tabariyah who deceived the Caliph Yazid, saying that he would reign for 30 years, especially if he destroyed all depictions of living beings (Vasiliev, 1956):

“(...) He wanted the destruction of all forms, as well as the abolition of our beautiful holy paintings. (...) When this decree was issued, the sacred depictions of Christ's churches were destroyed, as well as other depictions and statues; some were excavated, some were covered with paint, and some were burned with temples, vases and clothing. This disrespectful act of sacred objects was done by Christ's enemies (Jews and Saracens) because Christians (...) refused”
(cited in Vasiliev, 1956).

Byzantine Emperor Georgios Monachos III, a monk and historical writer who lived in Istanbul during the reign of Mikhael, tells a similar but slightly different story about the caliph's decision and the role of the Jews in it:

“Ken While Yazid ruled the Arabs' empire, (...) two Jewish youths (...) came to the imperial palace (...) and went to Yazid, prophesying that if he destroyed the

Christian embellishments and effaced the depictions inside the churches (...) they would lead a long and happy life. (...) He followed the advice of these fraudsters and shaken all Eastern churches within the borders of his empire. But (...) less than a year later, he was found worthy of the divine result; his son, the heir to the empire, decided to kill [these men]. Upon this, he was horrified and crossed the border into the Isaurian [nickname of Leon III] returned to their land” (cited in Vasiliev, 1956).

Some information mentioned in writings in the Syrian language about the iconoclastic decree of Yazid II is important. For example, the will of the caliph on this issue, Maslamas, the brother of Yazid II and one of his commanders, were appointed. These texts include also the information that the iconic policy decision taken by the Byzantine Emperor Leon III was inspired by the Islamic caliph. The history penned by Malatya Assyrian Patriarch Mihail in 12th century refers the iconoclastic policy of both the Umayyad Caliph Yazid II and the Byzantine Emperor Leon III and links them to each other (Vasiliev, 1956):

“Yazid, the ruler of the Arabs, ordered the destruction of all the paintings and statues made of the living and moving things from the temples and buildings, walls, columns and stones. The descriptions in the books were to be torn” (cited in Vasiliev, 1956).

“Leon, the emperor of Rome at the time, ordered the removal of the depictions on the walls, taking the Arabian ruler as an example, and destroyed the depictions he found in churches and houses; as well as depictions of emperors and other persons, as well as those of the saints. (...)” (cited in Vasiliev, 1956).

The term '*Chronicon anonymum ad annum Christi 1234 pertinens*', which is also an anonymous source written in Syriac, includes the following phrases:

“(...) Maslamas, in addition to the copies in the books by order of his brother Melik [Yazid]; whether in the temples, on the walls or in [private] dwellings, he said that all depictions would be destroyed. Wherever they found a statue or depiction, a piece of stone or wood, or a piece of ebony, they destroyed it” (cited in Vasiliev, 1956).

In some sources written in Arabic, it is seen that the iconoclastic decree of Caliph Yazid II was included. Historian Takiyeddin Ahmed al-Makrizi (1364-1442), in his book *el-Hitat*, which is among his most important works, includes the following lines:

“Then the churches were destroyed, the crosses were broken, the copies were removed [722-723] in the year all the statues were destroyed. (...) The caliph at that time was Yazid, Abdulmelik's son” (cited in Vasiliev, 1956).

In the Egyptian history was written by Abu'l-Mehâsin Cemâleddîn Yûsuf b. Tagrîberdî (1411-1469) one of the most important names of Mamluk historians, the following information is given on the subject:

“Then a letter came to the governor of Egypt from the Caliph Yazid bin Abdulmelik bin Marwan, which ordered the destruction of the statues and paintings. During his reign, all the statues were destroyed and the houses and pictures of Egypt were destroyed” (cited in Vasiliev, 1956).

In some parts of the history written by Severus ibn al-Mukaffa, a Coptic Orthodox bishop, who is also a writer and chronicler, Caliph II. Before the Yazid period, especially in Egypt, the bad policies of Muslim rulers about the sacred values of the Christian community are mentioned. In the late 7th century, these are only two examples of abuse that the Egyptian governor of the period ordered the elimination of all crosses, including those made of precious metals or Around 705, Egypt's governor Abdulaziz in that time, his son al-Asbagh, who was apparently a Christian enemy, spit out a mouthful of a Virgin Mary icon during a monastery visit (Vasiliev, 1956).

It is known that there were cases where hostile attitudes towards the depictions were exhibited during the Ottoman Empire. It can be said that the rise of reaction in Ottoman civilization started especially in the 16th century. Before this period, especially during the reign of Fatih Sultan Mehmet between 1451 and 1481, that is the Renaissance period in Italy, the existence of a much freer art environment can be mentioned. The Sultan brought the Italian artists of the period to Istanbul. Gentile Bellini made his portrait and Constanza de Ferrera made his medallion. It is known that even Greek sculptures were brought to the Ottoman capital in the same century. But in the 16th century, when the conservative attitude gained strength, enmity against the surrogates and especially the statues would be revealed. Although Damat İbrahim Pasha (or better known as 'Pargalı' Ibrahim) was a high-ranking statesman during the reign of Suleiman the Magnificent, the most brilliant period of the Empire, he was influenced by this intolerant attitude. He brought 3 statues made of bronze material to the Ottoman capital as a trophy from a siege to Budin city in 1526. These sculptures, made by sculptor Giovanni Dalmata and thought to belong to Apollo and

Artemis, one of the pagan gods, and Herakles, a demigod, were placed in an area in front of the palace in Sultanahmet. However, the statues caused some rumors raised by a group of bigots that Pargalı Ibrahim Pasha was pagan and statues were removed from their places. Figanî, one of the poets of the period who wrote a poem about this incident and criticized Ibrahim Pasha with an allegation of idolizing in one of his verses, was hanged by Pasha because of this poem. In fact, here it can be interpreted that using his enormous authority Ibrahim Pasha realized another Vandalist attitude by killing an artist whose work he found provocative, whose view and attitude he did not like. It is known that Murat IV, another important Ottoman sultan who reigned between 1623 and 1640, wanted the bedroom he used to be adorned with paintings, but the sultans who succeeded him eliminated these depictions. It is noteworthy that in one of the Şemalnâme books, which are manuscripts depicting the clothing culture of the Ottoman Civilization, in the pages depicting the Ottoman sultans, the faces of all the sultans were erased. According to the famous Ottoman historian Evliya Çelebi, referring from an event that occurred in the 17th century, the paintings in a manuscript previously owned by Bitlis Han were destroyed by the new owner who believed that the depiction was forbidden (Tez, 2018).

It is known that after the death of Muhammad, the Caliphs who ruled the Islamic State, Abubaker and Omar were not liked by the Shiites and the depictions of these two caliphs have traditionally been subjected to violence during the Muharram ceremonies (Tez, 2018).

2.3.3.3. Prohibition of depiction in Christianity

Although the attitude of the Christian religion towards the images will be mentioned in detail in the title of Byzantine iconography, it will be appropriate to address the issue under a more general heading to shed light on the issue before. It is understood that the hostility of depiction in Christianity and its manifestation as Vandalist attacks against the depictions depend on certain conditions in the Early Christian period and the viewpoints of different sects and ethnic groups.

The studies on the subject agree that it is not possible to talk about an art understanding of Christian religion until the 3rd century due to some reasons. Firstly, it would be appropriate to state that the early congregation, which first adopted Christianity, supported Judaism, the prototype of their beliefs, and the religion that heralded Christianity, and supported the anti-idolism which was clearly emphasized in the Torah. For early Christians; The prohibition of depiction in the Torah was seen as quite reasonable, and pagans were considered enemies. Another reason to consider about these reasons is that the memory of the prophet Jesus is very vivid and therefore no need to be imagined. Moreover, Jesus Christ was not yet known for his character as a figure that had left enough marks in history. Finally, it is necessary to mention that the Christian community believed that the apocalypse would break soon at that time and that they would eventually reunite with Jesus Christ. It seems logical that Christians who are in such expectation should not be interested in images (İpşiroğlu, 2018).

Unlike Judaism, Christian beliefs have a much more moderate perspective on images. One of the most important factors influencing this situation is that the Christian

religion was an upswing under the leadership of the Roman city, which was home to ancient culture and art. This has resulted in the emergence of early Christian art as a new genre with a religious character under the guise of Ancient art. However, the Christian community, which interpreted Christianity as an extension of Judaism, also took the anti-depiction policies of Judaism as an example and showed whether they were skeptical of the newly emerging Christian art. Early Christian art, reminiscent of the visuality of ancient pagan art to the early Christians, especially with the patterns it used, fueled the trauma experienced by the Christian community on the subject. The Christian people absolutely disliked seeing their Messiah in the image of any of the ancient Greek pantheons. These factors were the preparers of the 8th century Byzantine iconoclasm movement. Moreover, in the 11th century, the period of iconoclasm would continue for a while as paganism began to regain its place in Christianity. Ignorant societies within the subjects of the Roman Empire and uncertainty about their beliefs after Christianity was equated and formalized with other religions led to the intermingling of some pagan beliefs and traditions with the new religion. This would lead to an unbalanced and uncontrolled reverence of the images, leading to the pagan practices. Although the situation is normally met for these communities, which come from the ancient Roman tradition and are accustomed to respect the portraits of pagan gods and Roman emperors, the Christians feel the hijack of the fact that the work has reached these dimensions. They thought to remove the depictions of important religious figures of Christianity from their churches to fight paganism (İpşiroğlu, 2018).

Christians in the early Christian period immediately following the adoption of Christianity as an official religion; they followed a tradition of Judaism-based animosity, whose origins were assumed to be based on the 'Ten Commandments'

mentioned in the Torah. In the Christians' holy book, icons were actually accused as depictions of untrue gods. The pagan tradition belonged to pagans and they worshiped deities that did not actually exist. Someone of Christian faith could not have acquired any icons. This is where the icon resisters were involved. According to iconoclastic supporters, over time a number of Christian congregations became a pagan community far exceeding the threshold of respect for religious forms. For this reason, they were drawing the wrath of God upon all Christians. The only way to reverse this situation and to regain God's grace would be to destroy the icons, many of which became idols (Tez, 2018).

In the records of the religious meeting held by icon supporters in 787, there is a lot of data showing that the respect of the part of the Christian community against the icons reached the level of worship. However, in almost any early research text, there is no explanatory information about how the contrast of the depiction encountered in Asian geography emerged suddenly about iconoclastic activities before the Byzantine iconoclasm (Grabar, 1998).

Byzantine Empire since the 6th and 7th centuries; at the same time, they were divided into 'themes', which were semi-civil-semi-military districts, governors, all of whom were commanders. Such an administration was preferred in the eastern borders of the Empire, especially with the rise of the Arabs, to prevent the loss of land and to gather a large army in a short time and quickly when needed. If the commander-governor qualified managers at the head of these administrative units of different sizes and powers gained the support of the people living in their duty regions, their hands were strengthened in the political arena. When the dates showed the 8th century, the eastern

Themes 'Anatolikon' and 'Armeniakon', which were constantly reinforced because they were in a key position in the struggle against the Arabs in the east of the empire, were the two most powerful themes. The official initiator of Byzantine iconoclasm Leon III was an ordinary officer commanding the army in the Anatolikon themes, but with the support of Armeniakon themes he became a Byzantine Emperor. Therefore, these two themes feature in his ascent to the throne. The main reason why this issue is discussed in detail can be explained as follows: When Leon III became emperor and initiated the period of iconoclasm, the icon supporter of Hellas theme, who opposed this decision, started a rebellion. This uprising is prevented with the support of the Anatolikon and Armeniakon themes. However, for the same reason, during the reign of Constantin V, the Opsikion themes revolted, and this attempt was thwarted by the powerful eastern themes. Although not much attention at first glance, the themes which suppressed these attempts by Iconodules to protect the sacred images, in terms of being a party, together with Leon III, they supported his iconoclastic decision. The conclusion that can be drawn here; The supporter of the icon is the Eastern thema, which is stronger than the Western thema, and their inhabitants are enemies of depiction. It is known that communities and refugees from non-Christian religions live in the East. In addition, the Jewish colonies, known for their hostility to the depictions and having a strong position in the empire in the early Byzantine period, maintained their position in this region during the reign of the highly probable Leon III (Grabar, 1998).

It is known in the historical process that the Armenian community and the clergy are not involved in an Iconoclastic policy. The iconic monks were not welcomed when they entered the Armenian region that stretched beyond the Caucasus at the beginning of the 7th century as part of their activities to eradicate the icons and were accepted as

members of the infidels. Therefore, these initiatives did not find support among the Armenians (Grabar, 1998).

Another factor influencing the issue of hostility in the Christian faith and the Vandalist activities realized with this motivation was the reign of the Byzantine Emperor Constantin II (641-668) was the Paulician sect, which was formed in the north of Mesopotamia. Paulists, who hated crosses and icons in the eastern thema, especially in the vicinity of Armeniac until the ninth century, were among the other hostile communities living in the east of Byzantium. The Christian leg of this anti-depiction group was composed of Christians of Asian origin belonging to different sects (Grabar, 1998).

2.3.4. Iconoclasm during the Byzantine Empire

The struggle for religious depictions in the Byzantine Empire, one of the most well-known and comprehensive Vandalist movements, or the iconic era, has led to the destruction, or painting out of numerous works of art. Although the process resulted in the victory of icon supporters, it has taken its place in history as a period of shame of about 117 years in terms of artistic production.

With the year 726, the empire suddenly found itself in a turbulent period of great debate over whether religious forms of worship could be used. This crisis, which seriously influenced the art of that period, also has an important place in the evolution of art in Western civilization. There is no known example of a crisis of this dimension regarding the position and use of images in daily life (Lowden, 1998).

There are various interpretations of the origin of Byzantine iconoclasm. One of these is the confrontation of Christian faith in monotheism with Judaism and the rising Islamic religion. It is another reason for the control of the clergy, which was in a very strong position in the empire, and the priest class, which had risen thanks to the exchange of religious depictions. Part of the Byzantine society, who believed that Arabs were haunting on them because of their anger at God, believed that they could be saved from the wrath of God only through iconoclasm (Yılmaz, 2017).

Especially in the 8th century Byzantine society, it is understood that the use of religious descriptions contrary to religious doctrine is quite common. The Byzantine people were divided into those who wished to destroy these idolized depictions by being burned or broken, and those who sympathized with the icons and advocated respect for them. The advocates of iconoclasm believed that almost all religious forms were open to manipulation and therefore needed to be destroyed. On the other hand, the supporters of the icons rejected the claims that they were pagans and constructed their defenses based on 3 different arguments: The first of these was the thesis that the icons were not respected, but the sacred figures they represented. The second argument is that the tradition of religious depiction is contemporary to that of the Christian holy book itself. The third thesis, advocated by the iconoclasts, was based on the claim that opposing depictions was equivalent to opposing God's actions (Lowden, 1998).

The belief in the icons was absolute that when Constantinople was blockaded by the Avar armies in 626, an icon of the Virgin Mary was showed around in the city. Again, in a conflict where the Byzantine army was confronted with Islamic and Sassanid forces, icons of Jesus Christ were circulated on the battlefield (Yılmaz, 2017).

By the middle of the 7th century, the Byzantine Empire was going through a difficult period. In the first half of the 6th century, there was an outbreak of plague affecting most of the population, and around 740 the same problem recurred. In the west, Byzantium was struggling with the invasion wave of Turkish, Germanic and Slavic communities. In the east, the empire, which was subject to Persian threat, lost the Holy Land in 614. The city of Jerusalem was destroyed and the churches of the city were looted. In 626, the Byzantine capital survived an Avar and Persian attack. Above all, the greatest suspected threat to the same period was Arabs. Over time, the Byzantine Empire became a shadowy empire, sometimes shrinking on the scale of Thessaloniki and Istanbul, due to the security provided by the robust city walls. It can be said that all these negative factors have an important place in the rise of hostility to depictions. At that time, it was believed that those who believed in Islam were corrupt Christians indeed. Christians believed that the disciples of the two religions believed in one god, but that the astray Christians somehow prevailed over the original Christians. Due to the conservative attitude of Islam in portraying Muslims; they did not use human figures, especially in worship structures. Over time, it was thought that this situation was the reason why Muslims succeeded against the true Christians. Those who were hostile to the icons shared the idea that Christians began to perceive the form of idols as idols and that they suffered God's rage and that these defeats and catastrophes came to them. They thought that the only way to get out of this situation was to give up the use of depiction (Lowden, 1998).

In the Byzantine Empire, the struggle for depiction emerges in two periods; one covering the years 725 to 787 and the other covering the years 814 to 843. Nine years

after Emperor Leon III 's ascension to the throne in 717, a severe earthquake occurred. Following this event, the emperor ordered the removal of the depiction of Jesus Christ on the famous bronze gate of the palace in the Byzantine capital, on the pretext that he feared the wrath of God. The period when iconoclastic politics made the most intense influence began when Leon III became successor, Constantine V became emperor in 741. The period of Emperor Constantine V, which lasted until 775, was a period in which the political character as well as the religious character of iconoclasm came into prominence. The emperor ordered the removal of Jesus' depictions in civilian structures and the hanging of his own. In addition, all kinds of depictions were declared prohibited in the iconoclastic Council of Hieria, which he assembled in 754, and those who did not want to comply with this decision were sentenced to different penalties. In 787 in The Iznik Council II closed the first iconoclastic period in the Byzantine Empire by accepting the iconoclast coup as null. After 27 years of normalization, another iconic enemy, the emperor Leon V, would become the initiator of the second chapter in the depiction struggle. Emperor who declared that he did not recognize the decisions of the Iznik Council II declared that he re-validated the Council of Hieria. The iconoclastic policy implemented this time has a more flexible content, since it prohibits to be believed in religious depictions but not themselves. The iconoclasm period ended when it was announced that no iconoclasm policy was to be followed during a rite held in Hagia Sophia Church in 843 (Yılmaz, 2017).

In the Byzantine Empire, the era of iconoclasm began with Leon III, who ascended the throne in 717. A great earthquake in 726 was thought to be another warning of God, and upon the order of the emperor, a depiction of Jesus Christ on the bronze gate

of the palace in the capital was dismantled as a result of a struggle that resulted in the death of an official. In 730, the emperor decided to remove the depictions found in all churches. In the History of 754 Leon III 's son, Constantine V, assembled with church officials and accepted iconoclasm as an official belief. With this decision, many religious copies were destroyed or painted out. In the same period, icon supporters were sentenced to various penalties. In 787, although the Byzantine Empress Eirene abolished iconoclasm, this did not last long. By 815, Emperor Leon V once again made iconoclasm an official belief. In 843, the Empress Theodora abolished iconoclasm for the last time (Lowden, 1998).



Figure 7- Depiction of a Iconoclast, Chludow Psalter, 900's.

The depiction of Jesus Christ as a human being was the source of iconoclastic conflict. On the other hand, the symbol of the Cross was not vandalized and accepted as an important and sacred motif for both sides in this period. In fact, the removal of religious figures from the composition and the addition of cross motifs was one of the methods used by the icon opposers (Lowden, 1998).

Although this vandalistic practice against religious depictions resulted in the victory of the icon supporters, it is believed that there are many artifacts estimated to have been destroyed. In addition, the idea of maintaining the control of art with the concept of religion remained valid even though the period of iconoclasm ended. With the end of the period, portable icons started to be used again and the paintings closed with whitewash were cleaned (Lowden, 1998).

2.3.5. Iconoclasm during the Carolingian Empire

As seen in the Byzantine iconoclasm during the Carolingian period, which historically dates to the 8th to 9th centuries, both icon supporters (iconophiles) and icon enemies (iconoclast) appear simultaneously. Charlemagne, the Holy Roman-Germanic Emperor and the ruler of the Carolingian Empire, wrote the text *Libri Carolini* (also known as *Opus Caroli Regis*) upon receiving a Latin translation of the decisions taken at the Council II of Iznik organized by icon supporters. *Libri Carolini* is one of the important sources that shed light on the period. Over the next 30-40 years, Carolingian intellectuals would have written more than 1000 pages of religious art (Kolrud and Prusac, 2016).

Libri Carolini is a response to the Council II of Iznik, organized by icon supporters, in response to the reaction of Charman, angry that even the Pope was called, but no representatives of Frank theologians were invited. It is stated that the decision of the Council II of Iznik which supports the icons is ignored. *Carolini Libri* and the Carolingian Empire supported iconoclasm and showed that the Byzantine Empire did

not accept its position as a leader in the unification of the Christian world (Yılmaz, 2017).

One of the emperors of the 2nd period of Byzantine iconoclasm in 825, Michael II wrote a letter to Emperor Louis Pious, son of Charlemagne, hoping to receive Carolingian support for his anti-icons. However; Louis Pious, with a delegation of the period's competent religious scholars, denied Byzantine ideas on the subject and prepared a study in support of Frank's ideas. Around the same time, he reported that Cladius, the bishop of Turin, supported the iconoclasm that he initiated in churches under his authority. Although the impact of the decisions of the Carolingian administration on sacred art on the Byzantine Empire was important, there were many dark spots due to the successful completion of the iconoclasm process in favor of icon supporters and the removal of the existing records by them (Kolrud and Prusac, 2016).

One of the arguments put forward by icon supporters; the thesis that respect for religious depictions is an ancient Christian tradition has not been accepted in the Carolingian world. Frank's religious bookmen took a stand for the iconoclastic Hieria Council in the struggle against religious depictions. Although they do not oppose the production of depictions with religious content and their visual consumption by the public in the public sphere, they did not approve the use of icons for worship (Yılmaz, 2017). Historian Thomas F. X. Noble, a professor at the University of Notre Dame, states that despite the numerous depictions of Carolingian culture and art, these icons were not regarded as idols and were not used as idols in the Byzantine Empire. (cited in Yılmaz, 2017)

2.3.6. Iconoclasm in Protestantism

The negative attitude of the Protestant sect to religious depictions stems from the fact that Christians' reverence for them over time has made the images idols. According to them, the point of origin of this heresy which evolved into paganism after a while was depictions. They were in conflict with the Catholic sect. The Catholics claimed that what was seen as sacred and respected was not the form itself, but what it represented. Therefore, according to the Catholics, their reputations to sacred forms should be restored and allowed to be used in churches (Yılmaz, 2017).

With the Protestant reform, depictions in religious structures became the target of cases of Vandalism. The best-known and bigoted iconoclastic communities emerged in the southern part of Germany and Switzerland at the beginning of the Protestant reform. Protestant Vandalism, which also includes an attitude opposing the Christian church, aimed at objects such as ceremonial materials, small religious figures and candlesticks, as well as paintings and sculptures found in religious structures in these regions. Objects that were used for worship purposes were regarded as idols because they misrepresented God's nature. In the first half of the 16th century, the Protestantism continued its struggle against the Catholic church in two main streams led by its founders Martin Luther and Jean Calvin. These two main currents of Protestantism are known as Lutherans who follow the teachings of Martin Luther and the Calvinists who follow in the footsteps of Jean Calvin. In the struggle for religious depictions, the pro-Reform Calvinists clearly demonstrated their iconoclastic stance. Lutherans, on the other hand, showed an attitude close to the icons, but they did not clearly show their sides (Gamboni, 2007). Although the two were mainly under Protestantism, the disagreement between the Lutherans and the Calvinists on the

images reached its peak in 1584, when the Calvinists raided a Lutheran church in Langenburg and destroyed the depictions inside (Yılmaz, 2017).

Martin Luther and Lutherans adopted an anti-iconoclastic view that the depictions should be removed from churches instead of being destroyed, regarding the comment saying that it is forbidden to worship the depictions in the Torah, not to create them. Therefore, according to Lutherans, depictions will not be necessary to be destroyed if attempts to worship the depictions are prevented. This view, called aniconism, has been frequently used to explain the Muslim society's view of depictions (Yılmaz, 2017).

According to Luther, the most meaningful iconoclasm would be the removal of the depictions of a faithful Christian in his own heart. If these images in the heart can really be destroyed properly, depictions will not matter anyway. When believers realize that the attainment of God's mercy is not through depictions but by faith in God, the depictions will also disappear. However, an act of extermination against the depictions will increase the importance of them and this will cause the believers to show resilience (Gamboni, 2007).

Andreas Bodenstein von Karlstadt, who played a role in the rise of Protestantism in the first quarter of the 16th century, was a former colleague who later disagreed with Martin Luther. Karlstadt, who took a clear stand for iconoclasm, argued that these idols, which cover the interior of the churches and were merely misleading, should be urgently removed from religious structures. According to him, the figure of God in the Torah is hostile and commands that all of them be removed from their places. In

fact, the complete destruction of these depictions, which have become idols, by violence has become necessary to have complete faith. Soon after Karlstadt announced this view, in the early part of 1522, a group of Protestant Christians carried out a Vandalist offensive on the pretext that the founder of the sect, Martin Luther, was missing. Protestants attacked the church in the city of Wittenberg and destroyed the church's surrogates and the altar of the building (Yılmaz, 2017).

Karlstadt promulgated a religious defense in connection with this Vandalist act. The German theologian who puts that verdict of Torah into the center of his defense: 'There will be no God other than me!' has argued that the same provision is also mentioned in the Bible and his should be interpreted as a prohibition on depictions in Christian places of worship. Later in his defense, he tried to strengthen his iconoclastic vision by giving some quotations from the Torah. Luther opposed Karlstadt's view, emphasizing that this provision was a restriction on the creation of God's surrogates only and did not include other paintings, statues or cross symbols. He further stated that it would not be appropriate to remove the gangs led by Karlstadt or a similar instigator, as in the case of the Vandalist attack in Wittenberg, if the depictions were considered to be idols and removed from the churches (Gamboni, 2007).

It can be interpreted that Luther adopts an attitude in favor of religious depictions. According to him, the iconoclastic view should be rejected because it cannot go beyond a theological reasoning. Religious forms in churches need not be denied depending on how they are perceived and used by the community (Gamboni, 2007).

The activities of Vandalism that took place during the Reform movements were not carried out against the position of the depiction, but against what they symbolized. Most of the depictions targeted were often copies of worship practices related to the belief of a saint. The Vandalist activities in the northern regions controlled by Lutherans had the characteristic of destroying only certain paintings or sculptures. Selective behaviors in the depictions to be eliminated indicate that the primary objective is not the image itself and that the anti-depiction policy applied is not a matter of principle (Gamboni, 2007).

An important detail to be mentioned about this period is that the Protestantism does not include religious depictions in the churches and it will be caused that they will be called called with the agnomen *Muhammedi* by the Catholics who associate them Muslims. The fact that the Vatican targets Protestants by resembling Muslims because they undermine their authority and disrupt Christian religious integrity can be read as a malicious political maneuver (Yılmaz, 2017).

3. MODERN VANDALISM

In almost every period of history, in different geographies, in different cultures but with similar motivations, cases of Vandalism continue to be seen in political and ideological and religious reasons in our recent history. However, in some of the works of some contemporary artists, we witness a different kind of Vandalism by devastating or destroying certain artifacts.

Vandalism does not aim to eliminate artistic production in all circumstances. Sometimes, it can also benefit from the works of art. For example, the 'swastika', originally an ancient motif, was glorified as a fylfot in Nazi Germany of Hitler. Great efforts are being made to make the concept of vandalism the most accurate and acceptable doctrine in our time. For example, the American film industry has become the most functional equipment of Vandalism, with its warmongering and its making those who is not in its side looks like enemy. A mix of brute force and sex themes is used to present them to people's taste. During the Gulf War, the destruction of Iraqi society and culture in Iraq's geography is portrayed as an intervention aiming aid by the media sometimes alive (Sayar, 2005).

It will help us to better understand the issue by classifying Vandalist actions according to certain categories, including the most important cases which have been realized against the works of the world's most famous works of art.

3.1. Faith Induced Vandalism

Such cases of Vandalism seem to be driven by the offenders' belief systems, particularly their religious beliefs. Such Vandals tend to damage artworks that they believe contain details that contradict their beliefs or are banned by the belief system.

3.1.1. Night Watch (Rembrandt)

One of Rembrandt van Rijn's most known and important works, the Night Watch of 1642, was attacked several times. In the first attack on 13 January 1911, an unemployed Vandal, formerly known as a cook in the army, attacked the painting with a knife but did not penetrate the thick layer of varnish on the surface of the painting.* On September 14, 1975, another Vandal who came to the Rijksmuseum in Amsterdam and was found to have a mental disorder, made 13 deep cuts on the table with the bread knife he brought with him.**

* Art Under Attack – 11 Famous Masterpieces Damaged by Madman, <https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

** Vandalism and the Rijksmuseum: three vandalized paintings restored by Luitsen Kuiper in the nineteen seventies, <https://journals.openedition.org/ceroart/5573> (Date of access: 21.06.2019)



Figure 8- After the knife attack “The Night Watch”.

The attacker, who entered the museum and was directed directly to the part where the work was located, attacked the painting by saying that he did it in the name of God. The 38-year-old assailant, Wilhelmus de Rijk, who was barely seized by two visitors visiting the other parts of the museum and the security guards of the museum, was identified as a former teacher who lived in a village near Amsterdam. It was stated that Vandal, who was found to have a mental health history after his arrest, told the visitors that he was sent by God just before the attack. In his testimony, he stated that he had been ordered to do the attack and he had to do so.* The attacker who was referred to a mental hospital after the incident, killed himself about 1 year later. Although the restoration of the painting took 6 months, the cuts on it can still be

* Rembrandt's 'The Night Watch' Slashed, <https://www.nytimes.com/1975/09/15/archives/rembrandts-the-night-watch-slashed-a-rembrandt-cut-by-knifewielder.html> (Date of access: 21.06.2019)

selected. In 1990, acid was thrown on the table. This time, the museum officials, who acted quickly, cleaned the acid on the surface by diluting it with water so that the acid only affected the varnish layer and the picture was restored.**



Figure 9- After the acid attack "The Night Watch".

3.1.2. Pieta (Michelangelo)

44 years ago, a Hungarian Vandal named Lazslo Toth, who appeared to be out of his mind, jumped over the altar railings of the Basilica of St. Peter in the Vatican and hammered Pieta, one of Michelangelo's masterpieces, 12 times. As a result of hammer blows of a Vandal who was identified as an unemployed geologist, the nose of the

** Art Under Attack – 11 Famous Masterpieces Damaged by Madman,
<https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

Virgin Mary figure was divided into three parts and her left arm and hand were severed.*

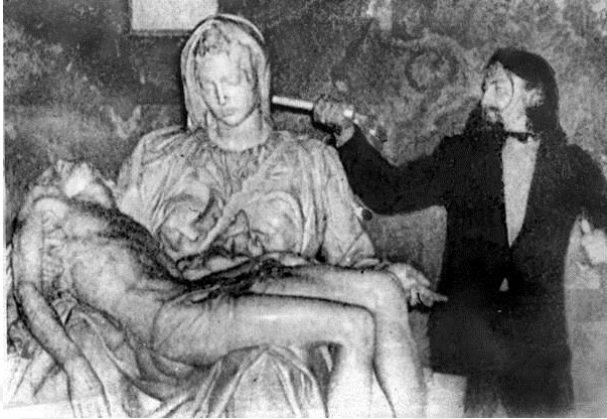


Figure 11- Laszlo Toth brought under control by visitors



Figure 10- The moment of attack Vandal Laszlo Toth on Pieta

On May 21, 1972, a Vandal named Laszlo Toth attacked Michelangelo's Pieta statue. Shouting “I am Jesus Christ”, the attacker started to hit the statue with the hammer in his hand and hit 12 hammer blows until he was caught. As a result of the attack, the arm of the Virgin Mary figure from the elbow, the tip of the nose, the left eyelid and some parts of the head cover were broken or damaged. Toth was knocked out by a group of visitors there during the incident. The attacker, who appeared to have written a letter to the Pope to be accepted as Jesus Christ, was found to have been mentally ill and was deported after being treated for two years in an Italian mental hospital. The attacker did not receive any prison sentence for this vandalist act.**

* Pullella,P., “Vatican marks anniversary of 1972 attack on Michelangelo’s Pieta”, Reuters, <https://www.reuters.com/article/us-vatican-pieta/vatican-marks-anniversary-of-1972-attack-on-michelangelos-pieta-idUSBRE94K0KU20130521> (Date of access: 23.06.2019)

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Figure 12- Pieta before and after the attack



Figure 13- Pieta before and after the attack

3.1.3. Buddha statues in Bamyan

In early 2001, the radical Islamist entity Taliban destroyed two huge Buddha statues, which were also included in the UNESCO Heritage list in Bamyan, Afghanistan. This vandalistic offensive by the Taliban was attempted to be explained as the hostility of Islam to depictions or Islam as an iconoclastic belief system. The attack was harshly condemned by many Islamic countries and reverends, such as the United Arab Emirates, Saudi Arabia and Pakistan. Despite the reaction messages from the Islamic geography, the belief that Islam is the instigator of this Vandalism action against Buddha statues in Bamyan could not be prevented. In the summer of 1999, Mullah Omar, the head of the Taliban, issued a fatwa that Buddha statues would benefit the Afghan community thanks to its positive impact on the tourism gain of the country and that they should be protected. However, despite all this, the prejudice that the mentality that destroyed the Buddha statues was hostile to the depiction in the Islamic faith could not be overcome (Yılmaz, 2017).

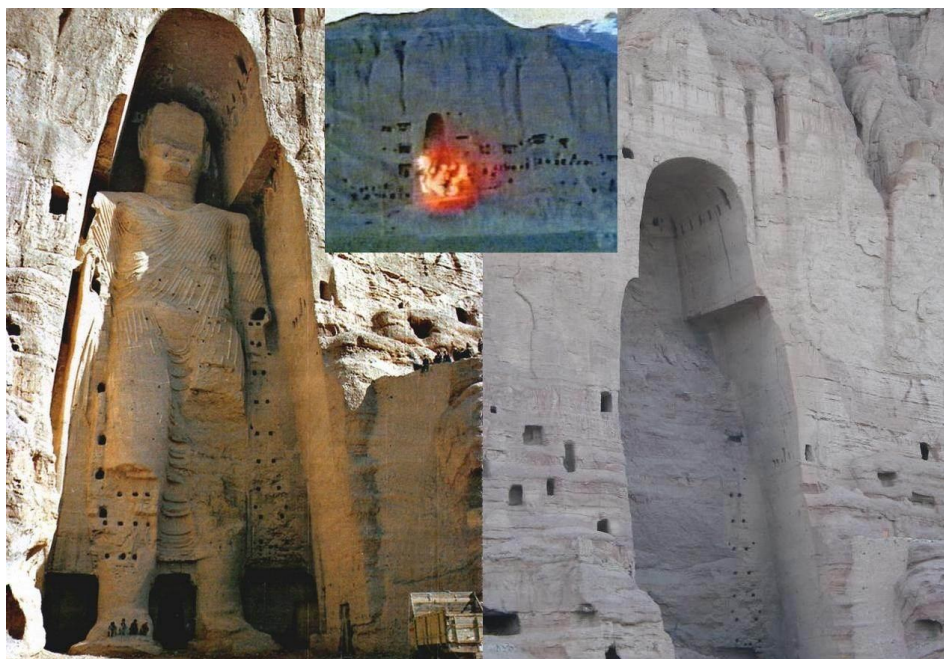


Figure 14- The Buddha statues in Bamyan before and after the attack.

3.2. Political/Ideological Vandalism

In these motivated attacks, it is seen that Vandals are trying to criticize the system through the act of damaging an artwork. It can be said that the aim is to create a more sensational effect by choosing a famous artwork as a target.

In recent history, there are many attacks targeting art works and historical structures due to political / ideological reasons. Referring to some of these vandalist attacks without their details, it will contribute to enrich the work. A work of sculptor Jean Boucher, made in 1913, was attacked and destroyed by a group defending Bretonia in 1932 where it was placed in front of Rennes Hôtel de Ville. A statue of Andreas Hofer, a folk hero who organized the Tyrolean rebellion against Napoleon's colonial invasion, was destroyed by explosives in 1961 in Wenen, a town south of the Tyrolean region of Italy. In 1974, the mansion, which belonged to Sir Alfred Beit, located in the south of Dublin, 19 paintings were stolen. The perpetrators of this attack demanded the release of two sisters who were detained following the British explosions in March 1973, otherwise they threatened to damage the artifacts. The monument, 'The Fountain of Justice' in Bern, Switzerland, was attacked in October 1986 by a vandalist attack. Hans Gieng's work, dated 1543, was dropped from the ground using thick ropes and broken from its pedestal. The political organization that undertook the attack issued a statement accusing the Bern people of being colonialists. The inclusion of artifacts in the ethnic genocide in the former Yugoslavia and the massacre of ISIS against artifacts and historical monuments can also be counted among other recent Vandalism offenses (Gamboni, 2007).

3.2.1. Mona Lisa (Leonardo da Vinci)

Mona Lisa, one of the most famous paintings in the world made by renowned Renaissance artist Leonardo da Vinci in the early 16th century, has often become the target of the Vandalists because of its popularity. In 1956, an attacker threw acid on the table and severely damaged the lower part of the work. Again, on December 30, 1956, another Vandal named Ungaza Villegas threw a rock into the painting. The stone that hit the left elbow of the Mona Lisa figure damaged the part and caused the repainting of the same part.*



Figure 15- Elbow of the Mona Lisa figure.

In 1974, while the painting was exhibited at the Tokyo National Museum; a woman visitor with a disability who wanted to protest against the practice of the museum not

* Art Under Attack – 11 Famous Masterpieces Damaged by Madman, <https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

to take disabled visitors into the exhibition area sprayed red color on the work.**

Mona Lisa, one of the best-preserved artworks of our time, was exhibited at the Louvre Museum on August 2, 2009, while a woman of Russian nationality, frustrated by the rejection of French citizenship, threw a ceramic mug which she bought from the museum. Thanks to the protection in front of the work, the painting survived these two attacks without being damaged. *Hata! Yer işareti tanımlanmamış.*

3.2.2. The Rokeby Venus (Diego Velasquez)

When the Rokeby Venus, one of Diego Velasquez's famous paintings, was exhibited at the National Gallery in London in 1914, it was attacked by a suffragette* named Mary Richardson for political reasons with a chopper.** Mary Richardson, a radical advocate for women's rights, entered the museum on 10 March 1914 during a visit, breaking a glass enclosure around the work with a small chopper she brought with her, and then severely damaged the painting.

** Art Attack: Famous Works Vandalised, <https://www.bbc.com/news/entertainment-arts-19869154> (Date of access: 20.06.2019)

* Suffragette: In the early 20th century, it was the name given to a group of women's rights advocates, who have made their name known for their radical actions, in order to improve the situation and chambers of social rights, which have to be the priority of Britain's optional right. They are considered the pioneers of the feminist movement.

** Why would anyone want to deface a painting?, <https://www.theguardian.com/books/1999/mar/06/books.guardianreview3> (Date of access: 22.06.2019)



Figure 16- A representative reenactment of the attack, and immediately after the incident Mary Richardson.

Her aim was to protest the arrest of Emmeline Pankhurst, a leading activist and founder of the Women's Social and Political Union (WSPU). * Richardson made 7 incisions on the painting, all of which were subsequently repaired successfully. Following the attack, the National Gallery of London was closed for 2 weeks. Because of this vandalist act, she was sentenced to 6 months in prison, the heaviest sentence at the time, which could be punished for the destruction of a work of art. Following her release, Mary Richardson said in a statement "In response to the government's attempt to eradicate Miss Pankhurst, the most beautiful woman of modern times, I tried to eradicate the most beautiful woman in the history of

* Rohy, V., "Smoke and Mirrors: Feminism, Figuralty and 'The Vine Leaf'" <https://www.colorado.edu/gendersarchive1998-2013/2003/10/01/smoke-and-mirrors-feminism-figuralty-and-vine-leaf> (Date of access: 22.06.2019)

mythology." In an interview she gave in 1952, she stated that she did not like male visitors gawping at the painting all day. **

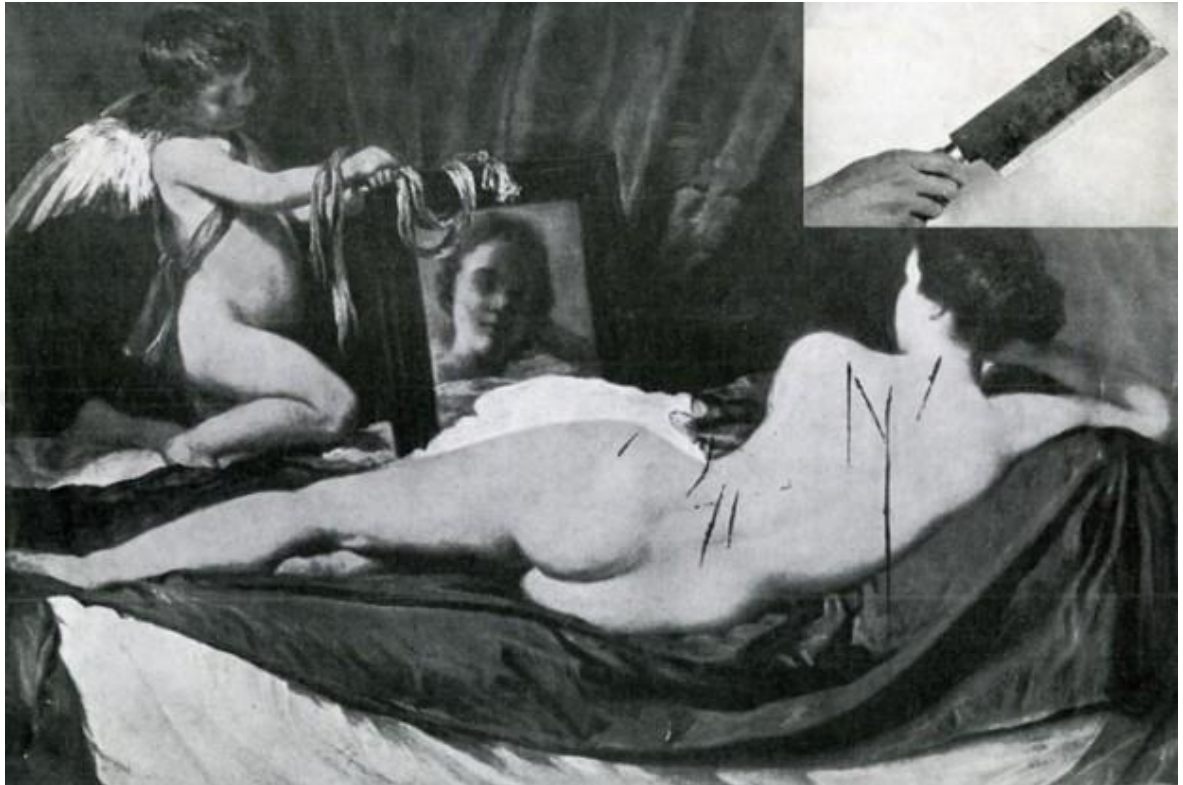


Figure 17- "The Rokeby Venus" after Vandalist attack and the chopper used in the attack.

Vandalist actions of British feminists in 1913 and 1914 against some paintings and some historical buildings for ideological reasons were erased from the memories except the famous Velasquez painting called The Rokeby Venus. At around 11:00 am on 10 March 1914, a small woman, who had watched the painting, attacked the painting with a chopper that was supposed to have hidden under her coat. She explained to the visitors that she was removed from the scene by the security of the museum after the attack: "Yes, I am a suffragette. A new painting can be made, but you cannot bring back the murdered Mrs. Pankhurst." The assailant was a daredevil

** Art Under Attack – 11 Famous Masterpieces Damaged by Madman,
<https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

women's rights activist named Mary Richardson. Emmeline Pankhurst, the person she mentioned, was the founder and the mother of two key figures at the beginning of the Women Suffragette Movement (Gamboni, 2007).

When the British government did not meet their demands, the Suffragettes changed tactics from 1912 to 1914. “The only thing governments care about more than human life is property security. Then we will strike the enemy over the property!”, said Emmeline Pankhurst. Her earlier pro-peace approaches have evolved into a violent position with vandalist actions such as property damage and hit-and-run attacks. They started to come up with attacks such as arson structures, damaging art works, especially paintings and breaking glass. Her explanation on the actions of one of the leaders of the Suffragette, Sylvia Pankhurst, revealed the gravity of the situation. According to Pankhurst, 141 attacks took place in about half of 1914. In addition to the attack on Rokeby Venus, Romney's painting 'Master Thornhill' was torn, and Carlyle's Millais portrait and many other paintings in the National Portrait Gallery were exposed to Vandalism and the painting by Bartolozzi in the Dore Gallery were irreparably damaged. Moreover, during these Vandalist protests, there was a bomb attack on Westminster Abbey, one of the stained-glass windows of the Church of St George was damaged and three Scottish castles were set on fire (Gamboni, 2007).

3.2.3. Snow white and the madness of truth (Dror Feiler & Gunilla Skold Feiler)

The National Antiquities Museum in Stockholm was the scene of Vandalism during the Making Difference exhibition in 2004. Snow White and the Madness of Truth Installation, the cooperation work of both the composer / musician Dror Feiler, originally from Israel, and his Swedish-born wife Gunilla Skold Feiler has been

attacked. Moreover, the person who played the leading role in this vandalism act is not a mentally ill or religious fanatic, but Israeli consul, a bureaucrat named Zvi Mazel. At this point, before going into the details of the attack, giving some information about the nature of the work will facilitate the reading of the action. The installation consisted of a rectangular pool filled with a liquid of the kind found inside the museum, which would give the impression of blood. The main striking part of the work, however, was a tiny white boat floating in the middle of the pool meaning Snow White and a smiling woman in the boat.

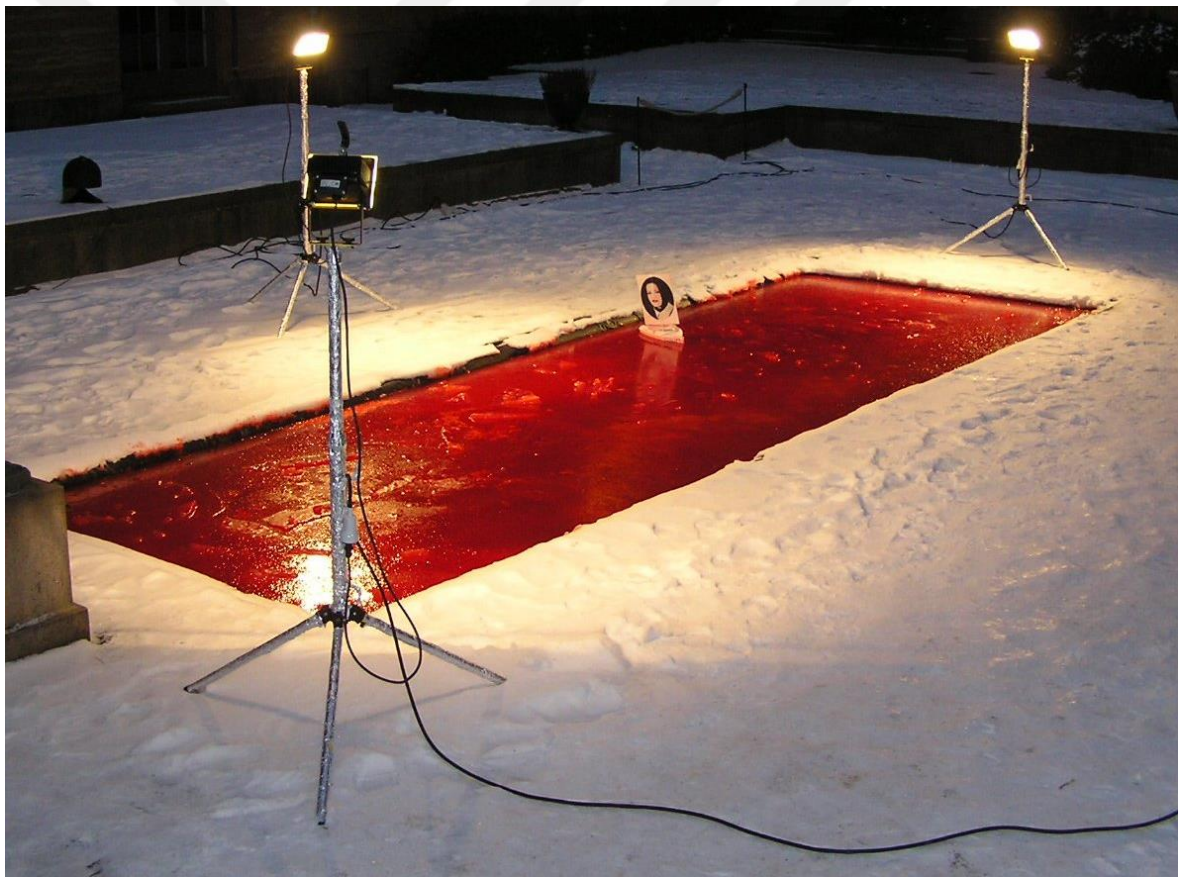


Figure 18- "Snow White and the Madness of Truth".

The photo belonged to a live bomb called Hanadi Jaradat, which killed 22 people with an explosion in Israel. According to the artists, the installation aimed to draw attention to how lonely weak people can do terrible things. However, the Israeli consul who

was present at the exhibition saw the work and disrupted the lighting system of the installation with the claim that it glorified the living bombs and had an expression of hatred towards the Israeli people* (Zeytinoğlu, 2004). The ambassador, who unplugged the lights of the work and threw one of the spots into the pool, was asked to leave the exhibition. The Israeli government also commented that the artwork exalts suicide bombing and should be removed from the exhibition.*



Figure 19- The left side of the image shows the beginning of the Israeli ambassador Zvi Mazel's attack on the installation. On the right, artists Dror Feiler and his wife Gunilla Skold Feiler

Emre Zeytinoğlu (2005) argues that if we automate the exaltation of works of art, there will be no choice but to read it as a case of Vandalism. However; at this point, Zeytinoğlu was curious about: On what basis were all violent acts against art works declared and criticized as Vandalism? It should be accepted that if the ambassador in this event or other actors of a similar type of action we have encountered is labeled as

* Wikipedia, article of "Snow White and the Madness of Truth".

* Sweden objects to Israeli diplomat's action over artwork, <http://edition.cnn.com/2004/WORLD/europe/01/17/sweden.israel/> (Date of access: 25.06.2019)

Vandal, the artwork will also have an absolute immunity armor under all circumstances. As seen in this case; if the anger of the consul or the human weaknesses is ignored by claiming that the work is inviolable, this situation should be supported by valid arguments. However, in situations such as the destruction of a work, it is advisable to pay attention to some points if an internal connection is being sought with vandal's motivation. Obviously, even if a work of art arouses or provokes a strong impulse in an individual who visually consumes it, it is ultimately only a product of the human mind. The work cannot be found in a physical attack, nor does it have the ability to defend itself physically. Therefore, any act of violence against an artwork will be perceived as a barbaric attitude. The right to condemn physical violence against all designs created by the human mind becomes involved at this point. It should be noted that it does not make sense to think that an attack on a subject that is a mental product may be a meaningful cause (Zeytinoğlu, 2005).

3.2.4. Colored vase (Ai Weiwei)

On February 16, 2014, a Vandal who entered the Pérez Art Museum in Florida, USA, intentionally broke an artwork belonging to the famous Chinese artist Ai Weiwei, worth \$ 1,000,000.



Figure 20- Ai Weiwei's "Colored Vases".



Figure 21- The moment of Vandal breaking one of the Chinese dynasty vases made by Chinese artist Ai Weiwei.

Vandal whose name was Maximo Caminero after the attack, as a reason for his action, suggested that the administration of the Pérez Art Museum did not show interest in

the local artists and the works of these artists.* This case is an interesting example of an attacker committing two separate crimes of Vandalism at the same time. The piece he broke was not only a work of Ai Weiwei, but also a work of art before the artist intervened in it. This work, which looks like a colorful vase (later called as Ai Weiwei) by Ai Weiwei, was actually a work of art from the Han Dynasty, which the artist bought for the exhibition 'According to What?'. The object the attacker destroyed to make his protest more sensational; it was both a work of Ai Weiwei and a historical monument. With this event, it was also argued whether the Chinese artist painted the vases of historical artifacts in the name of his own artistic production or whether it was a vandalist intervention in itself. While an ordinary person is cursed as a Vandal for damaging or destroying a work of art for justifiable reasons, he was asked whether a well-known artist has the right to destroy a work of art with an aesthetically visible intervention* (Jones, 2014).

3.2.5. Virgin Mary and Jesus with St. Anne and John the Baptist (Leonardo)

Leonardo da Vinci's charcoal drawing, also known as 'Leonardo Sketch', dates back to 1510 and was attacked in 1987 at the National Gallery in London. Vandal leaked into the museum with a short-barreled hunting rifle, concealed in his jacket, and fired at a distance of about 2 meters. The glass protection in front of the sketch has somewhat mitigated the severity of the attack by preventing the absurdity of the rifle. However, due to the high destructive power of the weapon used and the proximity of the

* The attacker was also an artist. This case can also be considered under the title of 'Artist Vandalism'. Because it was realized by an artist against another work of art. However, because the ideology of the Vandalist action constitutes the main idea, it is discussed under this title. In some cases, the boundaries may be confused.

* Who is the Vandal? Ai Weiwei or the man who smashed his Han urn?, <https://www.theguardian.com/artanddesign/jonathanjonesblog/2014/feb/18/ai-weiwei-han-urn-smash-miami-art> (Date of access: 27.06.2019)

distance, this time the fragments breaking from the glass panel stuck to the surface of the artifact, causing damage. The attack caused a destruction of 15cm in diameter in the section corresponding to the right breast of the Virgin Mary figure. Afterwards, the work went through a detailed restoration process, in which small and so many pieces of paper were glued together.**

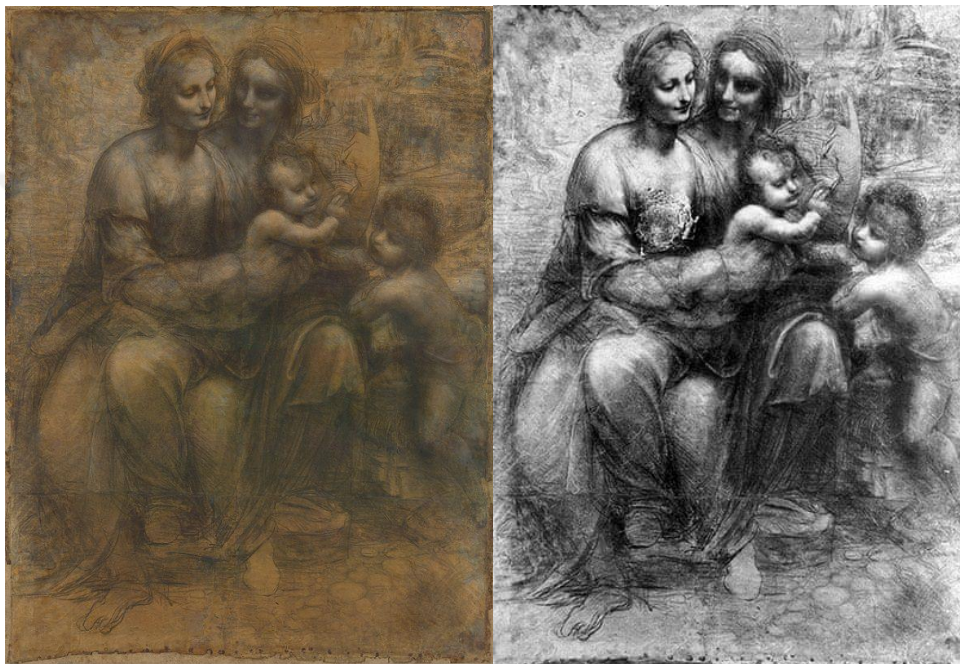


Figure 22- The “Leonardo Sketch” before the attack (left) and after the attack (right).

Robert Cambridge, who carried out the attack, turned out to be a former soldier. According to the statement he gave to the police after the attack, he stated that he had taken this action to show how much he was disgusted by the political, social and economic conditions in which he was involved.*

** Art Under Attack – 11 Famous Masterpieces Damaged by Madman,
<https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

* Art attack: defaced artworks from Rothko to Leonardo-in pictures
<https://www.theguardian.com/artanddesign/gallery/2012/oct/08/defaced-artworks-rothko-leonardo-in-pictures> (Date of access: 28.06.2019)



Figure 23- "Leonardo Sketch" after the attack (Detail).

3.2.6. Piss Christ (Andres Serrano)

Piss Christ, one of the most provocative works of American photographer Andres Serrano, was subjected to a hammer attack while it was exhibited at the National Gallery of Victoria in Australia on October 13, 1997.** The work, is a photograph of a small crucifix with Jesus Christ, thrown into a transparent glass filled with the urine of the artist, which draws the reaction of the Christian community.

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Figure 24- A photo of "Piss Christ" taken together with the artist Andres Serrano after the 1997 attack.

Serrano's notorious work, dated 1987, was attacked by two Catholic Vandals on April 18, 2011, as it was exhibited, this time at the Lambert Gallery in Avignon, France. The Vandals, who attacked the work using a pickaxe or a hammer, also threatened the museum staff while running away.



Figure 25- "Piss Christ" after attack realised in France.

Following the incident, the museum staff stated that they continued to receive death threats by telephone. A protest was organized with the participation of a group of about 800 people to criticize Serrano's works; the bishop of the city wanted the museum administration to abandon the exhibition.*

The controversial photo; was seen for the last time at exhibition Andres Serrano, Body & Spirit, which took place on September 27, 2012 at Edward Tyler Nahem Gallery in New York.

3.2.7. The spear (Brett Murray)

African artist Brett Murray's portrayal of Jacob Zuma, President of South Africa was attacked by two Vandals on May 22, 2012, while it was exhibited at the Goodman Gallery in Johannesburg. The painting named 'the Spear', which depicts Zuma in the iconic pose of Lenin, leader of the Soviet Union, in the manner that the male genital organs are exposed, although he is fully clothed, has drew the reaction of the African National Congress, the governing party of the country. It was announced that the legal actions will be taken in order to remove the painting that is described as 'rude' and 'racist' on the government side, from the gallery.**

Despite the gallery's safeguards and security practices, the Vandals managed to infiltrate with the paint cans they brought with them and attack the work. While one of the attackers painted a red cross on the face and genitals of the figure, the other,

* Vandalism and threats greet 'Piss Christ' in France <https://www.reuters.com/article/us-france-art/vandalism-and-threats-greet-piss-christ-in-france-idUSTRE73H4JR20110418> (Date of access: 03.07.2019)

** Vandals deface 'racist' portrait of Jacob Zuma that ANC tried to ban, <https://www.independent.co.uk/arts-entertainment/art/news/vandals-deface-racist-portrait-of-jacob-zuma-that-anc-tried-to-ban-7778810.html> (Date of access: 04.07.2019)

smeared the same parts of the painting using the black paint that he coated his hands with, and spread it on the surface of the painting. The security guard who arrived at the scene immediately after the attack intervened violently to the second attacker. All these processes were recorded by a camera operator of a local television. Two Vandals were subsequently arrested. The work was referring to the corruption allegations about the African National Congress, which governed the country at the time, and its socialist extensions. Artist Brett Murray described that his work s an attempt at humorous satire of political power and patriarchy.*



Figure 26- "The Spear" painting before and after the Vandalist attack.

One of the attackers said that he had destroyed the painting because was insulting President Zuma. About this vandalist attack, the South African society is divided into two groups as the supporters of the government who declared the painting guilty and

* Defacement, <http://www.brettmurray.co.za/the-spear-press/22-may-2012-los-angeles-times-defacement/> (Date of access: 04.07.2019)

indirectly supported the attack, and those who defended the artist's freedom of expression.**

3.2.8. Myra (Marcus Harvey)

This work of Marcus Harvey, is one of the most controversial works of the "Sensation" exhibition, which qualifies its name and brought 44 artists of the Young British Artists together, causing a great turmoil in the world of art. 'The Sensation' series, which consists of 3 exhibitions in total, held at the Royal Academy of Art, in London on 28 December 1997, has created great chaos. This work of Harvey, at first glance, was a large scale painting and had a black and white aesthetic, consisted of a woman with the evil eyes for those who do not know. However, this work, Myra, was more than just an ordinary woman portrait for British society. This woman, named Myra Hindley, is a serial killer who, with the help of her boyfriend, sexually harassed 5 children aged between 10 and 17 in England from 1963 to 1965. Myra appears to be an enlarged portrait of a photograph taken by the police when she was arrested. However, when approaching the painting; it is noticed that a large number of children have created a print job by dipping their hands in paint and leaving the mark of their handprints. However, despite being well-designed and having a strong sub-text, this work leads to an outrage in the conservative British society. A visitor touring the exhibition first kicks the picture and then throws ink on it. Another day, an egg is thrown on the picture. Another angry English, tore into the audience waiting to visit the exhibition; implying that they support people who want to gain reputation and make financial gain from children who are no longer alive. After the protests and acts

** Jacob Zuma painting vandalised in South African Gallery, <https://www.theguardian.com/world/2012/may/22/jacob-zuma-painting-vandalised-gallery> (Date of access: 04.07.2019)

of vandalism, the work that was temporarily removed for restoration purposes; returns to its place at the gallery with a safeguard and increased security measures. However, the reactions did not end there. This time they are first confronted by the reactions of the group 'Mothers Against Murder and Agression'. Afterwards, the editor of the famous newspaper, The Sun writes a pretty harsh criticism. In his criticism, referring to the type of execution carried out in the form of "execution by hanging"; he makes a statement in the sense that he is feeling ashamed that a picture of her was hanged, while Myra herself was supposed to be hanged. Then, The Sun put this to the vote to determine if the The Royal Academy has the right to show this painting by taking a poll. The survey results in the overwhelming advantage of those who do not want to see the work in the exhibition. After the aggravation of polemics, the academy said that the vote was already taken on the exhibition of the painting, and the supporters of the painting outpolled by 7 votes. Following this statement, 4 academicians who are dissatisfied with the current result and the fact that the painting is still on display, submit their resignation. Myra Hindley, the name that is at the center of all discussions, also knows about the current polemics and expresses her opinion on the removal of her painting from the exhibition through a letter. The explanation of David Gordon, secretary of the Royal Academy of Art (cited by Rüzgar Kayıran, 2012) on the subject is a short and simple solution suggestion about the event that led to intense debates (Rüzgar Kayıran, 2012): "(...) millions and millions of images of Myra Hindley have been reproduced in newspapers and magazines. Books have been written about the murders. Television programs have been made. Hindley's image is in the public domain; part of our consciousness (...) a legitimate subject for journalism – and for art" (cited in Rüzgar Kayıran, 2012)

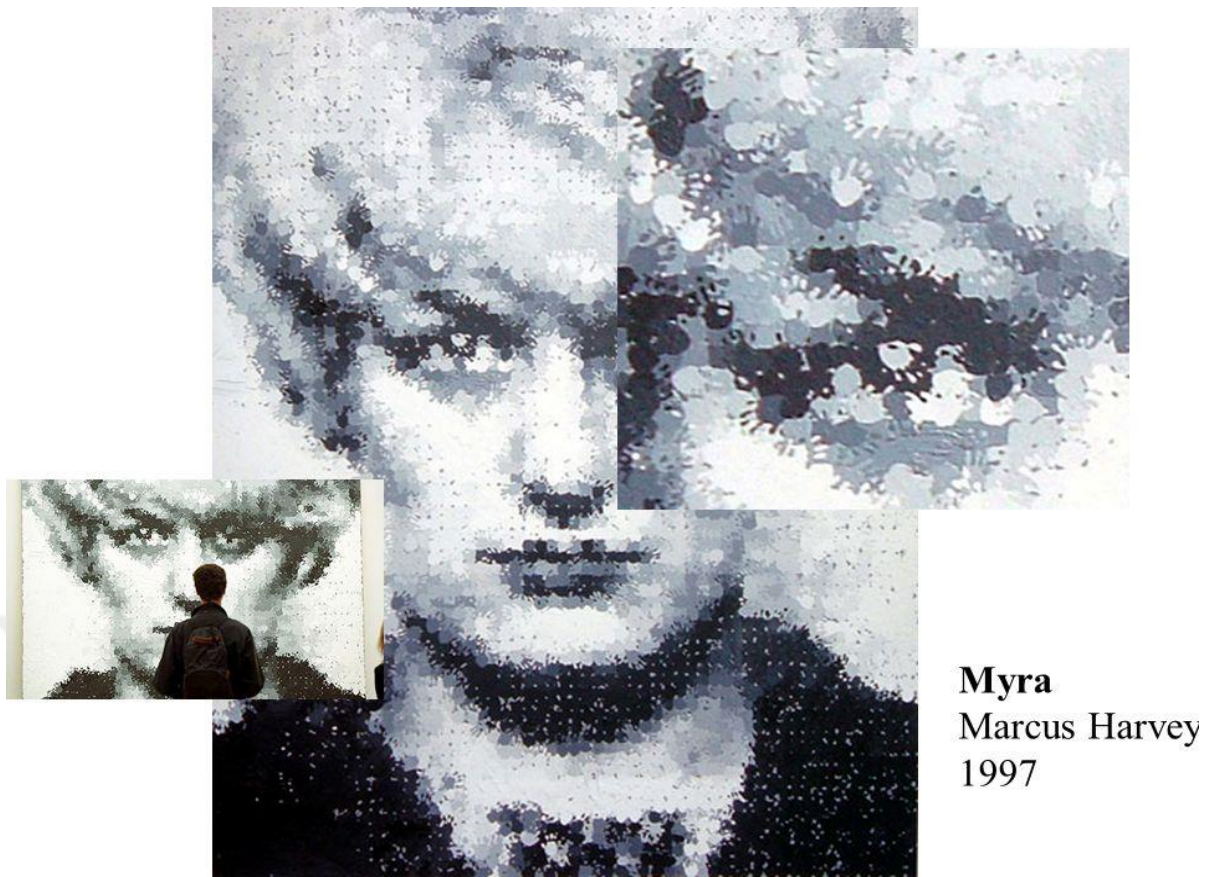


Figure 27- Marcis Harvey's artwork named as "Myra"



Figure 28- After the ink attack, intervention moment on the painting called "Myra".

3.2.9. Vandalization of Tibet's cultural and artistic heritage by China

Tibet, adopted Buddhism in the 7th century, had good and close relations with China during the Mongol Dynasty (1272-1368) and the Manchu Dynasty (1616-1919), but was invaded in 1950 by China. The fact that many Tibetan people lost their lives due to the events and hunger, reveals the genocide part of the invasion. However, all sorts of iconoclasm and vandalist activities carried out by the Chinese government and the Chinese People's Liberation Army, should also be considered as cultural and religious genocide (Kolrud and Prusac, 2016).

With the invasion of Tibet that began in the 1950s by China, Chinese experts began to classify Tibet's cultural and artistic heritage. However, later, it will be understood that these inventory studies were carried out with the intent of using the religious structures in Tibet as a resource for the systematic plundering and demolition activities that will begin after 10 years. The statues of gods and saints made from precious metals in the monasteries and temples and objects, religious paintings and books used in religious ceremonies, became the targets of the Chinese government's plunder and destruction method. During these planned Vandalism activities against religious objects, the craftsmanship and handcrafts necessary for the production of these objects were also destroyed. The valuable objects in these religious structures were first evacuated from the buildings and then the structures were destroyed by dynamite. It is considered that almost all of the religious structures in Tibet have been destroyed during this period (Kolrud and Prusac, 2016).



Figure 29- The Jokhang Temple in Tibet after the Chinese Red Guards looted it. The sacred objects of Tibetan religion and works of art were thrown together in the courtyard of the temple on the grounds that they were not of material value.



Figure 30- The moment of burning of some Tibetan sacred texts near the Jokhang Temple.

The Tibet region was located in a rich geography in terms of underground treasures. For these reasons, precious metals such as gold and copper were often used to decorate the statues of the gods and saints in Tibetan beliefs or Buddha statues. After the Chinese occupation, some of these statues were confiscated by Chinese authorities, and large quantities of mines were melted for financial reasons. The Chinese government made benefits available to the international art and antique markets with works and objects belonging to Tibet's religion, culture and art. The Chinese government's destruction of certain religious objects and works to assimilate the culture of Tibet, is included in the scope of ideological Vandalism, while collecting them from their places may be Elginism, melting or selling the objects made from precious metals at international markets may be regarded as Vandalism (Kolrud and Prusac, 2016).

The dark period of 10 years in Chinese history, which China's communist leader Mao Zedong launched under the name of “Cultural Revolution”, but became a cultural witch hunt, was also devastating for the religion and culture of Tibet. It is seen that communist leaders like Mao and Stalin use policies like religious persecution, Vandalism and iconoclasm in their governance to expand their sphere of influence and consolidate their power. In this case, the way to control Tibet was to weaken the religious unity and to eliminate religious institutions. The Chinese government has formulated its strategy according to this. Iconoclastic and vandalist policies have made independent Tibet dependent to the Chinese government (Kolrud and Prusac, 2016).

3.3. Vandalism due to psychological disorders or substance abuse

In these cases of Vandalism, it is understood that the attackers were mentally unstable due to psychological reasons or pleasure-inducing substances and that their attacks were carried out beyond their control.

3.3.1. Danae (Rembrandt)

Being one of the most important works of the Hermitage Museum, and being Rembrandt's painting, which dates back to the 17th century, Danae was attacked by a Vandalist when it was exhibited at the Hermitage Museum in Russia on June 15, 1985. The mentally unstable attacker first cut the painting twice with a knife and then threw sulfuric acid on it.* During the visit, the middle-aged attacker who ran to the painting and destroyed the canvas cutting it twice with a knife, poured a jar of sulfuric

* Art Under Attack – 11 Famous Masterpieces Damaged by Madman, <https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

acid that he pulled out under his coat before he was intervened. The acid, which started to get into the paint, caused the painting surface to flow down the canvas. Immediately after the event, the security of the museum, quickly neutralized the vandal. Then, as a result of the search made on the attacker, it was found that there were explosives under his pants, tied to his legs, apparently prepared to blow up both himself and the painting. After the incident, in a Russian newspaper named Izvestia, it is explained that the 48-year-old assailant had no sexual relationship with any woman until he reached that age, and this sexual absence that had been repressed for years was revealed before the incident.*



Figure 31- "Danae" before and after the acid attack.

According to recent news by The Moscow Times, another Russian source, the attacker was of Lithuanian origin, carried out the attack for political reasons and was a madman who had previously been treated in a mental hospital.** Although the attacker was described as a ‘pervert’, a ‘madman’ or ‘a citizen who was weary of his

* Danae’s bad acid trip, <https://www.telegraph.co.uk/culture/4710681/Danaes-bad-acid-trip.html> (Date of access: 20.06.2019)

** Vandalism of Russian Art Through History, <https://www.themoscowtimes.com/2018/05/28/vandalism-of-russian-art-through-history-a61604> (Date of access: 22.06.2019)

life in the Baltic countries', his true identity was never revealed. Rather than Vandal's identity, the damage to the painting and the restoration of the painting became more important. When the attack took place, the director of the Hermitage Museum and most of the museum staff were out of town. The officials of the painting restoration department were also not in the museum because it was weekend. Moreover; there were no staff member capable of identifying the acid used in the attack and intervene appropriately in the situation. Therefore, the damage to the painting caused by acid has been enormous. Two professors who came to the museum after an hour after the attack, made inadequate recommendations regarding the necessary intervention.*** It began to re-exhibited behind a reinforced glass case in 1997, passing one of the world's longest-duration painting restoration processes of 12 years, covering the period from 1985 to 1997.*

3.3.2. Hans Joachim Bohlmann

Hans Joachim Bohlmann, considered one of the greatest vandals of our time, is originally an ordinary German citizen born in 1937.

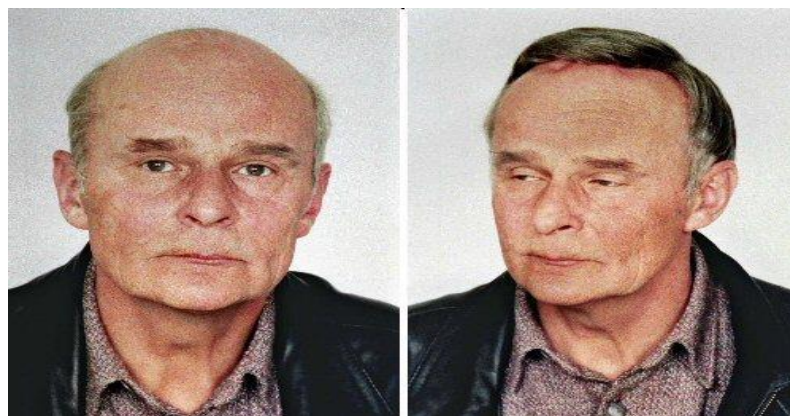


Figure 32- Hans Joachim Bohlmann.

*** Healing a Disfigured Rembrandt's Wounds, <https://www.nytimes.com/1997/08/31/arts/healing-a-disfigured-rembrandt-s-wounds.html> (Date of access: 22.06.2019)

* Art Under Attack – 11 Famous Masterpieces Damaged by Madman, <https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

As a result of the vandal attacks he organised, he has damaged some of the paintings of renowned painters such as Dürer, Rembrandt, Rubens and Cranach, appraised at millions of euros, in a way that cannot be restored. As a child, the attacker is known to have negative environmental conditions such as war, poverty, a carefree mother who cheats on her husband and an authoritarian father. It appears that he had a difficult childhood. The unfavorable circumstances caused him to develop an obsessive illness. Although he had undergone a series of treatments at the age of 16, they did not help. It is understood that an operation he had in 1974 caused his condition to become worse. Bohlmann was unable to overpower his instincts and became violent. The unfortunate and sudden death of his wife causes him to become completely pessimistic. To take revenge on society, he decides to organize an action that will make a tremendous impression. He goes to the museum called Kunsthalle Hamburg, throws the acid he brings with him on the painting, Golden Fish by Paul Klee. His action finds great resonance in the print media on the same day. His name remaining on the agenda, the strange satisfaction he feels from the damage he caused, being discharged, his revenge on humanity or all of these factors, Bohlmann continues his Vandalist actions. After a while he surrenders voluntarily and goes to jail. A committee convened after the conviction decided that the attacker would be permanently confined to a mental hospital with the diagnosis that his mental health would not get better. (Hasanoğlu, 2005).



Figure 33- The self-portrait of Rembrandt made in 1654 and before attacked by Hans Joachim Bohlmann with acid.

Hans Joachim Bohlmann, who takes place in literature as “Serial Vandal”, died in 2009. From 1970 to 1990, it is assumed that he caused approximately 122.000.000 \$ worth of damage on a total of 56 paintings by world famous painters such as Rembrandt and Dürer, according to the data of 2001. Bohlmann was sentenced to 5 years in prison in 1983 and during his visit to his brother, who lives near Munich in 1988, he threw acid into 3 paintings of Dürer. Bohlmann was re-convicted because of this incident and in 1990 he was admitted to a psychiatric clinic indefinitely.*

* ‘Asitçi’ Bohlmann akıl hastanesine geri döndü, <http://www.hurriyet.com.tr/gundem/asitci-bohlmann-akil-hastanesine-geri-dondu-7629> (Date of access: 26.06.2019)



Figure 34- Albrecht Dürer's painting "Lamentation of the Dead Christ", dated to the early 16th century, after Bohlmann attacked it with acid.

3.3.3. Ivan the terrible and his son Ivan (Ilya Repin)

One of Russia's most famous and important paintings, which, according to some historians, depicts Czar Ivan the Terrible, who was thought to have killed his own son during a tantrum, cradling his dying son, was damaged by a drunk Vandal. The attack that took place in the Tretyakov Gallery in Moscow was described as a 'tragedy' by the curator of the museum, Tatyana Gorodkova. The 37-year-old attacker, who was found to be drunk after the incident, broke the protective glass covering the painting with a metal pole he picked up from the security poles and then pierced the canvas. According to the curator of the museum, Vandal made a loud comment that the Czar did not kill his son while breaking the protection glass. Some Russian historians and nationalists argue an alternative opinion that the czar's son died of an illness.* In a video published by official authorities that involves the declaration of the attacker

* Although it is thought that the attacker was in this view and carried out the attack with this motivation, it is understood that the act of putting his ideology into action took place under the influence of alcohol.

about the incident, he declares that he came to the museum to see the picture, while he was thinking about leaving in the evening, he sat in the café of the museum and drank some vodka, then suddenly, the incident happened.**



Figure 35- Ilya Repin "Ivan the Terrible and his son Ivan" (1885)

According to the museum's statement, the canvas was pierced in three places in the middle which damages the figure of the czar and his son, but 'by a happy coincidence' the most precious elements of the painting — the depiction of the faces and hands of the czar and his son — were not damaged. It is known that the painting had

** Russian officials urge harshest sentence form an who damaged priceless Ivan the Terrible painting, <https://www.usatoday.com/story/news/world/2018/05/29/ivan-terrible-painting-russian-officials-urge-harshest-sentence-vandalism/650450002/> (Date of access: 04.07.2019)

previously been attacked by a mental patient in 1913 by slashing it three times with a knife.*

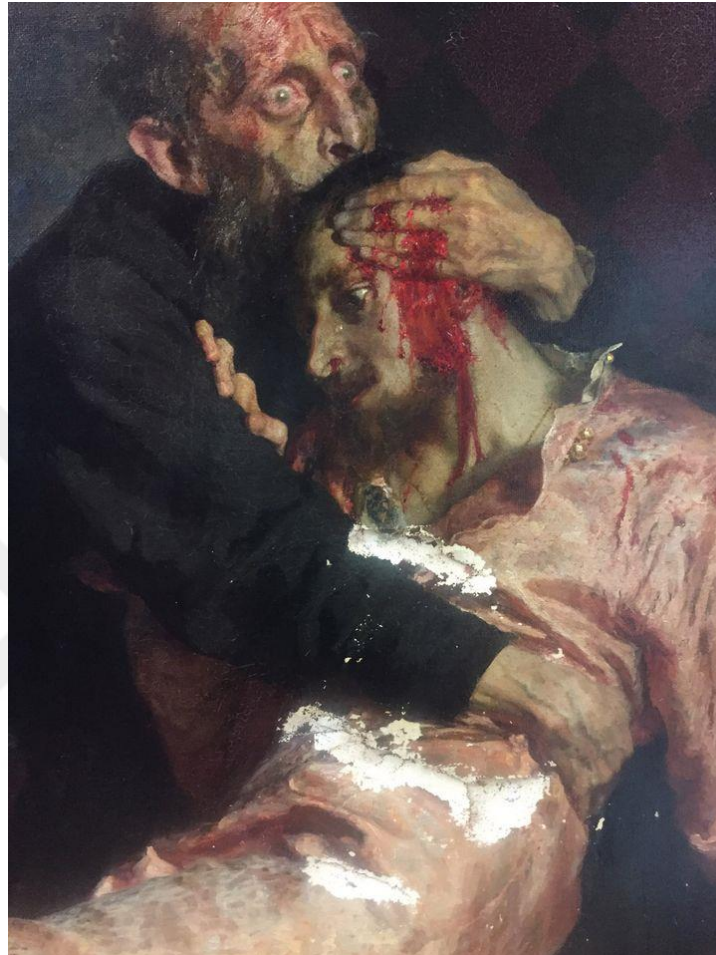


Figure 36- The damage on the painting after the attack.

3.3.4. Le pont d'argenteuil (Monet)

On Sunday, October 7th, 2007, a group of 4-5 people, who broke into the Musée d'Orsay in Paris late at night and apparently drunk, panicked when the alarm was triggered and managed to flee the museum. However, a Vandal in the group did not forget to punch Monet's painting named "Le Pont d'Argenteuil", which provides a

* Ivan the Terrible painting 'seriously damaged' in pole attack, <https://www.theguardian.com/world/2018/may/27/famous-russian-painting-of-ivan-the-terrible-seriously-damaged-in-pole-attack> (Date of access: 04.07.2019)

cross-section of the Seine and the landscape around it on a sunny day. French Minister of Culture Christine Albanel's said that the attackers, consisting of 4 men and 1 woman, had escaped and no arrests have been made and that the attack caused a tear on the canvas, although this damage was at a repairable level, it will leave a mark on the surface of the painting.*

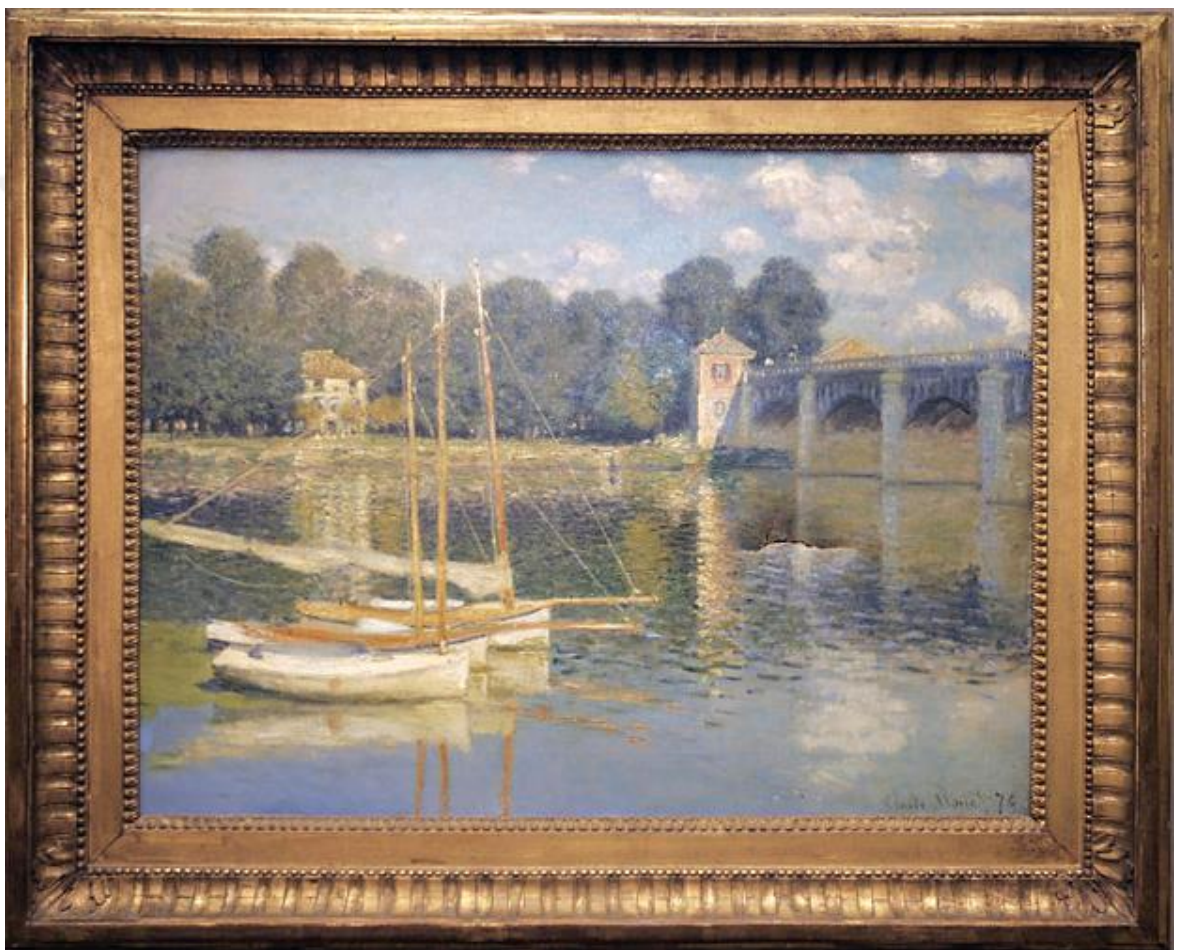


Figure 37- Claude Monet "Le pont d'argenteuil" (1874)

* Peck, S. (2007), Vandals punch hole in Monet in Paris Museum, The Telegraph, <https://www.telegraph.co.uk/news/worldnews/1565524/Vandals-punch-hole-in-Monet-in-Paris-museum.html>



Figure 38- "Le pont d'argenteuil" (1874) after attack

3.4.Vandalism by the artist

In this Vandalism category; Vandal seems to be the artist himself. The artist is destroying another work of art within the scope of his artistic production. Such cases of Vandalism may sometimes include a critique of a political/ideological system, as can be seen in the Guernica example given below.

3.4.1. Monet**

The exhibition of Claude Monet, the famous French painter who is considered the father of Impressionism; scheduled to take place in Paris in 1908, had to be postponed. Because the artist took a knife and slashed at least 15 paintings, depicting

** It is known that the French painter and sculptor Jean Arp, one of the pioneers of Dadaism and Surrealism, also destroyed his own works.

water lilies and destroyed them. This was not his first Vandalist attitude towards his own work, nor would it be the last. He went over or eliminated most of his paintings during the period when his sight was deteriorating due to the cataract in his eye.

Georges Clémenceau, one of the former prime ministers of France, confirmed during a conversation with a journalist in 1927 that his friend Monet had torn his canvases when he was angry. Clémenceau describes the artist's "dissatisfaction with his own works" for the reason of Monet's aggression, and states that he "destroyed his own canvases in his quest for perfection". It is estimated that Monet eliminated about 500 of her own paintings.*

3.4.2. Guernica (Pablo Picasso)

In February 28, 1974, Pablo Picasso's famous anti-war painting Guernica was subjected to a Vandalist attack by Iranian artist** Tony Shafrazi. Shafrazi, with a red spray paint, wrote "KILL LIES ALL" in capital letters on the painting. The attacker stated that the purpose of his action was because Richard Nixon, the US president of the time, forgave William Calley, who was the only officer in the US army judged for My Lai Massacre carried out during the Vietnam War in 1968, and organized for a personal reaction. It is known that during the My Lai Massacre in Vietnam in 1968, American soldiers killed about 500 people and raped women and children.*** Vandal, who came to the museum when the artwork was exhibited at the famous Museum of Modern Art (MoMA) in New York, stated that he was an artist and he painted KILL

* Vanderweide, Z., 21 Facts About Claude Monet, <https://www.sothebys.com/en/articles/21-facts-about-claude-monet> (Date of access: 29.06.2019)

** Although some sources referring to this vandalist attack, Shafrazi, in relation to the art gallery he opened later in New York, were referred to as an art dealer but did not have such a qualification at the time of the attack.

*** Tony Shafrazi, <https://guernica.museoreinasofia.es/en/agente/tony-shafrazi-5342> (Date of access: 22.06.2019)

ALL LIES on the painting with the red spray paint he pulled out from his pocket. The attacker, who did not cause any difficulty when neutralizing by the museum security, said "Call the curator! I'm an artist". After being taken into custody, he was taken to the police station and Shafrazi was asked about the purpose of this action, he said; "I'm an artist and I wanted to tell the truth."****



Figure 39- Tony Shafrazi (right) arrested after his attack, The American Daily News headline declared Vandal (left).

After the attack, with the interference under the leadership of senior conservation specialist of MoMA, all the red paint on the surface of the picture was removed. Although the museum wanted to keep the attack as a secret in the beginning, on the grounds that it could encourage further Vandalism, the Associated Press news agency received a denunciation call from a woman who said she was a friend of the attacker

**** Guernica' Survives a Spray-Paint Attack by Vandal,
<https://www.nytimes.com/1974/03/01/archives/guernica-survives-a-spraypaint-attack-by-vandal-floor-is-sealed-off.html> (Date of access: 22.06.2019)

and did not want to give her name. She said; “one of the young and well-known artists of New York, Tony Shafrazi, damaged Picasso's work”.*

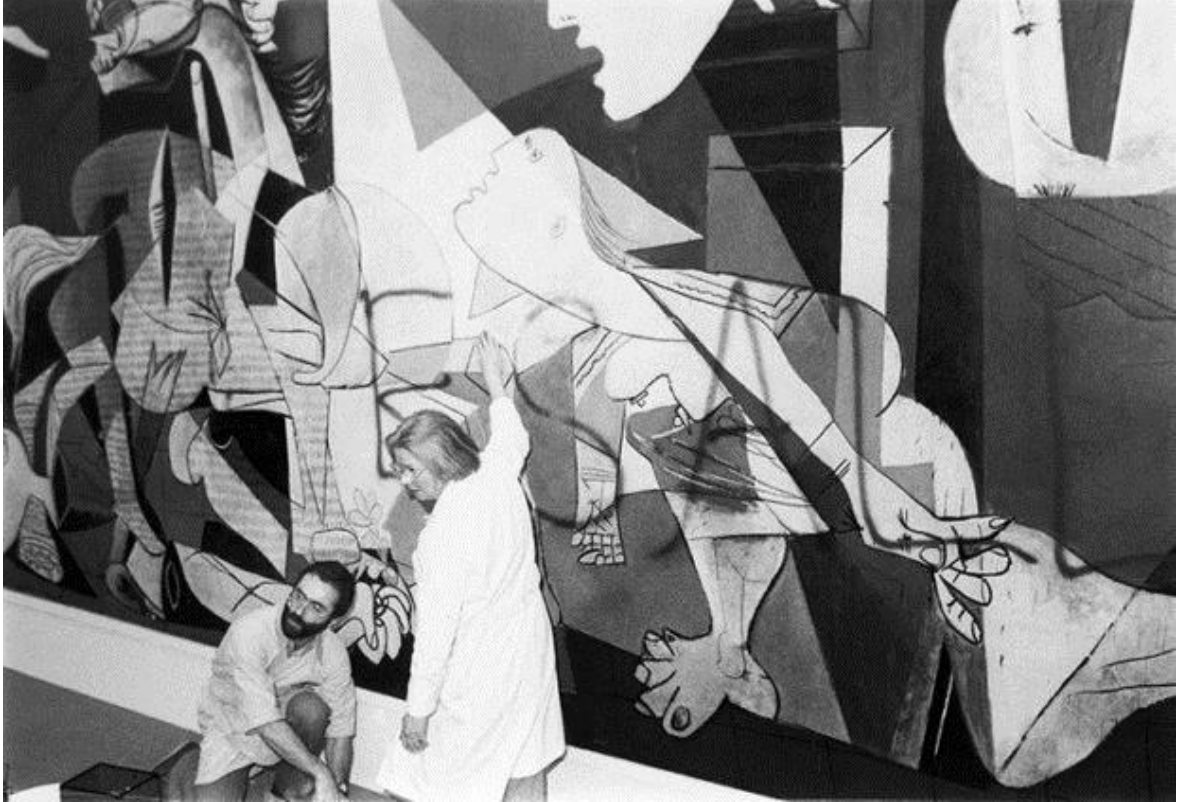


Figure 40- After the attack of Tony Shafrazi, the experts intervene in Guernica.

3.4.3. Suprematism (Alexander Brener)

In the category of Vandalism by the artist, perhaps the most well-known of the contemporary cases of Vandalism is when Russian artist Alexander Brener drew a large dollar symbol on the famous painting of Kazimir Malevich, one of the prominent figures of abstract art and the founder of Suprematism. According to Brener, this act was an art performance that he exhibited and had a political message

* Guernica' Survives a Spray-Paint Attack by Vandal,
<https://www.nytimes.com/1974/03/01/archives/guernica-survives-a-spraypaint-attack-by-vandal-floor-is-sealed-off.html> (Date of access: 22.06.2019)

behind it. After the event, there were those who considered what Brener did was unacceptable and declared him a vandal, and those who supported the artist.



Figure 41- Kazimir Malevich's Suprematism after Alexander Brener's Vandalist intervention

Alexander Brener, who entered the Stedelijk Museum in Amsterdam on January 4, 1997 at 11:45, spray painted a “\$” sign on the White Suprematist Cross, a painting by the painter Kazimir Malevich, with an estimated worth of about \$ 12,000,000 at that time. Brener, who surrendered himself to the security of the museum with his own consent, was arrested and placed in prison because he did not have an established status in Amsterdam (Lindsay, 1999).

Although the restoration of the painting was started immediately after Brener’s Vandalist attack, as a result of the detailed it was detected that the spray paint passed through the cracks of the painting and it is not possible to completely remove them from the canvas. According to the Dutch press; as a result of the attack, the painting lost about 67% of its total value. Rudi Fuchs, Director of Stedelgic Museum said "The

destruction of art can never be a form of art" and Brener was sued by the museum administration for the damage he caused to the painting (Schweighöfer, 1997).

Alexander Brener, who was originally known to be a Russian-Jewish, who portrays himself as an artist on the "political-activist" level, painted an American dollar sign using a spray paint on one of Malevich's famous paintings, White Suprematist Cross, in 1997. After Brener's Vandalist interference, the painting was restored and the artist was sentenced to 5 months in prison. In his defense during his trial, Brener explained his action as follows: The cross is a symbol of suffering, the dollar sign a symbol of trade and merchandise. What I did was not against the painting. I view my act as a dialogue with Malevich” *



Figure 42- Alexander Brener.

* Art Under Attack – 11 Famous Masterpieces Damaged by Madman, <https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

At Brener's trial on 12 February 1997 conducted in Amsterdam, the court hearing the defendant's defense; ruled Mr Brener to be held in custody for a period of 14 days from the date of the conclusion of the case, 26 February 1997. In addition, the Stedelijk Museum administration claimed approximately 15,000 florins in return for the damage Vandal had caused to the painting. The counsel for the prosecution requested the defendant to be sentenced to 1.5 years' imprisonment, one year of which is mandatory, and to be banned from entering the museum for two years. The defence came to an agreement with the counsel for the prosecution on the ban on entering the museum but requested Brener to be released immediately. Brener's lawyer made the following statement about the case: " (...) The painting was improved by Brener's intervention. He completed something that was missing. Brener is protesting the power of money in art, and he is completely right. (...) His war is against a force that pollutes and disrupts art". On the other hand, Brener made the following statement about the subject: "I was following the idea of doing what comes into my mind without thinking about the consequences. My attitude is towards society rather than government. (...) The human voice has become inaudible in the culture. All we hear is the noise of the machines (...)" (Sokolov, 1997).

Following Alexander Brener's imprisonment, the number of polemics over his action increased. Part of the art world and art lovers; were finding the event unacceptable and brought criticism that the artist is a Vandal, the dissenters, on the other hand, were claiming that Brener contributed to Malevich's painting with his intervention. For example; Some comments made by Giancarlo Politi, editor of Flash Art Magazine, led to the growth of polemics: "the arrest of Brener is an offence to the artist's freedom of expression and, as such, a repressive act. Brener is no hooligan (...), but a

transgressive artist with a strong personality. Brener did not aim to destroy Malevic, the aim was to create something more valuable by adding an aesthetic value to Malevich. Is it legitimate to arrest the act of creativity (...)? This incident must have shown how justice and censorship works together. (...) We all know what Malevich's work is. What I'm really curious about is Brener's new work to come." There were a lot of readers that reacted to his commentary, and there were those who acknowledged Politi's attitude to be right among the readers of the magazine. Readers expressed their comments, criticisms and supports via letters they sent to the magazine. Those who supported the commentaries of the editor, advocated the idea that Brener's intervention to the painting was not an insult to Malevich, and that the main insult against Malevich was carried out by a large number of spectators who came to visit Suprematism and yawned in front of it. According to the Malevich's commentary of setting the old art on fire and watching the ashes with pleasure; in a scenario in which Malevich was still alive, it was concluded that he would stand by Brener's protest. In fact, there were people in the support group who went a little further and thought that Brener's style should be maintained. The group who criticized the support given by editor Politi and did not approve Brener's action, thought that Brener's move was meaningless if it were not for Malevich's name and his painting. They believed that Brener had exploited Malevich's success and fame with this act. Furthermore, the fact that Malevich was no longer alive should not be interpreted as as his art also died with him. According to them, Alexander Brener, acted irresponsibly in a way that only a child could, in order to attract the attention of the press. Editor Politi was criticized for failing to respect Malevich's rights while backing Brener up (Kosova and Altindere, 1999).

There were also some comments that were in the middle of supporting Brener on the Vandalist attack he performed on Malevich's painting and the legitimacy of this intervention. For example, Leonid Pinchevsky, Russian artist and friend of Brener says, "Alexander wants to fight with the elite, but the privileged ones are us, the artists," and he continues; "I support Brener 100%, but I don't support the way he interfere. I'm absolutely against vandalism. (...)" Editors of Transnationala which gathered Brener's writings together, Lauren Bon and Ranko commented on the subject as "we do not embrace pointless attacks on works of art. Brener does not embrace it too, but we also react to art that lost all its meaning for the artist with him" (Lindsay, 1999).

Brener's comment in Transnationala was as follows; "Culture and art no longer have the desire to recreate the world or man. In these conditions, the artist's only desire could be destroying the social system and (...) creating a new system" (Lindsay, 1999).

Professor Dr. Uşun Tükel (2017), regarding this action of Brener; the issue should not be considered within the framework of a case of an absolute Vandalism and stated that this was not the main purpose. There were details which reveals that it was an action to encourage people to think and have a different view to art. According to Tükel, this attack against one of Malevich's famous paintings that caused controversy in the world art market was mainly targeted at the heart of museums and the art market.

Referring to Alexander Brener separately under this title may help us better understand his Vandalist act. The Russian performance artist, born in 1957, whose full name is Aleksandr Davidovic Brener, describes himself as "Political-Activist", but irritating, aggressive and Vandalist features can be seen in his artistic production. Having sex with his wife naked, on a snowy winter day, in front of the Pushkin Museum in Moscow, defecating right across a painting belonging to Van Gogh, also in the Pushkin Museum, calling the prime minister of the period, Boris Yeltsin to come out as a rival to box with him while wearing boxer shorts and holding boxing gloves at Red Square, masturbating on the trampoline of a swimming pool built on a destroyed church; these are all just a few of his radical performances. Him becoming famous and taking part in the art world as a Vandal artist, happened when he participated in in an Interpol event in Sweden. The event that was planned as a project where artists invited from the east and west can work together, became a show where western artists and their works came more into prominence. For example; the work an artist named Wanda Gu, an American of Chinese origin, became a work that spreaded around almost $\frac{3}{4}$ of the exhibition hall. Brener's response to this attitude was not delayed, as he was given a much more isolated space than the sections reserved for western artists. At the opening of the exhibition, he played the drums for 40 minutes and then broke the statue of Wanda Gu. Brener was exposed while the show was stopped hastily. The art critic Olivier Zahm called Brener as a "fascist" about this act of his (Lindsay, 1999).

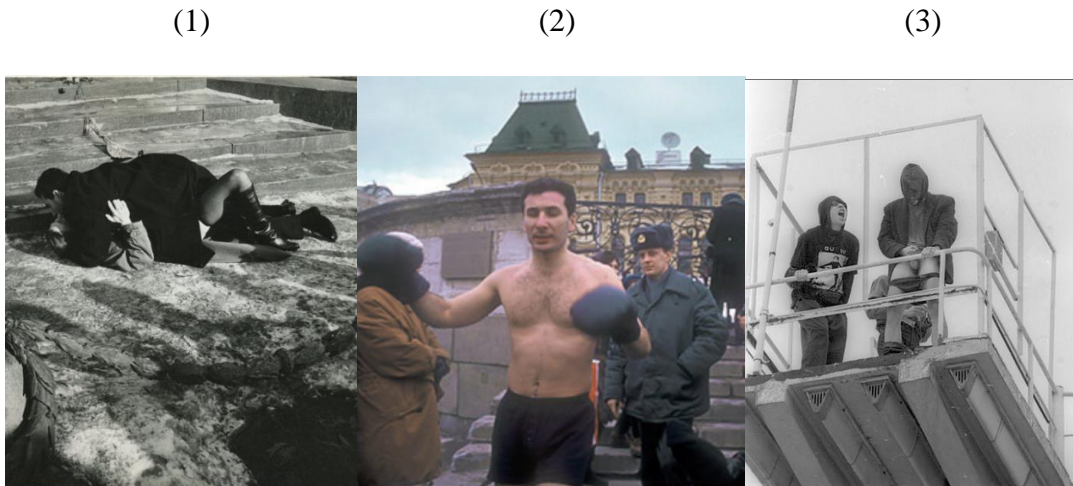


Figure 43- Some of Brener's sensational performances; (1) The date 'The Date', in which she made love to her husband in public in front of the Pushkin Museum in 1994 (2) 'Yeltsin Come Out!' Of the 1995 Red Square called Boris Yeltsin to box. And (3) 1994 Diving Platform performance in which he masturbated on the trampoline to protest the swimming pool in an old church site.

This attitude of Brener, which did not contain any hesitation to openly target works of art, led him to enter the literature as a Vandal artist.

3.4.4. Dropping a han dynasty urn, colored vases (Ai Weiwei)

Under the title of Political / Ideological Vandalism, the Chinese activist artist Ai Weiwei, who is mentioned in relation to the attacked work, is known for his work criticizing the Chinese government and its anti-human rights policies. The artist, who the Chinese government tried to silence with a policy of repression and intimidation for a period, emphasizes his opponent style in his works fearlessly. Dropping a Han Dynasty Urn, is a triptych of three photos showing a provocative and vandalist performance that Ai Weiwei, one of the most productive artists of China, carried out in 1995. It is about the artist deliberately crashing one of the 2000-year-old Han dynasty urn, which he paid for, bought and painted in the nineties. The artist is angry with the Chinese administration and its policies, and in a way he is actually taking revenge of this. The fact that each of these urns, which are antique works of art, are

painted with industrial paint can also be read as a Vandalist interpretation. The artist used these painted antique urns in Ai Weiwei: According to What? exhibition (Jones, 2014).



Figure 44- Ai Weiwei – Dropping a Han Dynasty Urn (1995).

3.4.5. Black on maroon (Mark Rothko)

Mark Rothko's abstract painting, *Black on Maroon*, made in 1958, was falsified on October 7, 2012, by a Vandal, by a writing with a black ink pen.*

It was understood that Vandal was a former Russian art student, Vladimir Umanets, who joined the Young British Artist's side at the time at the bottom right of Rothko's painting, the attacker who entered the Tate Modern Museum scribbled a text that did not make sense at first sight: “VLADIMIR UMANETS’ 12 A POTANTIEL PIECE OF YELLOWISM. The attacker who falsified an original Rothko painting by writing “A POTENTIAL YELLOWISM WORK” turned out to be the founder of an art

* Conserving Mark Rothko’s *Black on Maroon* 1958: The Construction of a ‘Representative Sample’ and the Removal of Graffiti Ink, <https://www.tate.org.uk/research/publications/tate-papers/23/conserving-mark-rothkos-black-on-maroon-1958-the-construction-of-a-representative-sample-and-the-removal-of-graffiti-ink> (Date of access: 28.06.2019)

movement that no one heard of which he calls “Yellowism”.^{*} Vandal, who spent the year 2013 in prison, expressed his regret through an article published in The Guardian newspaper after being released.^{**}

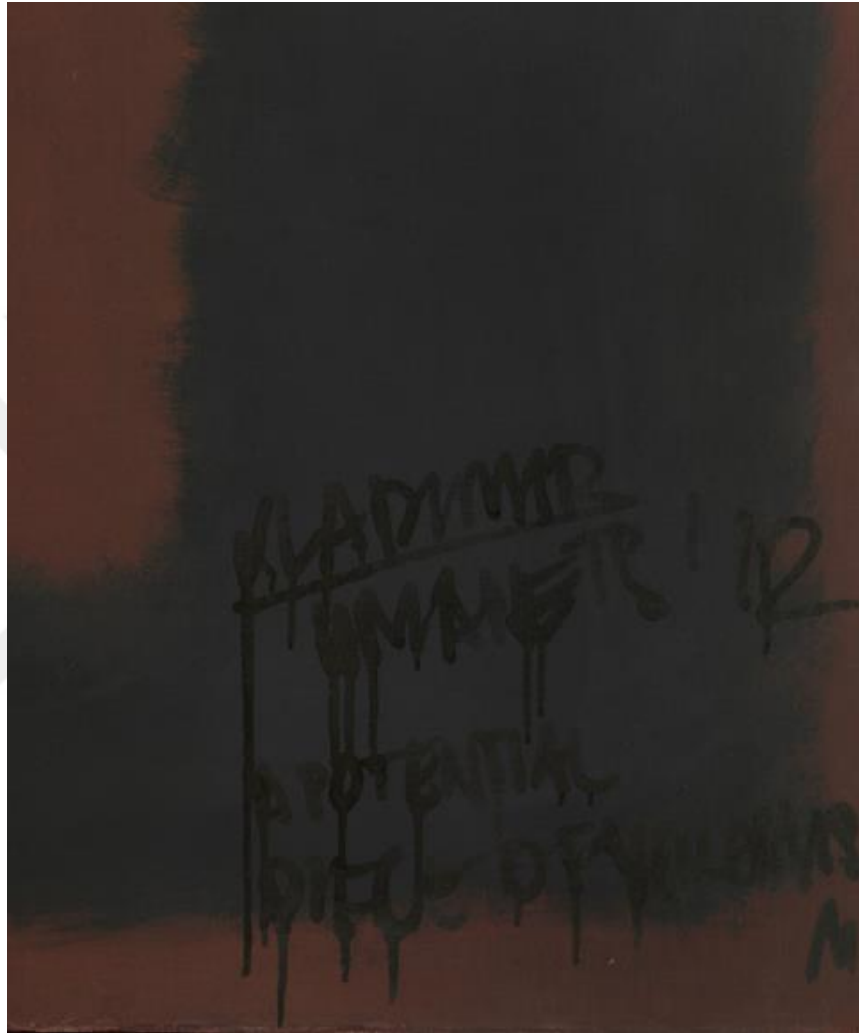


Figure 45- “Black on Maroon” by Mark Rothko after the attack.

3.4.6. The frenzy of exultations (Władysław Podkowiński)

The painting made in 1894 by the Polish painter Władysław Podkowiński was subjected to a vandalism act made by the artist himself during the same year, when it

^{*} A Vandal in the Tate, <https://www.newyorker.com/news/lauren-collins/a-vandal-in-the-tate> (Date of access: 28.06.2019)

^{**} Art Under Attack – 11 Famous Masterpieces Damaged by Madman, <https://www.dailyartmagazine.com/art-vandalism-damaged-madmen/> (Date of access: 20.06.2019)

was exhibited at the Zacheta National Art Gallery in Warsaw. The artist entered the gallery about a month after the opening of the exhibition and suddenly cut the canvas several times using a knife, focusing especially on the female figure in the painting. Although the main reason underlying this attack of the painter cannot be clarified, the female figure depicted in the painting is thought to be the subject of the artist's unfinished relationship. The painting was restored and it was re-exhibited after the death of the artist one year later.*



Figure 46- Władysław Podkowiński - "The Frenzy of Exultations".

* Art Damaged, <https://art-damaged.tumblr.com/page/7> (Date of access: 30.06.2019)

3.4.7. My bed (Tracey Emin)

While Tracey Emin's 1998 installation was exhibited at the Tate Modern Museum in 1999, it was subjected to a comical interference by two Chinese Vandals who received art education. After entering the museum, the brawl caused by the attackers Yuan Chai and Jian Jun Xi, who suddenly removed their clothes and started to play pillow fight on the artist's work at the place where the it was exhibited was immediately intervened. Vandals insisted that their actions should be transferred to literature as an artwork and asked their performances to be called “Two Naked Men Jumping on Tracey's Bed”. The attackers were released after four hours of custody as they had not been charged.*



Figure 47- Chinese Vandal, Yuan Chai, is seen on Tracey Emin's installation 'My Bed' at the moment of the attack

* Art attacks: Rothko tagged and the aesthetics of vandalism, <https://www.independent.co.uk/arts-entertainment/art/features/art-attacks-rothko-tagged-and-the-aesthetics-of-vandalism-8202976.html> (Date of access: 03.07.2019)

3.4.8. Phaedrus (Cy Twombly)

In 2007, one of the three white canvases, a triptych made by the artist Cy Twombly, was subjected to an interesting Vandalist attack. At the Lambert Collection in Avignon, France, Sam Rindy, a Cambodian French artist, put a red lipstick on her lip and "kissed" the \$ 2.500,000 canvas.*



Figure 48- Vandal Sam Rindy (right) is seen during the trial of Cy Twombly kissing a canvas in his triptych 'Phaedrus' with a red lipstick on his lips.. On the left, the prosecution's attorney presents the reproductions of the Phaedrus painting to the court jury.

Rindy who was arrested for this act of Vandalism, declared at her trial that she just gave a kiss to the canvas, this was an act of love, she acted without thinking and that she thought the artist would comprehend her act.** During the hearing, the collector, who owns the work, demanded compensation from the defendant for \$ 2,878,000, but the court decided that the collector will be paid € 1,000, the owner of the gallery will

* Art Attack: Famous Works Vandalised, <https://www.bbc.com/news/entertainment-arts-19869154> (Date of access: 20.06.2019)

** Park, W., 2019, "The vandals who ruin the art they love", BBC Culture, <http://www.bbc.com/culture/story/20190617-the-vandals-who-ruin-the-art-they-love> (Date of access: 04.07.2019)

be paid € 500, and the painter of the painting will be paid € 1 for symbolical purposes, for the consensation. Although the restoration team used 30 different types of chemicals to remove the lipstick stain from the surface of the canvas, the cleaning attempt was unsuccessful. The restoration cost of the work is estimated to be around \$ 2,830,000.*

3.5. Economic Vandalism

It is a type of vandalism that can be defined as the illegal purchase of artworks from their natural environments and selling them in international markets in order to gain financial gain. In fact, it can be interpreted as a kind of Elginism.

3.5.1. Looting of Angkor Wat region

The ancient cultural centers in the southeastern part of Asia, namely Cambodia and its vicinity, could be associated with classical Indian religion, culture and systems of government. It is understood from the district that beliefs like Buddhism, Vaishnavism, Shivaism, has been effective since 2nd Century. In addition, Khmer culture, being one of the oldest and most important cultures of the region, continued its existence from 11th century to 16th century. Angkor, the most populated settlement before the Industrial Revolution, is also part of Khmer culture (Kolrud and Prusac, 2016).

* Başar, E., 2017, Cy Twombly'nin Sıradışı Dünyasına Bir Yolculuk", Medium, <https://medium.com/@ecebasar/cy-twomblynin-s%C4%B1ra-d%C4%B1%C5%9F%C4%B1-d%C3%BCnyas%C4%B1na-bir-yolculuk-708b9ed3da32> (Date of access: 04.07.2019)



Figure 49- The giant temple-city Angkor Wat near Cambodia.

It is known that some kings, who ruled the region before, had some anti-image activities against each other's beliefs. However, as the main iconoclasm activity occurring here, economic iconoclasm is the main cause of the removal of the forest that was around the region in the 20th century. Western civilization's interest in Khmer culture and art has risen since World War II. Thereupon, some private museums and collections turned their attention to the region. Then, the native people living in the region, for the sake of economic gain, looted the region, betraying their beliefs and culture (Kolrud and Prusac, 2016).



Figure 50- Photographes of decapitated Buddha statues in Angkor Wat.

Vandalism and plunder activities continue to be carried out with strategies such as making the people of the region steal or sneaking artworks by tanks and personnel transport vehicles in order to sell them at Thailand border. Based on this information, it is understood that the group or groups with great military opportunities, direct this economic iconoclasm activity systematically. (Kolrud and Prusac, 2016).



Figure 51- Decapitated Buddha statues in Angkor Wat.

4. CONCLUSION

Looking at the historical journey of the image, from the earliest periods when it was first used by humankind to its current use it is seen that it always has a strong quality and usually contains a message. Ancient people gave great importance and had respect to the images within the sense that they helped in the struggle for survival. When people were successful in their struggle for survival, this time they used images and art in order to express their faith. The emerge of religion and belief became a milestone for the discussions about artworks and images, people with different beliefs, gradually marginalized the images of others' beliefs. The marginalized image was declared the enemy, and thus the destruction of the enemy was justified. At this point, Vandalism or iconoclasm is also included in the equation and we see religion or belief emerging as instigator in such cases. The religion factor has been both the biggest sponsor and one of the greatest enemies of art in terms of inspiration and financial support, especially until the Reform movements. In our study, such actions are examined under the title of "Vandalism Based on Religion / Faith". The origin of this type of Vandalism is based on the prohibition of depiction in monotheist religions.

In the discussion of vandalism and iconoclasm, another factor that goes as ancient as the belief factor is the desire for power and potency. The hunger for power, ambition to manage, required the others to be digested, assimilated and sometimes destroyed. So this time, Vandalism became a tool to advertise, prove, strengthen, defend and even impose the values of a ruler, empire, state, social group or even an individual have, in other words, the ideology. In order to achieve these goals, it becomes a weapon targeting the art works. It is made an instrument of policy. In some cases,

Vandal tries to criticize the system by destroying an artwork. Vandalist actions that show these characteristics are included in the title of “Political / Ideological Vandalism”.

Some cases of Vandalism may be caused by psychological disorders or the effects of pleasure-inducing substances. In these events, it was understood that the attackers carried out the attacks beyond their control with the effect of pleasure-inducing substances or psychological disorders. In the study, such actions are discussed under the title of “Vandalism due to psychological disorders or substance abuse”.

“Economic Vandalism”, on the other hand, deals with the crime of selling art works taken from their original environments (actually stealing), in order to obtain financial gain in markets such as international artworks and antique markets, private collections and auctions. The character of Economic Vandalism is reminiscent of some kind of Elginism, but its main objective is to make a monetary gain.

Some Vandalist attacks; within the scope of his own artistic production or a protest he wants to perform, is designed by an artist himself to ruin or destroy the work of another artist. Some of the vandal artists are of the opinion that their actions should be viewed as an art performance, not as an attack, but as an update, designed to improve the work they intervene. Some examples are also attacks with political / ideological motivations. However, this time the Vandal, who criticizes the system, appears as an artist.

Vandalism, an art crime, appears to have predominantly religion / belief or political / ideological motivations at its root. In our recent history, these reasons have remained

qualitatively the main elements of the attacks, even though they have diminished quantitatively. Since the earliest periods of history, people have not even hesitated to kill each other when it comes to religion / belief or politics / ideology they believe. Therefore, for people or communities who consider even the murder to be legitimate; it is not difficult to predict that it can be seen much simpler to spoil or destroy a work of art. At first glance, however, it can be difficult to comprehend how an artist, who is educated on art, engaged in artistic activity and thought to have an intellectual perspective, can become one of the leading actors of a Vandalist action. In fact, it is easier to understand the action if it is the critique of a system or a protest. Because the artist is a human being. He has a vision and an ideology, and as a human being, the artist has weaknesses and vulnerabilities. Therefore, the artist may become angry, lose control or organize a planned action in order to teach. The target of this action may be an artwork. There are still controversies on how acceptable it is for an artist to be the subject of such an attack in terms of artistic ethic. The parties have their own reasonable arguments in this regard. There are those who argue that damaging another artwork cannot be justified. There is another group who thinks that such an intervention is the free will of the artist or in some cases contributes to the work. This is a subject that is highly open to interpretation and sensitive, and it is thought that a detailed analysis of factors such as the nature of the intervention and the extent of the damage will contribute to a better understanding of the action by examining the cases individually.

Classical Vandalism cases are thought to inspire the concept of “Vandalism by the Artist”. Vandalization by the artist of another artwork within the scope of his artistic production is another issue that is frequently seen in contemporary art and is highly

controversial. This kind of intervention confronts the artist with a number of difficult and momentous questions to answer: First of all, what is the difference of this action from a Vandalist intervention? How ethical is it? Does the attacking artist have the right to destroy a work that is acknowledged by a certain society or even humanity and demand his intervention to be reviewed as an art performance for his own production? How it is determined to target a work and to what extent it has the intention of benefiting from the name and fame of the original artist or attracting attention? The number of questions can be expanded by extending the scope.

As a result of this study, it is thought that the motivations affecting the cases of vandalism have not changed much in the historical process and continue to happen to this day, but today, the definition, “Vandalism by the artist” is added to these reasons and that the concept of Vandalism will continue its journey with this definition along with the classic reasons in the coming days.

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