

Turkish Plastic Arts

by

Ayla ERSOY



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INTRODUCTION

Sources of Turkish Plastic Arts

The first examples of Turkish plastic arts were created by the Uyghurs in Central Asia. Initial sources of Turkish plastic arts are the murals and few miniature examples at the Murtuk, Bezeklik, Khocho and Sorchuk ruins dating back to the 8th and 9th centuries, which were created under the influences of Buddhism and Manichaeism. In these paintings, various human figures such as priests, aristocrats, fund builders and musicians are accommodated. In the animal figures like horses or dragons, there is slightly more moving and realistic style rather than symmetric sequences of human figures. The most distinctive characteristic of these dark blue and red colored paintings is their particularity on details. The Uyghurs, painting, which created a strong painting tradition, was influenced from the Chinese arts. Bright colors, linear and detailed concept which combined with symmetric sequential compositions have made its own style. Its white and round faced Turkish figures with almond-shaped eyes have also influenced Turkish miniature arts for years. In Samaria, which was the capital of Abbasid caliphate founded in Persia, Uyghur Turks were employed and all kinds of paintings and calligraphies were made by them. Leşker-i Bazaar Palace of the Ghaznevids, built in 1036, has many similarities with Bezeklik frescos on its multi-colored murals. The art works of the Seljuks, who ruled on Turkistan, Khorasan, Persia, Syria and Anatolia from the 9th to the 14th century, were influenced by the native arts of these regions and the orders of Islam. 12th century Seljuk miniatures and the Ilkhanid, Mongolian and Timurid miniatures that were made in Tabriz, Shiraz and Herat schools were the main sources that helped the Turkish plastic arts to foster. Daily life, clothing, war and hunt scenes and that time's literary works were depicted in miniatures in accordance with the Uyghurs' painting tradition.

One of the sources of Turkish plastic arts is the paintings that were made on roll of paper by Turkish artist called Mehmed Siyah Kalem of Uzbek. Priests and dervishes of Turk, Mongol, Black People, shamans, Buddhists and Nasturi, people from different

classes, nomads, poor or rich, imaginary fairies, giants and demons were painted in an unusual way, different than the aesthetics of miniature. They were created with a realistic approach based on the art of steppes. In the early 15th century, the paintings of Mehmed Siyah Kalem were brought to Topkapı Palace during the reign of Fatih Sultan Mehmed.

The development of Turkish plastic arts in Anatolia is seen on the little number of miniatures in books, which managed to survive so far. Varka and Gülşah miniatures of the Anatolian Seljuk period are connected to Turkish life with the subjects of tent life, burial ceremonies, and entertainment, and they are connected to Persian architecture with their architectural elements. On some other miniatures, astrological information, magic methods, strange creature depictions, various imaginary birds, poly armed and headed angels, city and castle depictions can be found. They also reflect the influences of Uyghur arts and Buddhism. The multi-colored animals, human and legendary beast figures, plant motives and intertwined geometrical patterns on the miniature tiles which were found during the excavations of Beyşehir Kubadabad Palace also provide us information on the Anatolian Seljuk's art of painting. In depictions that were made on ceramic, stone, wooden and metal objects, there can be found sitting, hunting, and instrument playing and fighting human figures along with fantastic creatures like siren, gryphon, dragon, winged lion and angels. Animal figures maintained their symbolic meanings in the Central Asian Turkish arts, and they are shown while fighting. Among them, double headed eagle figure has a distinct place as the emblem of sultans, which is used as a totem symbolizing the power in Central Asian Turkish beliefs.

When we look at Anatolian Seljuk art of depiction, we can see that different beliefs, life styles, religious doctrines and sanctions, which Turks added into their cultures for centuries beginning from the time they lived in the Central Asia, also constituted the most important sources in shaping their arts. This background is obviously noticed in Anatolia. The prohibition of depiction in Islam, which was tried to be overcome by animal figures with

iconographic meanings such as lions, falcons, rams and deers, the orientation towards stylization and geometric adornments also became inevitable. The Anatolian art of the Seljuks' Period stemmed from the influences of the local arts, the traveler artisans who visited Anatolia and the art of Eastern Roman Empire's Palace.

Besides, the experimental works of Turkish beyliks in Anatolia such as Danişmentliler, Mengüçükler, Artuklular, Saltuklular, Menteşoğulları, Eşrefoğulları, Karamanlılar, Germiyanlılar, Saruhanoğulları and Aydınoğulları should not be underestimated as a source of Turkish plastic arts. These experimental arts created the essentials of Ottoman arts.

Ottoman miniature style maintained the Middle Asian Turkish person type and its linear style; and gained a peculiar classical miniature style in time. Turkish miniatures of the Ottoman period continuously lived for four hundred years with a rich variety of topics, along with different trends, and through continuously renewing itself. It possessed a very special state in the overall Islamic art of painting. Ottoman miniature works continued to be produced from the 15th century to the early 19th century on a steady fashion through accommodating itself to the artistic trends and tastes of the time.

In Ottoman Turks, the first examples of miniature were produced under the patronage of Fatih Sultan Mehmed (1432-1481). Sultan Mehmed was also interested in the Western culture, as much as the Islamic culture. Sultan Mehmed invited Italian painter Gentile Bellini to his palace and had his portrait painted, although it was not among the customs of the Islamic world. Fatih Sultan Mehmed collected various books on geography, medicine, history and philosophy in his own library, and by the works of Western and Eastern artists that were brought to his palace; he inspired a bright period to start in Ottoman painting arts. The local artists found the opportunity to learn and perform Western painting styles when he had his portraits painted by Western artists.

In Bayezid II period (1481-1512) the artists in Topkapı Palace were organized, and they made literary paintings in palace workshops.

In Yavuz Sultan Selim period, after the victories won against the Safavids and the Memluks, many artists were brought to Topkapı palace especially from Tabriz Palace.

During Kanuni Sultan Süleyman's (the Magnificent) long reign (1520-1566), the borders of the empire expanded and the number of artists at the palace workshops increased. As these artists, who were attached to traditions of painting, worked according to the palace's requests; the art of miniature gained a highly interesting form. Turkish painting headed towards a strict style and freed itself from foreign influences in Kanuni period, thus it created the classical Ottoman miniature. In addition to the first examples of Turkish miniature like palace, hunt, entertainment and war scenes; the history of prophets, the Ottoman history, castle, city and harbor images, reception, accession to the throne and wedding ceremonies, journeys and conquests became the subjects of miniatures. The works that were written and illustrated by the artist called Matrakçı Nasuh point to a great innovation in Turkish painting. Matrakçı Nasuh can be characterized as a sensitive landscape painter in the 16th century. His paintings of cities without any figures are not only some historical sources, but also the first examples towards the development of a new painting style; "landscape painting". The work called "Süleymanname" was decorated with 69 miniatures, and was depicting the incidents of Kanuni Sultan Süleyman. This work led other works that were written and decorated by miniature in "Şehname" (a chronicle written in verse) style. In Kanuni period, the Sailor Haydar Reis was also prominent figure for portrait painting, with his pseudonym "Nigari". His miniatures include the portraits of Barbaros Hayrettin Pasha, François I the King of France and King Wilhelm the King of Germany.

In Murad III period (1574-1595) historical painting had its most productive age. The miniatures of Nakkaş Osman in the "Şehname" which narrate the incidents between 1558 and 1592 are among the most beautiful examples of classical Ottoman miniature with

a realistic approach, owing to its order, color and style. One of the best works which reflects the realistic style and documental characteristic of the Ottoman miniature is “Surname”, which depicts the ritual of Mehmed III’s circumcision. The miniatures of this work are important in terms of depicting and documenting the social life of Istanbul during that period.

The most famous miniature artist in the period of Mehmed III (1595-1603) was Nakkaş Hasan. During Mehmed III’s short reign, rather than the works on the Ottoman history and lifestyle, the translations of literary works into Turkish or their reproductions, and especially tales are noteworthy. These works did not only bring a new dimension to Turkish miniature beside the historical miniatures; they also indicated the new areas of interests of the palace society. Nakkaş Lütfü’s Siyer-i Nebi miniatures contain the Prophet Muhammad’s life and stories. The 17th century was the golden age of Ottoman miniature arts. In the work called Şehname-i Nadiri, Nakkaş Nakşi made the miniatures that depict incidents beginning from the enthronement of Osman II to his return from the campaign of Hotin. In Ahmed I period, album pictures were more popular than historical topics. These period’s albums contain single figures in various dresses, daily scenes and country entertainments. Free style compositions and perspective experiments were the innovations during the decrement of manuscripts with miniatures.

From the middle of the 17th century, the influence of European arts on Turkish arts can be sensed. However classical miniature practice persists until the middle of the 18th century.

The last golden age of the Ottoman palace miniature meets the reign of Ahmed III (1703-1730). The most famous miniaturist of the period was Abdülcelil Çelebi who had the pseudonym “Levni” meaning “the colorist”. Even though this period could not achieve previous one’s dense production, it witnessed to the production of high quality works. Levni started to apply western painting mentality upon traditional miniature in his nature depictions. The most important work of Levni was Surname-i Vehbi which illustrates the circumcision ceremony of the sons of Ahmed III. The

137 miniatures in this work are highly valuable as they both reflect the painting style of the period and document our cultural history. In this period, namely “Tulip Age”, the art of miniature discovered a newfangled vision and perception style as the Westernization of the Ottoman Empire started. Light, shadow, model, perspective and illusion techniques started to be used in painting. Levni is an artist who saves the core aesthetics of miniature but also who brings formal innovations.

Another contemporary artist of Levni is Abdullah Buhari, who included pictorial volume in his flowers and figures. Buhari, one of the most remarkable artists of Westernization process, also draws the attention with the new painting subjects in addition to Levni’s formal change. These subjects, which reflect change of taste around the palace under the influence of the West, contain flower smelling, dressing up, jug carrying and lied down resting single woman figures, women bathing in hamam, harem scenes and erotic pictures. The works in the last examples of manuscripts which were made with perspective principles and painted with color shades contain landscape illustrations, mainly those of Mecca and Medina. Two landscape pictures decorating İlhami Divan of Selim III, which are irrelevant to the subject of the book, and the Mecca and Medina illustrations in *Delail-i Hayrat* from 1780 are among the examples of such works.

Turkish plastic arts gave examples in miniature arts and took its source from book painting that relies on Turk-Islam tradition until the end of 18th century. Progression to painting in Western sense came in the beginning of the 19th century. This transition was not all of a sudden. Adoption and accommodation of a new art concept happened after several trials in a certain process through various experiments. And various factors prepared it. These factors were mainly the changes in social order, Westernization efforts, and of course, the replacement of manuscripts with press books after the foundation of the print house.

Westernization Efforts

The 18th century is the period that Ottoman Empire started to regress politically. The Treaty of Zsitvatorok (1606) marks the end

of its dominance in Central Europe. During the campaign which ended in 1684 with the Vienna defeat, the Ottoman army fought against Poland, Venice and Austria at several fronts or many years. The deterioration of discipline in the army, and the weaknesses in management prepared the collapse of the Ottomans. The Treaty of Karlowitz caused huge land loss as a precursor of change of borders in Europe. For the Ottomans, the subsequent defeats necessitated learning what is going on in the West.

Corruption and resolution in Ottoman social structure also affected the centralist government approach. Kapıkulu rebellions, the fights of ulemas and religious groups for power, senior governors' conflicting interests pushed the sources of the Ottoman Palace. The regression of the Ottoman Empire in military and political areas, and the struggle to save the state caused Ottoman palace milieu to lean to the West with the desire for modernization. As the West lived its Enlightenment age and started the Industrial Revolution in science and technology after the great leaps in the accelerating fields of philosophy, art and science following the Renaissance; the Ottomans also began to pay attention to the West, regarding it as the key for salvation and source of change for themselves. For this purpose, in Ahmed III period, Yirmisekiz Mehmet Çelebi was sent to Paris with a crowded committee as an ambassador for the first time. Afterwards many ambassadors were sent to different countries such as Sait Efendi to Sweden in 1732, Hattı Mustafa Efendi to Vienna in 1748, Ahmet Rasim Efendi to Vienna in 1758 and to Berlin in 1763, Abdülkerim Pasha to Russia in 1775, Vasıf Efendi to Spain in 1787, Ahmet Azmi Efendi to Prussia in 1790 and Ebubekir Ratip Efendi to Austria in 1791. The Ottoman Empire also began to adopt the social values, lifestyle, culture and art of the West in addition to its science and technology in order to achieve the militaristic, political and social changes which stimulated the Ottoman Empire towards innovation and Westernization. Lessons of art were added to the curriculums of Mühendishane-i Bahr-ı Hümayun and Mühendishane-i Berr-i Hümayun, which were respectively founded in 1773 and 1793. Students educated to be officers were taught lessons largely about perspective in order to make them draw better topographical maps. There were some painters, who can be reputed as the pioneers of

modern Turkish painting among the graduates of Tıbbiye Mektebi (medical school), founded in 1827. 1835 is the foundation year of Mekteb-i Harbiye-i Şahane. Skilled young people who graduated from this school were sent abroad for the first time, to be educated and to advance in their professions. Among the ten students who were sent to Europe in 1835, Lieutenant İbrahim Efendi from Mühendishane (engineering school), and Lieutenant Tevfik Efendi from Harbiye (military academy) were sent for painting education. İbrahim Pasha, who was later promoted up to Lieutenant General rank later, became the first Turkish oil color painter. The interest and the leaning into painting arts of students who took mainly military education, and their works which can be counted as the first examples of modern Turkish painting arts created a situation peculiar to the Turkish arts. These young people reconciled arms to brushes, proving the adaptation ability and dynamism characteristic of the Turkish society. After military schools, civilian schools like Galatasaray Mektebi Sultanisi (1869) and Darüşşafaka High School added art lessons to their curriculums. In 1883, Osman Hamdi opened Mekteb-i Sanayi-i Nefise-i Şahane (School of Fine Arts) with twenty students.

The Tanzimat Reforms of 1839 also supported science-based education. The school named Mekteb-i Osmani which was founded in Paris in 1860 aimed at orientation of Turkish students, disciplining them and making them learn French right. Generally, students who graduated from senior high school continued their education at Mekteb-i Osmani, and many students were sent from Harbiye, Tıbbiye, Mülkiye and Mühendishane to this school. Art was covering an important place in the curriculum of Mekteb-i Osmani.

Western science, culture, life style and entertainment concept was first adopted in palace milieu. In the same period, Western artists were interested in the exoticism of the Orient as a trend, and they were directed to the Ottoman lands. The trend named Turquerie started in France and spread all over Europe, showing its influence on the architecture, handicrafts, music and painting. Many western artists came to Istanbul, the cradle of antique and Byzantine civilizations with many monuments, from the European

countries to see these monuments and to make their engravings. Furthermore, ambassadors from many European countries who came to Istanbul brought painters with them. The painters, who were embassy attendants, drew various paintings of Ottoman capital's districts, people, lifestyle, dresses that were worn in the empire, portraits of foreign ambassadors, translators and even the notables in the Ottomans. Jean Etienne Leotard, Baptize Van Moure, Jacques Carrey, Antoine de Favray, Antonine Ignace Melling are among the painters who came in the 18th century. These artists also influenced the works of non-Muslim artists who were employed at the palace then. In the 19th century, painters like Guillemet, Chelebovsky, Philippe, Preziosi, Bello, Zonaro, Mango, Valeri and Zerzecki worked closely to the palace or in connection with the embassies in the Ottoman territories. Almost all opened workshops, especially in Pera and other districts, and tutored arts and painting there.

In the 18th and 19th centuries, Orientalism was a strong trend in the Western world of art. Artists who came to the East painted their impressions and what they saw, while those who could not come or those who did not know the real images of the subject of their works made imaginary paintings of the Orient. In this period, in addition to the artists who were introduced to the palace, there were also other artists who made paintings related with Istanbul and presented them to the palace. Thus, these foreign painters both became influential at the palace art milieu, and they influenced the Turkish artists with the perspective and voluminous objective looking paintings.

In 1729, after İbrahim Müteferrika established the printing press, printed books started to increase and reach more people, though slowly. The pressing of books mainly at printing houses reduced the need for manuscript books. Due to this, the use of miniatures which were completing and decorating manuscripts also ended; as a result, the artists of the palace workshops followed the footsteps of the West and concentrated on canvas or murals. Books of this period begun to be adorned with the rose, tulip, clove, hyacinth, hashish flowers as the first examples of transition from two dimensional book pictures to the perspective picture concept; and

as a result of these changes, the leading miniaturist of the period Ali Üsküdarî made vivid and bright colored, shading layered roses, chrysanthemums, opium flowers and removed these from being a surface decorating motif.

In the 18th century, the influence of Western architecture can be seen on both plan diagrams and decorations of the Turkish architecture, and the Turkish architects were replaced by foreign architects. The mural tradition which was commonly used in Western palaces and castles started to be applied first on the walls of the Ottoman palaces and then in many summer-palaces, kiosks and waterside houses. This interest was not only limited with the palace milieu, and it was even reflected on the walls of the honourable mentions of lords and landowners in Anatolia. Most of these paintings consist of landscapes. There were also still life paintings along with allegorical compositions. Majority of the painters of these paintings was non-Muslims, Levantines or foreign artists. Some of these pictures consisted of imaginary landscapes with certain symbolic motives or images depicted with a naive schematic style. The paintings on capital buildings respected more to Western painting rules, while the examples in Anatolia were made by local artists with a more naïve and schematic style. The still life depictions in the room that is called “fresh fruit room” of Mustafa III in the harem of Topkapı Palace mark the beginning of murals. The murals on the Dolmabahçe, Beylerbeyi, Çırağan Palaces, game and entertainment honourable mentions made for Sultans, houses along the two shores of Bosphorus constitutes the elegant examples in Capital style, while the murals according to the Provincial style are noted on the honourable mentions in various Anatolian cities such as Birgi, Datça, Yozgat, Antalya, Tire, and Tokat .

Sultans’ Interest in Arts in the Westernization Period

The great admiration and interest for the West on every issue among mainly the sultans and then the notables of the palace beginning from the 18th century and also continuing in the 19th century; also influenced the painting and decoration arts. Miniature was replaced by Western painting style, staying under the pressure of the Western art, in addition to its science

and technique. Art lessons were added to the curriculums of engineering schools which were established in the period of Selim III (1789-1807); furthermore, Selim III asked Constantine of Kapıdağ to paint the portraits of Ottoman Sultans in series and brought secretly the wax sculptures of an Italian artist to the palace and got Hattat Rakım Efendi to paint them.

In the period of Sultan Mahmud II (1808-1839) it is seen that the interest in painting arts increased. In this period foreign artists came to Turkey and worked water and oil color paintings. To familiarize and popularize the art of painting among the public, Sultan Mahmut II had his portrait painted by Armenian Rupen Manas, and displayed these portraits at government offices. Moreover, he had the Tasvir-i Hümayun medal's picture painted by Rupen Manas' brother Sebuhan Manas. The first oil color painters of Turkish painting, Tevfik and İbrahim Efendi, were sent to Europe for the first time to have education on arts in Mahmut II period. English painter Sir David Wilkie made a portrait of Sultan Abdülmecid, in the same time French painter Ziem became famous with landscape paintings. Art teachers in Harbiye and Harbiye Senior High School, Ques and Joseph Schranz, and Italian-origin Preziosi who came to Istanbul in 1851 are among the foreign artists who worked in Abdülmecid period with their paintings reflecting the life in Istanbul.

In the period of Sultan Abdülmecid (1839-1861) one of the miniaturists of the palace miniature house called Vehib Abdullah was sent to Europe for painting education. 10 years later, when he returned, he was assigned as a palace painter. Taking Sultan Abdülmecid's compliments, Tevfik and İbrahim Efendi were promoted to higher ranks. Sultan Abdülmecid posed for his portrait to İbrahim Efendi as well as he took painting lessons from him. In the same period, painter Hüsnü Yusuf was sent to Europe, and he learned Western painting style, becoming one of the earliest Turkish painters who worked in this style. Apart from the first oil color painters, another important event of the period is the posting of the portraits of Sultans to European rulers. Yet in this period, in 1845, an exhibition was held in Çırağan Palace for only palace milieu by Austrian painter Oreker. After four years, in 1849, a public exhibition was held by Harbiye and Harbiye Senior High School students.

The first sultan who actually painted pictures was Sultan Abdülaziz (1861-1876). During his reign, he contributed to the advancement of Turkish painting. Also being a skilled “ney” (reed flute) player, another aspect of Sultan Abdülaziz being a highly skilled calligrapher. Owing to his high skills of drawing lines, Sultan Abdülaziz usually drew the sketches of the paintings he ordered on his own. His lines were free, smooth, vivid and fluent. In 1865, he assigned Polish painter Chelebovsky as a palace painter, and gave him a workshop in Dolmabahçe Palace. He had his portrait painted by Chelebovsky, and often visited him at workshop to have chat over arts. It is known that Abdülaziz also drew some sketches of battle compositions and made corrections on painted compositions. Abdülaziz did not take regular painting lessons, and did not learn aesthetic rules. However, his creativity comes from his natural ability in arts.

Being the first sultan to take a trip abroad, and having his statue built, Abdülaziz is distinguished among the other Ottoman Sultans with the attention he paid on arts and culture. He visited palaces and museums in Paris, London and Vienna, and was influenced very much by the things he viewed. After returning home, he desired to create a painting collection in the palace. Yet when he was in Paris, through assistant painter Şeker Ahmet Pasha, and his teacher Gérôme in Paris, he bought paintings from Goupil Arts Gallery. These paintings were also the first pieces of palace collection. Abdülaziz viewed many sculptures of statesmen. Then, in 1871 he had his own mounted statue built by C.F Fuller, which was molded in Munich in 1872 and this statue was put in Beylerbeyi Palace. So, in addition to his support for painting, he also showed his support for sculpture and reduced the inhibition against it as he had his statue sculptured.

Abdülmecid Efendi (1868-1944), son of Abdülaziz, appreciated the painting ability that he took after his father for all his life and took part in the Turkish painting history as a painter. Although he could not be a sultan, he was the 29th descendant of the Ottomans, the last Caliph and the last heir to the throne. Brought up with private lessons, Abdülmecid Efendi could speak French, German, Arabic and Persian very fluently, and he was fond of sports,

especially riding and wrestling like his father. Abdülmecid's greatest abilities were in music and painting. He was interested in Western music as much as he knew Eastern music. He was a musician who played piano and viola very well and even created musical compositions. Westernization movement that started with the release of Tanzimat Reforms (Reform Orders of 1839), his father's attitude and palace's support on arts in Abdülaziz's reign meets the childhood of Abdülmecid. Abdülhamid II period (1876-1909) coincides with his youth and adolescence. It appears that these days were of the highest importance as they played an important part in his acquisition of artistic identity. Russian painter Petroveski discovered his abilities in painting. Afterwards, Abdülmecid took painting lessons from Sami Pasha. Native artists such as İbrahim Çallı, Feyhaman Duran, and Şevket Dağ, and foreign artists such as Abdülhamid's palace painter Zonaro and Pierre Loti were among his close friends. He had an exhibition in France and in 1918, his works also took part in an exhibition in Vienna. Abdülmecid's identity as an artist was sometimes more prominent than his all other titles. He also draws attention with his amicable approach and protégé for painters. In addition to becoming the first honorary chairman of the Ottoman Painters Society, he was also involved in the exhibitions of the society, and provided financial contribution to publish "Ottoman Painters Society Gazette", the first art magazine of Turkey.

Abdülhamid II (1876-1909) assigned Fausto Zonaro as the palace painter, thus preserving the tradition of admiration to the West, while he preferred to deal with woodworking instead of painting. At the workshop he had constructed in Yıldız Palace, he enjoyed making wooden furniture similar to those he brought from Europe.

It is understood that, from the beginning of the 18th century to the end of the 19th century, each of the Ottoman Sultans was interested in painting, music, literature or traditional decoration arts with their efforts to dabble in these fields.

CHAPTER I

ART OF PAINTING

The Primitives

In the second half of the 19th century, the painters who worked in oil color were named as “the Primitives”. Some writers along with French critic Renée Huygue adopted this term. Before, some Turkish writers had also named the artists in this group as “iptiadi”, which has a similar meaning to that of “primitive”. Although most of the primitive painters graduated from Darüşşafaka, some of them were also educated at Enderun and military schools. Primitive artists made their paintings practicing upon the pictures that were taken by Abdullah Brothers, who were two famous photographers in Istanbul. There is no much information about primitive artists’ lives. Each of them is known with a few works. The Primitives is known as a genuine group in the 19th century painting activities. In the group, those who graduated from Darüşşafaka were Vidinli Osman Nuri (1871-?), Ahmet Ragıp (1871-?), Kasımpaşalı Hilmi (1867-?), Salih Molla Akşi (1869-?), Necip (1867-?), Fatihli Mustafa (1872-?), Loççalı Ahmet (1870-?), Şefik (1868-?), Giritli Hüseyin (1873-?), Şevki (1869-?), and Hüseyin (1873-?). There are also many artists of military origin from the same school. Ferik İbrahim (1815-1891), Hüsnu Yusuf (1817-1861), Tevfik Efendi and Captain Ahmet Şekur are among the most famous. In addition to Turkish artists like Fahri Kaptan, Mustafa Reşat, Muallim Şevket, Armenian artists like Çıracıyan and Yazmacıyan can also be counted among the Primitives. With a spirit of an anonymous workshop, in Abdülhamid II period these artists painted pictures of Yıldız Palace, Yıldız Mosque, Kağıthane, İhlamur Kasrı, gardens with pools, fountains, lakes with swans, close-up and distant views of roads with streetlights in front of the structures, elegant halls of palace, dinner tables and interiors, basing on their real photographs. Their similarities with the photographs in Yıldız Palace Albums that are kept in Istanbul University Library have been identified. When these artists used photographs, they usually cleaned human figures from the composition and created a clear, smooth and an imaginary ambience. They paid a great attention to

applying the linear perspective values in an objective manner, and the light-shade effects very carefully, ignoring the difference of attributes between the foreground and background of the picture. These pictures with many similarities form a common genre; however, the conditions and the workshops where they were created is unknown; but it is thought that these were the works of a workshop of young amateurs led by a teacher with military background. These people tried to combine the “customary” with the “new” by continuing the old schematic tradition of the Ottoman art of painting in photographic order. Their techniques are not very strong. Brush strokes are plain, with a thin layer of paint which does not create a relief effect on the textural structure of the painting. The most important characteristic that distinguishes their works from simple photography copying is hidden in the relation they could establish between the stone or wood architectural forms and the natural environment. These pictures of landscapes without human figures sometimes contain a few simple and naïve figures. Primitive artists interpreted the reality in a different manner that passes beyond use of photograph as picture’s model. Their paintings can be connected to mural, yet with another aspect, they can be counted as a pure cultural phenomenon. These artists, with their figureless, quiet and changeless image of a supernatural ambience, are the representatives of the transition from miniature to realistic picture. As they used the light and shade without taking advantage of their dramatic effects, the light is spread equally all around the painting, creating an ambience of tranquility. Although most of the pictures were made through modeling on photographs, they lack of a realistic place and correct perspective. The psychological emotion is not included in these calm and tranquil landscapes. There is neither joy, nor pain or sorrow. They do not tell a story either. In addition to the subjects, the techniques of these artists are also very similar; and in addition to their aspects of purity, simplicity, attachment to the nature and depicting the object with utmost details; the use of blue and green as mostly preferred colors because of being the natural colors of nature can also be counted among their attributes. Adopting the philosophy of Aristotle, which bases the imitation of the reality to mimesis method; with tranquil

seas under a cloudless, eternal blue sky, trees without any branches moving, kiosks, gardens, small mosques, walls of the Bosphorus, efforts were spent to depict the Turkish life with landscapes in a somehow shy, but noble tranquility.

Painters with Military Background

We stated earlier that the renovation movement in the Ottoman Empire had first started in the army and that the military schools had added painting lessons into their schedules. During these painting lessons aiming at topographical drawings and terrain recognition, some students with their ability in painting formed a painting class in addition to the fortification and artillery classes. These students were the first representatives of Turkish pictorial arts. Beside their career in the army, these painters also continued their activities as painters, and they were categorized as the “Soldier-Painters”, having a very important place in Turkish painting history. It is impossible to see anywhere in the world a group like this which holds a weapon in one hand, and a brush in the other hand. This is absolutely unique to Turkish arts. From the 19th century to the mid-20th century, these people created the first examples of Turkish painting and contributed to the formation of Turkish pictorial arts. United under a common sensitivity of landscape painting, they made pictures of mainly the palaces and their surroundings; various streets of Istanbul, mosques, and the Bosphorus scenes with a realistic style faithful to the nature, with a patient, fine and highly detailed approach. In their compositions about nature, they used principles of perspective and developed Turkish painting. Within Islamic tradition, figure drawing was not taught in schools. This played a role for these painters to stay away from figures. Thus they performed their creativity in landscape and still life paintings. Among these painters some of them attracted attention and were sent abroad for painting education. They studied figure drawing in Paris, and they produced figured compositions, though very small in number. But mostly their works were composed of landscapes.

At Harbiye between 1846 and 1881 painting lessons were lectured by a French, fluently Turkish speaking painter named Ques. The first art teacher of Harbiye School was French Joseph Schranz. There is a long list of artists who have been educated at military schools with modern education programs. Each of these soldier-artists had a dynamic sense of style, forming a genuine artist group. Military schools have always played a very important role in the political programs of the Turkish government tradition. The soldier-artists represented the targets and purposes of the new political awakening in the field of culture and arts. Any efforts similar to those of soldiers' to develop the pictorial arts during the transition from the Ottoman Empire to the contemporary Turkish Republic are hardly seen in the history of world. The art education at military schools also pioneered for their inclusion in the schedules of civilian schools. They also helped the Western painting style to begin and popularize in Turkey. The numbers of the painters with military background who were active since the mid-19th century to these days are counted as hundreds. Some of the leading artists among them are:

Ahmet Ali Paşa (1841-1907), Süleyman Seyit (1842-1913), Servili Ahmet Emin (1845-1892), Halil Paşa (1857-1939), Hasan Rıza (1860-1912), Hüseyin Zekai Paşa (1860-1919), Hoca Ali Rıza (1857-1930), Ahmet Ziya Akbulut (1869-1936), Üsküdarlı Cevat(1870-1939), Diyarbakırlı Tahsin (?-1937), Kaymakam Remzi (1864-1937), Sami Yetik (1878-1945), Mehmet Ruhi Arel (1880-1931), Mehmet Ali Laga (1878-1947), Ali Sami Boyar (1880-?), Hikmet Onat (1885-1977), Ali Rıza Bayazıt(1883-?), Selim Pertev Boyar (1897-?), Eyüplü Cemal (1836-1898), Osman Nuri (1839-1906), Katip Hüsnu Tengüz (1880-1948).

Şeker Ahmet Ali Paşa (1841-1907): Along with Ferik İbrahim Paşa, Hüsnu Yusuf and Osman Nuri, he was one of the first painters sent abroad and who also attracted the attention of Sultan Abdülaziz with his paintings. His skills in painting emerged in 1855, when he was a student at Mekteb-i Tıbbiye (Medical School). Losing his interest in medicine, he passed to Harbiye (Military School). In 1854 he was sent to Paris by the Sultan

for art education, and continued to Mekteb-i Osmani which was common for Turkish military students. Mekteb-i Osmani was established in 1860 to discipline and educate the students who graduated from military senior high school and were sent to Paris for education. It was a moderate school with mostly French lecturers in its instruction committee. It was closed 14 years later. Şeker Ahmet Paşa first became the student of Gustave Boulanger in Paris, and then became the student of Leon Gérôme, who was one of the teachers at Paris Fine Arts Academy. During his days in Paris, he assimilated neo-classical style and after his return to the country he also continued producing works in this style. His works were accepted to the 2nd Paris World Exhibition (1867) and hall exhibitions in 1869 and 1870. In 1871 he returned to the country and lectured art lessons as a captain at Mekteb-i Tıbbiye. Ahmet Ali Paşa was later promoted as the chief aide-de-camp. Moreover, he held the first painting exhibition in Turkey in 1873 at Istanbul Sultanahmet Arts School with his students. He also enabled the opening of the 2nd exhibition at Darülfünun in 1875; together with the works of Şeker Ahmet Paşa, Ahmet Bedri, Halil Paşa, Osman Hamdi and Nuri Bey, the works of many Western, Levantine and minority artists also took part in this exhibition with their works. These exhibitions evoke the necessity of opening a fine arts school, and in 1883, Osman Hamdi being its first principal, the school called Sanayi-i Nefise Mekteb-i Alisi was founded during the reign of Abdülhamid II. It is known that Şeker Ahmet Paşa helped Osman Hamdi and played a very important role in the foundation of this school. Being one of the realist painters of Turkish painting, the artist's rich colors and care of depicting the things in the same way as he saw in nature caused him to depict the nature in a poetic way. Despite his technical competence, he abstained from human figures and mostly concentrated on landscape and still-life paintings. Some of his works are: Orman (forest), Karaca (roe deer), Oduncu (lumberjack), Tepe (hill), Talim Yapan Erler (the drilling soldiers).

Süleyman Seyit (1842-1913): After graduating from Harbiye as a lieutenant in 1862, he was sent to Paris for art education together with Şeker Ahmet Paşa in 1864. In Paris, he studied ten years

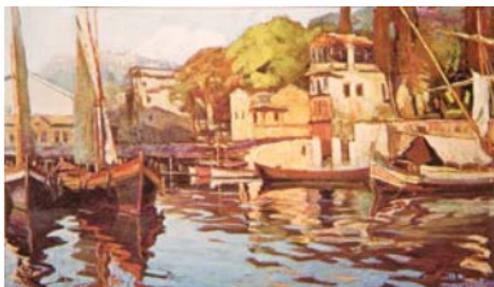
at Kabond's atelier and he returned home when Mekteb-i Osmani was closed in 1874. For many years he lectured painting at Harbiye and military schools, lectured French at forest and metal schools.



Melons and figs

Moreover, he worked as an author and translator at İstiklal and Osmanlı newspapers. The artist, adopted the realistic style and made landscape and still-life paintings which highlights color and perspective. He reflected the beauty of Üsküdar on his paintings and cared to show the finest details of organic structures of objects. He used the colors with clear, lucid and bright values. His two still-life paintings; "Portakal" (orange), and "Leylaklar" (lilacs) are famous. His work "Leylaklar" was awarded in an exhibition in Paris. Although he also produced portrait and nude paintings, the place of most of his works is currently unknown.

Halil Paşa (1857-1939): Halil Efendi was taken to the class of aide-de-camp when he graduated from Mühendishane-i Berr-i Hümayun in 1873. Later, he was appointed as captain in 1874 and as major captain in 1876, teaching art at military senior high school. In 1888 by the order of Sultan, he was sent to Paris to improve his arts, and both studied at the fine arts academy and worked at the workshops of famous painters like Leon Gérôme for 8 years before returning home. In 1906 he was promoted as Mirliva (brigadier general). He lectured arts at Harbiye, Tıbbiye, Kuleli and many other schools, and trained many students in this field. He is a famous painter, who was awarded bronze medal at an international exhibition in Paris (1900), and a golden medal with a still-life painting



Landscape

at an exhibition in Vienna. During the days he stayed in Paris, Halil Paşa painted many nude woman and man figures. He is one of the artists who brought the Impressionist trend to Turkey. With his strong drawing, perfect technique and the harmony in using color, he came into prominence among painters with military background. He mostly concentrated on landscape works, and became famous with his paintings of Istanbul districts and Nile landscapes he made during the days he stayed in Egypt. Göksu'da Sabah (a morning in Göksu), Rumeli Hisarı (Rumeli fortress), Sokak ve Cami (the street and the mosque), Çengelköy, Kıyıda Çocuklar (children at the shore), Balıkçılar (fishermen), Şehzade İzzettin Yusuf's Portrait, Atatürk'ün İstanbul'da Karşılınması (Welcoming Atatürk in Istanbul) are among his famous works.

Hasan Rıza (1858-1913): After his graduation from Bahriye Mektebi (Naval School) in 1876, he volunteered for the battle field, and he was appointed as a guard for an Italian journalist who was both reporting and painting the scenery during the 1877-1878 Ottoman-Russian War. The artist, who was influenced by the journalist-painter stayed in contact with him after the war and went to Italy with his help, worked for 10 years at various workshops in Rome, Florence and Naples.

Hasan Rıza was assigned for the restoration works of the cabins at Sultan Abdülhamid's ship when he was at the final year of the Naval School, and although he could not attend the school during that time, he was promoted earlier than his graduation as an officer. He felt disturbed with this untimely promotion. This incident was also unwelcomed by his teachers and friends, with mocking and jealousy. This event saddened and hurt him, and caused him not to accept the position as an army officer. After Italy, he also went to Egypt, and there he made research on history and arts of Egypt. Leading his life as an artist, Hasan Rıza moved to Edirne and founded Numune-i Terakki School in 1891, and worked as the principal of this private art school. His life ended in a tragic way when a Bulgarian soldier murdered him on the street during the Balkan War. Hasan Rıza produced paintings in almost all techniques including charcoal, shading and oil color. The

main subjects of his compositions with crowded figures are war scenes. He has many works which vary in subjects like historical compositions and landscapes. With a superior color application and strong drawing in his figures and compositions, he knew how to put a national spirit into these. He added the figures and historical clothing in exquisite details to his works as a result of deliberate researches, and he managed to add a documental aspect, in addition to the artistic values of his works. Fatih Sultan Mehmed İstanbul Muhasarasında (Fatih Sultan Mehmed in the Siege of Istanbul), Gemilerin Haliçe Nakli (Transporting Ships to Golden Horn), Fatih'in İstanbul'a Girişi (Fatih Leads in Istanbul), İkinci Viyana Kuşatması (Second Vienna Siege), Mohaç Muharebesi (Battle of Mohaç), Eğri Zaferi (Eğri Victory) are some of his battle compositions. He also depicted portraits of some historical figures. The portraits of Fatih Sultan Mehmed, Barbaros Hayrettin and Osman Gazi are among them.

Hüseyin Zekai Paşa (1860-1919): When he was a student at Harbiye, he won the approval of Sultan Abdülhamid with his work called “Bir Donanma Gecesi Boğaziçi” (Bosphorus, a Navy Night). In 1883, shortly after his graduation, he was promoted to first lieutenant grade and was taken to the palace as assistant of the palace painter Şeker Ahmet Paşa. Upon Şeker Ahmet Paşa's decease, he became



Still life

the palace painter. He retired from this duty, and was appointed as a member of Sanayi-i Nefise Encümeni (Councilor of Fine Arts). Even though he was not educated in arts in Europe, he was one of the first painters who applied impressionist style. He made landscape paintings with luminously bright color values, which depict the changes daylight makes on objects. With his fine and careful work, solid design, his success in the fiction of compositions and application of perspective rules, he produced very successful works like Western impressionists. His interest in

old pieces of works caused him to make a collection consisting of carvings, manuscripts, ornaments, embroideries etc. He also wrote a book called “Mübeccel Hazineler” (Honorable Treasures).

Hoca Ali Rıza (1864-1930): Before his admission to Harbiye



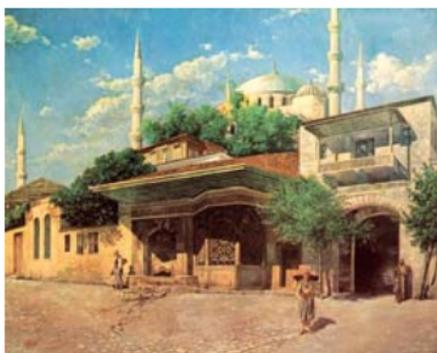
İstambol voyage with boat

(Military School) in 1884, he had the talent for painting even when he was a child. During his days as a student at Harbiye, he and some of his friends initiated for the opening of a painting workshop. He took lectures from Ques, Nuri Paşa and Süleyman Seyyit, and after his graduation, he became a lecturer in his own school. After

retiring in 1910, he taught art at Darüşşafaka, Kız Sanayi-i Nefise (Fine Arts School for Girls), Çamlıca Girls' High School, Üsküdar High School and Boys' Art School and educated many students. The government wanted to send Hoca Ali Rıza to Italy for painting education, but this was cancelled due to cholera outbreak. He has very rich means of depiction in his works both in terms of material and technique. He mostly used paper as the base material. He has hundreds of works that consist of charcoal, charcoal drawings, pastel, gouache, Chinese ink, oil and water color on paper. He is also one of the first artists who used lithography. With the admiration of nature, he adopted the realistic style. He formed all of his paintings by observations he made upon nature. He made his paintings at outdoors going to Üsküdar, Çamlıca Hills and isolated places of nature. He produced many paintings of the things he was interested in such as sea, shores, rock cliffs and grove, woods, bridges, fountains, religious places, ruins, graveyards, moonlight and roads. He also cared about depicting the personality along with

the physical characteristics in charcoal portraits. He made portraits of his close friends, family members and officer friends. But they are not as many as his landscape paintings. In these works, he depicted the social status and psychological situation of the person with a humorous approach. He included different composition methods in his works on interiors. He was a landscape painter who cared about reflecting the beauty of Istanbul, the city he admired, into his paintings with a finely detailed style to carry these into future. In his paintings, he gave importance to light and color usage as much as his drawing and he preferred painting under bright daylight. In his realistic landscapes, he also depicted real color shadings of nature. The light rays that reflect on sea from sky were depicted in blue and green colors. Besides compositions of nature, he also had imaginary ones.

Ahmet Ziya Akbulut (1869-1938): He took art lessons from Nuri Paşa at Kuleli, and from Hoca Ali Rıza at Harbiye. After his graduation he lectured arts at Harbiye and Kuleli high schools. He explained perspective rules in his two books named “Ameli Manazır” (1896) and “Usulu Ameliye-i Fenni Manazır” (1898). All of his paintings rely on mathematical measures and perspective principles. This harmony is the most common characteristic of his paintings. Old caravansaries, historical places and Üsküdar scenes are among his subjects. In all of his paintings he was an artist bound to nature in color and format. The Old Beyazid Imaret (a soup kitchen where free food was served to poor people), Sultanahmet Mosque, and Mihrimah Sultan Mosque are his main works of art.



Sultanahmet Camii (Blue Mosque)

Osman Hamdi (1842-1910): Although he also lived in the same period with Şeker Ahmet Paşa and Süleyman Seyit Paşa, and also studied art in Paris in the same years; Osman Hamdi was not among



In front of the tomb

painters with military background. He was the son of a statesman named İbrahim Ethem Paşa. After his graduation from Galatasaray Sultani, by the will of his father he was sent to Paris to study law. After studying one year, he decided that law education was not appropriate for him, and he took up archeology and arts education. He

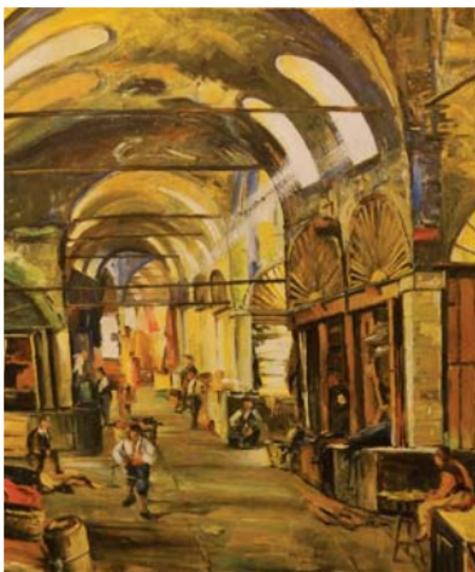
studied at the atelier of orientalist painter Léon Gérôme, and perhaps with the influence of his teacher, he became the only Turkish painter who adopted Orientalism. Osman Hamdi is an artist in Turkish painting who used figure in actual sense and put forward it. While painters with military background usually gave importance to landscapes and still-life paintings, Osman Hamdi was a pioneer in figurative paintings with Western mentality. Osman Hamdi served for the society not only as a painter but also as a man of culture from many aspects. He put a lot effort for the protection of the historical artifacts in the Ottoman lands. The Müze-i Hümayun, which was founded at Hagia Irene in 1869 with the old works brought from the different regions of the empire was initially managed by foreigners. In 1881, Osman Hamdi was appointed as the manager of the museum, where he directed the museum orderly and systematically, and started a new era in Turkish museology. He restored the Çinili Köşk (Tiled Pavilion) as identical to the original, which had been used as a museum since 1873; furthermore, he organized various excavation programs in order to find out old monuments in the Ottoman lands, and he also personally joined to some of them. Nemrut, Sayda, Boğazköy, Rodos, Taşoz, Yortan, Kadeş are some of the excavations he managed. The most important one is Sayda excavation. The tomb of Alexander, Crying Women Tomb, Satrap and Lykia tombs were

found out at these excavations and Osman Hamdi managed to bring them to Istanbul. He defended the need of founding a new museum to exhibit the tomb of Alexander and findings from Sayda excavation, thus he achieved the foundation of today's Archeology Museum.

Another contribution of Osman Hamdi to Turkish culture is the foundation of Sanayi-i Nefise Mektebi (School of Fine Arts) in 1883. Being the first school to provide an academic education on fine arts, the school pioneered for the development of Turkish painting from the Western art. The paintings of Osman Hamdi differ from the other paintings of the period. He made extraordinary large canvases with monumental compositions. He made good use of photographs for his portraits and figured compositions. For instance, he used his own photograph in the figures wearing Arabic costumes. His compositions consist of two or three figures with low vivacity. Traditional Ottoman architectural forms like mosque atriums, shrine interiors were detailed carefully in his paintings. Carpets, ceramics, lecterns and doors in his paintings also have documental values. Osman Hamdi also tried to reflect identical characteristics of people beside the physical appearances when making the portraits of his family members and close friends. He painted women figures, which was a new attitude in Turkish painting. In these works women figures were depicted as graceful, elegant, and honorable characters mostly in their houses, reading books or planting flowers. "Kaplumbağa Terbiyecisi" (Turtle Trainer), "Yeşil Cami'de Kuran Okuma" (Reading Quran in Green Mosque), "Mimozalı Kadın" (Woman with Mimosa), "Mihrap" (Altar), "Şehzade" (Prince), "Türbesinde Derviş" (Dervish in His Shrine) and "Portreler" (Portraits) are among his paintings.

Şevket Dağ (1876-1944): He was born in Istanbul, to a family of Caucasian origin. When he was a child, his talent in painting was discovered by famous folk painter Emin Baba. With Osman Hamdi's advice, he started to take art lessons. He was one of the first students of Sanayi-i Nefise School. After his graduation in 1897, he was assigned to a small job in Evkaf (Pious Foundations) where

he began to make his living. Meanwhile he was also painting and attending the exhibitions in Istanbul. He also held his first personal exhibition at a pudding shop which was near to Kuyucu Murat Paşa Madrasah in Şehzadebaşı. After lecturing arts at Galatasaray



Kapalı Çarşı (Covered Bazaar)

High School between 1909 and 1916, he continued to lecture at Istanbul Boys' Instructor School. In addition to lecturing and painting, he was also famous for his interest in wrestling. He also took part in the exhibitions of Galatasaray beginning from 1917, and his various works were displayed abroad.

As a prominent figure among the artists of the transition period towards the 1914 generation in the Turkish art history, Şevket Dağ worked in accordance with the impressionist style. Even though he was known as an interior painter he also has many works of landscapes and still-life. He usually painted the interiors of the mosques like Ayasofya (Hagia Sofia), Rüstem Paşa, Süleymaniye and New Mosque in Istanbul. His interest in mosques was considered as a product of local admiration and named "local". He reflected these interiors very successfully on canvas. Thus he was considered as a unique artist. He examined Hagia Sofia in details for eight years and depicted it on his canvases. For this, he got a special permission to obviate objections from the vicinity. Thus, he could depict the narthex, doors, the middle part and various corners of Hagia Sofia. In these paintings, he depicted the reflections of light in interiors, the contrast in shadowy parts, and dusky and silent ambience of mosque interiors by using dramatic colors. Different parts of Topkapı Palace, Ahmet III Fountain at its entrance, Grand Bazaar and various caravansaries are among

his works which show his success in using light. His landscapes consist of the Bosphorus, old houses, narrow streets, picnic spots, Rumelihisarı, river banks and waterfalls. With free brush strokes and application of bold colors, he employed impressionist style in his landscapes. He used same style in his nature mort paintings. He used a unique signature as a form of palette and brush.

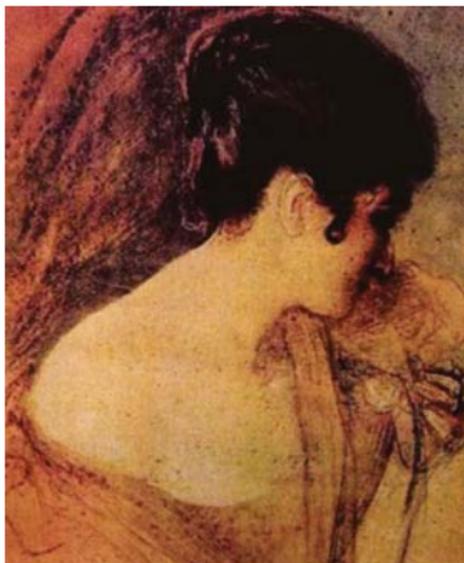
Ottoman Art Milieu in the Beginning of the 20th Century

Interest in painting expanded out from the palace in the course of time. Elite and civil society started to be interested in painting. Minorities who lived in Istanbul were greatly interested in arts. The first civilian art organization was Elifba (ABC). It is unknown when the organization was founded but from some sources it is known that the first exhibition of the organization was held in September 1880. The aim of the organization was to gather the artists for further exhibitions. The Levantines in Istanbul supported this club.

The artists, who received a support in the milieu of freedom created with the beginning of the Second Constitutional Period in 1908, founded the Ottoman Painters Society. The last caliph Abdülmecid personally supported the foundation of this society, since he was a painter too. Not only did he financially help this society, he was also the honorary president of it. This society published a magazine between March 1911 and July 1914 as the concrete result of its activities. Each issue of this magazine was eight pages long and covered mainly painting articles along with music and sculpture, and reported the openings of various exhibitions. The society's supporter Abdülmecid came up in the cover of the magazine and articles about his art were published. One of the most important activities of the Ottoman Painters Society was the organization of Galatasaray exhibitions every year on a regular basis. We can count Osman Hamdi, Osman Asaf, editorial writer Mim Adil, editor Şerif Abdülkadirzade Hüseyin Haşim as the leading figures of the society. All the artists of the period were attracted by this society. It adopted a conciliatory, palace-proponent attitude without any political leaning. The necessity of gathering under one roof and the desire for producing

arts were their common objective. Abdülmecid Efendi, Şerif Abdülkadir, Hüseyin Haşim, Osman Asaf, Mim Adil, Osman Hamdi, Darüşşafakalı Galip, Ömer Adil, Nazmi Ziya, Avni Lifij, Mehmet Ali Laga, Feyhaman Duran, Vecihi Bereketoğlu, Namık İsmail, Üsküdarlı Cevat Gökteğiz, Celal Esat Arseven, Mihri Müşfik, Müfide Kadri, Mithat Rebi are among the members of this society.

Mihri Müşfik (1886-1954): She was the daughter of Dr.



Otoportrait

Mehmet Rasim Paşa, who was one of the Mekteb-i Tıbbiye teachers. She grew up in an aristocratic family environment near the palace. They were among the elite families that adopted the Western life style in dressing, behavior, their act and their interest in arts and culture.

Mehmet Rasim wanted to

raise his daughters in Western style and made them take private lessons in literature, music and painting. Mihri Müşfik took her first education from private tutors at home. Later she dropped literature and music lessons and focused her interest on painting lessons. Her first works were charcoal portraits. She took private lessons from the palace painter of the period, Fausto Zonaro. With our first woman painter named Celile Hanım, she was one of the two Turkish ladies who took lessons from Zonaro. As girls were not admitted to Sanayi-i Nefise, the only school of fine arts, Mihri Müşfik wanted to go to Europe and take painting lessons to educate and improve herself. As she thought that a young girl's desire to go to Europe would be turned down at that period, she boarded on an Italian ship which departed from Galata and went to Rome with a fake passport which was prepared by Madame Barrer, the wife of

the French ambassador. There she improved her painting skills. Later on she passed to Paris and rented a place that she used as a house and a workshop in Montparnasse. Here she continued living and making portraits. She married Müşfik Selami, who was studying political science in Sorbonne, Paris. The Minister of Finance Cavit Bey of the time met Mihri Müşfik while he was on an official duty in France. He admired her knowledge and manners and proposed her to the Ministry of Education. Thus he supported her appointment to the Istanbul Girls' Teaching School as an art teacher. In 1913 she returned to Istanbul for this job. From 1913 to 1922 until she went to Europe again, this period was her most efficient period. She assisted the art milieu with her artistic works and innovator personality as one of our first women painters. She put great effort for foundation of İnas Sanayi-i Nefise (School of Fine Arts for Girls) for girls to be educated in arts. In November 1, 1914 she was appointed as the first principal of this school. After working for 4 years at İnas Sanayi-i Nefise, she went to Italy again, and later on until the end of her life she stayed in the United States. She died in 1954 and was buried in cemetery of nameless ones.

Mihri Müşfik dedicated her life to painting. With her strong drawing skills and technical knowledge, she adopted mainly portrait and still-life topics. Generally, she made the portraits of period's rich and intellectual women. In her still-life paintings, she took up the objects used in daily life with a detailed perspective of compositions. Although she adopted the realistic style, influences of impressionist style in some of her works and orientalist style in her some other works can also be seen. Her works include self portraits, women portraits, Portrait of Ümit Cahit Yalçın, Portrait of Naile Hanım, Children portraits, and many still-life paintings.

İnas Sanayi-i Nefise (School of Fine Arts for Girls): The opening of a fine arts school in 1914, with the personal efforts of Mihri Müşfik, only for girls was a very great incident in the liberal atmosphere brought by the Second Constitutional period. Because, even the families who sent their daughters to this school were thinking that their daughters should take up painting only as a hobby, as a requisite of western style education. It was

unacceptable for these girls to be painters in the conditions of the period. In this regard, even the opening of a school like this for girls to be educated in arts was very important. However, newspapers and magazines of the period discounted this important event. The first building of this school was a few rooms of Zeynep Hanım Manton in Şehzadebaşı. Later on, it moved to Bezm-i Alem Kız Sultanisi (Istanbul Girls' High School) and in the war years it moved to a two-storey house at Gedik Paşa Theater Street, and at Cağaloğlu Law and Language School. Afterwards, it was moved to the building allocated for the House of Representatives (Mebusan Meclisi) in Fındıklı, and the separation of gender was eliminated, and the two schools were merged. İnas was finally shut down in 1925, when it completed its mission.

Under the tough conditions of the time for women, the school struggled to give the best possible education. Many difficulties were resolved owing to a pioneer and promoter manager like Mihri Müşfik. In 1919, after Mihri Müşfik's leave, Ömer Adil was appointed as the principal and Feyhaman Duran as workshop teacher. Ali Sami Boyer, Ahmet Ziya Akbulut, İhsan Özsoy, Koca Ali Rıza were some of the artists who worked among the academic staff of the school. They attended many Galatasaray Exhibitions from 1916 to 1923, and they held many personal exhibitions. Many award winning women painters and artists were trained and educated at this school.

Belkıs Mustafa, Nazlı Ecevit, Nermin Faruki, Sabiha Ziya Bengütaş, Güzin Duran, Melek Celal Sofu, Hale Asaf, Fahrünnisa Zeid are the leading names among the famous women painters, who were educated at İnas Sanayi-i Nefise Mektebi.

Belkıs Mustafa (1896-1925): She was born as the second of five children of a Macedonian family. After graduating from the middle school, she went to İnas Sanayi-i Nefise in 1914. She took lessons from Mihri Müşfik and Ali Sami Boyer, and she completed her education in 1917. She was sent to Germany by the state, and she is the first Turkish woman who graduated from the Berlin Fine Arts Academy. She became ill and died at a very young age. With her extremely fine technique, she made landscapes and still-

life paintings beside figurative paintings. She adopted the impressionist style. She also tried oil color, charcoal, charcoal pencil, gouache works, and gravures that were carved on wood and zinc. Despite her short life, she produced many works and she was one of our leading woman painters.



Landscape

Melek Celal Sofu

(1896-1976): She was born in Istanbul. This artist was from a well cultured family. Some of her relatives are Topal Osman Paşa, Namık Kemal and Abdülhak Şinasi Hisar. In addition to her special education in Turkish and foreign languages, she started her art education with special lessons she took from Nazmi Ziya Güran. She continued İnas Sanayi-i Nefise Mektebi as a guest student, and then, she worked in Paris at Academy Julian and at Academy Ranson. In 1918, she married to Sofuzade Celal Bey, who was a lawyer from Cyprus. After her husband's decease in 1946, she married to German Professor Lampe and moved to Munich. In her paintings, along with impressionism, a realistic style is dominant. She has figurative and portrait works. With her interest in calligraphy and handwork, she made a rich collection and exhibited them in Munich. In addition, she wrote books on these subjects, namely Şeyhül Hattatin, Turkish Handworks and Şeyh Hamdullah.

Güzin Duran (1898-1981): She was the daughter of the chief advisor of Military Court Naim Bey and the granddaughter of the famous calligrapher Yahya Hilmi Efendi. In 1914 she enrolled in İnas Sanayi-i Nefise, and became a student of Mihri Müşfik, Ömer Adil and Feyhaman Duran. In 1922 she got married to

Feyhaman Duran. As an interest she inherited from the family, she made a collection of calligraphy and handworks, in an effort to keep the traditional Turkish arts alive with a researched mentality. She became very successful with her portraits, landscapes and nude works as well as with still-life paintings she painted with impressionist style. “Karagöz” series is among her most known works.

Nazlı Ecevit (1900-1985): She was the daughter of Colonel



Old man

Mehmet Emin. After she completed her education at Beşiktaş Girls’ Middle School and Darülmualimat (Teachers’ Training School), she went to İnas Sanayi-i Nefise. There she became a student of Mihri Müşfik, Ömer Adil and Feyhaman Duran. While she was a student at İnas, she also worked as a teacher at

Beşiktaş Girls’ Middle School. She had to leave the school upon her father’s duty in Kastamonu as he joined the Turkish War of Independence. She could not get her degree from the school. In 1924, she got married to Fahri Ecevit. Their only child is the late Prime Minister Bülent Ecevit, who was a prominent figure in the Turkish political history.

For long years she worked at the management of Fine Arts Union and attended to Musee d’art Modern and International Woman Painters Exhibitions in 1959. In the course of time, her charcoal drawings, figure and nude works were replaced by portraits and still-life works. She was an artist who adopted the realistic style. Her mastery in technique, color knowledge and usage comes up in her realistic works which also contain impressionist influences.

1914 Generation

The artists who had passed the exam made by Sanayi-i Nefise Mektebi were sent to Europe for painting education in 1910. In 1914 with the beginning of the World War I, when they returned to Istanbul, they became the representatives of a new art perception. These artists in 1914 Generation or Çallı Generation are known as impressionists of Turkish painting. Although the artists of the next generation, who adopted the cubic-constructivist movement in Europe, looked down 1914 Generation, claiming that “their drawings are not strong; and their palettes are mixed with random colors”, it is certain that these talented artists brought a new face in Turkish painting. They were influenced by Western impressionism, and they tried to catch the effects of daylight on colors purified of dark tones, and they approached nature with a deep passion. Along with the influence of French impressionists, each of them improved a different style. Among these artists, the closest one to French impressionists was Nazmi Ziya Güran. He improved further Hoca Ali Rıza’s free, flowing style.

The most important difference between 1914 Generation painters and previous ones in terms of perception, idea and application is that 1914 painters did not only copy the nature, they also put personal feelings and observations into paintings. The paintings at Galatasaray exhibitions emphasized that painting is not just copying, it is rather adding a personal interpretation and meaning; which highlighted the difference of the generation from the previous ones. Çallı’s enthusiastic lyricism, Nazmi Ziya’s play of light on paintings, Avni Lifij’s poetic sensitivity, Feyhaman Duran’s portraiture, Namık İsmail’s multi-dimensional view, Hikmet Onat’s Istanbul Scenes employ different characteristics from each other. Artists made free and expressionist works with their own styles. An academic impressionism was dominant among the painters of 1914 Generation. Colors that reflect rays of sun light, free and flowing lines that surround shapes, bold brush strokes that do not care about the details of the nature were reflected on the paintings. Change and advance for Turkish painting became more explicit with this generation.

İbrahim Çallı (1882-1960): He was the most important and



Nude

the most famous representative of this generation, which new aspect to Turkish painting arts. 1914 Generation was also called Çallı Generation by this artist's name. He had

a distinct place in the period with his humor, bohemian life and sociable personality. In this naming, beside his talents also his personality plays an important role. He was born in a district of Denizli named Çal; he completed his elementary and middle school education there, and then went to Istanbul. While he was working in various jobs, he was also interested in painting, and after his works draw Şeker Ahmet Paşa's attention, he entered Sanayi-i Nefise with Şeker Ahmet Paşa's help. He completed six-year-education in three years. In 1910 he passed the examination of the school for going to Europe in the top place and went to Paris with Ruhi Arel and Hikmet Onat. He studied painting at F. Cormon atelier in Paris Fine Arts Academy for 4 years. After his return to the country, he lectured in arts academy until 1947 as a beloved teacher.

İbrahim Çallı had a style that even forced the impressionism with dynamism in his paintings that contain mainly local sensitivity. He cared more about colors than drawings. He was a colorist painter who stood aside discipline and serious style. His way of using colors brought an intensive, amazing and warm ambience. In 1924, with his series of paintings that depict Mevlevi at Galata Mevlevihanesi (Mevlevi Lodge), he adopted a style that has more explicit plastic characteristics. *Türk Topçularının Mevziye Girişi* (Positioning of Turkish Artillerymen), *İstiklal Savaşında Zeybekler* (Zeybeks in the Independence War), *Mevleviler* (Mevlevids), *Süvariler* (Troopers), *Atatürk*, *Salah Cimcoz*, *Reşit Saffet*, *Lütfiye*

İzzet, Vicdan Moralı portraits, Çamlıkta Kadınlar (Women in Pine Grove), Çıplak (Naked) and Manolyalar (Magnolias) can be counted among his most famous works.

Nazmi Ziya Güran (1881-1937): He took first painting lessons from Hoca Ali Rıza. In 1902 he entered Sanayi-i Nefise but could not achieve a success since he could not adopt the education system of the school; opposing



Factory

his teacher Salvatore Valery's desire to work with a photo realistic style in front of a model. He wanted to put personal rendition into paintings rather than sticking to model. In 1911 he met New Impressionist Paul Signac of France and wanted to make paintings that depict natural scenes in the open air and brightness of the sun. By his own chances he went to Paris, and looked around museums, and made etudes at the banks of Sen River. While he applied impressionist style in the best way, he also put his romantic personality into his paintings. He depicted both Istanbul's illuminated ambience and its misty scenes successfully. Most of his works depict scenes that he selected from nature. There are also a few portrait and figure works of the artist, which can be counted as inadequate in drawing and structure. With Boğaz'ın Mavi Sularında Mavnalar, Langa Bostanları, Çamlıca'dan Ağaçlar, Karaca Ahmet Mezarlığı'ndan Serviler and street scenes, he is a real Istanbul painter. Cold colors like blue, green and purple, and warm colors like red, orange and yellow can be seen in all of his paintings. Nazmi Ziya is the most successful impressionist painter in Turkish Painting.

Hüseyin Avni Lifij (1886-1927): He is the most interesting painter in the 1914 Generation. At the age of 20, without taking any lessons from any teachers, Lifij made his self-portrait as he was



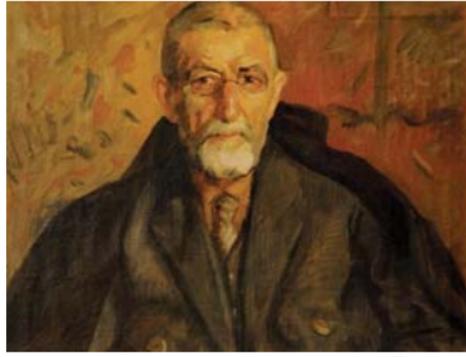
Black day

holding a glass in his hand. This portrait attracted the attention of Osman Hamdi, and after studying one year in Sanayi-i Nefise, he was sent to Paris by Abdülmecid for

painting education. There he continued studying at Cormon's atelier at Paris Fine Arts Academy. Avni Lifij also proved in his works that drawing itself is a rich and self-contained style. Lifij's portraits are depicting inner worlds rather than the figures. Romanticism is dominant in his paintings. In his Istanbul scenes, sunset, red skies, sheltered nooks, quiet nature scenes, snowy scenes and graveyards are the topics that he cannot quit. Lifij created his own unique style gathering impressionists' color lights, romantics' mysticism and imagination and symbolists' symbolic expression. His compositions are the synthesis of his cultured personality, education and artistic sensitivity.

Feyhaman Duran (1886-1970): He is another representative of 1914 Generation. With his clean and carefully made portraits, he was the pioneer of this style in Turkey. When he was still studying at Galatasaray High School, he attracted the attention by making the portrait of the daughter of Abbas Hilmi Paşa by practicing a photograph. In 1913, Paşa sent him to Paris. There he studied at Cormon and Julian Ateliers and continued his studies at J.P. Laurens Atelier. In 1916 he took space at Galatarasay Exhibition with his Dr. Akil Muhtar portrait. The solidity in his drawings is associated with calligraphy lessons that he took from Mustafa İzzet and Rakım Efendi. In 1919 he started teaching at İnas Sanayi-i Nefise. He retired from his job at Fine Arts Academy in 1951. Feyhaman Duran's brush is soft and his selection of colors is transparent and harmonious. Duran's portrait works stand out with photographic depiction. Hoca Ali Rıza, Mustafa Şefik Tunç, İsmail

Hakkı Altınbezer,
Güzin Duran
portraits are the first
examples of portrait
works in Turkey.
With the series
called “Interior”
which he made for
Topkapı Palace
Museum (1944-



Portrait

1947), he created a brand new style. In these small etudes he used vivid and bright colors. Works named Mesudiye Gemisinde Top Talimi, Bahariye Mektebinde Gemicilik Dersi, Atatürk and King Aleksandr Dubrovnik are among his multi figured works. His last works contain landscapes and still-life paintings that were shaped by free brush strokes.

Namık İsmail (1890-1935): He is one of the youngest painters of the 1914 Generation. The artist, who came from a rich family, took his first painting lessons from French M.André, Arslanyan and Şevket Bey. He was sent to Paris for painting education and continued to Cormon’s Atelier. In 1914 he returned to the country, and he was sent to Caucasus front as a soldier. Later, he stayed in Berlin for a while, and worked at Corinth’s Atelier for two years. In 1929, after his return to Turkey, he was appointed as supervisor at the Fine Arts Academy and then, as the principal of the academy. His artistic life is separated into two periods as Paris and Berlin. He mainly made researches over drawing and color that carry a decorative characteristic. With careful effort he tried different techniques. His work called Harman (Harvest) that reflect hot weather in the noon is among his most important and popular works. He adopted impressionist style and made paintings with day light and rich bright colors. His paintings such as Topçular, Harman Yeri, Son Mermi, Tifüs, Lale Devri, Çıplaklar, Manolyalar, Salı Pazarı, and Mahir Beyin Portresi are the products of his investigative personality.

Hikmet Onat (1885 -1977): After finishing the navy school, he enrolled in the Sanayi-i Nefise. He was one of the artists sent to Paris by the state for painting education. Like others he studied in Cormon's Atelier. After the World War I broke out, in 1914 he came back home. For long years he taught in the Fine Arts School. His works are mostly impressionist Istanbul sceneries apart from his artworks like Çanakkale'de Siper (Shield in Çanakkale) and Köyden Mektuplar (Letters from a Village). He painted different corners of Istanbul like Kabataş, Üsküdar, and Beşiktaş and depicted the sea, the boats, and the reflections on the water. The artist, who worked on perspective of colors and light successfully, caught the lyricism of Istanbul and reflected it on his paintings.

Mehmet Ruhi Arel (1880-1931): He is one of the artists who obtained a government scholarship in 1909 and was sent to Paris. He worked at Cormon's atelier. He adopted a style carrying the scholar perspective, which consists of a technique with realistic colors covering a sharp, evident, and concrete drawing. He was inspired by the colors and harmony of the Turkish dresses, furniture and carpets colors. He always stayed away from brush tricks, and marked his work with his softest touch. In his paintings such as Yaşmaklı Kadın, Kuran Okuyan İmam, Zelzele Felaketzedeleri, a detailed and rich technique with strong drawing and form is apparent.

Galatasaray Exhibitions

The activities of the Ottoman Painters Society slowed down since most of its members went to Paris for art education. With the outbreak of the World War I, they returned to Turkey and resumed their artistic events. One of the most important of these events was the exhibitions which were held by the 1914 Generation in every August starting from 1916: Galatasaray Exhibitions. After Galatasaray College was closed, its workshop and two classrooms were turned into exhibition area. The paintings with artistic values, which are also similar in terms of their qualities, were exhibited here together for the first time and they also suggested an aggressive tendency as a reaction to the opinions and techniques of the previous artists. In Galatasaray Exhibitions, works of amateur artists, mostly students of Sanayi-i Nefise Mektebi, were also

exhibited alongside the works of famous artists. Beside the artists of 1914 Generation, Şevket Dağ, Mehmet Ali Laga, Müşfik, Vecihi Bereketoğlu, Ömer Adil, Sami Yetik, İsmail Hakkı and Tahsin were the regular painters who participated in these exhibitions. Most of the exhibited works were scenery paintings. Portraits and compositions with figures were also exhibited. Galatasaray Exhibitions, started as the activity of the society, were being held regularly every year and supported by the palace. After the proclamation of the Republic, it started to be held in Ankara, and attracted the attention from public, intellectuals and art milieu as an important art event.

Şişli Atelier

An interesting painting event was experienced during the years of World War I. Celal Esat Arseven prepared a report with which he suggested opening exhibitions at Berlin and Vienna to show the talents of Turks in art and culture, in addition to those in the military field. This suggestion was welcomed by Seyfi Paşa. It was thought that works which emphasize military themes would be useful. But the artists had no artworks depicting that subject. An atelier, which would keep artists away from the burden that the war brought and create a good atmosphere to work, in Şişli was opened by the orders of Enver Paşa. Painters of 1914 Generation depicted paintings of soldiers and war scenes in that atelier. In 1917, paintings produced in this atelier were exhibited in the exhibition called “Harp Levhaları” in Galatasaray College. Later on the same exhibition was held in Vienna too. That was the first Turkish exhibition in Europe. Two of the artists who participated in that exhibition, Sami Yetik and Mehmet Ali Laga, had also fought in the war. In the works produced in the atelier of Şişli, emotional side of the war was depicted like in Namık İsmail’s Son Mermi (The Last Bullet), İbrahim Çallı’s Topçular (The Gunners), and Hikmet Onat’s Siperde Mektup Okuyanlar (Letter Readers in the Trenches).

The artists who had never been to war before were taken to battlefield to feel the atmosphere better. One of the artists Ali Cemal was depicting the dramatic side of the Balkan War, Sami

Yetik and others were focusing on the war with a more realistic approach. Harika Sirel also attended to the mentioned exhibitions with eight non-war themed works although she did not take part the atelier. The theme of war, which was highly prominent in the 19th century, was continued at Şişli Atelier with the main theme as Gallipoli War in 1915. With the support of the army, the artists of the Atelier, by using the soldiers as models, created paintings under national feelings. Sultan Abdülmecid also frequently visited the atelier and supported the artists in every aspect. Şişli atelier has a significant contribution for the depiction of large-scale figurative compositions through benefiting from live models in Turkish painting art.

The First Decade of the Republic

Atatürk worked hard; from the proclamation of the Republic in 1923 until the moment he gave his last breath in 1938, to make Turkey a modern country in all fields. In the speech he gave in Alaşehir on 25 January 1923, he said; “Culture is the basic of the Turkish Republic.” He implied the importance of art in his various speeches and encouraged artists for the way they follow. By mentioning the opening of conservatories, museums, exhibitions he shed light on the future.

Under the leadership of Atatürk, interest in every branch of fine arts has increased. He was caring for every single branch of fine arts. Atatürk was aware of the cultural inheritance of Turkey. But the public had not been aware of that until the Republic arrived. In the Ottoman period, surely there were scientists, artists, historians, but they never acted independently, and they were always obliged to serve for Sultans. The republican administration provided the sufficient self-confidence for the autonomy of the society and for the efforts required in every aspect, and taught them to work in a free environment. In Atatürk’s approach, the strengthening of the sense of being a nation and modernization are complementary to each other. Atatürk, wanted to modernize the nation on the one hand, to develop the national grounds of the Turkish culture on the other hand. In his speech in the first decade of the Republic he said “We will raise our national culture above the level of contemporary

civilization”; also emphasizing the importance he attached to the fine arts with the words, “Being a noble society of people, another historical aspect of the Turkish nation is caring for and advancing in fine arts. And our national goal is to nourish and improve the noble character of our country, its untiring diligence, intelligence, devotion to science and admiration to fine arts continuously and in every opportunity with the required measures”. In 1926, again in one of his speeches he said; “A nation without arts means that it has lost one of its fountains of life”.

The artistic life in the Ottoman period before 1923 mostly continued on theater and painting as much as the conditions of the time allowed, and as also explained before, a bunch of artists, who were graduated from Sanayi-i Nefise Mektebi, did their best to keep the artistic life. The name of the Ottoman Painters Society, founded in 1908, was changed as Turkish Painters Union in 1921, under the title “Turkish Artists Association”, with efforts to continue and maintain its events. The exhibition in 1923 was especially important as it was representing the importance Atatürk attached to the fine arts. The exhibition which took place in Ankara on the day of proclamation of the Republic, some great artist of the era supported the regime by sending their great works. Among these artists were İbrahim Çallı, Feyhaman Duran, Nazmi Ziya, Hikmet Onat, Şevket Dağ, Mehmet Ruhi Arel, and Sami Yetik. Elif Naci, Mahmut Cuda, Ali Çelebi, Zeki Kocamemi founded the “New Painting Society (Yeni Resim Cemiyeti)” in 1923 during their studies at Sanayi-i Nefise Mektebi, and they opened their first exhibition on 15th May 1924 in Istanbul, with an attempt to divert from the path of their masters in the 1914 generation. However, the members of this new society could not hold any other events than their first exhibition as they went abroad and scattered for art education.

1924 is an important year in the Turkish cultural history. Significant steps were taken in the fields of museology and researches; and the development of the national art history, again under the leadership of Atatürk, was continued. Attempts were started to restore many artistic works, and the monographies of

works were prepared and issued. Archeological excavations were performed and their results were published.

Topkapı Palace was reconstructed and the art works there were arranged. A section of it was opened as a museum on 16th October 1924. Attempts were also started to establish Ankara Ethnography Museum in the same period. The building of the House of Representatives (Meclis-i Mebusan) in Fındıklı was devoted to the Fine Arts Academy. Foreign artists were brought to Turkey and innovative attempts in art were given priority in this period.

In 1926 “Fine Arts Association” was formed and its exhibitions were started in Ankara. With a decree on 12th September, 1926 a decision was taken to hold fine arts exhibitions in Ankara ever year. The government policy to enhance arts and support it was being successful. For example in 1926 Sami Özeren held a personal exhibition in Erzurum. “Serbest Resim Atölyesi (Independent Painting Atelier)” was also found to popularize and enhance fine arts, and famous artists of the period worked to form up this atelier. The followers of the atelier included people from every class of the society. Beginners, amateurs, professionals, everybody had the liberty of working together and on any subject they would choose. İbrahim Çallı, Ruhi Arel and Hikmet Onat visited the atelier two times a week and guided the works with their comments and corrections, and they also carried out discussions on art.

“Revolution Paintings Exhibition (İnkılap Resim Sergisi)”, which was held during the celebrations of the 10th year of the Republic, included paintings about the War of Independence and the revolutions. After that exhibition, facilities of art in Ankara improved; the artist associations and personal exhibitions similar to those of Istanbul were also opened in Ankara.

In addition to increasing number of exhibitions; the monuments and statues of Atatürk in many cities were opened to public, and the first statue exhibition by Zühtü Müridoğlu was held in Alay Honorable mention in 1932. Ankara Guven Monument was built in 1934 and Menemen Kubilay Monument in 1935.

On 9th June, 1937 the 1st Joint Exhibition of Painting and Statue gave Atatürk an idea to form a museum of fine arts. An exhibition center with 17 halls, which was depicting the evolution of Turkish fine arts from the beginning to the end, and “Istanbul Museum of Art and Sculpture (Resim ve Heykel Müzesi)” was opened at the Heir Apparent’s Apartment in Dolmabahçe Palace in 1937 with the works of art collected from .

One of the major events of that period was the opening of community centers (Halk Evleri) on 19th February 1932. There were many facilities (grammar, history, art, sports, social help, courses etc.) for the public in these houses. There were two art magazines in those years called “Ar” and “Ülkü”. In those magazines articles about Turkish plastic art were published and problems were discussed. With debates of the artists, the focus of the governors and bureaucrats on these issues was gained.

For eight years from 1937 to 1944, the government sent famous artists of the time to various parts of the country as a cultural activity; the artists stayed for some time at the places they visited, where they draw the pictures of surroundings and practically introduced the art to the local public. The 58 artists, who were sent to 63 cities, created a highly extensive collection of paintings depicting various parts of the country.

Furthermore, as a part of this policy, a decision was taken in 1930 to open art exhibitions in Ankara every year on October 29, the anniversary of the Republic. Under the name “State Art and Sculpture Exhibition”, the first of these exhibitions took place in 1939, and it has been repeated every year since then as a tradition. These exhibitions also indicate the development of the country in arts. They gradually became highly important for the arts milieu of the country. One of the advantages of the exhibitions was that since the artists had no opportunity to meet the public individually, they got chance to show their work to public eye with this collaborate exhibitions.

The thing we are trying to show above with the main lines is that in the first decade of the Turkish Republic, art was supported by the state as a policy. It was a step that shaped our day. Today’s

modern Turkish art owes its existence to the behavior which was shown in the early years of the Republic towards arts.

Independent Painters and Sculptors Association

In the evolution of the Turkish painting art these artist associations played a very important role. The lack of a deep tradition of painting, the public's incapacity to evaluate the artworks produced, and being deprived of art galleries where the works could be exhibited, led the artists to act together. One of them, called "New Painting Society", was founded in 1923, but it could only exist for a short time as its young members won the examinations to study in Europe, and the society disbanded. In 1924, Refik Epikman, Cevat Dereli, Mahmut Cuda, Muhittin Sebati, and Ali Karsan started to work at Lucien Simon's atelier in Paris; while Zeki Kocamemi and Ali Avni Çelebi worked at Hans Hofmann's atelier in Munich. Having finished their studies in 1928, they came back home and held their first exhibition at Ankara Ethnography Museum, and the second exhibition in Istanbul. These artists gathered under "Independent Painters and Sculptors Association (Müstakil Ressamlar ve Heykeltıraşlar Birliği)". Among the members of this association were Muhittin Sebati, Cevat Dereli, Hale Asaf, Mahmut Cuda, Ali Avni Çelebi, Zeki Kocamemi, Şeref Akdik, Refik Epikman and sculptors Hadi Bara, Ratip Acudoğlu and Zühtü Müridoğlu.

What gathered them under this association was not their stylistic similarity. On the contrary, they were following different trends and most of the time they were conflicting with each other. In their works, they reflected realism, impressionism, cubism, and constructivism as the different trends they learned in the West. Furthermore, in the first exhibition they held, they depicted sceneries and subjects from Munich and Paris, instead of paintings about Turkey.

The members of this association had worked under the masters such as İbrahim Çallı and Hikmet Onat at Sanayi-i Nefise Mektebi and their education periods also coincided with the end of the Ottoman Empire, the Turkish War of Independence and the first

decade of the Republic. Moreover, they gathered as a reaction to the artists of the previous period, as the avant-gardes of a new period. One of their main goals was to enable the adoption of the art of painting in Turkey. They continued their activities until 1940.

After the exhibition at Ankara Ethnography Museum in 1929, their second exhibition was held at Türk Ocağı (Turk Association) in October of the same year with the supported from Abdulkhak Hamid. They continued their exhibitions in Istanbul and Ankara in 1930, 1932, and 1936. The artists found the opportunity to come together with the viewers, finding the opportunity to talk about both their exhibitions and the art of painting. The Independents also carried their exhibitions to various cities of Anatolia; and they continued to introduce their works to the public, have conversations with them and explain their perception of art at the community centers (Halk Evleri) of Zonguldak, Bursa, Balıkesir, and Samsun. In 1936 with their exhibition “50 Years of Turkish Art of Painting” they depicted the evolution of the Turkish painting and with the 1st and 2nd Joint Exhibitions of Painting and Sculpture they played a major role in the formation of the Istanbul Painting and Sculpture Museum in 1937.

In 1937, they took space with their works at the exhibitions called “Turkish Painting Art Exhibitions”, which were held in Athens, Moscow and Belgrade. The members of this group also joined in the Homeland Tours organized by the Republican People’s Party in 1937; Ali Avni Çelebi was sent to Malatya, Mahmut Cuda to Trabzon, Zeki Kocamemi to Rize, Cevat Dereli to Sinop, Refik Epikman to Hatay, and Şeref Akdik to Mersin. The works, which they produced during these tours were exhibited at “Yurt Gezileri Resim Sergisi (Homeland Tours Painting Exhibition)” and they received a great interest.

The Independents re-introduced drawing, which their tutors in the Fine Arts Academy İbrahim Çallı and Hikmet Onat and the artists of the 1914 Generation had dismissed due to the impressionist style they applied. They painted lots of natural sceneries and they accentuated the importance of drawing for painting. Drawing is

the basis of painting according to them. There is flow, motion and harmony in it. They pioneered for a new era in Turkish painting with their solid compositions, maturity of aesthetic values, line structure and variety of colors, and the dynamism of the figure. Despite their striking impacts in the art milieu, these innovative attempts also received a negative reaction from the conservatives. It is a fact that the Independents were in a revolutionary act of introducing new forms of art to the country as the first painting association of the Republic. This is also related to the revolutionary movements that Atatürk started. The year 1918, when the Independents held their first exhibition in Ankara, is also the year the Latin alphabet was accepted as official alphabet. Atatürk's revolutions encouraged them to freely use the new forms.

The artists, who came together under the Independent Painters and Sculptors Association and actively worked, brought a new, fresh and dynamic structure to Turkish art of painting, which was consisting of only one exhibition and up to ten names before them; and they also enabled the appearance of new artists.

Ali Avni Çelebi (1904-1993): He is one of the founders of the Independent Painters and Sculptors Association and also a leader



Potters

in modern Turkish art of painting. He was born in Istanbul. After he graduated from Vefa High School, he enrolled in the Fine Art Academy in 1918. He was a student of İbrahim Çallı and Hikmet

Onat. Having finished the academy, he went to Germany in 1922 on his own devices. He first attended to Heinemann's private atelier, but left this place in a short time as it was not suitable for his view of art, and he enrolled in the Munich Academy and became a student of Grober. Also after attending to Hans Hofmans' atelier for two months by his own means, he received a state scholarship

which was started to be given in 1923. With this scholarship, he worked for 4 years at Hofmans' atelier. When the Turkish state summoned all students back from Europe in 1927, Hans Hoffman proposed Ali Avni Çelebi to be his assistant but he preferred to return.

He benefitted from the training he got from Hofmans for all his art life. Ali Avni Çelebi adopted the Constructivism and Cubism of Hofmann, where the objects are geometrically destructed and reconstructed, and especially dwelled on the search for forms and lines in his works, and produced works of art which include the personal interpretation of the use of color only according to emotions. After returning home, he worked as a painting teacher at Konya Teacher Training School for Girls and as a designer at the Turkish Staff Officers' School. Then, he went back to Germany and worked as Hofmann's assistant for some time. But after Hoffmann moved to America, he came back again. He started to work as a teacher at the Fine Arts Academy.

After working as an assistant to Leopold Levy and Feyhaman Duran respectively; he worked as an atelier master at the Academy between 1956 and 1968. He continued to both the annual exhibitions of the Independents and other group exhibitions.

Ali Avni Çelebi was inspired by cubism, constructivism and expressionism but he was never fully bounded to one. He combined all three in a manner according to his mood and personality and created a new authentic synthesis of these styles. He increased the power of narration through a deformation that characterizes the style, and added more emotional meanings to compositions with the ardent use of color. The artist painted pictures on different subjects benefitting from the richnesses of the nature. Vitrin (The Store), Maskeli Balo (Costume Ball), Berber (Barber), Saticı (Seller), Kelebek Yakalayanlar (Butterfly Catchers), Uçurtma Uçuran Kız (The girl with the Kite), Kediler (Cats), Sincap (Squirrel), and Avcı (Hunter) are some of his works. As can be inferred from these names, every aspect of the nature and life became a subject for his works, and the love of nature was reflected emotionally on his landscape works.

Zeki Kocamemi (1900-1959): He enrolled at the Fine Arts Academy in 1916, and he was sent to Germany with Türk Ocağı (Turk Association) scholarship in 1922. He also worked first with

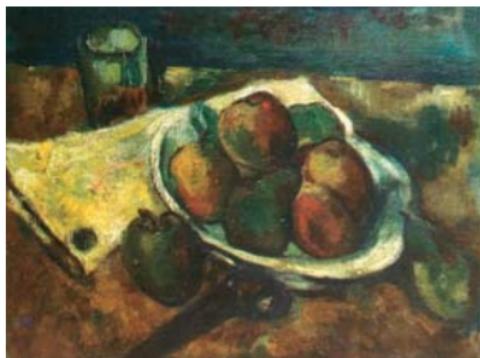


Atatürk's funeral ceremony

Heinemann, and then with Hans Hofmann. After he returned to Turkey in 1927, he was appointed as a painting teacher to Trabzon High School. Then he

moved back to Istanbul, where he worked first as assistant at the interior architecture and Painting departments, and then as a professor at the Fine Arts Academy. He was also one of the founding members of the Independent Painters and Sculptors Association. He also remained faithful to the doctrine of Hofmann and paid attention to shape all the objects of the nature in a geometrical fiction and adopted an approach of drawing which is used to inspecting in this order. During the transition from the constructive drawing to painting, in other words, when it is required to cover the drawing with paint; he did not corrupt the lines of the tables, and the paint made the shapes more explicit unlike the Impressionist style. The light-shadow games with the colors added to the density of the objects, the place they cover in the space, and the differences of proximity and distance. His work "Atatürk'ün Cenaze Merasimi" (Atatürk's Funeral) was awarded with first prize at the State Painting and Statute Exhibition in 1939. Many of his paintings burnt during the fire at the Academy in 1948. The innovation Kocamemi brought to the art of painting is considering the understanding of cubism with an expressionist manner stemming from the nature. He shaped the natural views in a geometrical set up with a subjective deformation, and especially crystallized the volumetric effects of objects. His figure works, nude paintings, portraits of girls and boys, still-life paintings, and the portraits of Atatürk and İnönü, as well as his landscapes created with dynamic brush strokes and wide color surfaces are among the works which represent the extent of his success.

Muhittin Sebati (1901-1935): He was one of the artists who participated in the exhibitions of the Independent Painters and Sculptors Association. He was an emotional artist who lost his parents at a very young age and grew up with several diseases that caused him to die when he was just 34 years old. When he was studying at Sanayi-i Nefise Mektebi, he also had to work to make a living; with an exam in 1924 he got the chance to go



Still life with pipe

to Paris, and he studied at the Julien Academy and Paul Albert Lauren's atelier. In the mean time he continued his studies at the Fine Arts Department of the Academy in Istanbul and won the grand prize in the sculpture department. After returning to Turkey in 1928, he joined to the exhibition of the Independent Painters and Sculptors Association at Ankara Ethnography Museum with his landscape and still-life paintings. In these paintings, which depicted scenes from Ankara, the volumetric characteristics of the objective images were given in vivid dynamic compositions, and moving images were created with bright colors in the middle of dark colors. In 1928 he started to work as a teacher at Ankara Boy's School, and the next year, he became the president of the Independent Painters and Sculptors Association. In 1931 he got sick and went to Istanbul for treatment, where he was appointed to Eyüp Secondary School. Although he passed away too young in 1935, he left highly influential but little number of works as an artist who devoted himself to painting. He has also built sculptures but unfortunately, there are not many examples or information about them.

Hale Asaf (1905-1938): She was the only woman among the founders of Independent Painters and Sculptors Association. She was the nephew of Mihri Müşfik, who was one of our first female painters. She inherited love of painting when watching her aunt



Self Portrait

and received her first education in the family, again from her aunt. She started studying painting at the Berlin Academy in 1919 and worked at Arthur Krampf atelier. When she returned to Istanbul, she became the student of Ömer Adil and Feyhaman Duran at Sanayi-i Nefise. In 1925 she won a scholarship and went to Germany and Paris respectively. She married to İsmail Hakkı Oygur, who was studying

ceramics in Paris then, and she spent her years at Grande Chaumiere atelier with her husband until 1928. After returning home in 1929, she was appointed as a teacher at Bursa Teacher Training School for Girls, but she could not work comfortably under the conservative atmosphere of Bursa and she moved to Istanbul Fine Arts Academy. Afterwards, she returned to Paris and spent the rest of her life there. She married, for the second time, to an Italian writer Antonia Ariante in Paris, and they ran the gallery Jeune Europe. She lost her health as she was living in bad conditions in Paris. She died in 1938, one week before the exhibition she wanted to open. No one knows the whereabouts of the 37 paintings she produced for that exhibition. She had caught everyone's attention with her portraits, which were published on German magazines when she was just 19. Similar to the paintings of other artists who studied in Germany, the influences of constructivism are also heavily observed in the works of the artist who worked on portraits and landscapes. Her forms, which are shaped with geometrically edged lines, are turned into successful compositions with the balanced distribution of color stains. She reduces the color, line and form details into big pieces of stains and she does not care

much for perspective. Ismail Hakkı Oygar's Portrait, Self-portrait, landscapes from Bursa is the products of her lyric narration.

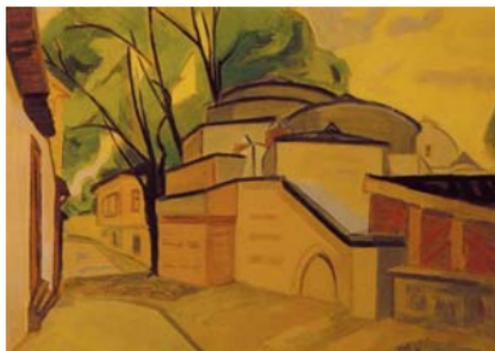
Mahmud Cuda (1904-1987): He is the seventh and last son of Abdullah Fehmi Karamanlızade. He was born in Fethiye and he lived his childhood in different cities since his father was a civil servant. The artist met with death very early when he lost his mother at the age of three and his father in 1912. He was enrolled in Darüşşafaka (School of Orphans) when he was nine years old. There, his interest and talent for painting was discovered and he was enrolled in Sanayi-i Nefise at the age of 14. After taking lessons from İbrahim Çallı and Hikmet Onat at this school, Mahmut Cuda went to Munich for art training by his own means, and he spent one and a half year at Hans Hofmann's atelier. Later on, winning a state scholarship, he went to Paris and worked in Lucien Simon's atelier.

After he returned to Turkey he was appointed as an assistant teacher to Namık İsmail in Istanbul Fine Arts Academy, he worked as a painting teacher at Bursa Teacher Training School for Girls and in Kırklareli, and as a cartographer at Istanbul University Institute of Geography. He was one of the active members of the Independent Painters and Sculptors Association. He participated in the works and exhibitions of the association, and he went to Trabzon in 1942 within the scope of the homeland tours, he stayed there for four weeks and painted various views of the city. His work "Mavi Kaseli Elmalar" (Apples in a Blue Bowl) won the second prize at the State Art and Sculpture Exhibition in 1944. This work was later accepted to Istanbul Museum of Painting and Sculpture.

The artist, who depicted the nature-art relationship in a peculiar sensation, adopted the realistic style. The softness that reflects the natural look, and the reflection of the place in his paintings on a misty atmosphere and the objects in this place with a three dimensional effect is the subjective interpretation he adds on reality. His strong technique, commitment to nature, and usage of colors are vivid. Balance is the basis of his works. His passion of geometry is apparent in his works. Although he also painted large-

sized paintings, he is mostly famous as a still-life artist. Roses, cactuses, flowers, pots, apples, watermelons are the subjects of his art.

Refik Epikman (1902-1974): After graduating from Sanayi-i Nefise Mektebi (Fine Arts Academy) where he was trained at Çalli's atelier in Istanbul, he won a scholarship and went to Paris in 1924. There, he worked at Paul-Albert Laurens's atelier at the Academie Julien until 1928.



A road from Bursa

After returning to Istanbul, he worked as an assistant teacher at Istanbul Fine Arts Academy, and as a painting teacher at Ankara Atatürk High School and at Ankara Gazi

University Education Institute from 1939 to 1961, where he trained many artists and painting teachers. He died in 1974, just one day after he received the honorary prize at the State Painting and Statue Exhibition.

He applied the constructivist style to his paintings until 1960, where he considered the objects, figures and the volumetric values on a solid drawing set up with master skills in the depiction of the three dimensional space. Bar, Mustafa Kemal Paşa Millet Meclisi Balkonundan Halka Hitap Ederken (Mustafa Kemal Paşa Addressing from the Balcony of the National Assembly), Sivas Kongresi Toplantı Salonu (Sivas Congress Convention Hall), Atatürk Meclisinde Konuşuyor (Atatürk Speaking at the National Assembly) are among the examples of his compositions. He produced figurative compositions with a constructivist approach and concerns on volume and space; and after 1960, he adopted the abstract style, orienting towards visual and emotional evocations with a more free brush use and geometrical stains that distribute the color and shape all over the canvas; and he drew the landscapes

which narrate the deserted and mystic beauty of the nature through the ardent narration of colors and light.

Cevat Dereli (1900 -1989): He studied at Sanayi-i Nefise Mektebi upon the referral of Nazmi Ziya Güran, and he took lessons from İbrahim Çallı and Hikmet Onat. In 1924, he won the contest for scholarship to Europe, and he worked for four years in Paris at Paul Albert Laurens' Atelier in Julien Academy. When he returned to Turkey in 1928, he founded the



Fishes

Independent Painters and Sculptors Association with his friends and participated in the association's exhibitions. He attended to the Homeland Tours and tried to reflect the village life on his works with a sincere sensitivity. He participated in domestic and international exhibitions, in the exhibitions of Community Centers (Halk Evleri) and State Painting and Statue Exhibitions, and he was involved in most artistic activities of the time. He worked as an assistant teacher at the Fine Arts Academy under Nazmi Ziya's atelier and as an atelier teacher at İbrahim Çallı's atelier until 1947. He opened his first personal exhibition in 1970, and he was awarded by Sedat Simavi Foundation award in 1977, and he received Atatürk State Award in 1981.

Cevat Dereli adopted the Cubism-based approach with solid lines, which was influential on the milieu of Turkish painting until 1930s, and with a gradually relaxing tempo, he began to adopt a more lyrical freedom. After his early works where he differed from his masters with the importance he attached to color and light on shape, volume and location applications; he later turned towards

softer lines and stain organizations, to a volatile and symbolic expression. The source of his art is the nature, yet he intertwines superficiality with profundity in the compositions where he is not strictly adhered to the nature. The subjects of his paintings are quite ordinary which do not draw the attention in daily life, but they are taken out of that ordinariness and introduced with a lyrical meaning in his works. His works have light, soft and symbolical features, creating the impression as if they were incomplete. The figures are sympathetic, depicting the ordinary people such as sailors, fishers, merchants in a caricaturized, humorous manner. Sharp contours, geometrical stain distribution, and a depth of space that creates a superficial waving, and the pale pastel colors are the main characteristics of his works.

Şeref Akdik (1899 -1972): His father was Kamil Akdik, who was titled as Reis'ül Hattatin (The Chief Calligrapher). Şeref Akdik began his art works with calligraphy, ebru (marbling) and



Fisher's boats

miniature lessons from his father when he was a young boy, and he was enrolled in Sanayi-i Nefise Mektebi upon his father's request in 1915. There, he

worked on painting with Ömer Adil and Çallı, and on sculpture at Warenie atelier. He went to the war during the First World War, and he returned to the school after the war. In 1924, he went to Paris and continued is works at Paul Albert Laurens' atelier. After returning to Turkey in 1928, he lectured at Ankara Gazi Education Institute and Fine Arts Academy. As the founding member of the Independent Artists and Sculptors Association, he took part in the first Ethnography Museum Exhibition with the landscapes he drew in Paris. Şeref Akdik was a realist painter, and he produced many paintings narrating the revolutions of the Republic. Atatürk's Portrait, Atatürk Telgraf Başında (Atatürk Sending Wire), Muzaffer Ordumuz Çanakkale'de (Our Triumphant Army in Çanakkale),

Halk İnkılapları (Public Revolutions), and Millet Mektebi (School of Nation) are among the works he depicted the historical period with large sized compositions. He is the first artist to dwell on local issues, and he reflected the subjects he chose from the daily life of the rural section to his canvass with a simple and direct narration. His paintings have documentary characteristics now. He opened his first personal exhibition in 1932 with 11 portraits and all of his works consisted of figurative compositions. He was sent to Mersin as a part of the Homeland Tours program, there he depicted the region, as can be seen on his works such as Mersin Hamamı (Mersin Bath), Mersin Fındık Pınarı (Mersin Fındık Spring), Silifke Kalesi (Silifke Castle), Silifke Köprüsü (Silifke Bridge), and Mersin Çarşısı (Mersin Bazaar). He was awarded with the first prize at a portrait contest when he was a student in Paris, and he participated in many exhibitions there. He was also awarded with the first prize at the 7th State Painting and Sculpture Exhibition. Şeref Akdik pays attention to drawing and the linear structure of the painting in his figurative works and he paints what he sees, without adding much interpretation.

The Group D

The first decade of the Republic was celebrated with activities in every branch. In 1933, five painters and a sculptor gathered to form The Group D. They opened their first exhibition in a hat store called Mimoza under Beyoğlu Narmanlı Dorm. It was named as the Group D since it was the fourth association formed after the Ottoman Painters Society, the Fine Arts Union and the Association of Independent Painters and Sculptors. Moreover the fourth letter of the alphabet is “D”. The artists who form the Group D are as follows; Zeki Faik İzer, Cemal Tollu, Nurullah Berk, Abidin Dino, Elif Naci and the sculptor Zühdü Müridoğlu. One night when Zeki Faik İzer gathered his fellows for a dinner in his place in Cihangir, they decided to form a group in the name of the Turkish Art. These artists, who had just returned to the homeland from abroad, were amazed by the dynamic art milieu they observed in France in the first quarter of the 29th century, and they shared the opinion that they should spend efforts to improve the situation of the plastic

arts in Turkey. Turkish painting and sculpture should be in a closer and tighter relation with the art of the west and the artists should develop their own personal styles. Their aim was to move together, open exhibitions and show public what the real art was. But unfortunately, there had not been even a single private art gallery in Istanbul. The spokesman of the group was Nurullah Berk and the commentator was Fikret Adil. The starting point of the Group D on artistic terms was to deny the Impressionist tendencies and place the Constructivist and Cubist art approach in the Turkish art as they were based on a solid drawing and set up. With the aim to carry out a modern breakthrough in the Turkish painting, the group organized activities until 1947, draw the attention of the society and other artists with the exhibitions they opened; and as a result, the number of the members, which was 6 initially, increased in time. During this period, they held 15 exhibitions and gave a chance to other artists to be heard. Halil Dikmen, Salih Urallı, Bedri Rahmi Eyüboğlu, Eren Eyüboğlu, Sabri Berkel, Arif Kaptan, Hakkı Anlı, Eşref Üren, Turgut Zaim, Fahrünnisa Zeid, M.Nusret Suman are other artists who joined the group later.

The artists, who were the founders of the association not only by holding exhibitions but also writing and translating books about art, by criticizing, and by giving conferences, helped to create a live atmosphere in Istanbul. In the media, many articles, sometimes complimentary and sometimes uncomplimentary, were written on the transfer of the modern painting art and especially Cubism from Europe, and caricatures were also drawn, which were depicting them as Group “Mad” rather than Group “D”. The reason for such articles was that, the works in Cubism style were not easily understood by the public. In a fresh-growing society, even figurative painting was hardly being evaluated and the presentation of cubist pictures to a public with out an established painting culture caused to such criticisms. Most of the members of the group were also the members of the Association of Independent Painters and Sculptors. The artists of the Group “D” were mostly against the merger of artists from many trends such as Constructivism, Impressionism and the German Expressionism under the Association. The members of the Group “D” believed that the Turkish art should

be developed in accordance with the contemporary European art trends; they did not like the impressionist style and they adopted a strong drawing and set up based on Cubist and Constructivist styles. After the education reforms, most of the members of the Group D started to teach in the Fine Arts Academy. They played a great role in the education of some great artists. Being one of the longest-termed groups in the Turkish painting history, Group “D” could not create a common style despite the common movement, unfortunately.

Cubism was considered as the art of the young Republic of Turkey and the artists were strongly recommended to adopt this style. However, Cubism was perceived only formally and as a technique by Turkish artists. The Cubism applied by Group D is different than that in the West. In the West artists considered the object as a concept; they destructed the object, turned into certain geometrical shapes and reconstructed it according to their own subjective interpretations. However, Turkish artists considered the figures and objects in a cubical schematism with geometrical lines and shapes. After 1940s they exercised this geometrical application with a new technique and approach with the inspiration from the traditional Turkish arts.

The Group D from the year 1933 to 1947, opened exhibitions and gave conferences with famous poets and philosophers of the era. Peyami Safa, Necip Fazıl Kısakürek, Elif Naci, Burhan Toprak, Nurullah Berk, Bedri Rahmi Eyübođlu are some of the speakers. The exhibition which was held on 10th of May 1944 was the most glorious of all because it was to honor the French Artist Bonard. They placed a painting of the artist to the honor wall.

The Group’s events were all over the media. Writers and poets had different thoughts about them, but they were certainly interested. Though there were some with doubt, there were some with compliment. The artists of the group dispersed after the exhibition in 1947. The reason of this was not personal; they just could not meet in a midpoint genre, so they separated for their own good. With its wrongs and rights, the Group D was a mile stone for the start of the modern Turkish art.

Zeki Faik İzer (1905-1988): He took his first painting lessons



Waves

from Agah Efendi at Darüşşafaka. He was enrolled in Vefa High School in 1918 and Sanayi-i Nefise Mektebi (Istanbul Fine Arts Academy) in 1923. After graduating with a

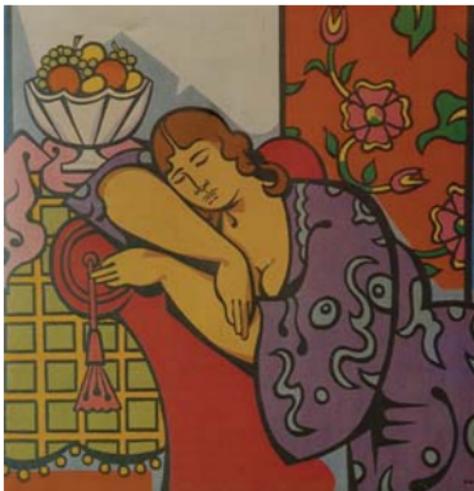
first rank, he went to Paris and became a student of Andre Lhote. He initially studied fresco, ceramics and murals at the Applied Arts School, which was obligatory due to the scholarship provided by the Turkish Government. Then, he studied at Emile Othon Friesz atelier. Although he received a rather theoretical and systematic training from Lhote, he was rather influenced by Friesz' natural, soft and expressionist style. These different opinions provided a great contribution for him to develop his own personality and style. He could not match himself with the geometrical style of Cubism. After returning home in 1928, he worked at Ankara Gazi Institute of Education for a short time, and he went back to Paris in 1934, where he copied the works of his former masters, and when he returned Turkey once more, he began to work as a lecturer at the Decoration Arts atelier of the Fine Arts Academy. He worked as the principal of the academy between 1948 and 1952. He was retired from the academy in 1968, he moved back to France in 1971 and lived there until 1984. It is not easy to evaluate his works in a single style.

His style changed according to the changing trends that influenced him in time. For example, the influences of Degas are reflected in terms of the light and composition arrangements on the pictures he painted for Ankara Opera's Presidency Lodge in 1947, while he was influenced from Matisse after 1947, and reflected that influence on his works.

With contrast colors and deformed figures he developed a style close to fauvism expressionism. In the years he lived in Nice, after

painting sceneries for 4 years he preferred a more abstract line. In Turkish art he gave the most important works of “tachisme”. The shapes are sometimes sharpened and geometrical with different sources of inspiration and approaches and they win their meanings in a dynamic environment. He is one of the artists who brought a new breath into the art of painting with an innovative attitude open to various perspectives, yet without conceding from his own artistic personality. In the years 1942 and 1956 he won the first prize in state competitions two times. Also he won an award in 1961 in New York Guggenheim Exhibition and joined many exhibitions as a representative of Turkey.

Nurullah Berk (1906-1981): He went to the primary school in Heybeliada, secondary school in Nişantaşı and then entered Galatasary High School; and he studied at Sanayi-i Nefise Mektebi (Istanbul Fine Arts Academy) between 1920 and 1924. Nurullah Berk went to Paris in 1924, where he worked under Ernest Laurent at the Paris Fine Arts Academy. He returned to Turkey in



Portrait

1928, and went back to Paris in 1932, where he continued to work with André Lhote and Fernand Leger. He worked as a painting teacher at Çağaloğlu Secondary School between 1930 and 1939; and then, he began to work at the Academy as an assistant. He was among the founder-members of the Group “D” in 1933. In 1946, he held an exhibition in Paris with the title, “Turkish Painting At Present, Turkey of Yestarday”; and he founded the Turkey committee of International Art Critics Association in 1953 together with Suut Kemal Yetkin, and represented Turkey at the

Paris, Geneva, and Dublin congresses of this association, where he found the opportunity to introduce the art of Turkey. He also wrote many books on the art history, and also worked as an art writer in addition to being an artist. *Modern Sanat (Modern Art)*, *Türk ve Yabancı Resminde İstanbul (Istanbul in the Turkish and Foreign Painting)*, *Fikret Mualla, Başlangıcından Bugüne Çağdaş Türk Resim Sanatı Tarihi (History of the Contemporary Turkish Painting from the Beginning to the Present)* are among his books.

He is one of the most loyal painters to Constructivism and Cubism in Group “D”. His works such as *Damlar (The Roofs)*, *İskambil Kağıtlı Naturmort (Still life with Playing Cards)*, *İbrahim’in Portresi (The Portrait of Ibrahim)*, *Tayyareciler (Aviators)* are among his works from the cubist period. In the following years, he began to choose the local motifs as the subjects of his paintings and adopted a narration reduced to bi-dimensional linearism. The figures and objects of Nurullah Berk are in a tight relation with life as the products of a calm and tranquil narration. Formally, although he adopted the Western techniques, he used the local sources as the beginning point of his art and tried to create a synthesis. Following the Impressionism brought by Çallı Generation in 1914, he adopted constructivism, created by the lines and drawing instead of the colors spread in the air. He developed his peculiar style through using the color harmony and linear arabesque of miniatures, as well as the motifs he chose from the traditional Turkish arts, together with geometrical lines and acted as an avant garde for modern painting. *Gergef İşleyen Kadın (the Tailor)*, *Ütücü Kadın (The Woman Ironing)* and *Nargile İçen Adam (The Man Smoking Water Pipe)* are among his this type of Works.

Cemal Tollu (1899-1968): While he was studying at Sanayi-i Nefise (Istanbul Fine Arts Academy), he ceased his studies and went to Anatolia to join the forces fighting for the National Independence of Turkey. He fought during the Independence War, and he is among the first cavalry lieutenants who entered Izmir. After the war, he continued to his education and upon graduating from the academy, he went abroad by his own means and worked

with Hans Hofmann in Germany, André Lhote, Marcel Gromaire and Fernand Leger in France; and he was also interested in the art of sculpture, so he also worked at Charles Despiau's atelier for some time. Before going abroad, he had worked at Elazığ Teacher Training School and when he returned Turkey, he worked as a painting teacher at Elazığ Military Secondary School. He is not only a founder member of Group "D" but he is also the person who named the group.

After working as the assistant manager of Ankara Anatolian Civilizations Museum, he was appointed as the Head of Art Department in 1953.

The influences of his master Marcel Gromaire are apparently noted on the first works of Cemal Tollu. He created compositions on wide plains where the figures are placed foreground and which emphasize the drawing. The figures are deformed with big bodies and big hands. After drawing paintings mostly inspired by Western artists in the 1940s, he turned his eyes to the facts of Anatolia in 1950s and the peasants working at the farm, the ploughers, and the harvesters began to take part in his paintings. *Ana ve Toprak* (Mother and Earth), *Ankara Keçileri* (Ankara Goats) and *Köylüler* (Peasants) are among his works in this period. In these works, he divides the surface of the canvas with sharp geometrical lines and color stains, and tries to merge Cubism with local issues. On his volumetric paintings with local subjects where pastel colors such as green and brown are mostly used, the plain surfaces are schematized and applied with the integrity of a mass. During his works at Ankara Anatolian Civilizations Museum, he was interested in the art of Hittites and cuneiform, and he dealt with archeology for some time, and he paused working on archeology after beginning to work as an assistant at the Fine Arts Academy upon Burhan Toprak's invitation. However, the influences of Hittite reliefs began to be noted on his works after 1955, the rough, solid and big heads and legs of Hittite figures, their bodies from the profile and frontal postures, sacred animals and symbols took place on his paintings.

Abidin Dino (1913-1993): Being an autodidact painter, the artist



Winding

was educated at the Robert College. He is among the founders of Group “D” and he spent most of his life in Paris. Due to his interest in painting, caricature and cinema, he went to St Petersburg for cinema education in 1935, and he was involved in various movie works in Moscow, Kiev, Odessa and St Petersburg. After carrying out researches on art for one year in London and Paris, he returned to Turkey in 1938. He took

part in the arrangement of the Turkish Pavilion during New York World Fair in 1939, he was sent to Balıkesir within the scope of the Homeland Tours, where he carried out his art works, and he returned with nine paintings of Balıkesir. Abidin Dino drew designs for Yeni Adam and Ses magazines in 1940s, and wrote articles on art for many magazines. In the same years, he included political compositions on his large-sized paintings, and chose the Second World War as his subject. In 1941, he was arrested by the Martial Law due to his political ideas and sent to Adana, where he tried to reflect the problems of the people of Çukurova on his paintings with a social realistic perspective. He started to pay interest to Anatolian civilizations in 1950s, and he went to Paris in 1952, where he spent the rest of his life. In 1979, he was elected as the Honorary President of the French Association of Plastic Arts. His expressionist works such as *İşkenceler* (Tortures), *Atom Korkusu* (Atomic Fear), *Uzun Yürüyüş* (Long Walk) were replaced with a simple and symbolic narration of floral pictures after 1956, when he began to produce the products of rather personal emotions. Abidin Dino adopted a linear style on the paintings he produced in series. His paintings are shaped with contours, with linear

arabesques that slightly give the impression of caricature, and they are concentrated on the series of certain themes such as flowers, hands, and faces.

Elif Naci (1898-1987): He was born in Gelibolu. After completing his primary education in Edirne, he studied at Ayasofya Secondary School and Vefa High School in Istanbul and then, entered the Fine Arts Academy, where

he took lessons from İbrahim Çallı. The artist initially adopted Impressionism with the influence of her master; he opened his first exhibition in 1930 and then took part in the foundation



Autumn

of the Group “D” in 1933. Elif Naci worked as an author, museum manager, painter and as an archive specialist of a newspaper in the meantime. Although working at a daily newspaper covered most of his time, she participated in all exhibitions of the group, and he tried to promote the new society with his articles and conferences. During the 20 years he worked as the director of the Museum of Turkish and Islamic Monuments, he was interested in the Seljuk and Ottoman works, and he was influenced from the abstract musical feature of the old transcripts. Elif Naci was one of the most active members of the group, and he tried to merge the art of the East with the perception of the West and to transfer the tile motifs, miniature and calligraphy samples onto canvass with Western techniques.

He expressed the streets of Istanbul and interiors of houses with a peculiar perspective, and created his genuine style with harmonious pastel colors. The works of Elif Naci change between being figurative and abstract, and especially in his final years, still-life paintings with a more colorful approach cover an important place. Within the scope of Homeland Tours, he was sent to Samsun, where he painted many landscapes of the city. He pushed aside the admiration to the West and brought forward his rich self-culture.

Sabri Berkel (1907-1993): He was born in Skopje. After



Abstract

studying the primary grade of Belgrade School of Fine Arts between in 1927-1928, he studied at Felice Carena's atelier in Florence Academy of Fine Arts between 1929 and 1935, where he received engraving education for two years and fresco education. In 1939, he entered Istanbul Fine Arts Academy as an assistant upon the invitation of Leopold Levy. Initially, he painted realistic

and figurative paintings as attached to the nature as much as a Renaissance artist, adopting a detailistic style which pays attention to the design. Seeking the harmony of color and style, he was also a talented engraving artist. He joined the Group "D" in 1941. He was sent to Paris in 1947. During that time, he watched painting correction days at André Lhote's atelier, which was the turning point of his art. He moved away from realism and began to draw still life paintings and landscapes with geometrical figures and striking colors. The series of Still-Life with Nephertities, Yoğurtçu (Yoghurt Seller) and Kedi (Cat) are the works of this period. As a result of his geometrical abstract searches after cubism, he produced his works such as Mimar Sinan (Sinan the Architect), Kubbelar (Domes) and Simitçi, which were later followed by non-figurative geometrical compositions. After 1955, he was interested in calligraphic abstract narration and created works of taschisme. He was awarded with the First Prize during the 22nd State Painting and Sculpture Exhibition, and he was appointed as the Director of Istanbul Painting and Sculpture Museum in 1977.

The effects of the classical art training he received were even influential in his abstract geometrical compositions. His works

of this type do not create the impression of a random formation. Therefore, although they look alike at first sight, highly different abstract compositions are observed on his paintings in terms of form and color when they are carefully examined; the balance and contrast of colors, the harmony of light and dark tones, and the cold and warm dispersion of the colors place his paintings among the classics of this genre.

In the classical, semi-cubist, abstract and non-figurative periods of his artistic transformation, Sabri Berkel always strived for finding the means of transforming the object, reinterpreting and recreating it, beginning from their ontological textures.

Halil Dikmen (1906 -1964): Dikmen graduated from Istanbul Fine Arts Academy in 1927, won the test for the European scholarship with the highest mark, and went to Paris, where he studied at Albert Laurens' atelier for three years. In 1931, he returned to Turkey and worked as a painting teacher at Kayseri High School for five years, and then at Galatasaray High School. The artist took part at some exhibitions of the Group "D", he worked as the first Director of Istanbul Painting and Sculpture Museum, and after successfully working for 39 years here, he was appointed as the General Director of Fine Arts. During his studies in Paris, he examined the works of the renaissance artists and especially the light and shadow distributions. Although he also tried cubist styling for some time, he was generally loyal to the classical rules of painting and his works mainly consist of figurative paintings.

Bedri Rahmi Eyübođlu (1913-1975): When he was a student at Trabzon High School, he found the opportunity to be a student of Zeki Kocamemi who had been appointed to the school, and he received a solid education based on the works of drawing. With the guidance of his teacher, he enrolled in Istanbul Fine Arts Academy in 1929, and after working for two years with Nazmi Ziya and İbrahim Çallı, he went to France before graduating, and studied at André Lhote's atelier there. He completed his unfinished studies in 1936, and one year later, he was appointed as the lecturer of the painting atelier of the Academy upon Leopold Levy's recommendation, where he continued to work till the end of his life.



Dining car

He joined the Group D later, and the interest for local motifs and themes in the group increased after he and Turgut Zaim joined the group. In a cubist style, he reflected the rural life of Anatolia and the geometrical abstract patterns to his paintings. In addition to his oil colors, he also worked on lithography, serigraphy and engraving, he also worked on mosaics derived from the common handicrafts,

and he was interested in the art of embroidery. He won a gold medal (grand prize) with the 272 m2 wall panel he produced for the Turkish Pavilion at the International Brussels Exhibitions in 1958, and he won the honorary medal at Sao Paulo Biennial, and also an international reputation with the 50 m2 mosaic wall panel he prepared for the NATO building in Paris. Eyüboğlu also published poetry and travel books, and he was also famous for his poems as much as his paintings.

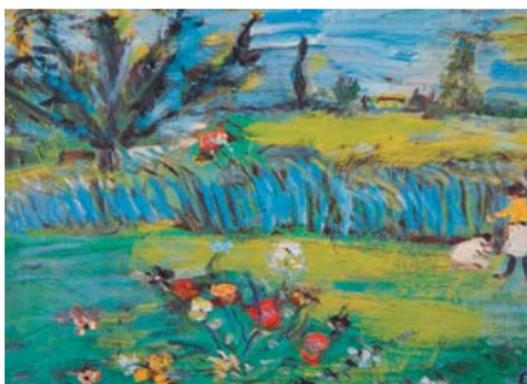
Bedri Rahmi Eyüboğlu was highly influenced from Van Gogh and Duffy in his youth. He was interested in the paintings of Matisse, and he produced active and multi-colored paintings similar to those of Matisse, which created the impression as if they were produced all of a sudden, with the rapidly shaped drawings of fauvism.

During the years he participated to the Group D, he painted pictures in accordance with the analytical cubism which emphasize solid geometrical shapes. Later, he added plastic values to the rug and embroidery motifs of the traditional Turkish arts and carried them to his canvas. He painted the subjects he chose from the Anatolian rural life. In accordance with his researcher personality,

he was not satisfied with what he did, and he continuously tried new techniques and materials, and applied other materials than paint on the canvas such as sand and glass. The mural reliefs of Istanbul Hilton Hotel and Textile Traders Market are also among his works.

In addition to being a multi-faceted artist, Bedri Rahmi Eyüboğlu is also among the most interesting artists of the period with his colorful and warm personality. He also deeply influenced all his students. His students adopted his shapes of traditional motifs and use of color in admiration and transferred them to their own works. Landscapes, peasant women, fish, birds, or ewer, brazier are among the main subjects of his paintings. He created a unique visual language through establishing a pictorial relation with folkloric embroideries.

Eşref Üren (1897-1984): Joining the Group “D”’s exhibitions, he is one of the artists who was away from the constructivist and cubist influences adopted by the other members of the group. He was born in Istanbul and after graduating

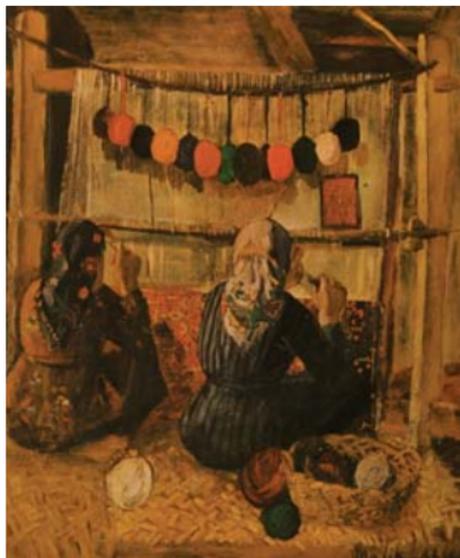


Blue lanscape

from Bursa School of Agriculture, he continued his education at Istanbul Fine Arts Academy, where his masters were İbrahim Çallı and Hikmet Onat. In 1928 and 1929, he studied at Andre Lhote’s and Othon Griesz’s ateliers in Paris, and after returning to Turkey, he worked as a painting teacher at Erzurum Teacher Training School and Ankara Boys’ High School. At the State Painting and Sculpture Exhibitions, he won the third prize in 1942, the second prize in 1945 and the first prize in 1964, and he also participated in the exhibitions of Venice Biennale, Paris (Unesco), San Francisco and Athens.

The artist spent his entire life in Ankara. The main themes of his paintings are mostly the landscapes of Ankara. He reflected Ankara's backstreets and gardens, Çankaya hills, and the parks with pools on his paintings with an Impressionist style.

Malik Aksel (1903-1987): The artist who was born in Salonika



Weaver

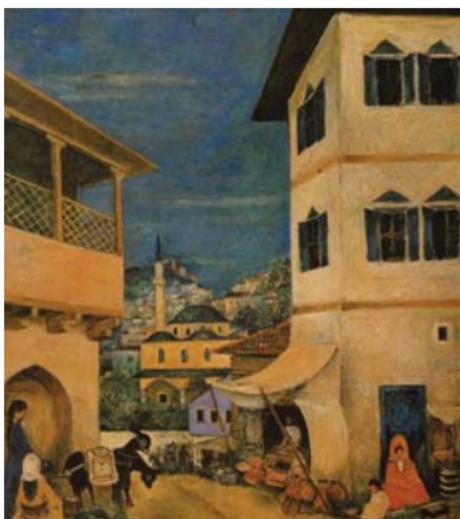
went to elementary school in Istanbul and was educated by Şevket Dağ at the teacher training school for boys. He became a teacher in 1921 and by succeeding in the exam he went to Germany in 1928 for official education, where he worked at Grossmann's atelier. He was also inspired by Lovis Corinth and

Max Libermann when he studied at their ateliers. But he never lost his own expressionist style. He made researches in Turkish and Anatolian art and depicted traditional characteristics in his works. After returning to homeland, he started to teach in Ankara Teacher School and was an administrator for long years in Gazi Institute. In 1951 he was appointed to Çapa Institute and he worked there until he retired in 1968.

Focusing on the daily life of Anatolia, he worked in a colorful and sincere way in his works of art. With the aim of giving Turkish culture a national identity he depicted gypsies, women who were knitting at bazaars. He mostly worked with watercolor. Besides his painter identity he has some books, namely İstanbul'un Ortası (The Middle of Istanbul), Sanat ve Folklor (Art and Folklore), İstanbul Mimarisinde Kuş Evleri (Bird Houses in Istanbul Architecture).

Turgut Zaim (1906-1974): He joined to the exhibitions of Group D after 1939, and he is an artist that we cannot include in any trends or groups.

After graduating from Saint Joseph French high school for boys in Istanbul, he studied at the Fine Arts Academy in Istanbul, and learned the principles of the art of painting at İbrahim Çallı's atelier. In 1924, he went to Paris even before graduating from the school, but he returned without staying for a long time.



The village of Yörük

Because, according to him, there were not many things he could learn in this city. He thought the Western art was not quite suitable for his own personality and he returned to Turkey, worked as a teacher at Konya's primary schools for one year, and moved to Ankara in 1932. He was sent to Kayseri in 1939 within the scope of the Homeland Tours, where he was influenced from the lifestyles and images of Anatolia. He worked as a decorator at State Theaters and also participated in various exhibitions. He won second prize from the State Painting and Sculpture Exhibition in 1957, and the first prize in 1958, and he is one of the earliest painters who created his peculiar style without any influences from outside. Similar to Malik Aksel, Turgut Zaim also tried to create a national and local atmosphere and an authentic Turkish painting art by searching the sources in his own culture. He enriched his paintings with national and local elements, the traditional miniature art, folk paintings, folklore and handicrafts.

Turgut Zaim's art approach caused to new searches in painting. He delivered his interest on folkloric art with a subjective interpretation, while he shaped the images he chose from the village life according to the miniature aesthetics. The peasant women

with round faces, who are defined as Turkish type; are shown while cooking bread, and feeding their children as schematized. Although the principles of perspective were slightly disregarded in the compositions created with piling method, they were not completely ignored, and they were applied with plain painting method without attaching importance to colors, light and shadow. With a simple depiction, the peasant girls are placed foreground with a monumental posture, and with colors spread on a wide surface; but the painting was alienated from miniature, and turned into a unique style. *Avşarlar, Yörükler* and *Göreme Önünde Keçi Sürüleri* (Goat herds in front of Göreme) are among his works.

The Newcomers Group

The Newcomers was a response the Group D which was following Western trends like cubism and constructivism. In the year 1940 some artists tried to create a more national flow, a more local way of art. Some artists who left the Group D and joined the Newcomers are Abidin Dino, Haşmet Akal, Turgut Atalay, Nuri İyem, Mümtaz Yener, Ferruh başağa, Faruk Morel, Agop Arad, Avni Abraş, Selim Turan, Kemal Sönmezler, Nejat Melih Devrim, and Fethi Karakaş.

They opened their first exhibition in 1941 and caught attention as the artists who came together under one flow. By following modern understanding of art, and by emphasizing that Western trends were a dead end, they gathered around a more social and social realist view. After the opening of their “Harbor Paintings Exhibition”, they were also called as the “Harbor Painters”. The subject of their second exhibition was “woman” and the number of artists who wanted to join the group increased. Some writers like Hilmi Ziya Ülken, Fikret Adil, Ahmet Hamdi Başar supported the group with their writings.

In an article Hilmi Ziya Ülken wrote for the “Liman” (Harbor) Exhibition, he emphasized that they “draw the attention to the life blood of the national painting”. The view that “an art without experiencing the problems of the country and without being involved among the people of that country could not be national” encouraged the opinion that the Newcomers Group could create their own paintings both in terms of content and form with the idea

of undertaking the problems of the country. It was noted that the problem could not be resolved by adding local content to abstract forms. It was believed that the events should be seen and created on-site, with their colors, forms, natural look and life styles.

Each artist of the group formed the local subjects also benefitting from the Western techniques and methods in accordance with their own perceptions. The Newcomers were very active in the first four years. However, with new members and splits, activities of the group started to lose power. They decided to disband the group in 1952. Most of the artists headed for an abstract style, and after 1955 social realistic understanding showed itself in some surreal figurative works.

Mümtaz Yener (1918-2007): With his pictures of factories, shipyards and swimming pools, the artist adopted a social realistic approach, and he was included among the founder members of the Newcomers group. Although the other members of the group shifted towards the abstract art, he always continued to maintain his same approach in painting. Person, as an essential element of social life in the compositions with crowded figures, and the environment around the person are shown as integrity and different aspects of the human and life were tried to be shown on his works. The artist studied at Leopold Levy's, İbrahim Çallı's and Nazmi Ziya Güran's ateliers in Istanbul Fine Arts Academy between 1935 and 1940. From 1955 onwards, he also included ants as the subject of his paintings, and he depicted the similarities he found out between people and ants in his paintings such as *Karıncalar Geliyor* (Ants are Coming), *Çoğalan Karıncalar* (Multiplying Ants), and *Karıncalarla Güç Birliği* (Cooperation of Ants). He introduced machines to his paintings in 1970s, and this time, he concentrated on the human-machine relation. The artist never lost his interest on social issues and piled up people skillfully in these compositions with crowded figures, and created his authentic composition style. In addition to the art of painting, he also worked as a cinema director, and as a warehouse manager at Akşam Daily Newspaper. Mümtaz Yener was awarded by Istanbul Municipality at the exhibition of the anniversary of the conquest of Istanbul in 1953, and at the exhibition held by the Association of the Painters

of Turkey in 1969. The artist participated in the first exhibition of the Newcomers with his three works named as Tamirat Fabrikası (Repair Factory), Ajans Haberleri (Agency News) and Balıkçı Portresi (Fisher Portrait), and reflected the social structure with dramatic irony. The artist reflected the social realism in the Turkish painting with the most striking manner, and his principle idea is to create the total with the combination of pieces and it creates a big source of power.

Nuri İyem (1915-2005): He is one of the most important members of the Newcomers Group. He is best known with his peasant women portraits, mostly including one or two monumental figures covering the entire canvas, which dramatically depict the life of the Anatolian person and especially woman in difficult conditions, and loaded symbolic meanings to these women with a strong sentiment. Nuri İyem is one of the rare artists who sustained his life only with painting. He was enrolled in the secondary school of the Academy with the help of Nazmi Ziya, he took lessons from Hikmet Onat and İbrahim Çallı and he graduated in 1937. Then, he worked as a painting teacher at Giresun secondary school, he returned in 1940 to study at the higher school section of the Academy and continued to Leopold Levy's atelier. Those years were also the formation years of the Newcomer Group. Nuri İyem also joined this group, which we thought was in accordance with his ideas.



Anatolian family

The artist was arrested and prosecuted in 1944 for being involved in the student upheavals. Nuri İyem's style clearly exposes the content with a simple narration; and he depicted warm human relations and pure emotions on his canvas with a superior technical skill. He included fisher portraits in his earlier works,

and later directed towards the scenes chosen from the people of the rural side and to the portraits of peasants. In 1950s, he tended towards abstract painting which was common spread as a fashion, and in his abstract works, he rather considered the objects and images without losing their attributes, and made experimental works that reflect his inner truth, but towards the end of 1950s, he restarted to figurative painting and expressed himself better with the social realistic paintings that include local subjects, and he tried to create a new Turkish painting. *Çeşme Başında* (At the Fountain), *Tükenmeyen Çilenle Anlatılabilmek Seni* (Depicting You in Your Eternal Suffering), *Barış Özlemi* (Yearning for Peace) and *Köylü Çift* (Peasant Couple) are some of his paintings.

Avni Arbaş (1919-2003): His father Mehmet Nuri Bey was an officer in Kuvayı Milliye (National Forces). Avni Arbaş took his first painting lessons from his father. Although the Atatürk picture he painted when he was 8 or 9 years old was hung on the wall of Sivas Regimental Command, his mother never wanted him to be a painter. In the years he was studying at Galatasaray High School, he became a student of



Riders

Kalmukov and in the academy he was a student of İbrahim Çallı and Leopold Levy. In 1940 he joined the Newcomers Group and in 1941 he was sent to Siirt by the state to examine local life. In 1946 before he graduated from the Academy he went to Paris. To make a living after the war, he worked in a mosaic atelier. Until he came back home in 1977 he continued his art life in Paris and he was counted among Paris School Artists along with the artists like Avni Arbaş Fikret Mualla, Abidin Dino, Nejat Devrim, and Mübin Orhon. The artist was denationalized in 1965, as he did not fulfill his military service. He opened his first exhibition at Maya Gallery in Istanbul.

Avni Arbaş, who had never treated art as a propaganda tool for his entire art life, worked with his own voice, his own colors and never followed any fashion trends. He re-created the nature on his own canvas. Between the years 1971 and 1980 he painted excellent Atatürk Portraits, Istanbul and Bosphorus sceneries. Everything on earth captured his interest and was a subject to his work; people, horses, still-life. With a selective perspective, he got rid of all details; cleared the background from figures and turned it into a color and superficialized the canvas. So, the main figure is placed in the middle of the canvas and it appears in a striking manner. His purified and simple approach of art was shaped on the canvas with his solid drawing and personal sentiment. He expresses the character on the portraits and enthusiasm on the portraits of children, hope on flowers, labor on fishers, and the legend of the Independence War on horses. Vase and flowers, fishers collecting the nets, landscapes of Istanbul and horses are among his color-stain weighted works with fewer details through abstracting.

Haşmet Akal (1918-1960): He is known with his figurative and realistic works of art. Between the years 1938 and 1946 he was a student of Leopold Levy at Istanbul Fine Arts Academy. He went to Paris with a scholarship he won and worked with André Lhote, and Fernand Leger. Afterwards he became an assistant to Metzinger. He did wall paintings for a church and a hospital in the town Valancienne. He returned to Turkey in 1953 and joined the competition of City tables for the New Assembly Building, which was held by the parliament, with his paintings Dadaloğlu, Pamuk Toplayıcıları (Cotton Pickers), Tahtacılar and Adana'nın Kurtuluşu (Salvation of Adana) that he painted in Adana. He worked as a painting teacher in Mersin for 14 years. He won an award in 1953 from Yapı Kredi Bank with his work of art, whose subject was "labour".

Although Haşmet Akal applied the deformation style in his works from time to time; his works mostly consist of the figures portraits, nude paintings and still-life paintings in realistic style. After 1960 he worked as a professor in Ankara Gazi Institute and wrote articles to a magazine called "Dost".

Fethi Karakaş (1918–1977): The artist adopted the socialistic realist approach of the Newcomers group and joined them when he was a student at Istanbul Fine Arts Academy between 1936 and 1946. Similar to the other members of the group, he was also painting daily lives of the ordinary people in Istanbul such as fishermen, harbor workers, and bakeries in the beginning. However, his perspective changed in time and he was directed towards the works that reflect rather personal emotions. In the Academy, he learned printing techniques at Sabri Berkel's atelier in 1950s, and with this technique, he published his works in Aile and Yeditepe magazines. He also drew some illustrations for some writers and poets to use in their book covers. In 1960s he was only depicting trees, forests and Istanbul's lights in his works.

Turgut Atalay (1918–2004): The artist, one of the founders of the Newcomers Group, was drifted apart from painting during his successful works as a decor painter at the City Theaters. He was also among the artists who adopted the socialist realist approach, and in addition to the local subjects such as fishermen and harbor workers. In 1945 the artist graduated from the Fine Arts Academy, where he was a student of Leopold Levy and where he worked on sculptures with Rudolf Belling for two years. In 1940 he won a first place award from Public House, in 1963 he received an award from Academy, in 1987 he received an award from the Ministry of Culture, in 1988 he received an award from Istanbul Municipality and in 1991 he won an award of greatness from Mimar Sinan University.



Fishermen

The Tens Group

The Tens Group was formed by the students of Bedri Rahmi, who was then teaching at the Istanbul Fine Arts Academy. The

group was not composed of 10 artists. The name was only random. Members of the group, which was active from 1946 to 1955, were Mustafa Esirkuş, Nedim Günsür, Fikret Elpe, Mehmet Pesen, Hulusi Sarptürk, Leyla Gamsız Sarptürk, İvy Stangali, Fahrünnisa Sönmez and Maryam Özacul. In their second exhibition Alis Aş, Sedat Berkkuran, Turan Erol, İhsan İncesu, Antranik Kılıç, Edith Leitner, Osman Oral, Fikret Otyam, Orhan Peker, Meryem Palavan joined the group. Some of these faded in time but some became the greatest artists of the era.

The Tens Group did not bring an important art manifest, they just wanted to collaborate and run an exhibition together. The group can be considered as a student club in its beginning. But later in 1950s, there was a period that the artists struggled to create an original Turkish art. They realized that by copying the West, they could not go further. They tried to make synthesis of Eastern and Western arts. Bedri Rahmi Eyüboğlu was among the main figures who adopted this idea. He also influenced his students accordingly, and encouraged them to paint pictures based on the traditional arts such as miniatures, carpets, rugs and calligraphy. In the first exhibition that the group held in 1946, a rug was placed on the one side of the door and a reproduction of El Greco's painting on the other side. It was a perfect example of the east – west synthesis that Eyüboğlu tried to emphasize. He tried to express with this composition and his paintings that a woven rug and the work of a European artist are equally valuable in his opinion. With the articles Bedri Rahmi wrote for the exhibitions and for the book named "Young Artists", he defended the new and real Turkish art should be inspired by miniature, carpets, and calligraphy. He also did not forget to draw the attention to the point that painting and art of ornamentation should not be confused with each other; and a good work could be achieved with the correct synthesis with artistic dimensions. The aim of the group's structure of thinking was locality, and to create a Turkish art that reaches universal values through the production of authentic works at the contemporary culture level of the West by paying attention to the traditional sources. The sources, way of thinking and styles of the "Tens" group are the values adopted by the artists of the time, who were also teaching at the Academy. The

young artists were directed towards a narration that emphasizes abstract interpretations; while the motifs selected from calligraphy, rugs, miniatures, and hand-made scarves were reflected on the canvass; and the local subjects such as the village, village life, folk dancers, roosters, and Cappadocia sceneries began to be included in the paintings in accordance with this idea.

Most of the exhibitions of the Tens Group were held at the exhibition of the French Consulate in Istanbul, and at Ankara Helikon Art Gallery in 1953 and 1954. In addition to Bedri Rahmi; Şekip Tunç, Fikret Adil, and Şevket Rado also supported the group and introduced the members of the group with their articles. In the latest exhibitions of the group, the personal changes and tendency for individualism began to appear among the artists, and the group disbanded without showing any excuses. Some of the artists in this group disappeared while the others continued their work with their independent characteristics.

Nedim Günsür (1924-1994): He was Bedri Rahmi Eyüboğlu's student at Istanbul Fine Arts Academy between 1942 and 1946, and he was among the founder members of the "Tens" Group. During his studies at the Academy, he produced Impressionist style of works, and he was completely confused when he went to Paris in 1948, after which he was directed towards abstract works. After he returned to Turkey in 1952, he continued to try different approaches such as abstract, semi-abstract and figurative for some more time, and reflected the mine works and marine people on his canvass with an expressionist narration during the years he worked as a teacher in Zonguldak.

His depicted the daily life and emotions of the Turkish people in a soft and naive way in his peculiar style. The artist won the 1st prize in the 24th Painting and Sculpture Exhibition in 1963, and his works were also exhibited in Japan in 1964, and in Austria in 1967.

His compositions are formed through the influences of our traditional miniature art, with sometimes a happy and sometimes a dramatic expression. As he converted his environmental

observations into social subjects, he also brought solutions to formal problems. In a period with dense immigration from rural areas to urban areas, the artists passes all figures and objects through the filter of his imagination and creates different places for different facts. With his naive, permanent and coherent works, he expressed the traditional with a contemporary content and form. Kites, market places, amusement parks, cafes, festival places are considered in a detailist approach. Houses and roofs are placed on a plane surface and the colorful city life is shown with the flat painting technique.

Turan Erol (1927): He is one of the most active artists in the group. He joined the first exhibition in 1946 and all other exhibitions of the group. Until 1960s he worked under the influence of geometric constructivism. Then, he produced abstract paintings, for a short time and began to paint epic sceneries after 1965. Despite the atelier training and discipline he received as a student of Bedri Rahmi Eyüboğlu, he did not remain in certain certain discipline and continuously went into new researches. Initially, he used the themes and the plastic language selected by the other members of the “Tens” Group, he concentrated on the ghetto life as a social



Bodrum

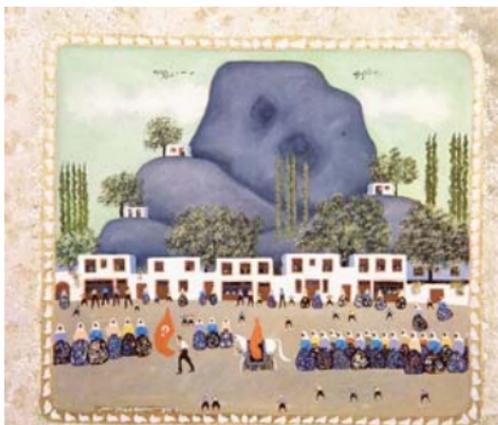
problem in 1970s, and he produced paintings with bright and colorful brush strokes with the belief that the universality in art passes through locality.

The subjects he dealt with during the 8 years he spent in Diyarbakır were related with the fact of the people in the region. In that period, he depicted the warm atmosphere and life of the region on his paintings with many works such as Meyan Kökü Şerbeti İçenler (Licorice Syrup Drinkers), Köyden Kaçış (Escape from Village), Diyarbakır Ev İçi (Interiors of a House in Diyarbakır). On his paintings in the series of Lüksemburg Parkı (Luxembourg

Park), the abstract approach became highly explicit compared to his previous works.

Mehmet Pesen (1923): The artist, who was one of the members of the Tens, was under the influence of his teacher Bedri Rahmi in his early art life.

He taught painting in Istanbul Boys' School, Giresun High School, and Haydarpaşa High School where he served until his retirement in 1977. In the years he worked in Anatolia he examined daily



Bride

life, traditions, folklore, ceremonies, and sceneries and then depicted those in his works.

Between 1960 and 1975, he gave abstract works of taschisme, with an expressionist narration, and with the subjects as oxcarts, folk dances, and underground houses.

His late works consist of colorful, ardent, lively and poetic compositions that arise from the traditional miniature art. He created a synthesis with a narration similar to that of miniature, but without ignoring the rules of modern painting.

In addition to the subjects he picked from daily life, he also depicted Istanbul with all its richness in history, nature and people. Mehmet Pesen, interpreting the nature with the delicacy of embroidery, gradually directed towards a rather abstract narration of emotional stain and light arrangements. In these lyrical works that he produced in 1980s he included the images of the nature of Anatolia and Istanbul with a styling matching to that of a master of miniature. The bridal procession at the front and mountains at the back; hills, trees... He painted all of them with a detailed handwork and love.

Leyla Gamsız (1924): She was among the students of Bedri



Untitled

Rahmi Eyüboğlu and Leopold Levy in Istanbul Fine Arts Academy and of Andre Lhote in Paris. In 1947 she joined to the Tens. In the group, which had a more local – universal understanding, she developed a more individual and characteristic style of art. Her love for painting started in her early ages. She was a student of Eşref Üren in the high school.

Her family wanted to send her to Paris for education but due to the 2nd World War she could not go there. When she went to the Academy to enroll in, the director of the school convinced her to go to university. She graduated from the department of geography but her passion for art brought her to the Academy again. She got married with Hulusi Sarptürk, who was also a student of Bedri Rahmi. When she won a scholarship to go to Paris her husband was in Hendek. After she returned to Turkey, she started to work as a painter in a museum. She lost her husband in 1969 and gave herself completely to painting after that. In the paintings she created in 1940s Matisse's influence is apparent. After 1960's she became more abstract and lyric. The works she produced in that period are kept in Istanbul Art and Sculpture Museum today.

Osman Zeki Oral (1925): The artist who grew up in an artistic family got his first painting lessons from his brother. In 1943 he enrolled in the Fine Arts Academy and became a student of Bedri Rahmi. Before starting in Bedri Rahmi's atelier in 1944, he took drawing lessons from Leopol Levy, Şefik Bursalı and Seyfi Toray. In 1947 he was among the founders of the Tens. His work in the first exhibition of the group was a black&white rug. In 1951 in the exhibition held in French Consulate, he introduced his 3 paintings

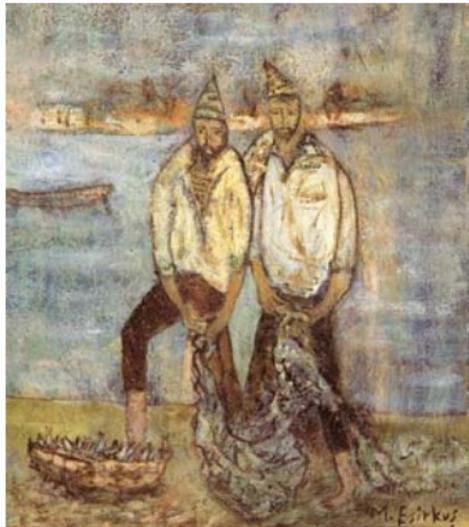
called Mevleviler (Mevlevis), Mehter Takımı (Janissary Band), and Dibek Dövenler (Mortar). All those paintings had a special place for him. When he was in the academy, he gave private lessons to the aunt of the Egyptian King



River Melen

Faruk. He taught in Bolu for a while and worked as the manager of the Fine Arts Museum in Ankara. Osman Zeki Oral won an Honor Award in Tehran in 1965. In 1974 and 1985 he received success award in State Painting and Sculpture Exhibitions. In 1973 in the 50th Painting and Sculpture Exhibition he again received a success award. He is one of the powerful artists of the Turkish Art.

Mustafa Esirkuş (1921 -1989): He was one of the first graduates of the Bedri Rahmi atelier in 1948. The artist, who was among the founders of the Tens, worked as a teacher for 18 years in Anatolia. He also worked in Istanbul Art and Sculpture Museum for 8 years. Like other artists in the group his work is also traditional and abstract. In 1969 he



Fishermen

won a second place award in state painting competition and got a supporting award from the Opera House. In his early works, he depicted local figure compositions besides city life. His works

became more abstract in the course of time. In his paintings depicting local life and natural sceneries, mostly crowded figurative expression is dominant. Harbor people have a different place in his works of art. Fishermen, boats, people eating or selling fish, and anything that comes alive with the sea are depicted in his paintings. On the artist's canvas, the transformations of gray, green and purple colors are applied with spatula as a thick layer of paint and with tired and sad facial expressions.

Nevin Çokay (1930): The artist examines human relations with a figurative narration. She was a student of Bedri Rahmi Eyüboğlu at Istanbul Fine Arts Academy, from where she graduated in 1953. She works independent without being a member of any association. She depicts the person and the related values in her own personal style, with different plastic perception forms. Although the paintings of Nevin Çokay are related with the daily environment, they also express a genuine identity and aesthetic value with deformed person and object images. Abstract trees, schematized human figures, birds or animals, the color of earth or the pastel color of the sky are prominent in her paintings. She tries to present the total, through eliminating the details and with her monochrome color applications, she applies different values from the same color family on her canvass, and she creates a superficial effect on her paintings through moving away from the perspective principles.

Adnan Varınca (1918): After studying the secondary school at St Joseph and High School at Galatasaray, he was admitted to the Fine Arts Academy. And he graduated from the Academy as a student of Bedri Rahmi in 1948. Between 1949 and 1956, he worked as a painting teacher at various schools, and he moved to Paris in 1957. There, he joined various exhibitions with Turkish artists. He returned home in 1973 and continued his works as an independent artist.

Adnan Varınca's paintings are on a line between the abstract and concrete. Ordinary figures, sponges and pebbles, bell peppers, pears, pomegranates, sea shells, azaleas, freesias, oleanders, apples and melons are among the subjects of his paintings. When placing

them on the canvas, these objects lose their natural characteristics and gain semi-abstract aesthetics. The colors he uses are also complementary for the pictorial expression rather than being the natural colors of the objects. With a Cezanne-like approach, he is interested in not the object itself, but the form abstracted from the object, and he tries to grasp the essence of the concept of nature. In this sense, Adnan Varınca knew to take a deep look into the nature and found the source of its art there. On his fruits, flowers or sceneries; there is a deep look and feeling behind the visible ordinary object. Because, they do not make us feel the actual taste of the fruit and the real smell of the flower, but the plastic meanings the artist associates with them makes the viewer think about and question the nature. These fruit and flower forms, the identities of which are hidden with thick brush strokes, show the transformation of a nature-specific form during the stage of becoming a painting.

Orhan Peker (1927-1978): Having finished the secondary school in Trabzon he went to Austrian High School in Istanbul and enrolled in the Academy in 1946, and graduated in 1951. The artist, who was among the Tens, joined the summer academy in Salzburg and worked with Oscar Kokoschka in Germany. In 1959 he worked in the graphic department of the Ministry of Tourism and with a design he made, he won an honor award in a competition that was held in Japan. In 1965, he was awarded with the first prize at the 26th State Painting and Statue Exhibition. One of his most important works was the project they prepared for Osaka World Exhibition with architect Ragıp Buluç. With this project they won the contest and their project became real in Japan. In the last years of his life, he also prepared illustrations for some books. His landscape works, which were depicted as light and dark stains in 1950s, were replaced by horse paintings in 1960s. The abstracted horse figures were formed with wide stains as either single horses or group of horses. Peker never gave up on figures, while he is one of the best artists of taschisme. In the same years, he also depicted the images around Ankara on his canvas with the entire reality, even with the atmosphere of the steppes. In 1970s he was more into animal figures like horse, birds, and rooster. On this kind of works



Figure

that he created with wide stains of thick brush strokes, he continued his abstract-like staining attitude with symbolic color stains, and he merged the real one and the

allegorical poetic one on the same canvas. In addition to figurative connotations, the color has always been more prominent in his works with a taschist approach, and brought deeper emotional meanings to his works.

Fikret Otyam (1926): The artist, who graduated from the Fine Arts Academy in 1953, had already begun to work as a journalist when he was a student. At that time, he went to Southern and Southeastern Anatolia to make interviews and take pictures. His interest for photography started when he was a child and he had his own way when it comes to interview. Otyam, who also made several book covers, was very away from painting until he was retired from journalism in 1979. After that he started to paint again and moved to Antalya. As in his interviews, again in his art, he depicted the people in the East and the Southeast within their local fashion and daily life. With the teachings of Bedri Rahmi he tried to make an Anatolian – Western synthesis, and with that subject he created a sincere way of expressing them. He depicted the local people he closely knew, the dark-eyed girls, the clan leaders, the peasants and the natural life on his canvas with a pure narration, exactly as they are.

Towards Abstract Art

In Turkey, the development of modern arts depends on the socio-economic improvement of the society. This socio-economic evolution started in multi party period, with the foundation of Democrat Party in January 7, 1946. The sprouting developments

in the society for both culture and other domains began to suddenly flourish in 1960s. Culture began to be fed with different ideas and thoughts. This period also brought a new evolution and versatility to arts. In 1950s the political importance that was given to the working and the villager class brought the adoption of a clear, figurative style in arts by bearing the life style and nature of these classes as seen in the works of the Newcomers group. Later on, the motives and scenes that were selected from the Anatolia's local folk arts reached a new synthesis with the Western style in the works of the Tens. In the one-party period, plastic arts also began to be adopted by the society through the ventures of the State that support and guide the art. In 1950s, with the first special arts galleries in Ankara and Istanbul, artists found a chance to share their new styles with public. Although these galleries could not create a high level art market, they were significant in terms of showing the changes in plastic arts, which rapidly evolved in line with the dynamism of the period. There was no need for group activities any more, and personal activities began to gain importance in a multi-directional approach, in parallel to the social change. With the subsequent disbanding of art societies, artists were directed to open personal exhibitions.

After 1950, Turkish painting art entered a new period when different ideas developed altogether; with a milieu where the national values are emphasized on the one side and the universal approach comes forth on the other side. The artists, who were influenced by local and national sources, tried to reach a new synthesis with the western styles and illustrate the Turkish person and life with a modern interpretation of the tradition. On the other hand, the tightening international relations, cultural and artistic interactions, as well as the acceleration of the communication instruments and methods in accordance with the dynamism of the age during 1950s indicated that the art could not be limited with the artists own surroundings and culture anymore. The race among nations in culture and arts influenced artists, and those artists tried to show their unique creativity by their personalities. Then, they began to create the modern art of the present time instead of applying the information and techniques of the West as

templates. The social awareness after 1950 has an important share in this formation. These are the years when Turkey adopted the multi-party liberal democratic government system. In parallel to the socio-economic evolution the country went through, a multi-directional and liberal approach began to be dominant also in the art life of Turkey. Artists started to produce works with their own style and concepts without depending on other trends or groups.

Calligraphy-Originated Painters

Şemsi Arel (1906-1982): Arel, who was son of the 1914



Abstract

Generation artist Mehmet Ruhi Arel, took his first lessons from his father. The paintings he made when he was in the elementary school, were exhibited at community centers (halk evleri) in Ankara. In 1924 he enrolled in the Fine Arts Academy and took lessons from of İbrahim Çallı. After graduating in 1929, he began to

work as a painter at the Movie Center of the Staff College. In 1940s, he worked as a painting teacher first in Erzincan and then at Konya Military High School and Istanbul Kuleli Military High School, and he was appointed as a painting teacher to Istanbul Naval Staff School in 1949. In the same year, he was sent to Paris, where he worked at the ateliers of Andre Lhote, Fernand Leger and Metzinger. He came back to Turkey in 1950.

Arel used to work as an impressionist during the years he was in Anatolia. After returning from Paris, he directed towards cubism and performed geometrical arrangements under the influence of Lhote and Leger. The artist chose the abstract calligraphy with solid and dim forms as the subject of his paintings with a geometrical and non-figurative approach. The elements he took

from the calligraphy are not placed randomly and instinctively, but consciously; with a rather intelligent and balanced set up, on black, yellow, gray and blue backgrounds.

Selim Turan (1915-1994): He joined the harbor exhibition that the Newcomers group held. However, he could not attend to other exhibitions of the group since he went to Paris in 1947. The artist, who lived in Paris, was firstly a student of Malik Aksel and took lessons



Composition

from Nazmi Ziya Güran, Feyhaman Duran and Zeki Kocamemi. In 1941 he was sent to Muğla to observe the traditional life. He depicted fishermen and farm people in his works. He won the first prize at the 10th Year Homeland Tours Exhibition. In 1947, he went to Paris with the scholarship he got from the French Government. He acquainted with the abstract artists such as Hartung, Soulages and Manessier there. He worked as lecturer at Ransom Academy in 1953, and at Goetz Academy between 1976 and 1983. He also worked on sculpture and produced marble statues in Italy between 1975 and 1979. He produced the first mobile statues with Alexandre Calder in 1976.

Before going to Paris he was painting landscapes and social facts with the influences of impressionism and cubism. After settling in Paris, he focused on abstract art. He created paintings deriving from calligraphy and Anatolian folklore. With fast and free brush strokes, he made mostly vertical compositions on a colorful background with black dramatic lines, and moving lines with various colors such as yellow, white and red, which interlace into groups of lines and reflect a power and dynamism. The subconscious prints of Islamic calligraphy appear with intuitional and spontaneous brush strokes. Selim Turan was awarded with the Honor Certificate by the Plastic Arts Association three years before he died; and he has

many large sized mural paintings, mosaics, frescos and ceramic panels as well as statues in various cities of France.

Abidin Elderoğlu (1901-1975): Elderoğlu created abstract paintings with linear basis in the search of a modernization with the elements he took from the art of calligraphy. After graduating from Denizli High School in 1919, he worked as a painting teacher at the same school for a while, and then, he studied at Izmir and Istanbul teacher training schools. He went to Paris in 1930, and studied painting at Tours School of Fine Arts and at Academy Julien, as the student of Paul Albert Laurens and Andre Lhote. After returning to Turkey, he worked at various secondary schools as a painting teacher until he retired in 1955. He worked in Muş within the scope of Homeland Tours. He was awarded with the “Honor Prize” at the San Paolo Biennial in 1963 and won “Great prize of Shah” at the 5th Tehran Biennale in Iran in 1966.

He performed figure and still-life works during 1930s, and reached a lyric-abstract line synthesis in 1950s. The change in the artist’s works began in 1947, and he developed a style where a taschist and superficial approach is dominant and where the surfaces are determined with abstract and geometrical tendencies, and which cares for light and dark values but is not highly depended on colors. He tried to give the effect of a depth on the background with the color fields he created by continues and rhythmic black lines, and he created unique shapes with black rhythmic and curved groups of lines on these backgrounds. He named them as flowers or trees and the calligraphic elements began to be highly dominant in his works after 1960s. This rhythmic formation that appeared in his paintings, is a unique synthesis of the effects from the conventional arts and the western approach of painting.

Mustafa Şevket Arman (1918–1979): After finishing Gazi Education Institute in 1940, he went to Paris in 1949 with the state scholarship and studied at Jan Sanverbi’s atelier and then at Andre Lhote’s atelier at the Fine Arts Academy for two years. Then he returned to Turkey and he was appointed as a painting teacher to Cyprus. In 1959 he went back to Paris and made research about ceramics. In 1961 he returned to Turkey and founded the painting

department at İzmir Buca Education Institute. In 1968, he moved to Atatürk Education Institute and contributed to that newly-forming institute. He worked there until 1978, when he retired.

Like his other colleagues Abidin Elderoğlu and Şemsi Arel, Şevket Arman also transformed calligraphic elements to authentic motifs with the rhythm of a wiggly movement in his paintings. His fluency in Arabic and the Ottoman writing created the source for his superior performance in these works. The calligraphic shapes are drawn with Black thick lines and their intervals are filled with multi-colored



Abstract

harmonic, pastel tones, with green, purple and pink colors and various geometrical forms such as triangles and circles; and in this way, a balance is obtained in the painting. In his first works, the figures drawn with the classical style are mostly noted, while a geometrical formation began to be observed in his works of 1950s with the influence of Lhote; and from the cubist style he applied on his paintings such as Sigara İçen Kız (Smoking Girl), Üfürükçü (Healer) and Polatlı Canavarı (Polatlı Monster), he reached to an abstract style, and to a set up with calligraphic features, created by vertical and curved lines. In his works of this type, which are solid and disciplined, the light and dark values, and the formal connections create a tight integrity of cover, and every piece is organized logically in an unchangeable form.

Artists of Geometrical Non-Figurative Style

The first people who worked with a geometrical style and determinant lines as the avant gardes of modernization in the Turkish painting history are; Sabri Berkel (1907-1994), Veysel Erüstün (1910-1987), Cemal Bingöl (1912-1993), Ferruh Başağa(1915), İsmail Altınok (1920), Mübin Orhon (1924-1981),

Abdurrahman Öztoprak (1927), Adnan Çoker (1927), Özdemir Atlan(1931), Nüzhet Kutluğ (1932), Halil Akdeniz (1944), Adem Genç (1944), Mehmet Mahir (1948), Zekai Ormancı (1949), and Bubi (1949).

Ferruh Başağa (1915): After graduating from Sarajevo



Abstract

Technical School, he worked at the airplane factory for some time and he enrolled in Istanbul Fine Arts Academy in 1936, where he took lessons from Nazmi Ziya Güran, Leopold Levy and Zeki Kocamemi.

The artist was a member of the Newcomers Group in 1940s, and he participated in the “Harbor” exhibition of the group. He opened his first exhibition at Beyoğlu Kitap Sarayı (Beyoğlu Book Palace) in 1945.

From the abstract geometry-based figures in early 1950s, he gradually moved towards non-figurative painting. Ferruh Başağa has worked as an independent artist for 50 years and he has persistently defended the abstract approach; even with his abstract composition titled “Aşk” (Love), he won the first prize at the State Art Exhibition in 1949 and pioneered for abstract painting. Although he excluded objects from his paintings in time, his abstract paintings are based on organic concepts. From 1980 onwards, he began to form geometrical compositions and moved away from using color. On his works of this type, volumetric impressions are created with transparent passages among intersecting curved and linear lines which create triangular prisms. His geometrical set up, transparency and the related colors and shapes created a new spatial influence in painting; the eternity and independence expands from the foreground to the background and creates a mystic atmosphere. Ferruh Başağa also performed mural mosaics and stained-glass works after 1952, and an influence arising from

the vibrations of the small pieces of mosaics is also sensed on his paintings.

The artist generally expressed single color on all his paintings and the sharp tips of thin, clear and bright triangular forms raise as interlaced, and the forms become darker and more evident on the foreground, while they gradually become transparent towards the background and create a new space. A hidden light first diffuses on the lines and then recombines and continues to exist.

Mübin Orhon (1924–1981): After finishing Ankara Faculty of Political Sciences in 1948, he went to Paris for his master's degree. His love for the art caused him to change his path. He devoted his life to painting in Paris until he died in 1981. He studied painting at Grand Chaumiere, he held exhibitions at Iris Clert and Gallery Lucien Durand. He also joined to group exhibitions in Italy, England, Germany and USA. He opened his first personal exhibition in Istanbul in 1992 at Nev Gallery. The artist painted the color and light. The surface of the canvas is created with plain painting technique, then the contours of the rectangles which are shaped with the plastic effect of two contrasting stains which slowly open up, are softened with soft color passes and filled with a mystic power. On his paintings, ambiguity, frustration and mysticism both provide a superficial influence and the influence of depth with the vibrations of light beams. He tried to grasp the essence of the entire life with few colors and few shapes. When he died alone in Paris at the age of 57, Raoul Jean Mouline wrote, "He died as a slave of his passion for painting, through a gradual devastation and destruction day by day".

In a non figurative narration, the wide and impressive attributes of color are merged with water and they formed a poetic atmosphere based on wide transparent plans. He produced simple, clear but deep works in accordance with the Far East thinking and mysticism.

Adnan Çoker (1927): He is one of the avant garde artists who opened his first abstract art exhibition with Lütüf Günay at Ankara Faculty of Languages, History and Geography in 1953. The



Half sphere

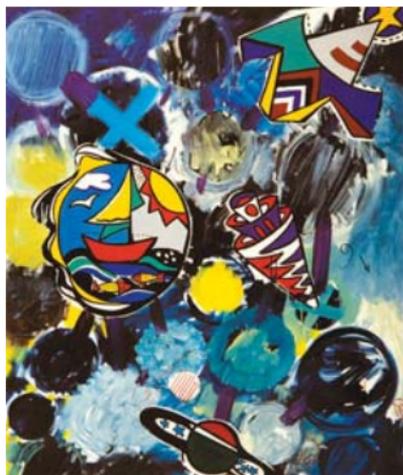
abstract works, which he initially started as an activity attached to the stain values of the paint, gradually turned into non-figurative minimal paintings. The artist questioned the basic plastic values such as the surface, space, plane and location. He enrolled in Istanbul Fine Arts

Academy in 1944. He worked with Zeki Kocamemi and Halil Dikmen. Between 1951 and 1955, he worked with the Sculptor Hadi Bara on space. He won the state scholarship and went to Paris in 1955, where he worked at the ateliers of Andre Lhote and H. Goetz; and upon his return to Turkey, we began to work as an assistant at Istanbul Fine Arts Academy in 1960. He went to Paris once more in 1964 with state scholarship, and worked on engraving at Hayter's atelier and painting at Goetz's atelier. He joined Salzburg Summer Academy in 1965, and continued his painting works at E. Vedova's atelier. When he returned to Turkey, he began to work as a lecturer at Istanbul Fine Arts Academy. He won the first prize at Istanbul Arts Festival in 1961, the first prize at the 23rd State Painting and Sculpture Exhibition in 1962 and the merit award at DYO Exhibition in 1973; second prize at Alexandria Biennial in 1976, Turkiye İş Bank Grand Prize in 1981, and Ev-Ofis magazine Honor prize in 1982.

In the 50 years since his first abstract exhibition named "Before the Exhibition"; his paintings changed coherently from lyrical stain formations to non-figurative geometrical compositions. With a clean, simple and disciplined technique, he initially created his compositions with the influences of old writings, and completed the rhythms and shapes in his compositions with color harmonies. After 1965, he turned towards a more schematic depiction, and developed new formal schemes with certain elements from the Seljuk and Ottoman architecture. Such works, which he named

as “Askı Biçim” (Pendant Form), are abstract geometrical forms on black background, as if pendant in the space. These forms are placed on a symmetrical order as spheres, half-circles or flat lines with a striking contrast of a single color used from the darkest tone to the lightest. He created authentic visual aggregates with strictly symmetrical and repeating forms, and with few colors and shapes. The source of his element forms is the abstract geometrical forms of windows, domes, vaults and semi domes which are the essential elements of the Turkish architecture.

Özdemir Altan (1931): When he was 15 he attended to a painting course opened by an idealist painter, who was also the Museum Director, in Kayseri. After a very rapid improvement, he found himself at Istanbul Fine Arts Academy in 1948. He was Zeki Faik İzer’s student at the Academy. Upon his master’s recommendations, he examined Italian Primitives, Ingres, Van Gogh and cubism, and he



Family Tree

reflected the influences of these artists on this early works. In 1960s, the cubism left its place a romantic period with an expressionist style based on touché technique. “Kings and Queens”, “Cyclopes” “The Fly King” are among the fantastic and imaginary themes of this period as series. In 1970s, he set up the compositions with mechanical details and showed a new figurative tendency towards collages and sketches. In 1980s, as a reaction to all rules on the applications of light, depth and color, he randomly placed different sized, colored and geometrical elements in the space, and tried to create a harmony and balance with the random formations, and created a new form that merges many distant, irrelevant and different elements. So, he tried to express the conjoining contrasts in life, the multi-meaningful and multi-directional life, the eternity of universe and the infinity in these abstract works. In 1971 in the

32nd Annual Governmental Art and Sculpture Exhibition he won a second place award. Also in 1973, he won a Merit at the 7th DYO and another Merit in 1975 at the 36th State Painting and Sculpture Exhibition, and Türkiye İş Bank Painting Award in 1976. Altan was highly influential on his many students during the time he worked as a lecturer at the Academy. A connection cannot be found between the names such as the “Generation Tree” and “We Should Not Underestimate Sanskrit on the other Hand”. The background of his works of mixed technique, which are generally set up as lateral composition, create the impression of a deep emptiness.

In his latest works, various geometrical pieces are placed randomly, multi-colored and with striking color contrasts on the divided surfaces of the painting, creating the impression that the painting continues on an eternal space. The viewers evaluate these paintings according to their personal perceptions and knowledge as they reflect eternity, emptiness, contrast, multidirectionality and contrast of the life.

Altan Gürman (1935-1976): He started his early works with



Sea and clouds

Ercüment Kamlık in 1954 when he was a student at the Faculty of Architecture of Istanbul Technical University. He enrolled to the fine arts academy in 1956 and

graduated in 1960. After spending three years in Paris he was an assistant in the academy. In 1962 Venice, 1969 Sao Paulo and in 1967 in Turkey he joined the biennales and was awarded. Altan Gürman, in his short life, was one of the artists who brought new things to Turkish art. By using the technology of the era, with photographic symbols, his objects were three dimensional. In the years he studied abroad he carried Dada and Pop Art into his creations. He painted the things we didn't pay attention in our

daily life. Wires, wood pieces, forbidden signs were his objects. He applied abstract art in a concrete way.

Nüzhet Kutluğ (1932): The artist who was a student of important artists such as Şeref Akdik, İlhami Demirci, Refik Epikman and Malik Aksel went to Madrid in 1972, with the scholarship of the Spanish Government. He worked with Prof. Paricio at San Fernando Royal Fine Arts Academy. In 1973 he started to work as a lecturer at Istanbul Institute, later he continued to work at Marmara University. He won Second Prize at



From the series of space

Yarımca Art Festival in 1977, Success Award at the 1st Golden Palette in 1979, Success Award at the 2nd Golden Palette Contest in 1980, State Painting Award at the 48th State Painting and Sculpture Exhibition in 1987, and the Grand Prize at the 8th Yunus Emre Painting Contest in 1991.

His works changed continuously. Abstract nature sceneries, rotten trees, space herbs, skulls, destructed objects were in a geometrical form and in one color. Merged cells which create a different surface were related to the organic substances. In his latest works, although the changes in the series titled “Erotic Women”, “First Women”, and “Second Women”, are not sharply distinct, he was directed towards a poetic image search and moved away from the geometrical sets into a level of activity where rather stain connections cover the entire composition.

Lyric Abstract

The cubism which started in 1930s in Turkey gave the first products of modernism and the works at the contest titled “Production” by Yapı Kredi Bank in 1954 were the last examples

of cubism. From 1950 to 1970, Turkish painting art gained a new movement with lyric abstraction. The rhythmic compositions of Zeki Faik İzer with highly vibrant and multi colored free brush strokes, are among the earliest examples of this genre. In addition to Sabri Berkel's search for new forms, Nejat Melih Devrim, Adnan Turani, Burhan Doğançay, Erdal Alantar, Güngör Taner, Gökhan Anlağan, Asım İşler, İsmet Çavuşoğlu and many younger artists have produced lyric abstract works.

Nejat Melih Devrim (1923-1995): Son of the author İzzet



Abstract

Melih Devrim and the painter Fahrünnisa Zeid, Nejat Melih Devrim grew up in an artist family. After Graduating from Galatasaray High School, he studied at Istanbul Fine Arts Academy as Leopald Levy's student. He was interested in Byzantine mosaics, Ottoman transcripts and abstract Islamic art when he was a student, and he made researches on these subjects. In 1946, he won a scholarship and went to Paris.

In his first exhibition in Paris in 1947, he exhibited the works he created with an authentic style with calligraphic influences. In 1952, he participated in the New Paris School Exhibition, and in the same year, he founded Ekim Salonu (October Hall) society with a group of artists, but left the group after a while. He did not abide by the principles of this group, which was against the geometric paintings; and he adopted an expressionist style. In 1968s, with vivid and bright colors, he reflected his impressions of Egypt, Poland and Istanbul on his paintings with a lyric abstractive approach. In 1970s, he adopted the lyric abstract narration with a completely taschist style; and obtained rhythmic formations with wide and round brush strokes, the thick layer of paint by the stains, and the contrasts of thin brush movements.

Adnan Turani (1925): After finishing Istanbul Teachers School he graduated from Gazi Institute in 1948. After spending a couple of years in Anatolia in 1953, he was sent to Germany. In Munich Fine Arts Academy he worked in Henninger's and Baumeister's ateliers. In 1956 he went to Hamburg and



Fruits

continued to work with Heinz Trökez in 1959. He is one of the first students who were sent abroad after the Second World War. After he returned to Turkey he started to work as a lecturer at Gazi Institute. Adnan Turani pioneered for the expansion of the lyric abstractionism in Turkey. He was influential on his friends and students at Gazi Institute with both his works and speeches. He is also a writer. He made a great contribution to the Turkish art milieu with his articles and books. *Dünya Sanat Tarihi* (World Art History), *Çağdaş Sanat Felsefesi* (Contemporary Art Philosophy), *Sanat Terimleri Sözlüğü* (Art Terms Dictionary), *Çağdaş Türk Resim Sanatı Tarihi II* (History of the Contemporary Turkish Art of Painting II), and *Sanat Ansiklopedisi* (Art Encyclopedia) are some of his published works. His lyric abstract works were shaped with hectic and ardent brush strokes. In his works, the color is more important than everything else. At a point that merges abstract with the concrete, he used the line as a plastic element in a slightly soft atmosphere, and he gave the examples of an abstract, innovative and colorist style.

Burhan Doğançay (1929): His father Adil Doğançay was among the painters with military background. The historical and cultural enrichment of Turkey influenced him while he was growing up. He studied law at Paris University between 1950 and 1953, and then he continued for the doctorate. In those years, he also attended to the painting courses at La Grande Chaumiére. He

moved to New York in 1962, and he led his entire life in the field of arts instead of law. Seeing many countries of the world expanded his view of the world and provided an intellectual background. He is a world famous artist with works at museums in Austria, Bangladesh, Belgium, Brazil, Canada, Chile, Denmark, France, Germany, Israel, Japan, Jordan, Macedonia, Russia and the US. He was awarded with New York City Certificate of Appreciation in 1964, Enka Science and Art Award in 1984, Medal of Appreciation by the Russian Ministry of Culture in 1992 and National Art Award for Lifetime Success and Cultural Contributions in 1995.

Burhan Doğançay merged the pieces of different cultures in his own cultural enrichment. With his researcher and innovative attitude, he used the urban walls as his material and produced new authentic works without repeating himself. Burhan Doğançay is one of the most famous wall painting artists in New York. Walls serve as a testament to the passage of time, reflecting social, political and economic change. They also bear witness to the assault of the elements and to the markings left by people.

His works in 1990s moved from realism towards a rather lyric abstraction, with colorful ribbons which give the impression as if they appeared by themselves.

Erdal Alantar (1932): The Artist, who lives in France, was a student at Cemal Tollu and Halil Dikmen ateliers at the Fine Arts Academy in 1956. After graduation he went to Italy in 1958 and studied at Florence Fine Arts Academy. He made researches about the Fresco technique in Rome. He has been living in Paris since 1959. He combined the Western abstractivism with calligraphic rhythm. With the inspiration he got from Beethoven, Chopin, Berlioz, and Wagner in 1960s he created lyric compositions. In 1968, in France he won a prize at Van de Marne. In 1968 he won a second prize at the Ancona Graphic Arts Biennale. His works are mostly on dark or black background with bold brush moves. Lately he started to use light colors.

Güngör Taner (1941): The Artist, who usually works on big sized canvass, is one of the best representatives of the lyric abstract. He

can be considered as the extension of the first abstract era artists. In 1969 he graduated from the State Academy of Fine Arts, as a student of Nurullah Berk. He went to Corneille's atelier at Salzburg Summer



Abstract

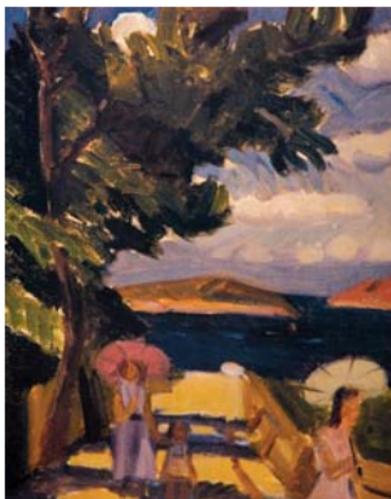
Academy in 1971. He was awarded with Jale Yasan Portrait Award in 1967, and success Awards at the 34th and 37th State Painting and Sculpture Exhibitions in 1974 and 1977, and at the 2nd Istanbul Exhibition of our Present Time Artists in 1981. His paintings are based on balance and rhythm. The artist makes a path of contrasts and creates moving compositions towards the harmony. Even though in the first look they may seem as if they were randomly made, the identity of a disciplined and conscious artist is hidden beneath. Even the slightest stain of color is not random and it is placed on the canvas as a result of an intellectual work. Ardent colors of black, white, red and yellow reveal the samples of this lyric abstract sample, as the products of a sentiment which controls rapid changes of excitement.

Gökhan Anlağan (1943-2004): After graduating from Istanbul Fine Arts Academy in 1968, he went to France. He returned to Turkey in 1973 and joined academy as an assistant. By focusing on depth and emptiness in his abstract work of arts he won an honor award from Paris Salon International des Beaux Arts in 1971. He was also awarded with Istanbul Archeology Museum Art Exhibition Success Award in 1977. With dynamic colors in emptiness, stains of light, he creates the impression of space and the effects of a metamorphosis in the cosmos. One of the bases of his painting is light, which creates a fantastic aspect and metaphysical connotations. He was focused on opposite poles like symmetry and asymmetry, harmony and disharmony in his works.

Abstraction from Nature

In 1960s, the works were produced as without being dependent on figure and object, only with the colors and improvisation as a way of art which depicts the emotional status of the artist. Hamit Görele, İlhami Demirci, Ercüment Kamlık, Tayfur Sanlıman, Gencay Kasapçı, Devrim Erbil, Ayten Yetiş Doğu, Hasan Akın, Zahit Büyükişliyen, Veysel Günay and many young artists after them painted with this style.

Hamit Görele (1900-1980): The artist came after the Çallı



Heybeliada

generation and he was interested in the trend of abstracting the forms of nature, re-interpreting and transforming them. After graduating from high school, he enrolled in Engineering College in 1922, but two years later he shifted to Istanbul Academy of Fine Arts. There he studied at Hikmet Onat's and Ibrahim Calli's ateliers; meanwhile, he taught art at

the American College for Girls and Galatasaray High School. In 1928, he got the second highest mark for the test of scholarship to Europe, and he went to Paris, where he worked at Andre Lhote's atelier and Academie Moderne for four years. In 1965, he was appointed as the Chairman of the Contemporary Artists Association of Turkey, and he was elected as the artist of the year in 1967. He was awarded with the second prize at the 2nd and 41st State Painting and Sculpture Exhibitions; and another second prize at the Fresco Contest for Heybeliada Sabah Opera Building. He used a multi-colored palette on the landscapes which constitute most of his paintings. For him, color is the symbol of life and health, lack of color is death. This opinion explains the importance he attaches to color. He used the color as an instrument to obtain a volumetric effect. With a cubist, constructivist approach, he

abstracted the images from the nature on his canvass. He filled inner sides of plain surfaces with certain borders, and painted landscapes from Heybeliada, Kurtuluş and Ayazpaşa by paying attention to the cold-warm balance.

İlhami Demirci (1908 -1976): After being a student to İbrahim Çallı and Hikmet Onay he graduated from the academy in 1931, and worked with Max Dungert in Berlin between the years 1936 and 1938. He worked as a teacher at Robert College between 1944 and 1959 and he shifted to Atatürk Education Institute in 1948, where he founded the Painting Department. He worked at the same institute until 1973, when he retired. In 1942 he was sent to Mardin to examine local life and traditions within the scope of the Homeland Tours. He painted pictures of the region. İlhami Demirci is famous for his landscape and still-life paintings. He mostly painted landscapes from Istanbul. He was a cubist who tried to abstract all forms, and soften every object in order to catch pure shapes. His colors are clear and clean. He protected the form and volumetric values and created stain areas. The lines on his paintings are sometimes evident and sometimes softened, melted and lost.

Ercüment Kalmukoğlu (1909-1971): The Artist who emphasizes the shape and color in his works setting up from the nature worked as a teacher at ITU Architecture Faculty for years, where he also founded the Chair of Color, Figure and Composition.



Fishes

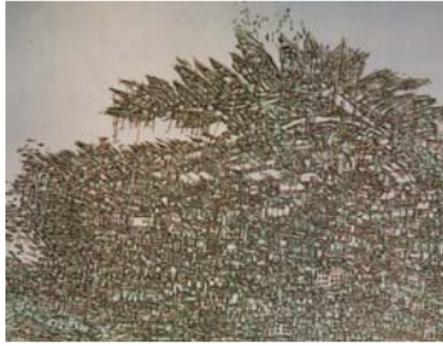
In 1937, after he graduated from academy he went to Paris with his own budget and worked in Andre Lhote's atelier with other Turkish students and took art history classes at Sorbonne University. After he returned to Turkey in 1940, he became a teacher at Ankara İsmet Paşa Girls' Institute. In 1952 he went to Germany and Italy to make research

on art education. He wrote two books called “Colors Harmony System” and “Tissue in Nature and Art”. His portraits and nude works in 1930s reflect the influence of Matisse. After emotionally strong works, he directed towards a more lyrical approach in 1960s, where he maintained the destructed plane approach of cubism and created wide color stains with free brush strokes. His talent in painting, genuine narration and technique evokes the poetry of the nature in multi-colored and abstract landscapes. Sea, boats, fish, seagulls are among his favorite subjects.

Devrim Erbil (1937): He graduated from Istanbul Fine Arts Academy in 1955 as a student of Bedri Rahmi Eyüboğlu. He began to work as an assistant at the Academy in 1962. He won the scholarship of the Spanish government and went to Spain in 1965. He made researches in Madrid and Barcelona. In 1967, he taught “Fundamental Art Training” under Ercüment Kalmukoğlu’s management at Kadıköy Engineering and Architecture Private High School. In 1959 he was involved in the “Seven abstractionists” group and in 1963, in the “Blue Group”. He became an associate professor at the academy in 1970 and he worked there until he retired in 2004. The artist was honored as a state artist in 1991. He was awarded with the first prize at Tehran Biennale in 1966, and at Contemporary Artists Association of Turkey, young artists contest in 1968, and a second prize at Alexandria Biennale in 1972, and Atatürk and Republic Awards at the Painting and Sculpture contest on the 50th Anniversary of the Republic of Turkey in 1973. He was also awarded at DYO Painting Contest in 1976, and at the State Painting and Sculpture exhibitions of 1978 and 1982.

He based his artistic development on abstractionism, and he developed his entire artistic production in this direction. Line is the basic element of his paintings. He reflected the sceneries from the city and nature on his canvas with linear abstractions. Although he worked on the same subjects, he never repeated himself and created different and complementary works on each canvas. He took advantage of the eternal possibilities of line in his paintings to express his inner world, and he skillfully formed the images of the nature. The source of Devrim Erbil’s paintings can be based on the

miniatures of Matrakçı Nasuh, who was a famous miniaturist in the 16th century, during Sultan Süleyman's (The Magnificent) era. The method he applies to the city images from upside as a bird view is similar to the schematic city



Marmaris

illustrations of Matrakçı. He depicted the topographic structure and urban textures of Istanbul and various cities of Anatolia on his canvas from a bird view, first in an abstractivist style, and then only with linear and vertical lines. He rapidly painted trees, birds and seas, without being monotonous and by adding a decorative feature to his paintings with abstract elements. A local authenticity is dominant on Devrim Erbil's works. His works, which reflect a thigh attachment for life instead of a senseless approach detached from life, are authentic and contemporary works with ties to the traditional art.

Figurative Abstraction

Hakkı Anlı, Eren Eyübođlu, Ömer Kaleşi, Ömer Uluç, Dinçer Erimez, Tomur Atagök, Mustafa Ata, İbrahim Örs, Fatma Tülin Öztürk and Kemal Özsoy are among the artist who mainly applied figurative abstraction in their paintings.

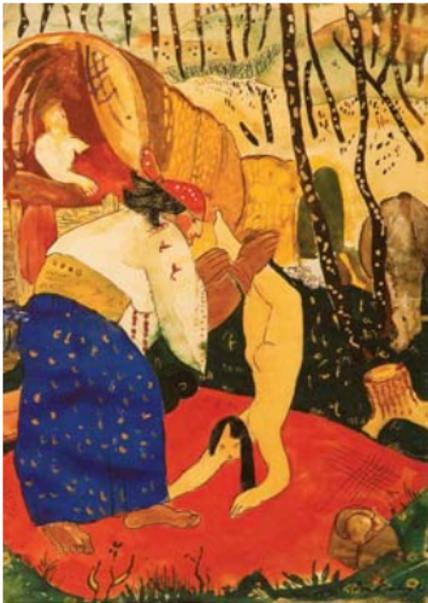
Hakkı Anlı (1906-1990): The artist, who was also a member of the Group D, followed a taschist abstract way. He was a student to Namık İsmail in the academy and his classmates were Fikret Mualla and Fahrünnisa Zeid. He won a 3rd place award in a competition that Yapı Kredi Bank held. He was sent to Kütahya by government to examine traditional and daily life. After the Second World War he went to Paris to enlighten his vision. Until 1954 he spent his summers in Paris. In the city, which was the heart of the art, he had lots of friends among the famous artists and held exhibitions together. Ossip Zadkine, Hans Hartung, Alexandre Archipenko, Serge Poliakov, Pissier and Schneider are some of them. The artist



Tour Eiffel

who has an international fame had exhibitions in museums like Guggenheim, Metler, Larese, and Bühler. Initially, he worked on cubist and deformed painting works, then he concentrated on taschist abstraction over large sized canvass, concentrating on the phenomena of light. In his compositions consisting of the harmonies of single color or the contrast with yellow on a dark color; two or tree figures exist as freed from the gravity and upside down, and also curled into each other, recalling erotic indications as wide stains moving rhythmically on the space.

Eren Eyüboğlu (1913-1988): She was born in Romania and her



Gypsies

real name was Ernestin Letoni; she completed her education there and graduated from the Art Academy of Iasi in 1928. She studied at Andre Lhote's Atelier in Paris between 1930 and 1932, where she also held two exhibitions. She returned to Romania in 1933, married B. Rahmi Eyüboğlu, changed her name as Eren in 1936 and continued her art studies in Istanbul. She

demonstrated her artistic skills in Turkey and abroad by holding more than 20 exhibitions in England, Germany, Belgium and the USA, as well as in Ankara and Istanbul. She also joined the exhibition that were held by the Group D. Eren Eyüboğlu, who was an admirer of such artists as Cezanne and Matisse, originally adopted an impressionist approach, although she later moved to a

more contemporary approach, and like her husband she attached more importance to color. The richness of colors and embroidery-like characters of her paintings led her to develop an ornamentation-like style, but she never ignored the plastic values of painting. She painted the village and village life, peasants' clothes and types with very bright and dark colors.

Şükriye Dikmen (1917): In her simplified approach of form, she tried not to depict the inner world of the figures, she tried to express much with little number of lines. After graduating from Fine Arts Academy in 1948 she went to Ecole de Louvre to study Art History in Paris, from where she graduated in 1953. Then she worked three years at Fernand Leger's atelier and two years at Ranson Academy. She attended to Edinburgh Festival in 1957 and 6th Sao Paulo Biennale in 1961. She also participated in the "Contemporary Turkish Art Exhibitions" in Paris, Brussels and Vienna, and maintained her artistic activities abroad. She created works by mixing her local tradition with the universal values she learned from the West.



Woman

She drew nudes, portraits and flowers with curved, elegant, flexible, mostly flat, smooth, round and curved lines. Her simplified and monumentalized drawing was enriched with pure colors and flat lightless painting technique.

Ömer Kaleşi (1932): Born in Srbica village of Manastir, Yugoslavia, Ömer Kaleşi lives in Paris since 1965. After graduating from Skopje Technical School, he immigrated to Istanbul in 1956. He studied at Istanbul Fine Arts Academy as a student of Bedri Rahmi Eyüboğlu. The paintings of Ömer Kaleşi mostly include



Dervish

abstracted human heads. It is not possible to name them as portraits. They are not the portraits of certain people, but only heads without any identities and personalities. The cut human heads on flat red painted background from the profile or face, a shepherd's felt cloak, or the clothes of a whirling dervish, are merged with big bodies; and they express the general emotions peculiar to

the entire humanity such as death, loneliness and grief.

He has a plain painting technique, simple drawing and narration characteristics. He also benefited from the psychological connotations of red and black, which he used most. In his latest paintings, the similar shepherd and dervish heads are now shown in a pot or in a burrow.

Ömer Uluç (1931): The artist, who started painting with Nuri



Woman in the room

İyem, went to the USA in 1950, where he first got an education on engineering and then on painting. He opened his first exhibition in Boston in 1955. He lived in London, The Hague and in Paris for a while. He made

researches in 1971 – 1972 in America and Mexico, in 1973 – 1977 in Nigeria. The artist who lives abroad gave many examples of the abstract works. In his unique way of art, he depicts primitive idols like dogs and boars, and uses green, white, gray, yellow in his work of art.

Dinçer Erimez (1932): After being educated in the Fine Arts Academy by Cemal Tollu, Halil Dikmen and Nurullah Berk, he continued his studies in Italy in 1959 and in France in 1965. In 1963, in the 24th Art Exhibition of the government he won a success award and in 1969 he was awarded with the degree The Young Artist of The Year, in 1969 Istanbul Radio House Award, in 1973 Economy and Commerce Bank award, in 1973 Culture Ministry award, in 1975 DYO Jury Special award were primary achievements.

His painting is usually inspired from traditional miniature art and is a synthesis of the west and the east. His work is drifted apart from depth, on a very shallow ground, and they are enriched with decorative figures within a superficial form arrangement. He performed nature styling with the influences of the Turkish folk art, and created a conflict of big and small in the composition by placing forms one on top of the other or side by side. With the golden tone he uses in his works, he reaches to mystic lyricism, and keeps a rhythm that is unique to him. He makes a referral to the middle age icons and Turkish miniatures on his paintings, while the contrast of paint with gold makes his paintings timeless.

Tomur Atagök (1939): She studied at Oklahoma State University, California College of Arts and Crafts, and at the University of Berkeley. She returned to Turkey in 1973, and after working as a painting teacher at secondary schools for some time, she was appointed as the Assistant Director of Istanbul Painting and Sculpture Museum. The artist had a postgraduate degree on museology. Then, she worked at Yıldız University until her retirement. The artist was awarded at various painting contests in 1962, 1972, 1974, 1976 and 1979, and she is well known with her works bound to an abstract aesthetic. In 1960s, when the contemporary art pursuits were dense in the US, she also went through a pursuit and change. Color, movement and texture appear as the most important elements of her paintings; abstracted women figures are placed on the surface of the canvas with different color stains; so the concept of space is enriched with textural formations with an abstract narration.



A woman

She used aluminum and stainless steel as the material instead of canvas; creating a conflict and transformation of spiritual and physical values. In her works after 1985, she used a more symbolic narration with free, relax and wide brush movements, and she tried to create a balance between the abstract and concrete through geometrical details

and light-dark tones. She also produced art objects and conceptual works with collage and relief techniques.

Ali Candaş (1940): With his fast brush strokes and large



On and under the earth

stains of colors, he creates timeless abstract works. He was a student of Malika Aksel, Adnan Turani and Refik Epikman at Painting-Work Department of Gazi Education Institute. After working as a teacher at various secondary schools in Anatolia between 1962 and 1978, he began to work

at Istanbul Atatürk Teaching Institute in 1978, and at Atatürk Higher Teacher Training School in 1980, and at Atatürk Education Faculty of Marmara University from 1982 to his retirement in 2004. He won many awards in the period between 1983 and 1987. The Black Sea Region, the place where he was born and where he grew up, was always a subject for his canvas. In 1990s his style completely changed. In these paintings, the figure is placed in the middle of the canvas; groups of two or three figures are abstracted and connected to each other with soft and harmonious lines. In 1990s, his works were oriented towards further abstraction and

grasping the figurative connotations at first sight became more difficult, he abstained from exact lines and created a sensitive balance between the figure and the abstract stain emotion and the dispersion of stains.

Mustafa Ata (1945): After he graduated from the Fine Arts Academy in 1971 as a student of Adnan Çoker, he made researches in various cities of Germany and at various art centers of Europe between 1971 and 1991. After beginning to work as a lecturer at the academy, he won his



Untitled

first award in 1976, which was the third prize at Yarımca Culture and Art Festival. Later, he was found eligible for an award in every contest he attended until 1986. The most distinctive feature of his paintings is the abstracted figures moving in the space. These figures, which give the impression as if they were made all of a sudden with unclear personalities and actions, make the viewer to think what lies beneath the things. The artist merges his personal sensitivity with his social concerns and tries to express them with these silhouettes or abstract figures in the space. Instead of a certain person, he questions the concept of human in general and works on the drama of person. The human lives for some time in the space, dies and becomes lost in eternity, due to the dialectic of the nature. He questioned this basic contrast between life and death; while the background painted in plain and dark colors indicated the universe; the movements of the figures without any identities created a contrast. The figures, which appear with the merger of colorful balls of lines, are sometimes placed side by side and sometimes upside down as if freed from the gravity, or with solid and upright postures similar to those of the Egyptian art. The dynamic, illuminated and multi colored figurative connotations refer to the common concerns of people such as fear, loneliness and alienation; while wide color stains that connote mountain

ranges are placed on the plain background which gradually creates the emotion of emptiness. He acts freely in selecting colors. For example the sky may either be blue, red or yellow, but these changes never reduce the dramatic expression of the painting.

İbrahim Örs (1946): After finishing the fine arts academy in



The woman with guitar

1971 as a student of Bedri Rahmi Eyüboğlu, he worked there as a lecturer between 1972 and 1985. Then, he resigned and continued his art works as an independent painter in Sweden. In 1974, he won an award from Istanbul Sheraton Hotel, with a 160 m2 concrete, copper relief for their wall. İbrahim Örs gave works of reality in 1970s.

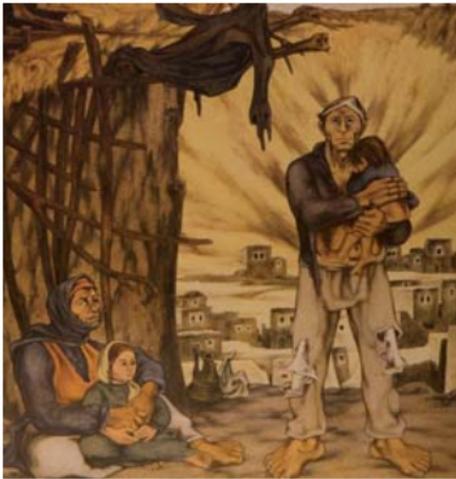
Individual and psychological problems were presented on his canvas in a humorous way. The governors, chic women, people who play cards, cigars, coke cans, everything was his subject. He had his unique way to express himself.

Towards the end of 1980s, he drifted apart from the previous crucial approach with eligible messages, and created a new form in his paintings. He began to create his paintings with a single form that looks like a helical chip of wood that he named as “Code form”. With the detailist attitude that he also applied in his previous works, he drew “Fatih Sultan Mehmet”, “Adam and Eve”, and “The God of Wine”. The artist, who used the light and shade tricks of the 17th century Baroque artists, knows how to make an impact on the canvas’s white surface. With the same approach in 2000s, he only changed his colors to more vivid ones and his objects to things like flowers, bread etc.

Return to Figurative Art in 1970s

Including even some of the artists who considered the abstract painting as the final stage in 1950 – 1960s, the developing social consciousness in Turkey caused the figurative art to regain importance in 1970s. The political events played a big role on these changes. The classical figure trend, which was persistently applied only by a few artists in 1960s, become popular once more in 1970s Neşet Günel, Neş'e Erdok, Hüsnü Koldaş, Nedret Sekban, Ramiz Aydın, İsmail Avcı, Serap Eyrenci, Zeki Kırıl, Erol Özden, Kasım Koçak, Nevbahar, Aydın Ayan, Sezai Özdemir ,Orhan Taylan are among the artists who applied this style.

Neşet Günel (1923): The artist depicts the Anatolian person and life in a social realist approach, and he created figurative paintings with the particularity of a Renaissance artist. He graduated from Istanbul Fine Arts Academy in 1948, we won the exam from scholarship to Europe and worked on frescos and mural painting at Paris Fine Arts Academy, as a student of Fernand Leger's atelier. With the scholarship of the French government, he went to Paris once more in 1963. He worked on "pictorial carpet techniques" with Virtar and Gobelin. After he returned to Turkey, he started to work as a lecturer at Istanbul Fine Arts Academy, and after holding certain administrative offices, he retired in 1983. Neşet Günel raised many artists and he was awarded as the artist of the year in 1997 and the Honorary Artist at Tuyap 10th Istanbul Art Fair in 2000. The artist generally works on large sized canvass, and for him, drawing is not only a formal pursuit, but it is also the process of creating the content of the painting. Each of his paintings tells another story and push the content to forward. He always placed human in the center of the painting and despite the limited number of subjects, he worked without repeating himself and paying a great attention to details. He adopted perfection and completeness as a principle. In addition to illustrating the single or group of figures, he also considered their personalities and identities and showed them together with their stories. The existence of a potential energy is felt on these figures with little dynamism, which prepares the richness of the content and the hidden influence of the painting. Neşet Günel is not an artist of colors. The colors of his



Life III

paintings are limited with the classical colors of nature and earth, and created integrity with the subject and content of the painting. He adopted the approach of social realism as a part of his artistic responsibility, and as a painter from the rural area, he depicted

the surroundings, people and problems of that places from his memories, although he was away from those places. Workers, farmers in gardens and fields, poor peasant children, enduring Anatolian women are turned into pieces of monuments with their sorrow and pain on the artist's paintings.

Ramiz Aydın (1937): After graduating from Hasanoğlan Village Institute in 1957, we went to Ankara Gazi Institute and graduated from there in 1961. He worked at various schools in Anatolia as a teacher for years. In 1974, he began to work at Istanbul Atatürk Education Institute and continuing to his career, he later worked at Atatürk Higher Teacher Training School in 1980 and at Atatürk Education Faculty of Marmara University from 1982 to his retirement. He worked as an art lecturer at Painting-Work Education Department. He drew the attention with his talent when he won the First prize at the contest held by Gazi Education Institute when he was a student. In 1973, he won the Jury Special Award at DYO Art Contest, Honorable mention at 1977 DYO Art Contest and the First Prize at “the National Anthem and Independence War” exhibition in Ankara in 1987.

He painted pictures with social content in figurative style, and he tried to inspect the problems and conflicts of the society with a pictorial representation. He idealizes and reflects on his works the working, walking, load carrying, strong-built, honored people of the rural area and carts. He shaped the struggle for life under

difficult conditions in the silence of Anatolia's steppes with a simple narration. He mostly used the harmonies of brown, yellow and orange or the harmonies of cold blue on his works and he paid attention to use few colors. Close-shot portraits of Anatolian women, the theme of mother and child, and carts are among his main



Silentless

subjects, which are placed frontally as groups side by side in the foreground, and a wide eternal line of horizon in the background create a dramatic emotion on the painting. His paintings changed not in terms of the form but in terms of the content in 1990s, and the peasants were replaced with the chic women of the city, and music bands, and his limited number of colors are diversified with pink, red and purple.

İsmail Avcı (1939): He studied at Lüleburgaz Kepirtepe Village Institute, at the teacher training school and then at Gazi Education Institute Painting-Work Department; and he went to France with the governmental scholarship in 1967; he worked as an internet at the French National Training Institute, and made copies of Cezanne and Van Gogh at the Louvre Museum. He carried out wide space arrangements for various state institutions with wall and ceiling paintings (350 m²), and he shifted to Atatürk Training Institute in 1973. Then he worked at Atatürk Higher Teacher Training School in 1980 at the Department of Painting-Work at Atatürk Education Faculty of Marmara University in 1982, and he retired from the university in 1999. In The artist was specialized on the paintings of children and he organized 50 educational exhibitions in 13 provincial centers, and he was assigned at contests and organizations.



Landscape

The artist produced works with classical and figurative style, and for him, the most important part of painting is drawing. He painted the issues from the city life in the compositions with crowded figures. Fishers, market place images, walking, shopping and wandering people, Istanbul streets, the crowded streets and parks of the city, and the beaches are taken into consideration with a social and realistic perspective, in a sympathetic and friendly expression in his works. In addition to these compositions with many figures, he also painted portraits, single figures, and landscapes with lucid, fresh colors. The cosmopolite social structure of Istanbul is depicted with city folks, peasants, modern or conservatism type of people altogether, and especially his paintings of parks and gardens are colored in similar tones of the same color similar to Cezanne's approach. The artist mostly painted animal figures in 2000s, and in addition to series of horse paintings, he also diversified his works with birds and geese. He maintained the essential balance of forms with a strong drawing and emotionally sensitive color use.

Neş'e Erdok (1940): The artist depicts the ordinary people around her, with the characteristics of an expressionist realism. After graduating from Istanbul Fine Arts Academy as a student of Neşat Günel in 1963, she succeeded in an exam for scholarship to

Europe and she went to Spain, Madrid in 1965 – 1966, and then, again with the government’s scholarship, she went to Paris Fine Arts Academy to study painting, fresco and stained glass between 1967 and 1972. After returning to Turkey, she started to work as an assistant at Neşet Günal’s atelier and she worked there until



Interior

she was retired. She won an award in 1981 and one award from Sedat Simavi Foundation in 1986. The influences of her master Neşet Günal are easily noticed on her works; however, she differs with her subjects and contents. She depicts people sitting, sick or sleeping in buses and boats; the daily lives of ordinary people in big cities and their most ordinary behaviors with sometimes a social sensitivity and sometimes with criticism and sarcasm. Her drawings, portraits and figures are reflected on the canvas with few colors as local to the simple, figurative style.

Hüsnü Koldaş (1949): After graduating from Istanbul Fine Arts Academy in 1977, as a student of Neşet Günal, he began to work at the fresco atelier of the same academy as an assistant in 1980. The artist won the second prize at Ahmet Andıçen Art Contest in 1975, and Success Award at the 10th DYO contest. The artist, dwells upon the social facts in a figurative style, and in a sense, he witnessed for the period he lived in; but rather than an unbiased perspective, he depicted the events according to his own point of view. He reflected the moments he chose from the ordinary lives of the ordinary people in Istanbul to his canvas in a realistic form with a classical approach. The master and apprentice, bird seller, boat man, lighthouse keeper, harbor worker, etc., which he includes in his paintings, are the people he frequently sees



Birds in the night

around. However, he monumentalized these people and depicted them with extraordinary meanings on his canvass. Rather than the emotional status, he showed the figures in theatral postures. He generally used dark tones of blue, brown and yellow, and merged the objective with his subjectivity.

Serap Murathanoğlu Eyrenci (1950): The artist considers public events from a rather individualistic perspective. She was also a student of Neşet Günel. In 1974, she graduated from Fine Arts Academy and worked as a teacher and then as a graphic designer for a while. She became an assistant at the Fundamental Art Education Department of the Academy in 1976. In her paintings, she attaches the highest importance to rhythm and dynamism. Human has always been her main subject. She adopted a social-critical expressionist style, and she depicted her observations sometimes in a questioning and expressionist manner and sometimes in irony with fantastic sets. She created her own style by adding a moderate deformation to her works. Cavemen, drunks, gypsies, musicians, workers, poor people, and sick people were her subjects. She is bound to the social life and events in terms of the subjects she picks; however, she evaluates them according to her personal opinion, and transforms them into images before painting. On her portraits

or compositions with many figures, the human figures are placed on the foreground in a wide and deep space, and in a hierarchical order rather than the general rules of perspective.



The last meal

The dynamic movements of the lines formed the rhythm. Her paintings, which previously did not place the human as a substance of a certain time and place, gradually began to make the places more evident, and the different emotions reflected on the faces of the figures, are the residues of her environmental observations in her conscious. She symbolizes herself in many of her works with various symbols such as cats, dogs, and funnel. She produced series of paintings as she concentrated on certain events and environments from time to time.

Nedret Sekban (1952): The artist, who was among the figurative painters in 1970s, graduated from Istanbul Fine Arts Academy in



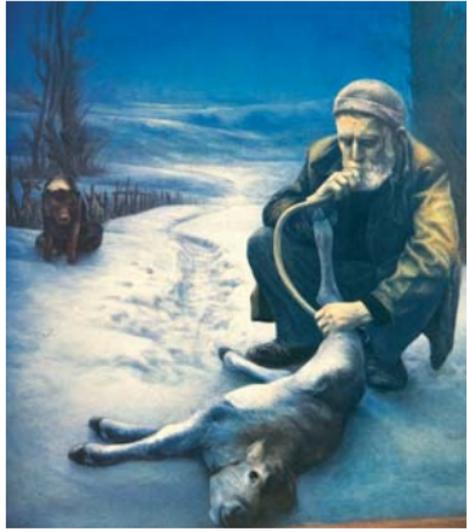
For Manet, Picasso and the others

1977, where he was a student of Neşet Günel. The artist became a lecturer at the Fine Arts Academy, and won the first prize at Ahmet Ant İçen Painting Contest both in 1974 and 1975. He won other awards: at the 10th DYO contest in 1976, at Kartal Culture Festival in 1978, at the painting contest of the Foundation of the Senate of The Republic in 1981 and at Vakko Painting Contest in 1982. He was born in the Black Sea Region and he reflected the people and lifestyle of this region on his paintings with a photographic reality. He brought monumental status to the figure and he reflected the mine and duct works exactly as they really are, without any exaggeration. The humane phenomena in his paintings always create the essence of the messages he wishes to deliver.

Aydın Ayan (1953): Ayan produces paintings with a method that forms figurative, narrative and symbolic aspects. He graduated from Istanbul Fine Arts Academy in 1977 and began to work at the academy as an assistant in 1979. He is continuing to work as a lecturer and an artist.

Ayan received a scholarship from the British Council and studied art at London University's Goldsmiths College between 1986 and 1987. He won awards at all painting contests he attended between 1975 and 1986. The main subject of the artist is always the human. Even in his works which do not include a human, the narrated subject is actually related with human. Every picture of the artist was a new narration of the reality, and in addition to showing what is already seen, he also tried to show the unseen. Although the departing point of Aydın Ayan's paintings is lie; he sometimes adopted a symbolic narration instead of a dull academic narration; and he tried to find the meaning of the painting not only by seeing but also by thinking on it. He concretized spiritual expressions with certain signs, colors and plastic values instead of depicting a clear and evident story. While he reflected certain negative emotions such as anxiety, fear, conflict, loneliness, and sorrow with a dramatic narration; he also maintained hope as another emotion. Portraits, landscapes, mirror images, gravestones, skeletons create different emotions on each canvas, and they interrogate the facts such as life and death and the human relations. Although he also created

still-life images with eggs, quinces and pine cones on his latest works, these are beyond the ordinary paintings of flowers and fruits and they also include letters as a pictorial element and create historically annotations by dividing the surface of the canvas into pieces.



Dog is waiting

Personal and Symbolic Expressions

1970s was a decade with increasing desire for change in Turkey. Artists brought a new approach to the figure according to their own personalities and evaluated the person, life and society in a different way in their own personal worlds with sometimes critical, sometimes ironic and sometimes tragic perspectives; and so, they were oriented towards a personal and symbolic. These are the people who want to see the dialectic contrast of the fact and dream, past and future, right and wrong. Some of the artist we can name under this title are; Fikret Mualla, Şadan Bezeyiş, Nuri Abaç, Erol Akyavaş, Yüksel Arslan, Mehmet Güleriyüz, Burhan Uygur, Erol Deneç, Komet (Gürkan Coşkun), Utku Varlık, Alaattin Aksoy, Nevhiz Tanyeli, Cihat Aral, Ergin İnan, Teoman Sudor, Gülseren Sudor, Mustafa Altıntaş, Ekrem Kahraman, Kemal İskender, and Ertuğrul Ateş.

Fikret Mualla (1903-1967): The artist lived and died in Paris. He is a colorful artist who adopted the expressionist style. He went to Germany to study engineering , but he became interested in art rather than engineering. In 1930, he returned Turkey and worked as a painting teacher for one year at Ayvalık Secondary School in 1934, and he resigned after deciding that this profession was not suitable for him. In 1938, he went to Paris and continued



Tortoise trainer

his painting works there. In this period of the Second World War, he led a Bohemian life in Paris, and carried the sections from his life into his paintings. He was in the same milieu with the worldwide famous masters of painting such as Matisse, Dufy and Signac. He managed to remain on the agenda not only with his skillful

painting works, but also with his inconsistent and ill-tempered personality and his bohemian life. He depicted the bars of Paris, the cafes, the people who entertain at the casinos, who spend time and gamble, who drink, and the musicians in different types. He applied the colors such as yellow, purple, blue and green with bright and vivid tones of striking contrasts, and produced paintings with a superficial effect without using the light-shadow influence much, but with an ironic and dramatic narration through figure deformations. He made the daily ordinary subjects and ordinary people different and peculiar with his own style of pictorial representation. His works, which created an appealing effect with he figures shaped through rapid brush strokes that turn into silhouettes, reflect influences from both Fauvism and Expressionism. His paintings mostly evoke a dramatic feeling although he depicts entertaining issues. His tragic life, emotional imbalance and poverty were the sources of his art.

Nevhiz Tanyeli (1941): In her works with the only subject as human she depicted human with her expressionist style as newly born, recently died, suffering, sick, struggling for a living and trying to make the life more correct and meaningful. After graduating from Istanbul Fine Arts Academy in 1965 as a student of Bedri Rahmi Eyüboğlu, the artist went to Paris with a scholarship in 1971 and had a postgraduate degree in arts during four years. After

returning to Turkey, she became a painting lecturer at Atatürk Education Institute, and she continued her career at the Marmara University, Atatürk Education Faculty, Department of Painting-Work Education after 1982. She retired after working as a dean for



Self Portrait

one year at Mersin University in 1996. The artist used the brush as a pen with rich color harmonies and applied the color on the canvas with a linear method. She also reflected the human figure in various forms and techniques. In her depictions of life in a rather symbolic way, her paintings made the viewers pause, frightened, disturbed and question the meaning of life instead of evoking nice feelings. Her compositions usually include one or more figures which are shaped with distortions and excessive deformations; and the backgrounds of the canvass are mostly painted with dark colors which evoke the feeling of desperation. Maybe the source of his desperation is the influences of the time's political events on her. In her portraits, she grasps the basic characteristics of the person in excessive deformation and reflects them with expressionist style.

Cihat Aral (1943): After graduating from Fine Arts Academy in 1969, he worked there until 1974 as a lecturer. In his early works in 1970s, he created figurative works in a critical realist depiction. The fact of human gradually began to appear in his works with the sufferings. The human faces, which we can consider as anonymous and which also include sections of the real life, turn into artistic symbols, he expresses social and ideological problems in a dramatic manner within a generalized level of concept. He represented a fully political and biased personality in his paintings with subjects and contexts related with the human, including or covering human. As can also be



The waste of men

understood from the names of his paintings such as Destruction, In the Cell, Outsiders, March of Mine Workers, Cleaning Under Custody; he witnessed to the period he lived in and he exposed his political attitude. Also in his serial paintings in the issues of Immigration and Garbage Collectors, he reflected the social events in a dramatic environment with moving figures, and gave easily perceivable messages. He dealt with the issues of beating, torture, interrogation, hunger, and poverty according to his own sentiment, and the fact of the suffering, ill-treated, and suppressed people created the essence of his paintings. On these paintings, which reflect the torture of man to man in a desperation and distress, the works are enriched with certain symbolic elements, cold colors and excessively silhouetted figures. The theme of the paintings is the drama of the man, which existed for thousands of years and which will exist.

Nuri Abaç (1926): After studying for one year at Leopold Levy atelier at Istanbul State Fine Arts Academy, he continued his studies at the Department of Architecture and graduated in 1950, but he never cut his ties with painting. In 1969, he was involved in the foundation of the United Artists he was awarded at the 42nd and 47th State Painting and Sculpture Exhibitions, with the honorable mention prize at Mimar Sinan Exhibition, and the 3rd prize at the Alexandria Biennale. He reflected the real world on his canvas with a surrealist style. With his interest in the Seljuk

and Ottoman arts, he was interested in miniature and with these influences of the traditional art, he merged the aesthetics of miniature with the contemporary



Ship

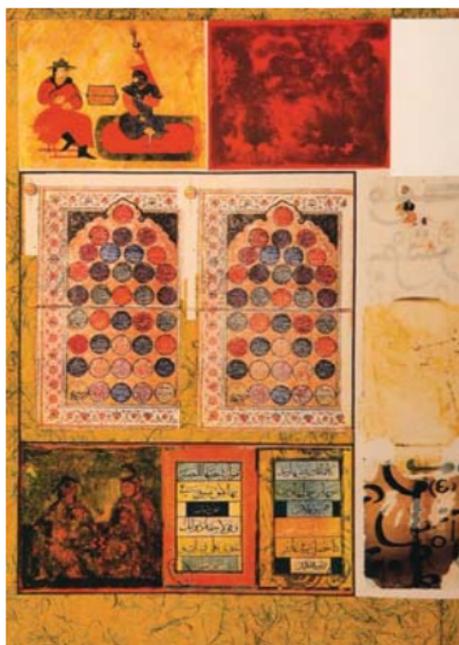
rules of painting and reached new synthesis. He created fantastic, dream-like paintings as he applied the conception of the nature in miniatures, the schematic narration, piling and lucid color tissue.

Şadan Bezeyiş (1926): The artist has continuously worked with various techniques and instruments since 1950s on a line from the classical to abstract, and from the abstract to surrealism. He graduated from Istanbul State Academy of Fine Arts, Higher Painting Department in 1951 with a first and he took lessons from the famous artists of the time such as Nurullah Berk, Cemal Tollu, Feyhaman Duran and Bedri Rahmi Eyüboğlu. He was elected in 1952 and sent to Italy, Rome to study to be a qualified specialist with a joints decision of the Ministry of National Education, the Academy and Italian Cultural Attaché. He received education at Roma Fine Arts Academy and he returned in 1955, and started to work as assistant at the Faculty of Architecture of Istanbul Technical University (ITU). In 1960, he completed his doctoral degree and post-doctoral studies at the Faculty of Architecture of the Fine Arts Academy of Rome. After working at various administrative levels, he retired from the Faculty of Architecture of Istanbul Technical University. 1960s are the years when the style of Şadan Bezeyiş began to be formed. Following his classical works during his studentship, he directed towards abstract art in these years and although his form language in figure abstractions maintained its main character; he achieved more objective figure deformations, and he concentrated on surrealism after 1970s. In 1980s, he directed towards a new realism with a view of art that foresees the merger of fantastic surrealist fictions with figures

and natural motifs, and transforms the human and nature images and still-life paintings into fictional images in monochrome style with the tones of blue. He depicted the phenomena of woman in historicity and the motherhood, and reached a more evident level of style with the impressions of Anatolia, and sea views turned into motifs through plastic and graphical elements under the effect of a virtual light with color and tone differentiations rather than line usage. In 1990s, he worked Istanbul in series. He merged the fantastic elements and imaginary motives with the nature of Istanbul.

Erol Akyavaş (1932-1999): The artist created symbolical works on canvas with acrylic and mixed technique. When he was studying at the Political Sciences in 1948, he worked on painting with Bedri Rahmi Eyüboğlu for some time, and before completing his studies in Turkey, he went to Italy and studied at the Fine Arts Academy in Florence, after a short time, he moved to Paris and studied at Andre Lhote's and Fernand Leger's ateliers. In 1951, he went to the USA and he still lives there. In the states, he was both painting pictures and studying architecture at the Illinois Technology Institute. The change in his works towards from the geometrical abstract to a surrealist style, became evident especially with the lessons on space relations he took during his study on architecture. In 1970s, he was inspired by Turkish miniatures, and he drew city pictures surrounded with thick walls and certain symbols. On these paintings, he applied a different perspective. In mid-1980s, he began to use calligraphic elements in his paintings. In 1988, he began to be interested in the philosophy of Sufism. So, he was inspired from the traditional arts such as calligraphy, miniature and paper marbling; and he emphasized the union of science and faith with certain symbols and calligraphies in an abstract setting. He created various paintings such as Kimya-i Saadet (Chemistry of Happiness), Miraçname (Raising of Prophet), fihi ma fih (the one inside is inside) and Halac-ı Mansur. The symbols he chose and used from different periods and geographies of history are moved into his paintings from the ancient civilizations, and they become the symbols of knowledge, dreams, words, ideas and emotions. Walls, city walls, names, signs, numbers, angels, snakes, semi-

killed animal figures; each of these figures related with life are brought together in a relation other than their actual functions in life; and these strange elements, which normally are not interlaced in the actual life, interlace and form new entities. He mostly used red. Additionally, the use of gold added a deep and mystical sense to the paintings, and the



Dead man

compositions of religion, history and culture are depicted on the canvas with a symbolic expression.

Yüksel Arslan (1933): With his peculiar painting technique, the artist produced paintings that pushed the limits of the surrealist style. He first began to study Art history education at Istanbul University, but left his studies unfinished due to his interest in painting, and completely focused on painting works. The artist was awarded with Sedat Simavi Foundation Visual Arts Award in 1981. He used his own art technique which consists of various materials such as earth, honey, white of egg and blood in all of his works after 1955. He went to Paris in 1961, and after painting pictures under the influence of certain artists such as Klee and Miro, he began to be interested with the eastern cultures. He was inspired from the figures and Mehmet Siyah Kalem and from his Karagöz (shadow play) characters. He adopted the traditional lines of calligraphy and began to use them in his paintings. The artist adopted a surrealist style, and took an attitude against the classical academic painting. He drew a series of erotic pictures with the influence of his subconscious and named them as “Arture”. Between 1969 and 1974, he drew 30 illustrations for Karl Marx’s

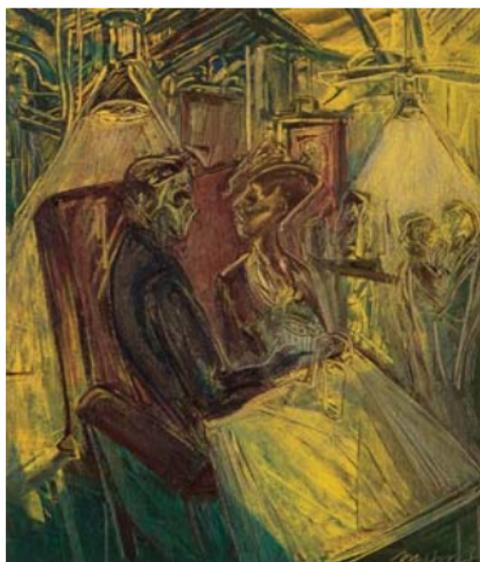


Fernando Pessoa

Das Kapital. These were symbolic paintings, which were used at the book in Paris in 1975. Following those socialist pictures, he returned to his own style and reached to the fantasies of drawing with various interesting designs which can be linked with the surrealist movement, and in a striking and sarcastic mood. In these paintings, he paid attention to drawing more than the color in a peculiar style without binding himself with any rules.

Mehmet Güteryüz (1938): The paintings of the artist reflect influences from expressionism and surrealism. He was awarded with Sedat Simavi Visual Arts Award in 1979 and with the gold medal at the “New Trends Exhibition” during Istanbul Art Festival. Mehmet Güteryüz was a multi-dimensional artist. He was a painter, a sculptor and an actor. When he was a student at Istanbul State Fine Arts Academy between 1958 and 1966, he was involved in the theater amateurishly. He worked at Akademi, Cem and Arian theaters, and he also prepared the stage and costume decors. In 1970, he went to Paris with state scholarship, where he received a career education on lithography. After returning home in 1975, he was appointed as a lecturer to Neşet Günal’s Atelier at Istanbul Fine arts Academy, and he worked there until 1985. In 1985, he went to New York and Brussels. In 1970s, he referred to the lack of love, selfishness and false pretences of people in a sarcastic manner with the images of deformed human figures that are turned into animals, or with the monkey, dog and wolf figures replaced with people. In this way, he also emphasized the insensitivity of the society. After these works with expressionist style, he included

imaginary portraits on his portrait type of works with large canvass. In his works themed on sea with seagulls, fishers and divers, he inspected the relation of human with the nature, and he drew the pictures of motorcycled young people in 1990s. Although the subjects of his



Untitled

paintings changed in time, his critical perspective to social events has not changed, and he created a fantastic and imaginary world with strange figures and creatures. The figures, which move under the multicolored and thick layers of paint, are not seen easily on looking at the picture closely. The symbolic connotations begin to gain sense when the paintings are viewed from a distance.

Burhan Uygur (1940 -1992): He came forth with his fantastic-realistic paintings in his own generation. His paintings are the results of experiences and memories. He graduated from Istanbul State Fine Arts Academy in 1969 as Bedri Rahmi's student, and he studied at Salzburg Summer Academy in 1970 with the scholarship of Austria government, and he held outdoor exhibitions in Salzburg and Amsterdam. In 1968, he was awarded as the "Young Artist of the Year Special Jury Award". He won the First Prize at Sedat Simavi Foundation Visual Arts Contest in 1978, and Honorary Mention Award titled "Abdi İpekçi Peace and Friendship Award" in 1983, First Prize of 100th Year Art Contest of Izmir Trade Chamber in 1985, and the Silver Medal during Asia-Europe Art Biennale Friendship and Peace Award in 1988. He illustrated his flashbacks, any thing he experienced, saw or read as a part of nostalgia on his paintings with his childish naivety and intellectual background. Thoughts, dreams and their reflections in reality turn



Untitled

into artistic fantasies with deformed figures and objects. The paintings of the artist are filled with pathological emotions, adorned with dreams, ardent and emotional. Burhan Uygur is one of the rare artists who could perceive his own emotional depths and reflect it on the canvass. He turned his sad and anxious state of mind into a symbolic richness. His hopes, fears, grieves, and joys are also enriched with the poetic lines of words that add other dimensions of meanings to the painting. The pastel colors of his paintings are both in accordance with the dream and imaginary atmosphere of the painting, and they also deepen the meaning.

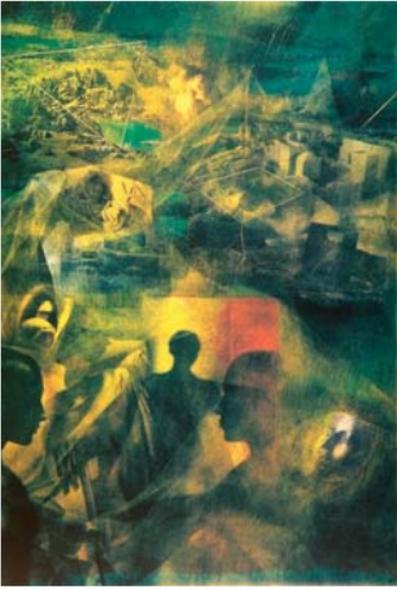
Erol Deneç (1941): He is one of the fantastic-realist artists. He studied at the Applied Fine Arts College, where he was a student of the Austrian painter Anton Lehmden. In 1964, upon the invitation of Ernst Fuchs, one of the most prominent artists of Fantastic Reality, he went to Vienna and studied at Vienna Fine Arts Academy with a scholarship between 1965 and 1969. There, he worked with Professor Pauser. In 1967 he was awarded with the Meister Award which was given by the Vienna Fine Arts Academy. He spent 26 years in Austria. There, he worked and held exhibitions with other artists who followed the same trend. He returned to Turkey in 1990 and started to work at Istanbul University Culture Center. He is also interested in music and especially Classical Turkish Music. He can play the guitar, lute and violin. The artist's works are exhibited at Austria Museum. TV and cinema films were also prepared for the artist there. He tried to combine his interest in the eastern philosophy and Sufism with the associative elements of the Viennese Fantastic school. He used the images, symbols and designs of ancient civilizations in fantastic sets, and he tried to create a way to merge the past with the future, the invisible with the



Hand of Alexadre

visible from his dreams, aspirations, hopes or despair to the facts. He was defined as a painter Sufi. The enrichments of the universal human values such as eastern mysticism, mythology, beliefs, astrology with various symbolic motive, figures or textures through a descriptive and particular detailing, and he created a mysterious and magical, mystic world. The names of his paintings such as; The Heart of the Mountain, Beginning and the End, The Divine Light Out Of Explosion, the Series of Zodiac, Antecedent and Precedent point to the deep mysticism in his paintings.

Utku Varlık (1942): After completing his training at the academy, Utku Varlık worked at the Fine Arts Collage in Paris with George Dayez, and he worked on lithography at Cachan atelier in 1975. The artist maintains his life in Paris as an independent artist since 1970. In his earlier works, he depicted the political reflections of the time with an expressionist style. In 1975, he moved away from this style and adopted a poetic and imaginary depiction. He placed the female figures in a calm nature, and wrapped them with transparent chiffons and cloths to create a more romantic and poetic work. He was awarded with the first prize at on lithography branch during the first International Istanbul Festival. The artist gradually adopted a surrealist approach with romantic connotations. He shaped the reality and the dream, the image and the reflection on a fictional order with symbols and light-shadow effects. In an indefinite time and space, the figures and objects create a mystic narration with the symbolic images, and thus the surrealist



Untitled

compositions are created. He applied oil paint in a transparent manner. It creates the impression as if the surface of the picture is covered with a transparent coat; which turns the natural, earth, the ground and women into imaginary and magical fairy tales. The effort to create the unseen and the inexistent, the desire to realize the dreams of turn the realities into dreams, leads to soft transitions of colors with a metaphysical approach and with the contrast of light. His paintings are very far from hatred, violence, fight and power struggles, and they are the pictorial expressions of the artist's interior world. The present moment, the past and the future are merged in the same composition.

Alaattin Aksoy (1942): The artist scrutinizes the fact of human in an environment freed from time and space. He graduated from



Dream's Julietta

Bedri Rahmi Eyüboğlu's atelier at Istanbul Fine Arts Academy in 1968. He continued his painting studies in Paris with a scholarship between 1972 and 1976. After returning Turkey, he began to work at the Art Department of Istanbul State Fine Arts Academy as a lecturer. He still works as a lecturer. He adopted painting as a lifestyle and he emphasizes the dilemma between the correct and the absurd in the fictional and imaginary world he created out of the realities. He reflected his comments on life and people in a sarcastic and critical style. In his compositions shaped with fantastic figure approaches, the content is supported with the form. The figures are exaggeratedly turned into ugly creatures through deformation. They are completed with the classical color values, and the postures and movements of the figures gain shape according to the subject.

Teoman Südor (1943): The artist had his postgraduate degree on painting at the Fine Arts Academy of Rome between 1970 and 1974. There, he liked and adopted the traditional rules of Italian Renaissance. After returning home, he worked as a Lecturer at Istanbul Technical University and he retired in 2006. He won Honorary Mention Award at the Opera Building Painting Contest in 1968, another award at the Painting, Sculpture and Ceramic Contest of Istanbul Archeology Museum in 1975, Honorary Mention Award at the 1st Viking Lithography Painting Contest and at the 1st Talens Oil Paint Contest in 1984 and Painting Award at the 2nd Trofeo Raffaello Milan Painting Contest in 1986.



Again without human

In his pictures composed with a surrealist style, he continued the Renaissance landscape tradition. He created a mysterious fantastic environment with the nude figures he placed among natural scenes with a fine and careful handwork. A tranquil and silent piece of nature, the mountains and the rocks towards the horizon in silence; in an indefinite slice of time, the image of the nature is divided with a rectangular component, as if it was a gate opening to the nature. The first emotion recalled by his paintings is eternity. He questions the place of human in the nature with a single and tranquil visual language. At first sight, everything is familiar and well-known objective images. These compositions with dense lights, without any figures or with certain symbolic motifs; he brings onto mind the concepts of existence and god, and creates mystical emotions.

Ergin İnan (1943): His fantastic realistic paintings are multi-dimensional, multi-meaningful and multi-imaged. After graduating from the State Applied Fine Arts College in 1968, he started to work as an assistant at the same organization and he continued his career there until he retired. He went to Salzburg in 1969 and worked with Professor Emilio Vedova at the Summer Academy. In 1971 – 1973, he continued his education at Munich Fine Arts Academy. The artist won awards at all contests he participated from 1974 to 1988. He is among the artists who produced the most authentic works. The universal and cultural images he uses in his paintings are taken into consideration under a biological and mystic concept; scripts, calligraphies, pages with old religious texts, and the written surfaces that remind the old gravestones, portraits, faces, hands, eyes and bugs are placed together with the paint, side by side on the canvas with a new and authentic form of narration. Although they appear as if totally confused at first sight, they are shaped as the compositions with autonomy. None of the images he uses are unknown or uncreated images. The integrity of the objects that are known with the entire reality contains invisible mystical meanings beyond the new and seen. On his paintings, where he merges painting with writing, he uses pastel color that gives the impression of a worn out and old work in a superficial set. The line is used as a crack or as a stain on the paper. The torn out and pale page makes a reference to the past, while it also creates metaphysical emotional

connotations. In this mystical stability, from the most simple and smallest creatures to the most developed human figure, all living things are placed side by side in the life and death dialectic, and as reciprocally complementing each other. Plants, bugs, scorpions, fish and people are sourced from the sufist philosophy of Islam with a mystical sentiment.



Deep humour

Mustafa Altıntaş (1946): He began his art education at Gazi Educational Institution in Ankara. In 1970-1973, he won a scholarship to study in Paris, and worked at Singier and Bertholle ateliers at Paris Fine Arts College. After graduating from there, he studied cinema at Sorbonne University. He shot many documentaries and experimental movies. He lived in Paris until mid-1980s. He produced paintings with simplified, pure, cold colors. Beginning from 1970s, the themes of his paintings changed between the cultures of East and West in parallel to his live between Istanbul and Paris. From time to time, these two sides intersected and reflected on his canvas together. His paintings are based in myths and legends; and they are formed in a peculiar, symbolic and fantastic narration. The artist did not abstain from destructing the figure and objects in his works, and he gave tips to the viewer regarding the meaning of the paintings with certain broken or cut pieces. The moving, silhouettes of figures which can be rotated to any side in a spaceless and indefinite emptiness; as well as pieces of body are painted in the most striking and brightest tones of red, blue and green. In his paintings, which are produced with Air-



Cheery

Brush and acrylic paint, the objects and figures are surrounded with thin, white lighted lines. This attitude enabled him to reflect the mass communication instruments such as affiches, television and graphics on his painting to add further tastes. Every new theme of his paintings appears

as different formal phenomena as a result of long pursuits and research. Blue and turquoise colors reflect the cosmic energy. The “çintemani” (three spots) shaped lips he uses on most of his paintings indicate eroticism. The detailist images that are formed with disconnections as a result of the destruction or split of figures and objects create the entire meaning of his paintings.

Ekrem Kahraman (1948): He graduated from Istanbul Atatürk Education Institute in 1971. Kahraman worked as a painting teacher at various schools. In order to spend all his time for painting, he stopped working as a teacher and spent his entire life as an independent artist. He was awarded at Akdeniz Festival Painting Contest and 17th DYO Painting Contest, Office magazine “Golden Palette” Painting Contest, 3rd Vakko Grand Painting Contest subsequently in 1983, and at the 3rd Eskişehir Yunus Emre Painting Contest in 1986, and finally at five contests he attended in 1988.

The artist questioned the space-time and emptiness issue. He tried to analyze the formation between the appearance and disappearance of the universe. In his earlier works, the emptiness is rather a spatial emptiness similar to the spatial emptiness of Çukurova. In this emptiness, actually he refers to the inner emptiness of the person; and he reflected loneliness, resentment, and anger with symbolic elements. On Çukurova landscapes, he reflected the motifs of the

hot yellow landscapes of Çukurova, which were based in his subconscious as the places he grew up, with pictorial connotations and with an ardent narration. In time, he passed beyond the reality of the nature, and he began to spend efforts to narrate hidden symbolical meanings



Untitled

in an intuitive manner. The desire for abstracting merged with an imaginary fiction and replaced the epic and ardent narration, thus leading to rather mysterious, mystical and introvert paintings. Behind these well-known views of the nature with the horizon on the upper side of the painting, where a wide space is spared for the sky and where small pieces of stone and earth are distributed. His paintings possess deeper meanings, with a symbolic narration nearing to surrealism of the metaphysic senses such as life and death, eternity and transience, limitedness and unlimitedness, and desperateness and hope.

Kemal İskender (1949): He graduated from Istanbul Fine Arts Academy in 1967, where he was a student of Ali Çelebi's, Sabri Berkel's and Bedri Rahmi's ateliers. He went to the England with a scholarship in 1972, and studied at the Central School of Art and Design, under Antony Attenborough for stained glass, and under Leonard Marchand for engraving. In 1974, he enrolled Royal Collage of Art, where he worked three years with Prof. Peter Francia, Sandra Blow and John Bellany. After returning to Turkey in 1977, he began to work as an assistant at the academy, and he continued his career there. He won the 1st place award at Ahmet Andiçen Painting Contest in 1971, the 1st place award at Can İren Painting Contest in 1972, second place at Ahmet Antıçen Painting Contest in 1972, DYO 25 Years 13th Painting Contest Success award in 1979, and Istanbul Art Festival "New

Tendencies” exhibition Success awards in 1979, and the Minton Award in England in 1977.



The last travel

In his early works, he considered the human figure with a monumental form approach; and depicted them in a tense and dynamic structure, in the context of an organic space. He created a totemic

figure under the influence of Egyptian and Aztec cultures. He formed that figure flat for the space. He distributed the volumetric forms in a composition and created a mutual balance. The artist paid attention to design and figure initially. He Through these figures, he maintained the expression of the special subconscious emotions such as fears and dreams. In his latest works, the single figures are replaced with crowded masses of figures; with the groups of people playing or listening to music, chatting or sitting at an indefinite time and place. Each of them is depicted in a chaos with different movements and different emotions. The painting is enriched with symbolic elements and an expressionist style with ironic stories based on the facts of life.

Ertuğrul Ateş (1954): The artist lives in New York. His works contain surrealist, romantic and mystical meanings. After graduating from Ankara Gazi Education Faculty, he continued his art education at Kingsway Princeton Collage and Bethnal Green Institute in England. Although he lives abroad, he sees the source of his roots and concrete values in Anatolia, and he possesses the consciousness of owning the heritage of various civilizations that lived on the lands of Anatolia. He produced the samples of frenzy creativity through the pursuit of new forms with abstract and universal attributes through the questioning of the nature, god and self ego. He painted his dreams with an effort to show the fact

through the interpretation of dreams. He pointed to a striking reality in the allegories he employed. He put forth the dilemma between the magical mysteries, ordinary things and holy phenomena through surprising relations in his brave attempts. He presented the contrasting values such as violence, peace, enthusiasm and purity altogether. The most evident characteristic of his fantastic surrealist compositions is the authenticity and opening to eternity. Without exact borders, edges, walls and borders; his works include a feeling of eternity. The images and fantasies of dreams turn into scary fantasies in the open compositions, half human and half animal creatures emphasize the contrast of the natural and artificial. After 1989, he used the ribbon motif as his symbol on almost all of his paintings. He considered the ribbon as the power of freedom and salvation. The ribbon became a kind of signature. With its curves, it turned into love, passion, savior, a deep cry or victory on the painting. On the canvas of the artist, which is shaped with imaginary approaches and metaphysical thoughts, these ribbons are used as a symbol of reality. Against the dominant color of the painting, the ribbon connects the texture of the painting to the fantastic figures.

A Photorealist Painter

Nur Koçak (1941): Nur Koçak paints pictures by benefitting from photograph or she directly transfers the photograph on the canvas to obtain clear and evident images. She graduated from Istanbul Fine Arts Academy. In 1968. She won the state scholarship and completed her postgraduate degree in Paris between 1970 and 1974. She began to work as a lecturer at the Academy in 1975 and she resigned from her offices in 1981 and began to work as an independent artist. Nur Koçak won the Honorary Award of Washington Western-Ellington Alumni Association, Honorary mention award of DYO Painting Contest in 1986, Gold Medal at the “New Tendencies Exhibition” of the 3rd Istanbul Art Festival in 1981. She pioneered for the photorealistic style in Turkey. In her works, produced with acrylic paint and air brush; she succeeded in transferring the essential characteristic and texture of the object on the canvas with a great care; and she realized glass, metal, wire

or grasses as attached to the reality down to the slightest detail with very dense efforts. She worked on large sized canvases. With her thin and coherent line and patient work, she transformed the images of men, women, children and soldiers, her family photos and the objective images of various portraits into pictorial symbols. She reflected the real emotions of life such as joy, sorrow, curiosity, anger, beauty, ugly, good, and bad. Her paintings are based on the woman and cinema magazines, affiches and yellow press, the semi-naked female figures on her canvas reflected the phenomenon of woman in general and a limited eroticism. In a certain period, she magnified the consumable objects such as lingerie, lace lingerie, tights, perfume, rouge and nail polish; and duplicated them symmetrically to turn them into fetish objects. She also scrutinized the values such as beauty and ugliness, good and bad values in a series of paintings, which she named as “The Paintings of Happiness”. She refers to the past on these types of paintings, which she produced from the old and pale photographs. She placed the objects on large canvases as single or magnified objects, or duplicated them symmetrically in strips. Her figures with swimsuits, lingerie and tights, create the harmony of conflicts with the attractive bodies lacking faces as the shop window images without identities.

Minimalists

The leader of this trend, Adnan Çoker, was working delicately on the black background with round and curved lines. Some of his students at the academy also followed his path. Tülin Onat, Server Demirtaş, and Mürtaza Fidan are among the other artists who adopted this style.

Tülin Onat (1946): After graduating from Istanbul Fine Arts Academy in 1971 as a student of Adnan Çoker, she went to Salzburg Summer Academy. The artist was awarded with an honor certificate at the second DYO contest in 1977. Her works in 1980s reflected the ordinary matters of the daily life through an expressionist style. In 1990s, by extracting all figures and objects from the painting, she tended into a simple, abstract and minimalist expression. She tried to reflect the depth of space on the flat surface of the canvas.

Her paintings were not the pictures of any thing anymore, and they became both the meaning and image on their won. By using acrylic and air brush, she worked on big canvases with a wider space for the pictorial values such as



Tree of desire

surface and depth. The eternal sky, a still surface and a mysterious transparency on her paintings are associated with different images.

The random nails, stones, sticks, and pins on the surface of the canvas created dynamism on with out flowing reliefs and indent cavities. These pictures with clarity and simplicity, invite the viewers to experience the taste of emptiness. On the single-colored backgrounds of the canvas, which is mostly blue, a soft touch is created with bright colors. The motion of these colorful and illuminated reliefs create a continuously repeating rhythm in eternity. The emptiness creates the unlimited combinations of surface, object, depth and overflow, as well as the visual and imaginary reflections. Tülin Onat's paintings do not depict a definite thing. They are organized with minimum objects and colors that enable different connotations.

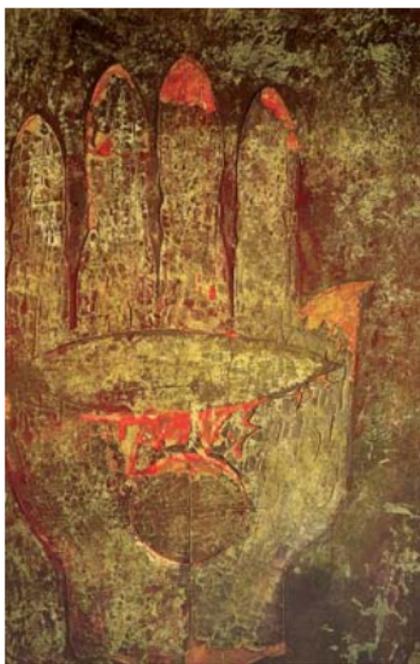
In her latest works, she gives a wider place to organic forms in her paintings, and she uses a multi-colored palette instead of a single-colored one.

Conceptual Art

Conceptual art is art in which the concept or idea involved in the work takes precedence over traditional aesthetic and material concerns. In 1990s instead of the object itself, its concept started to appear in the works of art. Especially praised by young artists,

the followers of this trend are; İpek Aksüğür Düben, Şükrü Aysan, Cengiz Çekil, Hüsamettin Koçan, Gülsün Karamustafa, Balkan Naci İslimyeli, Canan Beykal, Ayşe Erkman, Bünyamin Özgültekin, Bedri Baykam, Serhat Kiraz, İsmet Doğan, Tayfun Erdoğan, Lale Çavuldar, İnci Eviner, Erdağ Aksel, Halil Altındere, and Hüseyin Alptekin.

Hüsamettin Koçan (1946): After he graduated from the State



Hand

Applied Fine Arts College, he started to work as an assistant at the same school in 1975. He went to Salzburg Summer Academy in 1978. In addition to continuing his career as an Art Professor, he also became the Chairman of the Executive Committee for the International Plastic Arts Association between 1990 and 1995.

In his earlier works, he created abstract figures projecting towards

outside with a yellow light over a dark background. Although these abstract figure paintings create a sense of frustration at the beginning, they also reflect rapid and dynamic rhythms creating the impression that they appeared by themselves. These figures, without personalities and identities, also have certain metaphysical connotations between existence and inexistence.

His conceptual works in recent years are based on the idea that the previous civilizations of Anatolia could not be separated from each other with exact borders. With his works, *The Visual History of Anatolian Civilizations I-II-III* refers to the subsequent and intersecting civilizations as a special design of history. In his efforts to redesign the history, he tried to hint that Ottomans

were the continuity of Seljuks, and they were even related to the previous civilizations. In Volume II, he placed the portraits of the Ottoman sultans in the leaf forms on each canvas. He adopted the leaf motif of traditional Turkish arts as a symbol, and he also merged the transience and monumentalism in the same form. In Volume III Seljuk series, he filled his works with the inspirations from the octagon geometrical motifs, tents and domes of Seljuk.

Balkan Naci İslimyeli (1947): The artist went through a continuous change in his paintings due to his researcher personality. He graduated from the State School of Applied Fine Arts with a first in 1968, and started to work there as an assistant. In 1975, he attended to Salzburg Summer Academy in Austria, and he went to the Fine Arts Academy of Florence in 1981 to study painting for two years with the scholarship of the Italian government. In 1989, he went to New York to make a research on contemporary art in New York, and one year later, he continued his researches at Hagop Kevorkian Center for Near Eastern Studies at New York University, upon the center's invitation. He won an award at all painting contests he attended between 1970 and 1987. The artistic change of the artist can be evaluated in three stages. After the paintings with graphical elements in the first period, he directed towards a romantic style and to a more symbolic narration; and he painted pictures that question the future. In the third stage, he drifted apart from canvas painting and carried out three dimensional conceptual works. Although his paintings changed in form, they remained bound to nature and human in terms of the content. He produced questioning, plausible and worrying paintings on the fact of human with the consciousness of time and history and with a critical attitude.



Top

Following collages, hands and faces in the space; he went into a new process in his latest works. He mostly dwelled on the themes of language-dialogue, perception-judgment, communication-relations and conflicts of transfer. A critical approach is dominant in his works with the titles “Secret”, “Straitjacket”, “Mark”, and “Hours”.

Bedri Baykam (1957): His superior talent for painting appeared



Car

when he was a little child. He opened his first exhibition at the age of 6 in Ankara, Bern and Geneva. His paintings were sold at the Greer Gallery in New York when he was 8. After receiving his Economy Master

at Sorbonne University in Paris, he received painting and cinema education at Oakland California Collage of Art and Crafts. He shot three short films and wrote many articles and books on art. He lived in the US until 1987. After returning home, in addition to his artistic works, Bedri Baykam was also interested in politics and elected as the party committee member of the Republican People's Party in 1995. The artist is interested in every aspect of art and life. His active, brisk and multi-directional personality made him an artist who continuously remains on the agenda. His works, which had begun with canvas and paint went through a continuous change. In addition to paint and canvas, he also used music, smell, theater and cinema together with his works and introduced a dynamic structure to the art of painting. His works varied from expressionism to surrealism, pop-art, conceptual art and arrangements. On his works of different times, he merged many different materials such as pictures, photographs, films, voice records, newspaper columns, automobile components, etc, and created authentic and dynamic works with both expressionist, and conceptual characteristics as arrangements. In his works

named as “Democracy Box”, “Room of Sin”, “Kubilay’s Room”, “Referandum on Monkeys’ Right to Paint”, he invites the viewers to active participation and he tries to make the society think.

Authentic Typographic Painting

As a type of art applied in various techniques such as engraving, lithography and serigraphy, typographic painting would encompass contrast, balance, and juxtaposition of minute repetitive elements within the confines of the canvas or page size which started in 1960s and in time shifted away from all techniques and gained its own characteristics. Only some artists were interested in typographic printing works before 1960s. Due to limited number of workshops and lack of interest, it could not expand widely. After 1970s, the studies in this field became denser, and it created its own generation of artists. Of course graphic departments in universities play a big role in this regard. In 1980s, there were individual ateliers. As it grew further, it also became more popular. The artists who worked on typographic painting are; Mustafa Aslıer, Mürşide İçmeli, Güngör İplikçi, Süleyman Saim Tekcan, Hüseyin Bilgin, Hayati Misman, Atilla Atar, İsmail Hakkı Demirtaş, Fevzi Karakoç, Basri Erdem, Yunus Güneş, Ayşegül İzer Draşan and T.Melih Görgün.

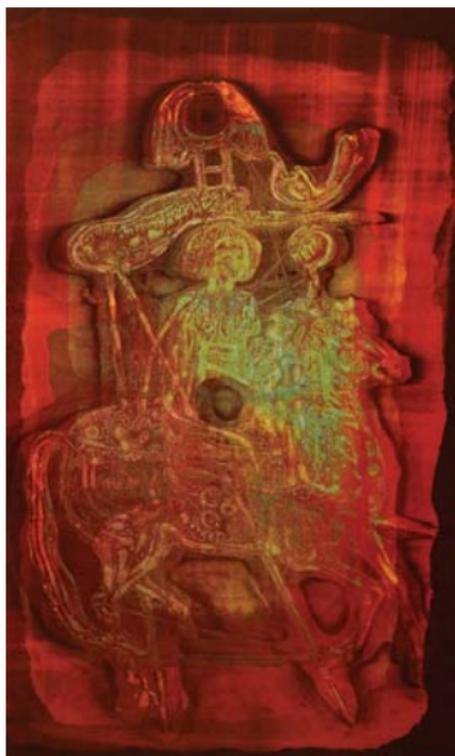
Mustafa Aslıer (1926): He was one of the avant gardes of this trend and since 1960s, he has applied various techniques such as metal engraving and lithography and he spent efforts to popularize this type of painting. After graduating from Ankara Gazi Institute in 1946; he studied at Munich University Graphic Arts Department between 1953 and 1956. Then, he had his postgraduate



Word and painting

degree at Stuttgart Graphic Design School on behalf of the Turkish government between 1953 and 1958. He won bronze medal at Ugo Carpi International Exhibition in Italy in 1969, the Turkish Republic Award in 1973, in and the Governmental Art Award in 1973 due to his successes. His first period works consist of the engravings with stylized lines and cold-warm contrast of big color stains. He depicted the traditional Anatolian life, train stations and farm life in a figurative speech. His works in the late period are geometrical space fictions. They are solid and sharp cubic forms. He also worked on multiple figured compositions with the topics such as folklore, children, women, and peasants.

Süleyman Saim Tekcan (1940): He introduced an aesthetic expression to serigraphy technique with his dynamic personality. After graduating from Ankara Gazi Education Institute, he made researches in Germany on typography education between 1969 and 1971. He founded the engraving, lithography and serigraphy ateliers at Istanbul Atatürk Education Institute, Istanbul Technical University, and at Istanbul Fine Arts Academy. He opened the



Untitled

first private typography atelier in cooperation with Çamlica Art House, and helped many artists to carry out their typographic painting works there.

He founded the Typography Painting Museum for the first time in Turkey. The content of his works consists of the right historical background and culture of Anatolia dating back to many centuries ago. Anatolian Hittite sun

symbols, deer, horse, calligraphic elements and miniature are the symbolic motifs he chose from the Turkish culture. He merged these meaningful symbols with the appropriate motifs and applied right color tones. He distributed the form through melting the color from time to time. He also created transparent areas with soft transitions. The painting value increased further as the number of colors increased and turned into authentic forms with new methods in typography. Geometric divisions, abstract arrangements, animal figures and especially horses are shaped as superficial forms without a depth effect. And the texture is enriched with light on a black and red background.

CHAPTER II

SCULPTURE

Sculpture in Anatolia

In the 13th century, when the Seljuks were ruling in Anatolia, sculpture was more of an architectural work as the reliefs on murals, fountains and gravestones. After the Turks adopted Islam in the 10th century, the belief that “Sculpting living things is a sin” blocked the development of sculpture. The artists were forced to show their imagination on buildings, mosques, and fountains. These works of arts were very detailed and delicate and they are still erecting in certain parts of Anatolia. Also gravestones are actually abstract sculpts and they are interesting examples with their reliefs. Although Koran does not ban the drawing of figures, the mentioned false belief, which is named as the “sanction of depiction” caused the stone workers to abstain from drawing figures. They only depicted geometric objects, animals or floral motifs and writing as assimilating to figures. These animal figures emphasize the Turks’ former religion shamanism. For example Lion was always used for goodness while bear was the icon of the evil. The frescos of game scenes are detailed. The hunter carving on a tomb usually indicates that the person who died was a hunter. Two headed eagles, dragons, fish, the tree of life, angels, and horoscopes are the other popular figures.

Sculpture in the Ottomans

After the foundation of the Ottoman State, the advanced stone ornamentation of Seljuk began to diminish and the buildings were simplified. In this period, the dominant marble works represent simple examples. The art of sculpture, which was applied with high reliefs, also began to lose its importance in Anatolia.

The art of sculpture almost totally disappeared until the 19th Century Sultan Abdülaziz period. In this field, Sultan Abdülaziz took the first major step. The Sultan, who admired the west, was the first emperor to go abroad for a vacation to Vienna and visit the Ambras Gallery in 1867. After his return from the travel, the Sultan ordered the artists to make his statue on a horse. Upon that order, the

sculptor C.F. Fuller was invited to Istanbul, and he constructed the statute of the Ottoman sultan. Currently, the statue is at Beylerbeyi Palace. This is the biggest and first step in Ottomans. In 1883 when Osman Hamdi formed the Sanayi-i Nefise School, the reactions to the art of sculpture began to decrease gradually.

Sculptor Oskan Yervant Efendi (1855-1914) was the first person to teach sculpture at Sanayi-i Nefise Mektebi (Fine Arts Academy). He was also the first Ottoman citizen who studied sculpture in Europe. He completed his studies in Italy and France. His first and only Turkish student, İhsan Özsoy received sculpture training from Oskan Efendi and then, he also continued his works in Paris. After Oskan Efendi retired in 1908, İhsan Ozsoy was appointed as the sculpture teacher instead. After him, İsa Behzat (1875-1916), İzzet Mesrur, Mehmet Bahri, Mehmet Basri were the earliest students of the sculpture branch of the school. Mehmet Mahir Tomruk (1885-1949), who was a student of İhsan Özsoy, went to Germany and studied at Munich Fine Arts Academy. After his return to Turkey, he was appointed to the Sculpture Department as one of the first sculptors. His works were plastically very strong. He constructed two busts: Fazıl Tomruk's head and Egli's Head.

Sculpture in the Republican Period

In 1923, after Mustafa Kemal Atatürk founded the Republic of Turkey, he aimed to develop the nation's culture. As a great leader he made revolutions in every aspect. He encouraged artists to paint and sculpt and he emphasized the importance of art in every speech. His biggest aim was to break the taboos. In the new spirit of the republic to gain new sculptors he worked hard. Atatürk's aim was to raise new sculptors and popularize sculpture among the public. Atatürk's proverbs in this regard to enlighten the entire nation, as well as his support for art and artists were influential for the development and popularization of plastic arts. In order to eternalize the national union and the independence war, as well as to reinforce the revolutions; Atatürk statues and monuments began to be built in every city. In the first years of the republic, students were sent abroad to learn sculpting, and foreign sculptors were employed until those students completed their studies.

The construction of Atatürk and Independence War themed monuments by foreign artists in the first 15 years of the republic also evoke a desire on the Turkish sculptors to build monuments, and the attitude of the public against the art changed with the statues erected in city centers.

Some of the artists who received most of the orders in the first years of the Republic were Italian Pietro Canonica and Austrian Heinrich Krippel. Also, Anton Hanak and Josef Thorak were the other major sculptors. After 1937, Rudolf Belling became highly influential both as a sculptor and lecturer at Istanbul Fine Arts Academy. The movement of constructing statues and monuments in city centers and avenues of Turkey began in 1925. The first Atatürk monument was carved by Heinrich Krippel in 1926 and it was placed to Sarayburnu, Istanbul as facing the Bosphorus. In 1925, Pietro Canonica was also invited to Turkey. He constructed the monument with horses in front of Ankara Ethnography Museum (1927), Sıhhiye Victory Statue (1927), Taksim Statue (1927) and Atatürk on Horse in İzmir (1928). In this period, when the foreign sculptors were famous, the Turks also returned from abroad by completing their studies, and they began to carve in Turkey. Ali Hadi Bara and Kenan Yontunç are among the first sculptors.

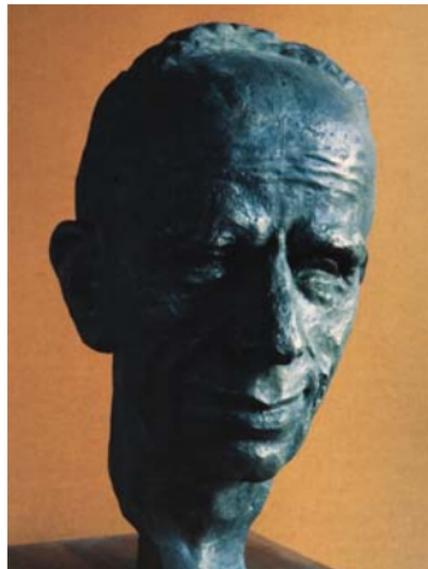
Sculpture ateliers began to be opened at the art institutes, and the technological means and the freedom in the selection of material have caused the Turkish art of sculpture to flourish in to higher levels. In addition to the classical figurative statues, the artists followed new pursuits. The development is not only observed on our artists but also on the appreciation level of the public. At present, the art of sculpture should not necessarily depict certain subjects, and the art has been diversified with figured, non-figured, abstract of Non-figurative statues. It neither requires to look like any object directly, nor a meaning should be adhered to them. The aim is to create original works. This change of the purposes also broke the rules of application. The placement of sculpture not only to outdoors but also to indoors led its sizes to decrease. They can even be as big as architectural structures and as small as trinkets.

Classical Figurative Sculpture

The understanding in the Sanayi-i Nefise School, Sculpture Department was based on the principles of the West. The education was based on the 19th century academism. The interest for archeology and the multitude of Greek and Roman works also reinforced the classical approach, and classical works adhered to nature and figure were produced. Some of the artists who adopted this style are Ratip Aşır Acudođlu, Kenan Yontunç, Hüseyin Özkan, Sabiha Bengütaş, Rahmi Artemiz, Hüseyin Gezer, and Tankut Öktem.

Ratip Aşır Acudođlu (1898-1957): He was İhsan Özsoy's student at Sanayi-i Nefise Mektebi (Fine Arts Academy). After graduating from the academy, he studied at Munich Fine Arts Academy in Germany as the student of Prof. Belecker for two years. In 1925, he won the Europe scholarship test and went to Paris. He was highly impressed by Moillol and Bourdell there. After returning home in 1928, he worked as a teacher at various schools and he does not have many works. Menemen Martyr Kubilay Monument (1932), Erzincan İnönü Monument (1948), and Ankara Ziraat Faculty Atatürk Monument, as well as Fahriye Yen's Head (plaster) at Istanbul Painting and Sculpture Museum are among his works.

Kenan Yontunç(1904-1995): After studying at Sanayi-i Nefise Mektebi for 1 year, he went to Germany and improved himself at the existing ateliers. He is known as the best artist who carves Atatürk monuments. He married to Kazım Sebüktekin's daughter and had a chance to be close to Atatürk. After he made one he copied



The head of Zühtü Müridođlu

many more. Although he was a graduate from the academy he had chance to be assistant to the academy. The Woman Head, the head of Zühtü Müridođlu are some of his works.

Hüseyin Anka Özkan (1909): In the year 1940, he graduated from



Mimar Sinan's statue

Fine Arts Academy as a student of Belling. The artist made many monumental statues. The initial joy of art was imposed to him by his painting teacher Ratip Aşır Acudođlu at Edirne Teacher Training School. His technique is strong, and classical. The stone statues at the

entrance of Anıtkabir were made by him. He also made several sculpt groups in Aydın, Manisa, Trabzon, Van and Diyarbakır.

Sabiha Bengütaş (1910): She is the first female Turkish sculptor. In 1924, she first took painting lessons from Feyhaman Duran and then sculpting lessons from İhsan Özsoy at Sanayi-i Nefise Mektebi (Fine Arts Academy). After graduating, she studied in Rome Fine Arts Academy, Italy at Luppi's atelier. Her best known works are Çankaya Atatürk monument and Mudanya İnönü monument. Her other works are the Young Woman, Painter Namık İsmail, and Bedia Muvahhit's head. These works are exhibited at Istanbul Painting and Sculpture Museum. The classical figurative approach is dominant on her soft and emotional works.

Yavuz Görey (1912-1995): He is famous for Atatürk statues and monuments. His brother İhap Hulusi Görey is a famous poster artist. He was born in Geneva. After graduating from Galatasaray High School, he went to Belgium to study mathematics and attended to evening courses of Liege Fine Arts Academy. He studied at Ecole Cantonal de Session for three years on sculpture and painting and worked with Casimir Raymond in Switzerland. In 1941, he

returned to Turkey and worked at Bellings' atelier in the Fine Arts Academy. In 1958, he began to teach at Istanbul Technical University, Architectural Faculty, until he got retired in 1981. The artist built statues of several famous people. These statues are exhibited in 13 different cities. In the beginning, his works were figurative but he directed towards abstract in time. In his works, he divided the concept of beauty into



Day after büst, bronze

three as function, symmetry and plastic values. He paid attention to the balance between contrasts. He used the contrasts such as empty-full, hard-soft, and dynamic-static. Dumlupınar Atatürk Monument, Youth monument in the garden of Istanbul University, Burdur Monument of Major Events and Persons of Turkish History, Erdek, Rize Atatürk Monuments, the busts of Poet Yahya Kemal Beyatlı, Poet Behçet Kemal Çağlar, Kazım Taşkent, Iraq Emperor Faysal, and Falih Rıfkı Atay are among his works.

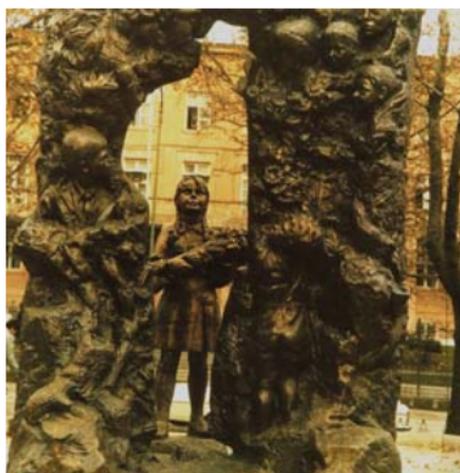
Hüseyin Gezer (1920): After enrolling to the fine arts academy in 1944, he studied under Rudolf Belling. He won a scholarship and went to Paris, where he worked under Prof. Gimond at Academy Julien. After returning to Turkey in 1950, he began to work as an assistant at the sculpture department of the academy. From 1950 to the present, the artist continued his works and made monuments at 39 cities of Turkey. His work



Mother and child

on sculpt was based on figures and he never left the classical way. The subjects he depicts are mostly women, children and love. The contrasts of the universe turn into complementary and harmonious objects on his statues. At his works modeled with semi-abstracts created by sharp corners based on a geometrical structure; he dwelled on the mother-child theme with different fictions, and glorified the universal and incomparable love between the mother and child. *Türbanlı Kadın* (Woman with a Scarf), *Efenin Aşkı* (Efe's Love), bust of *Yahya Kemal*, *Atlılar* (Horsemen), *Çocuk ve Ana* (Child and Mother) are among his works at Istanbul Painting and Sculpture Museum.

Tankut Öktem (1940-2007): After graduating from the



Teachers monument

ceramics department of Istanbul Applied Fine Arts College in 1960, he began to work on statues with the influence of his master, Sculptor *Hakkı Karayığitoğlu*. He began to work as an assistant in 1965 at the same school from where he had graduated. While he

was both tutoring and creating artistic works, he died due to an unfortunate traffic accident. He has many works around Turkey, most of which consist of Atatürk compositions.

Tankut Öktem worked on abstract statues until 1970s and then he returned to figurative works with a naturalist attitude. He chose concrete as the material for these works. On the Atatürk Statue he constructed for the Military Academy, Atatürk is shown together with young children. He has abstract works at Orhangazi, Gemlik, Çınarcık, Yalova, Kastamonu, Tuzla Infantry School, Amasya, Cyprus Girne, Eskişehir Atatürk Monuments and Istanbul Vakko factory.

Expressionist Sculpture

Similar to those in painting, the expressionist sculptures are also dependent on the figure, but they shifted slightly away from the classical measures towards deformation. It aims to bring forward the expression through deformation but without going extreme. The inner dynamism of these kinds of sculptures is more dynamic, energetic and rhythmic. Mustafa Nusret Suman, Hakkı Atamulu, Yavuz Görey, Zerrin Bölükbaşı, Ali Teoman Germaner, Mehmet Aksoy, Bihrat Mavitan, Aytaç Maranara Katı, Yunus Tonkuş, Ayla Aksungur, Berika İpekbayrak, Rahmi Aksungur, Ümit Öztürk are some of the artists who worked as bound to that style.

Mustafa Nusret Suman (1905-1978): The artist was born in Salonika. After graduating from the Department of Sculpture at Istanbul Fine Arts Academy, we won the scholarship for Europe and went to Germany in 1929. He worked on sculpture first with Hoffman in Munich and then with Despiau in Paris. In 1943, he began to work as an assistant at the stone and wood atelier at the Sculpture Department of the Academy. In 1949, he became an atelier lecturer and he continued to work there until his retirement in 1969. After his retirement, he stayed in the US for one year, and lost his life at a car crash in 1978. He is one of the important sculptors of the Republican Period. He depicted the figure in an abstractionist manner, he tried to emphasize the massive shape and to bring freshness to the surface of the statue. In 1941, he attended to the 9th exhibition of Group “D”. He paid attention to construction and light. In addition

to his monumental works such as Gelibolu Namık Kemal Statue, Sinan Statue, two reliefs at Anıtkabir towers, Atatürk statue in the garden of a high school in Balıkesir, Hittite Sun at Sıhhiye



Mimar Sinan

Square of Ankara; the Bust of Poet Orhan Veli (plaster), Lying Woman (plaster), Freedom (plaster), Mather and child (plaster) are his works at Istanbul Painting and Sculpture Museum.

Zerrin Bölükbaşı (1922): She graduated from fine arts academy as a student to Belling in 1938. She is one of the most active woman sculptors of her era. She is the founder and first president of the International Woman Rights Association. She was the manager of the Istanbul Art Galleries from 1954 to 1964. She won an award in 1959 with her sculpture “The Dancer” in Paris. In the early years of her art life with her curved lined figures, she made realistic figures. She worked on dancing figures and made series with them. Human and emotions were always her objectives. She mostly used copper and iron. Her notable work of arts are Cemil Topuzlu Monument, Şinasi Monument, Mithat Paşa Monument, the presidents Monuments in Gülhane Park in Istanbul, The Woman who has no problems, Insiders and Outsiders, Black Woman Head .

Berika İpekbayrak (1950): In 1973, after graduating from Istanbul Fine Arts Academy as a student of Hüseyin Gezer, she went to Germany in 1974 and studied at Nürnberg and Kassel

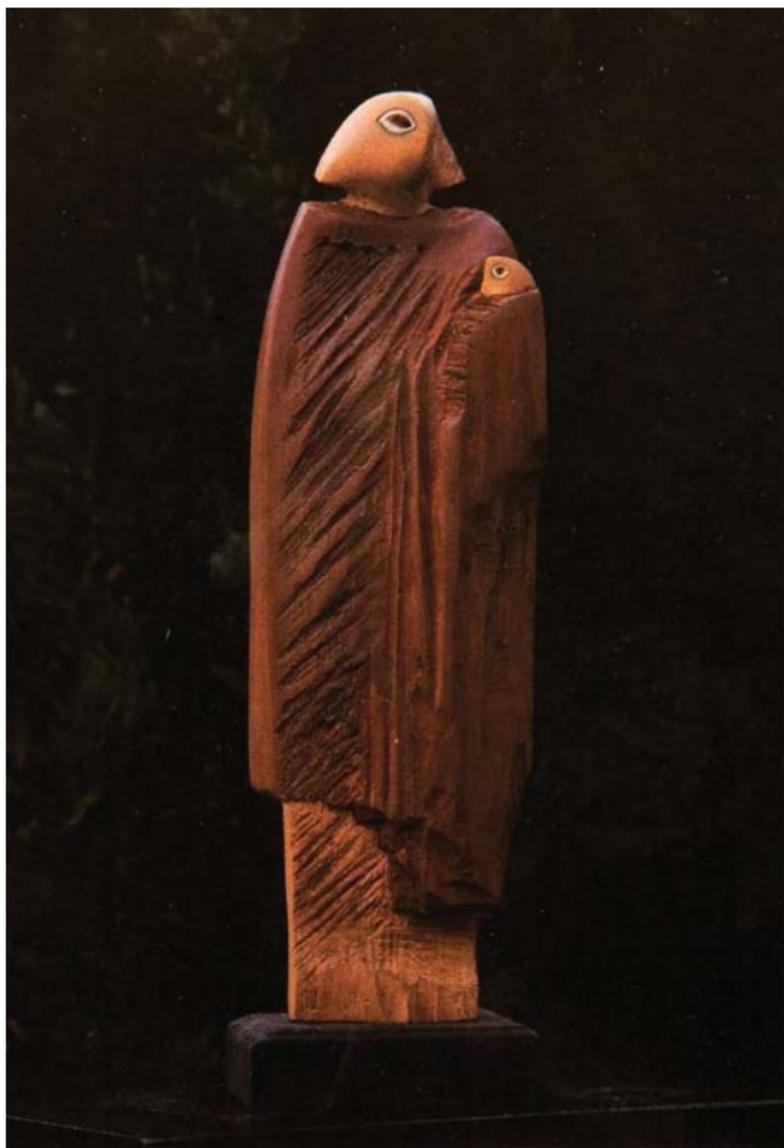


Fat man, concrete

Academies. In the years she was a student in Kassel, she won awards in competitions and after she returned to Turkey she started to work in Istanbul Atatürk Education Institute as a lecturer. Her object in her work was always human. Group works and with alone figures she has many great work of art. She captures interest with her unique style. Her sculpts' surface is

rough like they are not finished. In her work her figures have very strong forms, they seem like they just jumped into that stone. She was fond of portrait works. Her work consists of mood and the state of mind. The pregnant lady, torso, the villager, nude woman, dancing woman are some of her works. Bound to the nature, sometimes dramatic, deformations can be seen in her creations.

Rahmi Aksungur (1955): He graduated from Istanbul State Academy of Fine Arts in 1979 and he began to work as an assistant at the academy in 1983. He was among the founder



Moonlight

members of the sculptors association in 1989. In addition to his artistic activities, he also continues his works as art lecturer and administrator. The artist is currently the rector of Istanbul Mimar Sinan Fine Arts University. He tried not to exceed the classical forms in his monumental works, while he adopted an abstract attitude in his free works. The artist worked with wood in 1960s, silicon in 1970s and bronze in 1980s. His works express integrity regardless of the material he uses. Even the difference of size does not influence the integrity. The interaction of negative-positive mass and space relations, the stylistic characters of the material and the high energy on the mass create an internal dynamism. The artist produced monumental and independent works, and his works always won the first prize at contests. Erdek Atatürk Statue, Tuzla Naval Academy Turkish Marine Monument, Fatih Statue he constructed with Hüseyin Gezer, Sultanate Boat, Elegant Visitors, Hand, Ankara State Cemetery (Monumental Statues), Ruhi Su Grave Monument, Cyprus Karaoğlan Martyrdom Monumental Statue are among his works.

Abstract Sculpture

Zühtü Müridoğlu (1906-1992): He enrolled in Istanbul Fine Arts Academy in 1924 and took lessons from İhsan Özsoy. He went to Paris with the Europe scholarship in 1928. He studied at the Private Colarossi Academy's Marcel Gimond atelier until 1932. He also continued to the art history and aesthetic courses at Ecole de Louvre. The artist is one of the founder members of Group "D". His earlier works are constructed with an expressionist style. After returning to Turkey, he was appointed as teacher to Samsun High School, and then, he worked at Istanbul Archeology Museum as a sculptor. He worked as a lecturer at Gazi Education Institute and at the Sculpture Department of Istanbul Fine Arts Academy. In 1932, he opened his first personal sculpture exhibition at Alay Kiosk in Istanbul. He created figurative sculptures between 1930 and 1947. He was loyal to the essence of the nature in these works. His earlier works reflect the influences of Maillol, Despiau and his master Gimond. In 1940, he won the first prize at the 2nd State Art and Painting Exhibition. In that period, he produced the most skillful

examples of the figurative sculpture. When he went to Paris for the second time in 1948, he was influenced by the abstract sculpture expanding in Europe. He named his abstract, non-figured branches of trees as “the purification of the nature”. With the Wooden Torso, one of his works with this technique, he won an award at the 5th Tehran Biennale. In addition to the wooden material, he also used baked soil and thin copper



Abstract composition, wood

plates on his abstract statues. He worked as the chief of a tree atelier at the academy in 1955. He searched for the emptiness-fullness balance on the geometrical mass; and he created forms suitable for proportion, organization and harmony principles. In 1960s he produced works from linden and magnolia trees which highlighted the balance issue in his works. With these materials, he produced a series of geometrical, abstract sculptures he named as grave stones. He continued his abstract works until 1970s. Then he re-concentrated on figure. He made various women sculptures that exceed the normal human sizes with thin and extended bodies. Halil Dikmen's Head, Bust of Woman, Ballerina Sculptures (bronze), Awakening (Bronze), War (wooden relief) Twins (wooden) Life (wooden), Sitting Woman (wooden), Cage (wooden-iron), Copper relief (at Anıtkabir) as well as Beşiktaş Barbaros Monument, Muş Atatürk Monument, Zonguldak Equestrian Atatürk Monument and İnönü Statue, Fındıklı Park “Seal” Monument are among his works. Zühdü Müridoğlu rejected the State artist title he was given. He was awarded with Sedat Simavi Foundation Visual Arts Award in 1977 and with the Honorary Certificate of Plastic Arts Association in 1991.

Ali Hadi Bara (1906 -1971): He was the son of an Afghan father



Dancing figure

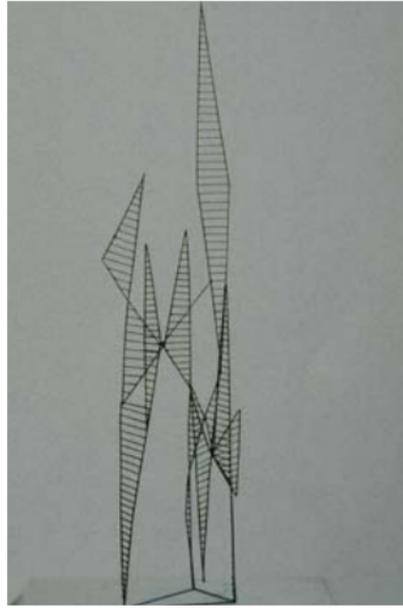
who came to Turkey at an early age. After graduating from Saint Joseph High School, he enrolled in the Sculpture Department of Istanbul Fine Arts Academy in 1925. He was a student of İlhan Özsoy. He won European scholarship in 1927 and went to Paris. Bara initially studied under Julian de Bouchard, and then under Despiau and

Bourdelle. He came back to Turkey in 1930 and began to work as an assistant at the academy.

In 1931, he participated in the 4th exhibition of Independent Painters and Sculptors Association with his work “Eve” which received a high interest. He made figurative works until 1950, and he was influenced from abstract art during his second visit to Paris in 1949. After returning to Turkey, he began to make abstract statues and ne never returned to figurative art again. His works generally include the use of sheet, profile and metal rods. He went into new different pursuits with the idea and belief that the nature consists of abstract pieces. Some of his works are; Eve, Fevzi Çakmak and Tevfik Fikret Bedia’s head, the statue of Atatürk in the garden, Beşiktaş Barbaros Monument, and Atatürk Memorial.

M. Şadi Çalık (1917-1979): The artist who was born in Crete, moved to Urla in 1923 with his family. He took art lessons from Abidin Elderoğlu at high school. In 1939, he enrolled to the Architecture Department of Istanbul Fine Arts Academy, then he shifted to the department of sculpture and became a student of Belling. After graduating from the academy in 1949, he went to Paris and worked there for a year. He returned to Turkey then and after

working independently for sometime, he was appointed as an assistant at the academy in 1959. The artist, who made figurative works, is known for his abstract, geometric style. In 1957 he drew the attention with an exhibition at Istanbul American News Center. He presented the first examples of Minimalist sculpture in Turkey during this exhibition. His work, “Minimumizm” was



Birds

consisting of 6 meters wide and 120cm high black rod on a metal niche. Minimal sculpture began with this statue, which as an utterly abstract work of art, and it could not develop very much. The artist preferred to work with iron and he created solid forms with iron bars. The Nude Woman, Asaf Halet’s head, Vietnam are some of his figurative works. The Atatürk Monument consisting of an abstract geometrical block at the Middle East Technical University campus, and the rocket-like abstract statue at the Physics laboratory, the 50th Anniversary Statue in Galatasaray consisting of 50 pipes are among his abstract works. He also produced reliefs as part of the architecture. The panel on the façade of Istanbul University Faculty of Economics (1968), The basalt wall panels on the wall of Kızılay Yapı Kredi Bank in Ankara (1970) are among these works.

İlhan Koman (1921-1986): He destructed the cliché sculpture forms in the Turkish sculpture art and directed towards new original pursuits. He enrolled in the Painting Department of Istanbul Fine Arts Academy. One year later, he shifted to Sculpture Department and took lessons from Belling. He graduated in 1945. He won the Europe test and went to Paris. There, he studied at Julien. He began to work as a lecturer at the metal atelier of Fine Arts Academy in 1951, and he performed joint works with Sadi Çalık and Sadi Öziş

for seven years between 1951 and 1958. In 1959, he resigned from the Academy and went to Sweden, where he spent the rest of his life. He worked as a sculpture professor at Stockholm Academy of Fine Arts and he died in Stockholm in 1986.

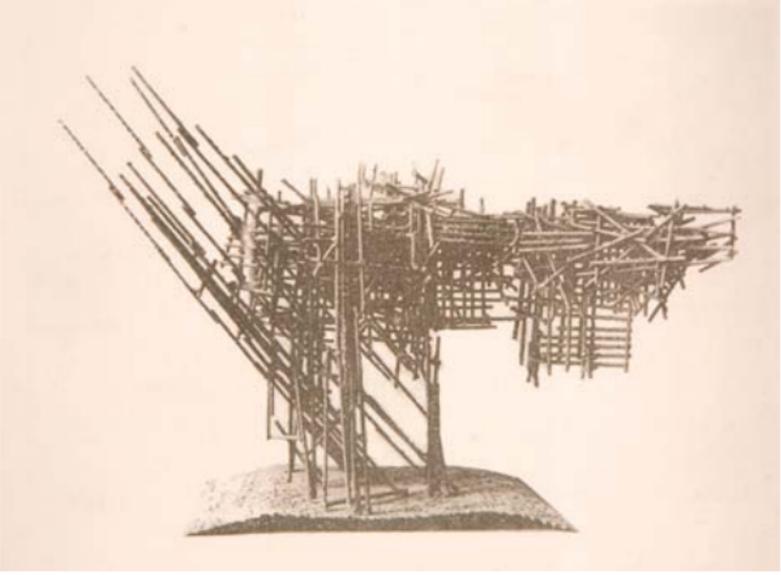


Abstract composition, iron

İlhan Koman made new explorations in his works through pushing the laws of mathematics and geometry. Against the claim that multi cornered shapes should be constant; he found out two or three non-constant forms. And this fact that he found was also approved by a scientist in the US a few years later. In his 1956-1965 period works, which he names as “My Iron Age”, he glorified iron and liked the rigidity of iron. The artist was highly successful with his

abstract sculptures. He always looked for the internal structure of the substance and reflected the conflicts of our time. He produced multi-dimensional shapes and named them as “Hyperforms”. He also made kinetic works. He was awarded with the second prize at the State Painting and Sculpture Exhibition in 1954, and the First Prize in 1955. His most famous works are the Akdeniz Statues in front of Divan Hotel and Halk Sigorta buildings in Istanbul. The friezes on the Eastern Side of Anıtkabir, the Statue at the Turkish Pavilion of the International Brussels Fair, Rotary (kinetic), Atlas (apco), Eternal I, and Gold-Section-Spiral.

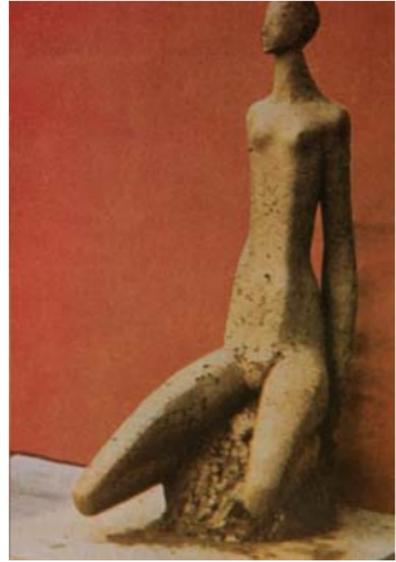
Sadi Öziş (1923): After graduating from the Decorative Arts Department of Istanbul Fine Arts Academy, he went to Europe in 1948 and completed his post graduate degree on costume designing and history. After returning to Turkey, he opened an atelier with



Iron Statue

Şadi Çalık and İlhan Koman. Iron tablets and poles for his object in abstract art. He has 6 abstract sculptures in Istanbul Art Museum.

Hakkı Karayığitoğlu (1926- 2006): After graduating from Ankara Gazi Education Institute, he worked at Istanbul Fine Arts Academy from 1950 to 1952 and at Florence Fine Arts Academy from 1961 to 1962. In 1959, he began to lecture at Istanbul Applied Fine Arts College. He retired as a Professor from Marmara University, Atatürk Education Faculty, Painting, Works Department. The artist who loved to work with soil and concrete also used ceramic in his works.



Woman

Bound to the anatomy of human, he always depicted head smaller and by lengthening the body deformed it in his own way of expression. Naked Squat, Horse, Goose, Harmony, Culture are some of his known works.

İsmail Hakkı Öcal (1928): After graduating from Fine Arts Academy in 1953, he worked as a lecturer at Atatürk Education



Abstract statue

Institute for long years. With his quiet, introvert characteristics, he follows and applies the latest developments in sculpture to his works. He felt freedom in his abstract works. He was awarded with an honor certificate from UNESCO. He created the Atatürk monuments in Bafra, Ünye and Istanbul Şemsi Paşa coast. He used stone material for his abstract sculpture in front of the Ottoman Bank in Taksim. There, he gave shape to balancing opposite directions with a filled and dynamic form.

Kuzgun Acar (1928-1976): The artist attended to the classes of Belling and Ali Hadi Bara at Istanbul Fine Arts Academy, from where he graduated in 1953. He was inclined towards abstract works even when he was a student and he carried out works that remind Gabo. On the abstract forms he created with iron, wire, nail and scrap materials, he used harmonies lines extending towards emptiness with an explicit composition, low mass-weight and strong expression.

With a work he created from nails, he was awarded with the Grand Prize at the 2nd Young Artists Biennale in Paris, and also the Paris Scholarship. The artist went to Paris in 1961. He

exhibited his works in 1962 at an exhibition at the Musee d'Arts, which caught the attention of the art milieu. His two designs and one work were taken for the collection of the museum. The artist was also interested in theater and he created many masks for the theater during his time in Paris. The masks he created for the Caucasian Chalk Circle play in Paris are his last works in this field. In his



Abstract composition

abstract sculptures, he initially used mesh wire, and he also created unusual forms with rusted steel spring pieces, nails and wires, and turned sculpture into a natural piece of life. He added nails to each other through welding and created interesting compositions. He has bird figures consisting of single abstract iron, similar to his work "Birds", which was produced as a relief at Istanbul Textile Traders Market.

Saim Bugay (1934): After attending to the classes of Şadi Çalık at Istanbul Fine Arts Academy, he graduated and went to Paris in 1969 with the Europe scholarship. Even when he was a student, he enthusiastically applied iron in his works. He met with various materials in Paris and used them together with iron. In his latest works, he depicts abstract humans without heads through nickel coated copper hands on a wooden body. He added symmetrical elements to fetish forms and expressed the states of people setting up from the concrete human



Appearance

concept which creates an abstract impact at the first sight. The position of the arms and the hands, reflected faith, desperation, sadness, joy or sadness in different times. With these hands which turn any side and make every move; an authentic visual language which changes between expressionism and surrealism is created.

Ali Teoman Germaner (1934): The artist worked with wood,



Bird, Bronz-marble

baked soil, bronze and copper. He graduated from Istanbul Fine Arts Academy in 1957 as a student of Rudolf Belling, Zühtü Müridoğlu and Hadi Bara. In 1960 he went to Paris, and then, he extended the period of stay with thanks to the state scholarship he won. In addition to sculpture works with Collamarini, he

also worked on engravings with Stanley William Hayer. After returning to Turkey in 1985, he began to work as an assistant at the Sculpture department of the academy. He was elected as the artist of the year by Ankara Art Institute two times; in 1992 and 1994. He was awarded with the first prize at the State Painting and Sculpture Exhibition in 1968 and at Fatih Monumental Project contest in 1972.

He was interested in abstract art even when he was a student. He both worked on sculpture and engravings. His works of wooden and bronze materials created an authentic form language. After 1970s, the artist depicted his past experiences and criticisms with fantastic creatures. The creatures were based on mythology and different beliefs with their human bodies and monster heads. These legendary statues resembling to horses, dragons, birds and snakes are applied in an abstract depiction three dimensionally,

and the artist also used these creatures' designs for his engravings. These creatures both make a reference to the past give the message that there is a monster in everybody; the good and the bad may be nested together in everyone.

Füsün Onur (1937): She graduated from the Sculpture department of Istanbul Fine Arts Academy, where she took classes from Hadi Bara. In 1960, she went to the US with Fulbright Scholarship. She completed her postgraduate degree at Maryland Institute College of Art. Upon returning to Turkey, she began to work as an assistant at the Faculty of Architecture in Istanbul Technical University. She moved away from the ordinary, classical sculpture forms and created modern sculptures that put forth the meaning aspect and urge the viewers to think. In this context, she won the Silver medal with her authentic work at the "New Tendencies" exhibition within the scope of the Art Festival organized by Istanbul Fine Arts Academy in 1981. With the influences of her education in the US, she tried to express herself with few and simple forms that integrate with the environment and grasp the human in accordance with Minimalism. She included timber, cloth, etc. materials in her works. Respect to Hadi Bara, Come in, They were Three (consciousness, love, peace), Painted Timber, Painted Wood, Morning Gymnastics are some of her works.

Tamer Başoğlu (1938): The artist attended to the classes of Belling, Zühtü Müridoğlu and Ali Hadi Bara at Istanbul Fine Arts Academy. After graduating, he went to Rome in 1961 and to Germany in 1962 to make researches on sculpture. His academic career started in 1964 when he became an assistant at the sculpture department of the academy. In 1971 and 1973, he won the TRT Sculpture Award, and in 1972 the competitions such as Atatürk and Women Rights, and many other sculpture contests and awards. The artist who works in geometric forms used to work with wood. In time he combined metals into the wood and enriched his materials. In some of his sculpts he also used concrete. After the year 1969 he made many Atatürk statues. He has sculptures in Aydın, Antakya, Ağrı, and Edirne and in Trakya University. Besides the abstract geometric shapes he also used figurative forms. In 1990s, his interest in mythology made him use flintstone in his work.



Weeping Helen

He depicted works about Troy wars, and Abduction of Queen Helen to Anatolia, and Three Beauties.

He pays attention to a balanced relation of fullness and emptiness in his works. The indents and protrusions on his works activate the massive structure and saving it from being monotonous.

Mehmet Aksoy (1939): The artist, who was a student of Şadi Çalık, worked as an assistant at the academy for a short period and moved to London in 1970. After working there for two years, he went to Berlin and studied at the Fine Arts Academy there until 1977. Then he returned to Turkey, but went back again to Berlin in 1981 and continued to work there until 1990. His artistic talent, productivity and monumental works was noticed not only in Turkey but also in Europe. He was awarded with the 1st prize at the 3rd Asia – Europe Biennale in 1990, and he won a 2nd place award at the governments Art and Sculpture Contest in 1996. He both applies figurative and abstract styles very successfully. He works primarily on stone but also incorporates other material, fusing metal or differing stones in a single sculpture. He currently resides and works at a studio of his own dramatic design at the outskirts of Istanbul. Some of his works are; The Lady Looking into Mirror, Nude, My Black American Friend, Under the Rainbow, Mother Nature, and Kybele Fountain.

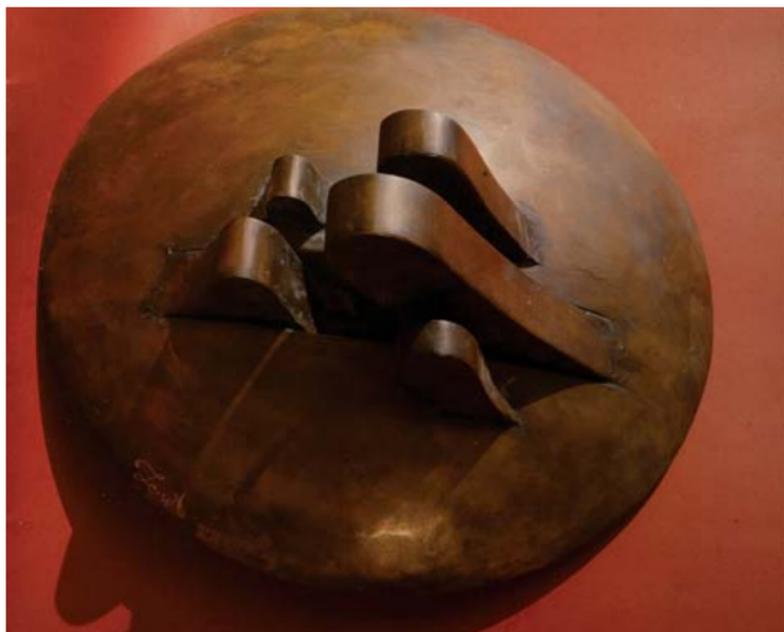
Seyhun Topuz (1942): Seyhun Topuz graduated from Istanbul State Academy of Fine Arts, Department of Sculpture in 1971 and she was a student of Şadi Çalık and Hüseyin Gezer. After working as a secretary for some time at the academy, she was admitted

as an assistant for Basic Art Education at Industrial Arts College. She went to the US two times, in 1978 and 1983, and worked with the sculptor José de Creeft in New York. Her abstract works do not look like anything and they only express themselves with their shapes and meanings. She also used wooden, stone and plexiglass materials in her earlier sculpture works. She is mostly interested in geometrical forms such as triangles and squares. She does not change these forms in their essence but change their arrangements. She applies rhythmic breaks or rotates the forms, and directs towards more rigid and cornered forms, trying to solve the internal and external space problems.



Square

Ferit Özşen (1943): Before studying at the Sculpture department, he attended to the classes of Bedri Rahmi at the



Untitled

Painting Department of Istanbul Fine Arts Academy, and then he studied as a student of Hüseyin Gezer. In 1968, he won The Austrian Government scholarship and went to Austria, where he worked with Fritz Worruba at the Fine Arts Academy. In 1978, he went to Germany and worked on bronze at Munich Academy. With the scholarship he got from Japanese Government in 1992, he went to Tokyo, Kyoto, Osaka and Kanagawa to make researches. He changed the concept of monumental sculpture in Turkey with his abstract work the 50th anniversary of the Republic in Istanbul. By using rock, he made round shapes that symbolize fertility and Goddess Kybele. Ferit Ozsen who produced abstract works with metal and stone material, questions the humanity and existence.

Meriç Hızal (1943): She graduated from the Sculpture Department of Istanbul Fine Arts Academy in 1979. There, she worked at Şadi Çalık's, Huseyin Gezer's, Tamer Başoğlu's, and Ali Teoman Garmaner's workshops. In 1977, she worked at Francesco Somaini's atelier at Salzburg Art Academy. In 1991-1992, she worked in Paris on sculpture morphology with the scholarship from the French government. She retired from the Sculpture Department of the Academy as a professor. 1975 She won the First Prize at Ahmet Ant İçen Sculpture Contest in 1975, Third Prize at 1984 Dessülbahir War Area Environmental Arrangement, Second prize at 1985 Tuzla Naval School Atatürk Monument Contest, Success Award at 1985 46th State Painting and Sculpture Contest, 1st Honorary Mention at 1986 TBMM National Sovereignty Monument Contest, Silver Medal at 1987 Ruhi Su Mausoleum Contest, 1st Prize at 1992 Eczacıbaşı 50th Anniversary Memorial Structure Contest, and 1995 Sedat Simavi Visual Arts Ward. She was also awarded as the artist of the year in the branch of plastic arts in 1999 by Ankara Art Association. After 1960, she produced abstract sculptures with wooden, bronze and marble materials. The essence of her art is based on the concepts from the nature: earth, air, water, wave and time. Although she does not include human figures in her works, she makes a reference to people even in the most abstract forms. "Water and Wave" in 1990s exhibit the



Hat

intersection between rigid geometrical forms and the organization of the structure. She depicted the time concept with geometrical triangles and pyramid forms. She emphasized the rapid passing and changing of time, while she also includes the transition and transformation through the time with the contrasting relations of those lost in time and those gained in time.

In addition to geometrical forms, she also added texts on the stone sometimes through sheer writing and sometimes through engraving in order to make references to the past, history and society.

Koray Ariş (1944): He graduated from the Sculpture Department of Istanbul State Academy of Fine Arts in 1968. He was a student of Sadi Çalık at the academy. His earlier works represent a figurative tendency but he later turned towards abstractionism. In 1967 he won a second place award in International Press Festival for his sculpture and in 1975 he won the Success Award at State Painting and Sculpture Exhibition, as well another award in 1985

at Enka Sculpture Contest. He was chosen as the artist of the year in sculpture by Ankara Art Association for 1987. In 1969, he went to Rome and attended to Emilio Greco's atelier at the Fine Arts Academy of Rome. He also worked on place, color and shapes at the Decorative Arts Department of the same academy. He also prepared costumes for TV films. After returning to Turkey in 1974, he worked as an assistant at the Academy for a short time, then he resigned and founded his own studio.

He began to be interested in abstract art during his studies in Rome, and he began to perform such works and drifted apart from the figure. Initially, he used trees, flowers or leaves and then totally abstract forms in his abstract works. He used the wood and leather as the material for these large-sized works and produced sculptures with high plastic values. After 1990s, in the static and massive works of symmetrical arrangements, he applied leather with metal. The main theme is simplified through abstractions, rounded and shuttle forms are created in his body works with leather covered on wood. The vertical forms are sharpened towards upside and they gained a tens expression. They also make reference to ancient



Portrait

cultures as the authentic samples of the contemporary modern sculpture.

Yunus Tonus (1954): After graduating from the Fine Arts School, in 1977, he went to Stuttgart Fine Arts Academy. He worked at Carrara in 1983, at Stuttgart Academy between 1983 and 1986, and at Braunschweig

Technical University between 1986 and 1991. Starting with the classical sculpture, he developed his own style and by deforming the figure he strengthened the abstract meaning of the figure. His latest works which were made from bronze are; Dancing People, Horses, Cello, Lute.

CHAPTER III

ART OF CERAMIC

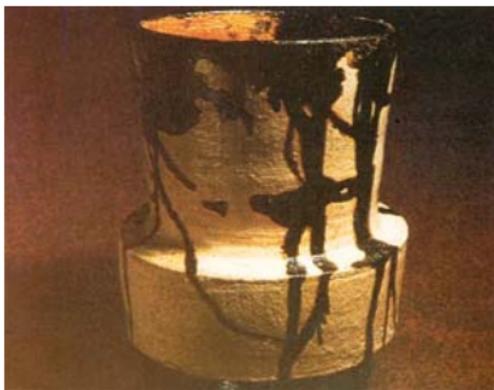
Ceramic production in Anatolia is one of the oldest arts that began in the prehistoric periods. The specimens from the 8th Century BC, which were found during the excavations at the regions such as Hacilar, Alişar, and Çatalhöyük, are currently displayed at the museums of various cities in Anatolia. The use of ceramics also continued after Turks settlement in Anatolia as tiles and ceramics. Colorful tiles were not only used as architectural decoration at the portals, minarets, altars or niches of mosques, madrasahs and tombs, etc. religious buildings; but also as the elements that beautify and enrich the buildings at the Ottoman and Seljuk palaces. The geometrical motifs were applied at the religious buildings mostly with geometrical motifs, while the tiles of menai technique, which include human and animal figures, were applied on the walls of palaces. In the Ottoman period, two centers came forth as the production centers of tile: İznik in the 15th and 16th centuries and Kütahya in the 17th Century. The ceramics of Iznik were generally produced with over the glaze and under the glaze techniques. Elegant vases, plates, pots, flasks, ewers and lanterns were produced under the names Rhodes Type, Milet Type and Haliç Type. After İznik furnaces caught fire and the Ottoman Empire went into a regression period towards the end of the 17th Century, Kütahya appeared as the new center of tiling and ceramics. However, the quality of earth, glazing and design decreased in this period. In the 19th century, a workshop was opened to produce pots in Beykoz, Istanbul under the ruling of Ahmet Fethi Paşa. The products of this workshop were labeled as “Eser-i İstanbul” (Made in Istanbul). Abdulhamid II ordered for another porcelain factory at Yıldız Palace, and they were produced with Ay-Yıldız (Moon-Star) seal. Plates, cups, pots, vases and bowls were produced with landscapes, still-life and figure compositions with the influences from the Western art. The designs on these porcelain bowls are similar to the murals and paintings of the primitive artists in the same period in terms of their compositions. Even the portraits of sultans were included among the motifs of ornamentation and

they were signed by the artists who made them. The designs of porcelains include various sceneries from Istanbul, mosques, palaces, kiosks, kasrs, fountains and namazgahs with hexagon or golden frames. Yıldız Palace porcelain factory was closed during the Second Constitutional Period in 1908, it was resumed in 1914 but the production finally ended in 1920.

The first contemporary ceramic works in Turkey began in the period in 1929, when Namık İsmail was the Academy Manager of the Fine Arts, with the opening of the Decorative Arts Department by Hakkı Oygur. Ömer Vedat Ar joined the faculty in 1931, and Sadi Diren in 1963. The first person to establish a private ceramic atelier was Füreyâ Korel in 1950s. Currently, contemporary ceramics are being produced both at the faculties of art and at private ateliers.

Hakkı İzet, Melike Kurtiç, Ayfer Karamani, Nasip İyem, Seniye Fenmen, Bingül Başarır, Hamiye Çolakoğlu, Atilla and Filiz Özgüven Galatalı, Candeğer Furtun, Alev Ebüzziya, Erdinç Bakla, Güngör Güner, Beril Anılanmert, Jale Yılmabaşar, Zehra Çobanlı are among the artists who gave their hearts to ceramics.

İsmail Hakkı Oygur (1908-1975): After graduating from the Sanayi-i Nefise School, he was sent to Paris to study interior design. He also studied ceramic at Applied Arts School in Paris. He got married with Hale Asaf and returned to Turkey

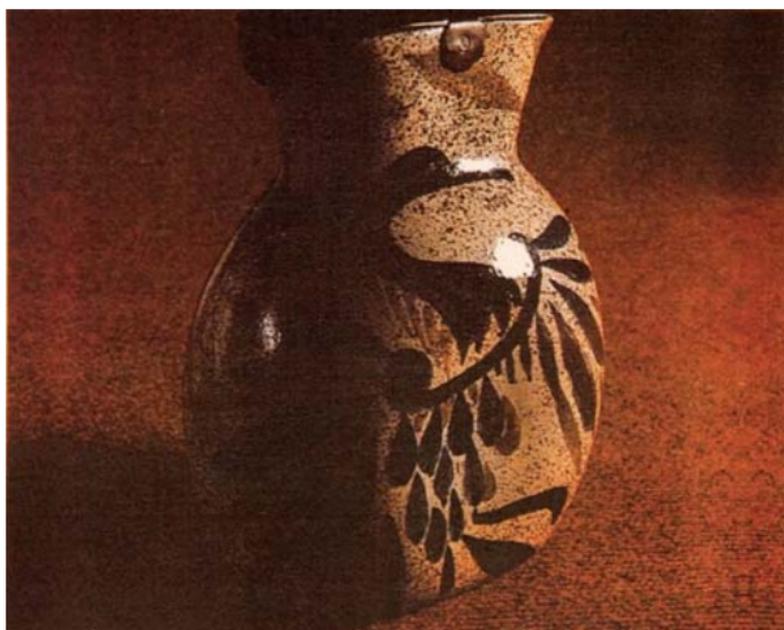


Form, ceramic

in 1930. He joined the newly opened Decorative Arts Department of the Academy and opened the first ceramics atelier there. He also opened the first private art gallery in Beyoğlu, Istanbul and spent great efforts to popularize ceramics. In 1967 he pioneered to organize the general meeting of International Ceramics Academy in Istanbul and he is the only Turkish member of the organization.

In the same year, in the exhibition that was held in Istanbul, he won a medal. The artist produced large ceramic bowls with an effort to make a synthesis of the East and West. He applied examples from the calligraphy on these bowls. He benefitted from the traditional sources not only for lines but also for the color. He produced copper mold, iron rust and metallic-looking ceramics. He provided consultancy for the organization of 1st İzmir International Fair in 1935. He produced interior design and furniture projects for Etibank establishments between 1937 and 1950. He also won the contest for the decoration of Galata passenger deck.

Hakkı İzet (1909-1977): During his studies at Istanbul Fine Arts Academy, Department of Architecture in 1928, he won the



Ceramic vase

European scholarship and went to Germany. He studied sculpture at Berlin Academy. When He returned in 1933, he was appointed as a modeling teacher at Ankara Gazi Education Institute and he was assigned for examining the local arts of Eskişehir region. He founded the Ceramics Department at Ankara Chemistry Technical College between 1952 and 1955. Then, he took part in the establishment of Çanakkale Ceramics Factory and the Ceramic Department of Istanbul Applied Fine Arts College in 1957. He was also the director of this school in 1970s. Hakkı İzet's ceramics are

based on Anatolian Hittite art and they are covered with stylized animal figures. He especially worked on animal-formed bowls. He mostly produced pots in the shapes of lamps, oxes, and birds. His lines are simple, and his forms have strong styles. He is also an avant garde artist who spent great efforts to popularize ceramics in Turkey.

Füreyâ Koral (1910 -1997): She is also among the avant gardes of ceramic art in Turkey. She graduated from Istanbul University's Department of Philosophy. She took private violin courses, and wrote musical criticisms between 1940 and 1944. She started her ceramic studies in Switzerland in 1947. Later, with the support of the French tile-maker Sérre, she worked at a private atelier in Paris. After returning to Turkey in 1951, she opened her own private atelier and continued works there. She is one of the first ceramic artists in Turkey and she opened her first ceramics exhibition in Paris, and she also participated in group exhibitions.

She combined the local ornamentation elements with ceramic forms in a search for east and west synthesis in her works of murals, animal shaped ceramics, plates, vases, houses, doors and figures.

She has been in a continuous search for new baking techniques and use of colors. She approached ceramic to abstract painting. Her works are not only simple interior decoration materials, but the samples of her artistic strength and conscious artist attitude. The ceramics she made in 1950s were bright and multi-colored, while she placed animal and plant motifs on dark colors in 1960s. In 1970s, she produced ceramic houses, doors and quarter series. After them, she worked on colorless and abstracted female figures on baked soil. She won a Silver Medal at Istanbul International Ceramics Exhibition in 1967, a Gold Medal in Prague in 1962, Sedat Simavi Foundation Visual Arts Award in 1986 and Plastic Arts Association Honor Certificate in 1991.

Sabit Karamani (1916–1993): The artist, who was interested in photography first, focused on the art of ceramic after 1957 and spent his 35 years on it. He made murals, sculptures and wall

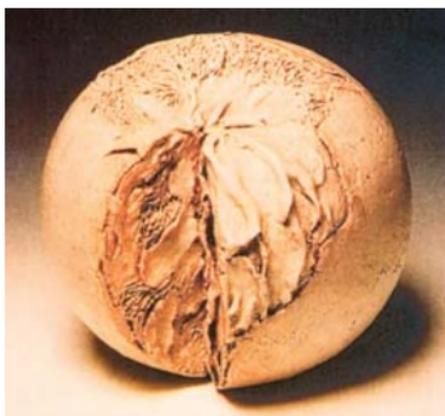
decorations from clay for years. With his technical creativity and his artistic side he created ceramic kilns. And he made researches about natural tones and the colors of the soil. His interest in prehistoric fossils became immortal in forms of turtle, lizard and animal shaped work of arts. He was awarded with an honor award in 1962 in International Ceramic Exhibition in Prague.

Sadi Diren (1927): Honored as a State artist, Diren studied as the only student of the Ceramic Department at Istanbul Fine Arts Academy in 1951. After graduating from the academy, he worked as a designer in the field of industrial ceramic for some time in Germany. In 1964, he returned to Turkey. He entered in the Ceramics Department of the Academy as an assistant professor. In the same year, he also acted as the director of Eczacıbaşı Ceramic Factory.

He was influenced from the shapes of the ceramics of Hittites and Phrygians. He merged their influences with the contemporary approach and created unique works. He solved the secrets of the industry ceramic and created various types of ceramics with simple forms. He did not include much ornamentation on the surface. He applied various glazing techniques and created his authentic works. These skills in the application of abstracted figures are supported with his carefully chosen colors. The main theme of the artist is human and he produces murals and sculptures, where he depicted the issues of love, respect, integrity. He further also enriched his forms with animal and plant motifs. His ceramic murals are exhibited at Istanbul Tarabya Hotel, Fruka Factory, Atatürk Cultural Center, Marmara Etap Hotel and Ankara Etap Hotel.

Melike Abasıyanık Kurtiç (1930): After graduating from Fine Arts Academy in 1955 she started to work at Eczacıbaşı Ceramics Factory in 1960. In 1963 she went to Copenhagen to work at Royal Ceramic Factory on forms. In 1982 she was awarded at a national project contest as 1st and won a friendship award in 1st Asia – Europe Biennale in 1986. In her ceramics she depicts the effects of the Anatolian Civilizations. Her first works of art were large scaled. The lines of pattern she used on them gave her works

motion. The simple surface of the form made contrast with the cracks she leaves on her work. The round shapes on the organic decorations gave a three – dimensional effect. She usually uses dull clay and gathers the light on one spot. By using ceramics with drawing techniques and collage, she made sea urchins in 1980s.



Form, ceramic

Ayfer Karamani (1934): Her painting education began at Fine Arts Academy with Sabri Berkel, but later continued at textile and ceramics departments. The artist, who received a silver medal in 1962 in the Prague International Ceramic Exhibition, worked in pottery factories for a while and continued her work in the atelier she formed with her husband Sabri Karamani. She decorated many walls of the architectural buildings and by doing that she combines architecture and the art of ceramic. For many years she worked on the stone form and her latest work consists of abstract human figures. The figures holding each other and forming one body, represents the divine emotions love, commitment and care. With her clay – glaze – heat pyramid she created a visual language on her esthetic work of art. She knows how to show the love, which is sometimes dramatic sometimes avid, with her sincere moves, and with the colors she uses.

Seniye Fenmen (1918 -1997): The artist who adopted a realist – populist was the mother of Painter Orhan Taylan. After graduating from Fine Arts Academy, Painting, she formed The Taylan factory in 1960. The artist who studied in Pakistan and in Japan about ceramics, gives the examples of an abstract hand and foot figures. In 1963, she received a 1st place award in a competition that was held by Ankara Electricity Authority and Research Center. She did wall decorations along her abstract art.

Nasip İyem (1921): After graduating from the Painting Department of Istanbul Fine Arts Academy, she started to work at Eczacıbaşı Ceramics Factory in 1958. She opened her own atelier in 1963 and she spent 40 years as an independent artist. Her works mostly consist of the woman and child, which she creates with glazed soil. She three-dimensionally depicts the painting works of her husband Nuri İyem. She examined the life and fight of women in a realistic way. The artist does not use many colors and prefers the color of the clay. She received a silver medal in Prague in 1962 at the International Ceramic Exhibition.

Hamiye Çolakoğlu (1933): During the time she was continuing her ceramics education at Florence State Ceramic Arts School between 1959 and 1963, she also took Art History and Italian Literature lessons at Perugia University. She returned to Turkey in 1965, and opened her own private workshop. She works as a lecturer at the Ceramics and Glass Department of the Fine Arts Faculty of Hacettepe University since 1983. She is also the head of the department. She was awarded with the Success Award at State Painting and Sculpture Exhibition in 1982 and with İş Bank Grand Award. The artist is a member of World Ceramic Artists Association. She both creates murals and functional ceramics with nonporous hard ceramic and conceptual arrangements. Her works can be gathered under three groups as sculptures, forms and murals. The artist adopted the abstract style for all of these groups and she inspires from the nature and the facts of life. She emphasizes joy and sorrow in the most striking way. Abstract birds, and people in poverty turn into simple and lyrical designs through abstractions. Red and brown clay, iron and cobalt oxides represent dreams, hope or desperation.

Atilla Galatalı (1936-1994): He was directed towards art with the influence of his painting teacher Kayıhan Keskinok. After he got sick he stopped going to school for a while. In 1956 he returned to school and worked on mosaics with Bedri Rahmi. After 1960, he started to make ceramics, and worked on copies from Henry Moore's works. In time, he discovered that he was interested in Hittite culture. His works drifted apart from figures and became

abstract. In 1972 and 1974 he won 1st place award in France Vallauris, in two biennales. In 1986 he won another award in another biennale, Asia – Europe biennale. He tried to merge old and new, his works have rhythm and dynamo.



Terra cotta

Candeğer Furtun (1936): After graduating from the Painting Department and then Ceramic Department of Istanbul Fine Arts Academy in 1959, she made researches about the clay at Istanbul University Faculty of Chemistry. Then, she began to work at Eczacıbaşı Ceramic Factory. In 1961 she went to America and enrolled to Rochester Institute of Technology. In 1963 she completed her master's degree at American Handwork School and worked as a teacher at Worcester. In 1965, she returned to Turkey and opened her own atelier, where she started to work as a freelance artist. In 1965, she received a 1st place at an exhibition held by the Fine Arts Academy. She questioned the worthiness of humankind and tried to show her philosophy in her work of art.

Alev Ebüzziya (1938): The artist took private lessons from Füreya Koral when she was a student at Istanbul Fine Arts Academy. After graduation, she went to Dumler Factory in Grenzhausen, Germany, and later she worked at the Factory of Eczacıbaşı. In 1963, she went to Copenhagen and continued her works there. She makes designs for Royal Copenhagen since 1984 and she is awarded with Eckersberg Medal which was only been given to two ceramics artists in Denmark so far. In 1988, she won an award at European Biennale. Although the artist educated herself in the field of ceramics, she managed to create very successful and elegant works of art, which are as thin as eggshell. She generally used single colors and pale tones of green, coral, purple, pink and violet. Nevertheless, she has also included dark blue and navy blue in her latest works.

Filiz Özgüven Galatalı (1938): After graduating from Istanbul



Form 2, Ceramic

Fine Arts Academy, where she enrolled in 1958, she won the Fulbright scholarship and went to the US. In Rhode Island Design School, she studied on the basics of the ceramic. On her earlier works, she used functional forms and after that in 1970s, she discovered her own style. She joined to applied

ceramics symposiums such as 1968 Becný in Czechoslovakia and 1969 Gmund in Austria. As a member of the International Ceramic Academy, she won a silver medal in 1967. She emphasizes the importance of the organic materials of ceramic. In her own abstract style, the artist produced free ceramic forms and murals. She tried to create a contrasting balance with the mass through interlacing spheres on a long flat cylinder. In a symbolic, visual language, she inspected the balance and contrast relations, and she uses curved round forms and simple shapes together.

Bingül Başarır (1938): She is an auto-didactic artist. She took



Universal tobacco factory

private ceramic lessons from Füreya Koral and she continued to produce ceramics since 1962. Her initial works mostly consisted of functional forms. Later, she concentrated on the texture. She created cracks and bubbles on the forms, as sometimes random and sometimes controlled, and created authentic three dimensional authentic forms. She used the materials such as clinker and glass with ceramic. As she could use the technology extensively, she produced ceramic works by paying attention to their scientific values. She won gold medals in 1962 in Prague, in 1975 and 1979 in France, in the field of pottery. In 1982, she was accepted by the International Ceramic Academy and in 1991 she won a second place award for her art of work at the State Art and Sculpture Exhibition.

Erdinç Bakla (1939): He graduated from the Istanbul Applied Fine Arts School in 1962. There, he was a student of Hakkı İzet and Jan Grove. After graduating, he went to Germany, to work at Krautheim Porcelain Factory and he also worked as an intern at pottery workshops in Çanakkale. He became a member of the teaching staff of Istanbul Applied Fine Arts School in 1963. He tried various techniques and different forms until 1977, but after then, he abandoned colors and started to color his works with metal oxides. In 1990, he received an Honor Certificate in World Triennial in Zagreb. And in 1972, 1973 and 1974 he received 1st place awards in the Istanbul Ceramic Exhibitions.

He produced his ceramics with the influences of Anatolian Civilizations, freely and without limiting himself with any styles or rules. He baked without glazing and created a peculiar texture. With the inspirations from Hittite Sun and Nemrut busts, he created his unit works with faces and figures which resemble to nobody. His ceramic sculptures are diversified with textural details and dimensional differences, and he tried to obtain a balance between the historical and contemporary values.

Beril Anılanmert (1939): After graduating from the Ceramics Department of Istanbul Fine Arts Academy in 1968, she worked as an assistant at the academy. In the following years she was promoted to certain administrative posts and she continued to work as a

lecturer. The Artist who is a member of the International Ceramic Academy won a 1st place prize in 1990 in the competition of the Ministry of Culture. She made research about the Japanese pottery. As a contemporary ceramic artist, Beril Anılanmert is known for restructuring forms and redefining them for a new expression while utilizing multiple techniques. As an internationally recognized ceramic artist, she has been invited as a jury to various national and international organizations.

Jale Yilmabaşar (1939): The artist, who graduated from Albany



Woman, ceramic

Union High School in 1957 in the US, also finished the Fine Arts Academy in Istanbul and went to Germany as an intern. She employs abstract decorative elements

with contrasting colors to create striking images on her ceramic murals. Rooster is her most common decorative motif on these murals. She combined the adornments she picked from the local Anatolian culture with the modern technology. In the examples of the figure works she picked from the local and daily life; little headed, big, fat bodied women are illustrated in her unique style and sense of humor.

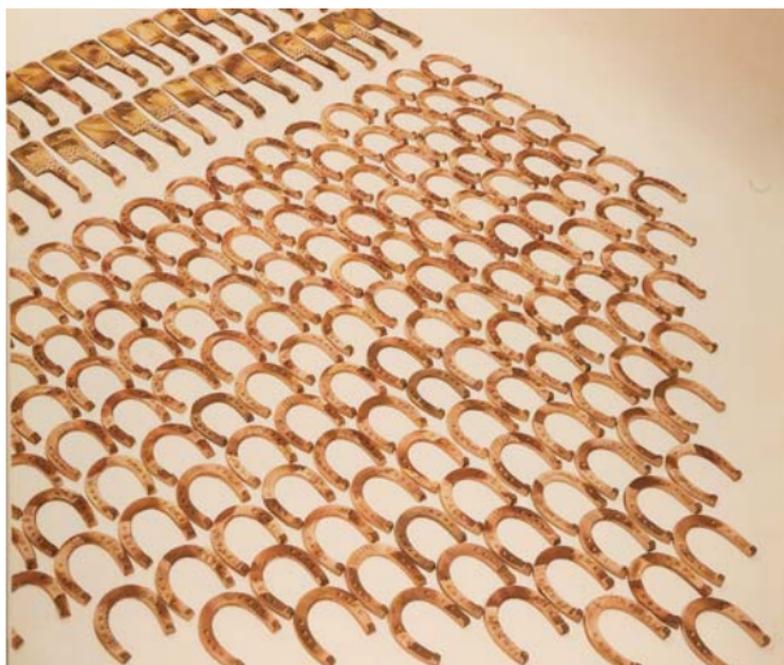


Ceramic tea cups

Güngör Güner (1941): The artist created authentic works in the pursuit of abstract forms between the primitive pottery and contemporary form. After graduating from Istanbul Applied Fine Arts School in 1972,

she won a scholarship and went to Germany for ceramics and engineering education. After returning to Turkey, she began to work as an assistant at the Fine Arts School and she still continues to work there as a professor. Although she gave works in every field of the art of ceramic, the traditional pottery wheel has always had a distinct place in her art life. In 1962, she won a silver medal at Prague International Ceramic Exhibition, in 1975 and 1976 received awards from Istanbul Archeology Museum. She also received success awards in 1982 and 1985. She gave lectures as a Guest Lecturer at Chicago Hyde Park Art Central in 1989. In 1990, she went to Japan to teach ceramics with the support by Japan Foundation. She also performed abstract works in 1990s, with vivid colors and pots that are filled with water, emphasizing the soil – water relation.

Zehra Çobanlı (1958): After graduating from the Ceramics Department of Istanbul Applied Fine Arts School, she started to work as a lecturer at Istanbul Atatürk Higher Teacher Training School in 1984. In 1985, she won a scholarship and went to Australia. Afterwards, she returned and began to work at the Ceramics Department of Fine Arts Academy at Eskişehir Anatolian



Proverb

University. She still works there. Her works can be classified in two groups. First one is the products of daily use such as plates, pots, mugs. The second one is her art works with traditional motives, colorful, geometric examples. With the technique she learned in Japan called “Raku”, she still examines searches for new forms and techniques.

SUPPLEMENTAL CHAPTER

ART AND SCULPTURE MUSEUMS IN TURKEY

Istanbul Art and Sculpture Museum

Upon the order of Atatürk on September 10, 1937 the museum was formed as bound to Istanbul Fine Arts Academy. One of the halls in Dolmabahçe Palace, Beşiktaş was allocated to the museum. In the beginning, the museum was formed with, the paintings collected from ministries, and from collections like Elvah-ı Nakşiye, from Fine Arts Academy, and from various people's houses. At present, the museum has 2500 original paintings and 250 sculptures. There are also ceramic and typography works at the museum. Although not many, there are also works of certain foreign artists such as Albert Marquette, Andre Derain, Raoul Dufy, Maurice Utrillo, and Henri Matisse.

The pieces are exhibited in 20 different halls, with the classification of the era from the 19th century to the present. Various limited exhibitions are held and short courses on painting are given throughout the year on the entrance floor of the museum. The collections of the museum are displayed on the upper floors. Museum also has a restoration atelier, which is used to restore works if required.

Sakıp Sabancı Museum (SSM)

Sabancı University's Sakıp Sabancı Museum is located in Emirgan, at one of oldest settlements of the Bosphorus. The building, which is known as "Atlı Köşk" was opened in 202. The villa that constitutes the main building of the museum was constructed by the Italian architect Eduard de Nari in 1927 upon the order of Prince Mehmet Ali from the Egyptian Hidiv family. It was used as the summer house of that family for many years. The building was purchased by the industrialist Hacı Ömer Sabancı in 1950 and the statute of the horse rider in front of the building was made by the French sculptor Doumas in 1894. The villa is named "Atlı Köşk" (Equestrian Villa) because of the statue.

After the death of Hacı Ömer Sabancı in 1966, Atlı Köşk began to be used permanently as a home by Sakıp Sabancı, the eldest of the family and for many years housed Sakıp Sabancı's rich collection of calligraphy and paintings. In 1998, together with its collection and furnishings, the honorable mention was allocated to Sabancı University to be transformed into a museum.

With the annex of a modern gallery, the exhibition areas of the museum opened to visitors in 2002; with a further extension of the layout in 2005, the technical level of the museum reached international standards.

Istanbul Modern

Istanbul Modern opened its doors to the public on December 17, 2004, after the former customs warehouse no. 4 of the Turkish maritime lines was restored by the industrialist Eczacıbaşı family. The building consists of two floors and the permanent collection of the museum is displayed on the upper floors. Every year, the permanent collection is reorganized and the themes are changed. At the wide gallery downstairs, time-limited exhibitions are held quarterly. The exhibitions are alternated with a general overview exhibition to the modern Turkish art, followed by a retrospective exhibition. The training programs at the museum are also time limited and they are held in order to introduce the changing exhibitions. It acts more like a cultural rather than a museum with the movies at its cinema, its cafe, museum library and mobile museum, and with the forums and concerts.

Pera Museum

The Pera Museum opened its doors at Tepebaşı in June 2005 as cultural venture of Suna and İnan Kır aç Foundation. It is located at a distinguished and highly active locating in the city. The building of the museum was constructed in 1893 by the architect Achille Manoussos at it was used as the Bristol Hotel until recently. The building has been completely renovated by the Architect Sinan Genim and turned into a fully-equipped modern museum to serve as a museum and cultural center for the people of Istanbul.

The first and second floors of the Pera Museum house three permanent collections belonging to the Suna and İnan Kıraç Foundation. The third, fourth, and fifth floors are devoted to multipurpose exhibition spaces. There is an auditorium and lobby on the basement floor. The reception desk and Perakende - Artshop and a cafe are located on the ground floor.

The first floors of the museum are mostly used to display the choice examples from the foundation's collection of Anatolian Weights and Measures, as well as Kütahya tiles and ceramics.

The collection of paintings at the museum consists of more than three hundred paintings. This rich Orientalist collection includes important works of European artists inspired by the Ottoman world from the 17th century to the early 19th century. This collection, which presents a vast visual panorama of the last two centuries of the Ottoman Empire, includes works by Osman Hamdi, regarded by art historians as the genre's only "native Orientalist" and of course his most famous painting The Tortoise Trainer. Many paintings from the private collections of the late Sevgi and Erdoğan Gönül have also entered the foundation's permanent collection. It is planned to exhibit the collection in the Sevgi and Erdoğan Gönül Gallery dedicated to their name in a series of long-term thematic exhibitions. The first of these, which opened in early June 2005, is called "Portraits from the Empire" and consists of the portraits of sultans, princes, and other members of the Ottoman imperial family as well as of foreign ambassadors together with the other "portraits" in general sense, showing people from many different periods and walks of life.

Istanbul Museum of Graphic Arts (IMOGA)

Being the single art museum of the Asian side of Istanbul, IMOGA covers a six-storey, 2000 sqm building at Ünalán, which is designed to serve for various activities and purposes. It was founded as a private museum by Süleyman Saim Tekcan, who is among the avant gardes of typography art in Turkey. Süleyman Saim Tekcan had great contributions to the development of typographic painting in Turkey. He opened his first typographic

painting studio as a modest artist studio in 1974, and he created a world standard museum out of this studio in thirty years.

On the ground and lower two floors, the permanent collection of the museum with the typographic paintings works of various artists are displayed in an alternating fashion.

The first floor is continuing its production as Artess, the typography studio of Süleyman Saim Tekcan. The upper floors of the museum are used as multi-purpose rooms for artistic activities. Besides, the framework studio, and photograph studio, as well as the administrative offices, meeting rooms and graphic design offices are also complementary to the museum on the upper floors. There are also studio apartments on each floor to accommodate visitors from abroad.

At Artess Printmaking Studio, while Turkish and foreign artists are offered the chance to produce in various techniques such as etching, silk screen, linoleum and lithography, they also have the opportunity to benefit from the studio's international knowledge and experience.

Ankara Art and Sculpture Museum

The Museum was opened on Namazgah hill in Ankara on April 2, 1980. One of the best examples of the First National Architecture Era, the museum was built according to the plans of Arif Hikmet Koyuncuoğlu who won an award with his design in a competition. It was completed in 1930. Until it was turned to a museum the building was used by the Republican People's Party. On October 25, 1975 with the authority of Ministry of Culture it was started to be used as a museum. When its restoration was going on, the works of art started to be gathered. Out of 800 creations, 500 work of art were picked. The board who picked those works consisted of people like Eşref Üren, Arif Kaptan, Turan Erol, Mehmet Özel, and Osman Zeki Oral. In the museum collections there are 890 paintings, 211 sculpt, 118 calligraphy, 54 ceramics, 16 decorative art but only 250 of them are exhibited. For the museum pieces were bought from abroad and from exhibitions. Fikret Mualla's 26 paintings are in the collection. The paintings which were in

the National Library were brought to the museum later. In 1985, the museum was turned into a culture center by Ömer Sabancı Foundation. Dance, opera and cinema activities are organized in the museum. The basement floor which was renovated by Sedat Simavi Foundation in 1982 became Sedat Simavi Art Gallery. Photograph exhibitions are held on this floor.

Ankara Ethnography Museum

The museum which was considered as an archeology museum at first later started to be used as Art and Sculpture Museum. In 1924 with the support of the Minister of Education Hamdullah Suphi Tanrıöver, with the leadership of Celal Esat Arseven later with the leadership of Halil Ethem who was the director of the Museums, formed a board to buy and search for works of art. The 1250 creations that were bought were placed in the museum which was finished in 1927. Atatürk who visited the museum on April 15, 1927 ordered the opening of the museum to public. The museum, which was opened officially in 1930, was closed after Atatürk's death in 1938 because his corpse was placed there temporarily. In 1953 after Atatürk's corpse was transported to Anıtkabir, they placed a symbolic tomb in the garden of the museum. The museum is the art work of Arif Hikmet Koyunoğlu. You can see the evolution of art from the time of the Seljuks to the present. Clothes, decorations, socks, bundles, bride dresses, groom shave kits, Ottoman cauldrons, rugs from Anatolia, guns, and many more with the library of art history are exhibited. The monument in front of the museum depicting Atatürk on a horse was created by Italian sculptor P. Canonica in 1927.

İzmir Art and Sculpture Museum

Museum opened as an art gallery on September 9, 1952 later moved to its current place on Atatürk Boulevard. With the opening of the gallery, İzmir Government Exhibitions were held and courses were given for amateurs. With this museum, İzmir's art life became alive. In 1973 after Turgut Pura was assigned to the management of the gallery with his support they carried the museum to its new building in Konak and current collection of the

museum was formed. There are 430 work of arts, 342 of which are paintings, and 25 of which are sculpts in the museum. Every single work is carefully handled at its renovation atelier. Painting courses and informative activities for elementary school students are also organized at the studios of the museum at weekends.

İzmir Selçuk Yaşar Museum

The museum, which is located in Alsancak, Cumhuriyet Boulevard, was formed as a branch of Yaşar Education and Culture Foundation. It serves for the Turkish Culture.

Erzurum Art and Sculpture Museum

As a museum and art gallery it was formed on the upper floor of Public Education Center in 1963 and assigned to the Ministry of Culture in 1976. Museum was moved to its place in 1986. In the building which was also used as culture center, workshops were held. In its collection there are 52 paintings. 15 exhibitions are held a year and painting courses are given regularly.

Eskişehir Anadolu University Modern Arts Museum

The museum which was formed as bound to the Anadolu University Fine Arts Academy, is one of the first university museums which was formed with the supports of the Rector Prof. Dr. Engin Ataç and Fine Arts Academy Dean Prof. Atilla Atar. The building belongs to the First National Architecture Era. It was used as a military building. The building which has a square shape is in Yunus Emre Campus. It was transferred to the university later. Museum which consists of 3 halls on a 110 m² surface is formed with the examples of modern arts. The works of art, which were chosen from universities and archives of faculties, are exhibited. Their aim is to generalize and show art. There are 150 Turkish and 50 foreign -208 in total- works of art in the museum. Museum gains a town museum identity rather than university museum identity.

Trakya University Modern Art and Sculpture Museum

By the initiations of the Rector of the Trakya University, Prof. Dr. Osman İnci, the museum was opened on September 23, 2002,

in Edirne in the madrasah of Bayezid II Complex. The museum which started with 85 works of art, and with 72 donations from Turkish painters, grows in time. The open air madrasah was divided into 17 sections and became a 17 hall gallery out of it. The museum, also one of the examples of the Ottoman architecture, is being protected by combining traditional and modern.

Note on Usage

Modern Turkish uses the Latin alphabet, modified to ensure that there is a separate letter for each main sound. The spelling thus aims at phonetic consistency. For Turkish artists, place names, publications and special terms this book employs modern Turkish spelling. Proper names have been kept in modern Turkish with one exception – İstanbul has been rendered with normal English spelling using *I* rather than *İ* unless it is part of a title. Consonants have more or less the same sound as in English, except that:

c *like j in English*

ç *like ch in English*

ğ *the “soft g”. Depending on the adjoining letters, this is dropped, pronounced like y in English, or treated a lengthening the preceding vowel.*

ı *is a back, close, unrounded vowel which does not exist in English, the nearest equivalent being the phantom vowel in the second syllable of rhythm.*

ö *like ö in German or eu in French peur*

ş *like sh in English*

ü *like ü in German or u in French*

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