

# Reflections Of The Image Of The Woman in Ex-libris Design: Nature, Music, Eroticism and Mythology

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## Abstract

In this study, the reflection of the woman image which is used frequently on exlibris designs on nature, music, eroticism and mythological themes had been discussed. The phases in which the scope of image got through various art movements had been referred and the scope of image had also been discussed in terms of philosophy of art.

The most symbolized figure-image of notions such as incidence of life, reproduction, description of the good and the bad one, beauty, nature, abundance, sharing has been the body of woman.

**Keywords:** Exlibris, Woman image, Symbolism, Art

## Introduction

Exlibris, which has a history close to five hundred years; is an art that garnishes the books which take place among the most precious treasures of human life and that creates identity to them, an art which is performed with its picture and graphic compositions.

The art of exlibris is also named as the title deed of the book and it helps or warns the person who borrows or finds the book in case of losing it to deliver to its owner as it is a proof that shows to whom it belongs to and it provides the book to be protected against theft.

There might be these elements among the factors that should be in an exlibris; the owner name of the book or the library, the defined image if it had before, the “exlibris” word, a proper phrase or word, the sequence number and the place of the book, the date of having the book and its source, the signature and symbol of the artist who had designed the exlibris, the printing date and the mark of printing technique, the production number on the printing order.

Among the subjects made on exlibris: erotic, music, history, plant, animal, balloon, butterfly, view, family and professions frequently take place. In this study, the reflection of the woman image which is frequently used on exlibris designs on nature, music, eroticism and mythological themes will be considered. After explaining the phrases of the topic of image on various art movements and discussing the topic of image in terms of philosophy, the symbolism of the woman image will be discussed.

## Image on art

Just like every notion analysis, primarily making interferences by getting to the bottom of the etymological origin on the relationship between art and image will be better.

The word of image has been derived from the word ‘im’ which means sign on the old Turkish. The definitions of image on the Türkish Dictionary of the Turkish Language Society are:

1. The thing which is designed on mind and is missed to have, a dream, imagination, day dream.
2. Psychol. The similarity of an object perceived by sense organs from outside and reflected to consciousness, dream, image.

3. Psychol. Object and events, dream, image which appears on consciousness without having stimulus perceived with senses (TLS, 1998).

Just like image definitions on TLS, Afsar Timucin also separates image into two as exogenous and mental: “Image is primarily a simple presentation of exterior world objects which comes true with perception... It makes the basis of cognitive thinking...

Secondly, image exists as the direct creation of imagination. When the imagery is designed with a requirement or with an empty performance, the image is created (Timuçin, 2000).

Just like every human occupation, ‘expression and explanation’ has also a critical importance in art and it determines the structure and language of ‘expression and explanation’. In the final analysis, image is also a knowledge of ‘expression and explanation’. According to Timucin, both cognitive and sensual images can together be called as symbol and he explains that this symbol forms the information of expression and explanation, which is the information of knowledge (Timuçin, 1992). Artistic expression is formed with these symbols.

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Based upon the Arabic translations of image, Orhan Kocak emphasizes that images are like a resemblance; “Let’s deal either as a copy of an exterior object on the mind or as an autonomous creation, each image is a view, a debut or appearance. And each appearance is a similarity. Image is met either as a dream or as instance. The first translation is related with romanticism and that autonomous creation capacity which is distinguished by modernity: Imagination, phantasy. The derivatives of the second translation are terms that indicate the dualism of main – copy on the nature of the image more clearly: instance, similar, similitude, representation, assimilation... They all have the element of being similar, ‘being as good as’, being the semblance of others. According to this, image is not the only sensory memory of an entity; it is not only a transparent vision that takes us directly to the truth itself; it is at the same time the separation of entity from itself (Koçak, 1995, p.51-52).”

M.Ponty’s thoughts about image and image being a similarity are like this: “The word image is infamized, because it has been fairly considered to be a copy, a second thing; and the intellectual image has been considered as a kind of pattern in our old-fashioned batches. However, even though the image is not such a thing, neither that nor the pattern and the table belong to itself. They are the inside of exterior and the outside of interior; the only way to feel this is to enable two-sidedness; and if this inside of exterior

and outside of interior wouldn't exist, the instant – instant – detention and upcoming –visibility that forms the total imagery problem will not be understood at all. The table, the mimics of a comedian are not mediators that I had borrowed from the real world in order to reach at ordinary things in their absence.

Imagery is both much closer and also much far to the current existing one; it is much closer because it is the diagram of current life in my body, its glances are ethenly presented for the first time or sensual reverse, and in this context, as Giacometti expressed energetically: “What concerns me in every picture is similarity, I mean, for me, what is similarity is the thing that makes me discover the exterior world.” It is much far, because the table is similar only according to the body, because what forms the spirit things doesn't give the opportunity to think the relationships again, however it provides the glance the traces of interior view –to unite with them-, it provides the glance what covers it inherently, the imaginary tissue of the truth. (Ponty, 1996) When we look at the world art, the role of art and images in art is more functional in the world of principles; “There is no distinction between the generation of an image and the construction of a hut.” Huts protect them from the rain, the sun and the spirit that created them. The images protect them against other powers that are real as natural forces (Gombrich, 1992).

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Gombrich is summarized as follows:

1. For primitives, the distinction between reality and image is ambiguous.
2. For the Egyptians, the important thing is not beauty, but clarity in art.
3. Although the effects of Egyptian art are seen in ancient art, it is a fact that in Greek art more reflection of the subjective opinion more reflected to works. In this regard Gombrich said following: “However, their works is not mirrors that every unknown corner of nature reflected. This works always carries the stamp of intelligence that created them (Gombrich, 1992).”

When we look at the views of art in ancient Greek philosophy, we find two philosophers' views: Plato and Aristotle. These philosophers' opinions about the art and a value of the art is opposite to each other. According to Plato (427-348 BC), world is the copy of other universe that called “world of ideas” by himself and where everything is “full and thorough”. According this, everything in the world is a reflection and a copy of the ideas. Therefore, art product is not a very valuable deal, because it is the nature of a copy of a copy. According to Plato, art is just as valuable as imitation and if there is a good side of the art, it is a copy of truth-ideas world.

According to Plato, the senses are deceptive and the artist cannot go beyond the deceptiveness of the senses in his/her works. Truth is obtained with the concepts, but not with senses and concepts is inside but not outside. The

image created by the art is far from being reliable and complete, because it calls to the primordial powers in our souls, to our imagination, but not to our mind. Probably, Plato believed that the separation of appearance and reality, myths and scientific knowledge is already difficult enough, therefore, there is no need to put into another area that belonging to neither one nor the other in the mist. (Gombrich, 1992).

The other way, according to the Aristotle, truth is hidden in our observable universe and art carries an auxiliary – tool feature that help people to achieve to “good and right”. According to Aristotle, people learn and discover with imitation. Art, according to Aristotle, embodies reflecting-imitation - creating actions. Ancient art theories were based on mimes both in idealistic level and realistic level. Artwork reflected the reality. Because it has an own reality, it would perceive the world in terms of its personality. Even though the ancient art wanted to be a mimetic (with its own accord), there has not been a carrier of rude reality in any way. The mimesis never announced rude reality to us. Aristotle knew that the excitement of street and the thrill of the scene is different from each other. In spite of these, mimesis always has a tendency to make a copy. Despite of thoughts of ancient theorists, the old art still should not be considered as a simple reality transponder. (Timuçin, 2000)

In medieval, the art was a descriptive nature of rules and principles of the religion and the church, in a way away from the subjectivity and reality fiction of art. According to Gombrich, imagination of medieval artists is high, because they were carry concerns about to present works related to holiness and tradition to people. The Renaissance was formed inspired by the accumulation of ancient period and medieval (Gombrich, 1992). The relationship between art and images are consistent with sociological reality. Hauser views about impressionism support this: “This art has a specific style in the city, because it tells about variability of urban life, techy rhythms, sudden, sharp but always fleeting impressions. That’s why, it requires extremely improvement of sensory comprehension and a whole new unrest environment. Thus, as Gothic and Romantic movements, it would be one of the most important turning point in the history of art in Western Europe. In the dialectical process that represented by the history of painting, it is the culmination of a development that completely broke the medieval views of the world and prioritized the dynamic and organic items of experiment, impressionism and static instead of dynamic, pattern instead of color, organic life instead of abstract scheme (Hauser, 1984, p.354)”.

According to Gombrich, Modern Art is an art that moves impressionism one step forward and that has the qualification to complete it. “They are also

trying to describe the nature as we see it, they are sensing that something is moving away from the art and they are madly trying to catch these things. Let's remember that Cézanne had realized the loss of order and balance, that the concerned impressionists for catching the lost moment had pushed themselves to slacken the solid and chronic styles of nature. Van Gogh had told this: As long as art trusted visual expressions, investigated only the optical qualifications of light and color, it used to face with the danger of losing the intensity and passion which gave the artist the opportunity to express his/her feelings and transmit them to other people. As for Gauguin, he was not satisfied with the life and the art he had found around himself at all. As he ran after something simpler, more direct, he hoped to find this among the principles. What we call as modern art has risen from these inappreciativenesses and different solutions directed by three painters became the precursors of three movements: The solution of Cézanne had brought Cubism in France. The solution of Van Gogh had brought Expressionism which was adopted in Germany, and the solution of Gauguin had brought various styles of Pragmatism. (Gombrich, 1992)

The lines of Cassou which emphasizes the importance of symbolists are actually indicating the indisputable importance of imagery power on symbolism: "Dream is the revolutionist and the innovator power of symbolists. Each one of them had processed, developed this talent and used it in accordance with their creative purposes on the basis of their originality, their personal adventure... Next to the symbolists, we see ourselves completely on the mystery of temporal and subjective things (Cassou, 1987)."

For also surrealists, imagination, which is imagery is undoubtedly the most distinguishing qualification them from the others. Hauser explains this situation like this: "The dreams in the works of surrealists became an example of the world picture with the separation of the truth and the unrealistic, the logic and the phantasy, the transcendence of experience from each other and the combination of them in a way impossible to understand. The meticulous naturalism of details and having relations copied from the dreams of surrealism don't only put forth the feeling that we are living only in two different level, but at the same time emphasize that these two levels come together in a quite complex style, so that neither both of them can be accepted as secondary compared with one another, nor an opposite thesis can survive about the other (Hauser, 1984, p. 352)."

Akay and Zeytinoğlu's analysis on Pop-Art is worth telling; "The mass society brings empty time culture with itself. Actually, as Modern Art occur with the revolt of the artist towards society in a modern way, where can the

artist escape on the homogeneity of the mass society? At the end of 19th Century when the denominational discriminations became differentiated precisely, the artist could integrate himself/herself with more proletarian and marginal categories and he/she could choose the bohemian life... On the 20th century, the places an artist can go in trms of popular culture and mass society can be realized within the frame of Pop-Art which only refers to the 'public'. However, the determination of what do the mass society requires is not culture but leisure can explain Pop Art better: The objects of consumption society (Campbell's soup tin cans, Coca Cola, Elvis Presley, cartoons, etc.) and the leisure industry (Disneyland and the Disneyworld museums as well as the Art and Modern Art museums) ... (Akay and Zeytinoğlu, 1998).

Doubtfully, image comes to the body with a form. On the conceptional art except the traditional art, the 'notion' itself has a directive effect in the form. As Sahiner explains the effect of notional art consciousness to the form, and thereby the effect of image to the creation of image and thought, he tells that the conceptual work suggests a program, however the viewer is familiar with seeing a composition where traces of an artistic struggle are finished. Conceptual art addresses to the mind, whereas what the viewer expects is emotional participation. (Şahiner, 2001).

In the paragraphs above, periodical changes which occurred from primitive art to conceptual art had been mentioned and on the basis of these changes, the place, form and effect of 'image in the art' had been discussed.

### **Reflection of the image of woman to the exlibris designs**

The image of woman has been used intensely due to its potential to reflect multiple different notions allegorically throughout the whole art (and humanity) history. These are some of the notions that represent the woman; fertility, nature, abundance, spiritual power, original sin, desire, justice, freedom, temptation, goddess, ave, sister, ideal beauty, nakedness, aesthetics, etc.

As a result of a heavily male-dominated art understanding, the 'image of woman' in the art is frequently exposed to feminist criticism. John Berger, in his book called *Forms of Vision*, talks like this: "Being born as a woman means being born in a private, surrounded place which is on the property of men. Woman has to watch herself consistently. She always goes around with her own image... in this way, the woman starts to see the 'observing' and 'observed' personalities within herself that forms her identity as a woman

but as two different elements... We can simplify this as: Men are like how they behave; women are like how they appear. Men watch women; women watch how they are being watched (Berger, 2007, p.47).”

The examination of the image of woman on art with the feminist sensitiveness is an additional study topic, in this study, we will be examining the ones that are interwoven of image of woman in the exlibris designs with especially the subjects of nature, music, eroticism and mythology.

### **Nature**

“Nature is feminine” -Francis Bacon

The most symbolized figure of notions such as arousal of life, reproduction, definition of good and bad, abundance, sharing is the woman’s body. Paglia says that: “Her mysterious creative powers and her similarity of her round breasts, abdomen and hips with the external lines of the soil had put woman to the center of early period symbolism. She was the model of holy mother figures that provided the birth of the religion in the whole world. (2004: 21)”

On his writing called “Image”, Kemal Atalay mentions about the function of image in art through Aristoteles: “On Upon the Soul, Aristoteles used to indicate that our desire towards something that we cannot gain with our senses has to be mediated with the image of desired object. This view points at a very important point regarding with the image, especially with the function of the image on art. The artistic or literary image actually being the image of the desired object” (Kemal Atalay, “Image”, Kitap-lik, Issue: 74, Yapi Kredi Publishment, Istanbul, 2004, p.72) is a result of image production which aims desire.

In general, the plant and flower image that accompanies the woman frequently on the art of picture aims to awaken the desire of beauty that trails the man and the feelings of the man. Soul is a part of the nature. The woman’s body and soul also symbolizes the beauty of the nature, its complexity, its tangibility but unpenetrability, its mystery, birth and death in a quite intense way.

Also in the exlibris designs, the frequently used woman image with the nature and plant theme is closely related with aiming to arouse the desire. It is widely known in every culture that meanings attached to the plants have their reactions. For instance, as there are common symbols in the whole world such as olive branch symbolizing peace, rose symbolizes love, there are also changing meanings in each culture’s own narrations. That is



why even though they grow in different cultures in the world, it shouldn't be surprising when artists use flowers, plant motives while telling sexuality and eroticism. The plant motives used in the art exist as the symbol of lots of thoughts with eroticism such as love and the purity of love, desire and sin, women's and men's sexual organs. (Şahin, 2006)

Nature shows itself mostly in the body of women. The femininity of the nature (its earth mother, abundance, nakedness, unmediated beauty) images itself mostly in woman. It is the woman who ate from the 'forbidden apple' that was told by holy books as the creation story and who had crossed the line. We live pushing the limits in the nature, discovering, experiencing mostly through the body of women. Both as dream and also as thought. The topic of "Forbidden Apple that caused Adam and Eve to be dismissed from heaven" which is frequently told in pictures and in the art is actually the symbol of woman desiring to experience to 'know' more than the man in terms of nature. Because the tree of the 'forbidden apple' is the 'tree of knowledge'. Apple represents both pleasure and also knowledge. It will be better to approach the image of woman which is frequently used in exlibris designs in terms of this context, which is in the context of 'knowledge and pleasure'.

### **Music**

"Every soul on the Earth is a composition written with musical harmony."  
-Platon

Among all other types of art, music is mentioned to express the soul and be more akin to the spiritual. Music stimulates passions. It stirs the human body up.

Types of music are diverse in terms of the ways that they influence the human soul. Among these are mind-elevating ones, that address emotions, feminine and lustful, pure and noble, that encourage men (anthems), soft and relaxing ones.

Women 's beauty in art as an image ( design in the works ) used primarily regarded as an effort to gain a form that aims to create a sense of beauty - pleasantness of music. Women's image is an element of music harmony the summit. Harmony, beauty by the great philosophers were seen as an indispensable requirement. Something composed of parts but harmonies compound component, it may be considered as good. And a ratio in the mathematical harmony it relates. In this regard, Umberto Eco says: "mathematical ratios governing musical sounds, so they are based on the basis of a wire length of pauses who examined the relationship between

the height of the first note has been Pythagoreans were. Musical rate was seen closely linked to the idea of all the rules necessary for the creation of beautiful. This rate prevailing opinion throughout antiquity MS IV and it moved to the Middle Ages with works written by Boethius in the fifth century. Boethius Pythagoras tells us one morning while watching the anvil in the blacksmith's work out how to set a different sound from each hammer blow, so that it is proportional to the sound of the hammer weight in the resulting scale that tells you how to fix. Boethius not only that, Pythagoreans that they know that creating effects on different music Modes of people the psychology of young people training to the appropriate hard and moderate rhythm, as well as calm, reports that they mention the sensual rhythm. Pythagoras of drunken young people (Phrygia that mode child too much excited) spondeios style melody in Hipofrigy mode by playing, is said to have taught himself again to check. "(Eco, 2006: pp. 61-62)

Umberto Eco's Boethius referred to above where, says De Musica in the book: "Man, as appropriate to the nature, surrendered to authorities nice and tired of not good; this does not depend on the age and temperament of the people, all people tend to live in this situation; children, young and old music in a natural way from the authorities and are directly affected; the taste of the beautiful melodies can be removed at any age. As Plato said, every soul on Earth is in fact a composition written in the musical harmony. Can senses the harmonic combination of sound through harmony within us and we know them because we have a similar structure able to enjoy them. Similarities are pleasing to the people, the dissimilar elements are revolting "(Boethius (c. 480-526), De Musica, I.).

Aquinas St. Tommaso 'beauty' refers to the requirements of the three items. The first is integrity or perfection. Integrity is awkward because it is not something missing. The second is the harmony that should exist between components. Finally, the colors clear and bright things should be fine because we call for clarity or glory (Aquinas St. Tommaso (XIII. Century), Summa Theologiae, I, 39.8.).

Women used the images in the works of design, music; We see the beauty while it always takes its place as a symbol. The opposite is also true to say that much, so as a complement to the woman's beauty and highlighters should be given to those instrumental music and symbolism.

When we look at the works of Franz Von Bayros we see that many work on his music. Music-themed exlibris in "the works" instead of the word "ex musicista" the phrase used is also possible to see in this example.

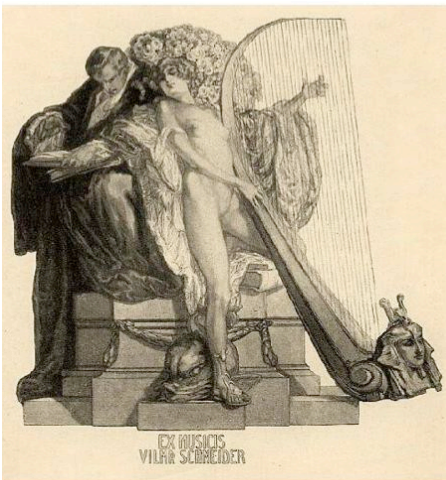


Image 1. Franz Von Boyros



Image 2. Yi Yang, Çin, 2003



Image 3. Arkady Pugachevsky, Ukrayna



Image 4. Galina Pavlova – Bulgaristan



Image 5. Paolo Rovegno – İtalya

Music on the works of different countries and their work can be seen in cultural codes. This difference comes from the difference of the beginning of instruments and musical instruments. We see that this kind of work in the preservation of traditional building designs and tried to be reflected. In this sense we can see that reflected in the design effectively the far east of the spiritual quest image.

### **Eroticism**

Erotic, used for everything related to love the opposite sex . Erotic, identify with another; the beloved object “ that has the likes of power ” means. (Hunt 1996: 117 )



Image 6. Hasip Pektaş

Hasip Pektaş, one of the eroticism of the pioneers and masters of the works of art in Turkey, it is remarkable that these lines express their ideas about art and the image of women; “Eroticism begins where borders are finished. Eroticism, emotion and intellect, goes del barrier between the individual and the universe. Passion is a force that overflows out of our souls like a religious experience.

Artists throughout the history of the universe with individuals, men and women, the presence of the spirit of darkness with light, erotic images they use as a form of expression of the contradictions underlying the short life of life and death. In some cultures, the birth, growth and natural ceremonies are celebrated with passion like old age. Others enter into the secrets of the subconscious erotic fantasy and symbols of dreams full of obstacles. Eroticism, women and gold distressed sexual relationship took place between men in boots and has been used to ridicule the false modesty .





Image 7. Salih Denli

On the one hand human fears, while the disclosure of trade secrets; on the other hand, it was seen as a clear mirror of social relationships. Erotic sometimes help to get rid of childish guilt, sometimes it serves to limit the fixed ideas of society.

Some artists have used eroticism to show human behavior. Unlike real eroticism culture brings to light three important features:

- a) Sex is not as simple presentation is located in the art as a subject. The behavior is the best reflection of the passions.
- b) Erotic can verify artistic expressions. Imagination and skill demonstrated is a beautiful expression of the field. The after-effects of impression has a longstanding rich emotional intensity.
- c) And finally, eroticism, it includes ideas.

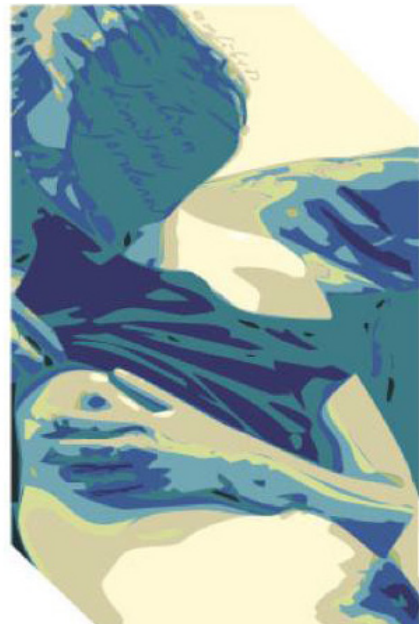


Image 8. Hasip Pektaş

Erotic art; the artist's universe, love and passion for what he saw, describes the response to human behavior. Erotic images, represent a long-term loss in our history as a subject of jokes and humor. Today, many people still believe that sex takes place in the books as a special subject. On the one hand, is a valuable link between eroticism and sanctity of humanity. Every erotic pictures is a challenge. Keyhole is not enough to pry open the door, it is necessary to share experiences.

Erotic begins with the female form. Body of a beautiful woman lying pending request is sufficient for a first touch and approach. Eroticism in the works on the reflections of interest also possible to see at any time. Those interested in increasing erotic exlibris creators will be there all the time with new works (Pektas, 2003). “



Image 9. Martin R. Baeyens



Image 10. David Baker

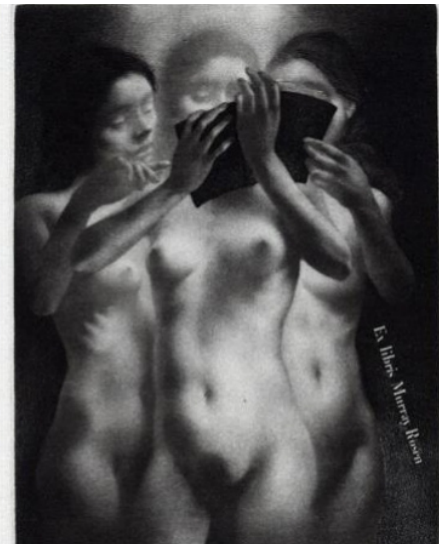


Image 11. Miladinovic

When it comes to erotic art and art work is so attention must be paid special attention to the distinction between what is pornographic. In this regard, Ducane Cundioglu is to say: “Do not show that you want to show is erotic but appreciable. Shows clearly that if you want to show the pornographic. Show it is that you want to show an unreal epiphany. And so it is not art. I have therefore the essence of art in indirect speech. It indicates the will, but does not get into the eyes perceiving. The name is represented on the art. Truth itself, is an attorney. (Mimesis) (Cundioglu of 2012). “

### **Mythology**

“Myth (mythos), the Greek word, which means the story. Mitos, principles of human society, the universe, personalizing world and interpret natural phenomena, yet they could not solve the mystery of life and the universe are stories born out of the need to connect various displays a sense of ease. (Necatigil, 1995). “

Myth term in the West, ‘false’ or ‘historical factual basis,’ ‘a sense of moving mythology is the subject of myths, not symbolic according to Malinowski, it is expressed directly subject to which it belongs and undertake a very important function in primitive cultures. Bonnefoy supported this view nature says: “belong to the most ancient times, human communities of import export brought to today, the people, the city, the world of the gods and stories describing the universe, how it emerged, stories, other functions were also installed in this process. The universe, the earth, God and man, so inexplicable that telling, announced. They believe not only that, they made institutionalization identify the behavior required by this belief; between people and (that and the other) to put relations between the world order. They came from the past, but they always belong to today. Testimonies of special side event was deleted, it was forgotten. They always more generalized, they become examples for those living in today. It should be noted, however, that the story did not take the name of myth, classified by him under this name did not made sense. It believed those stories. How and why he believed, could be asked whether it was genuine belief that societies ...

But telling this story, was passed; and transferring tell, stories differed according to the new weight that occur in society has changed. New sections were added, some sections were discarded. Belief in this story, in terms of organization and continuity of society and the continued existence of the functional extent that the story itself (Bonnefoy, 2000).

Freud; myths subconscious desire, fear and seen as a reflection of internal



Image 12. Agirba Ruslan, C3/C5/C7,  
 140X115mm, 2011



Image 13. Ardahanlı Orhan, CGD, 110X164mm,  
 2012

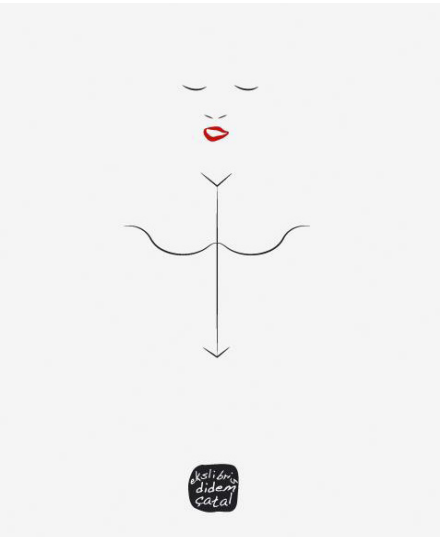


Image 14. Ardahanlı Orhan, CGD, 168X240mm,  
 2013

conflicts and the myth of the symbolic side has brought to the fore.

Following the footsteps of Freud, Jung and Joseph Campbell emphasizing the universal aspect of the myth, they see it as a reflection of their collective subconscious.

On the origin of human existence and the world, and 'how to' statement that was unthinkable not be the subject of a work of art found in the mythology and narrative suggests. Mythological narratives in history took place in case of important figures and images that reinforce and directing the artful expression.

Mythology place in the narrative of the water, the sun, moon, plants, and animals as gods, goddesses as often as women are included.

Myths were mostly dealt with women opposing qualities. This is not the case in the 'myths' are carrying the role of the expression of masculine language. Men, women both want what is different from itself and also can not stand on its differences. As such, women and desired, as feared, and cursed is one, is both the crowning. Women and goddesses representing them, they symbolize the fears raised by the unexpected danger the lives of men.

The main living areas are assets that both goddesses and mythological narratives of life all around the world. They live in soil samples, are an allegory. Love, marriage is the continuation of life, they symbolize motherhood. In fact, in India, Kali, Inanna, the Sumerian, Babylonian Ishtar, Astarte in Palestine, the Greek Aphrodite, Demeter and Artemis, Cybele and Venus in Rome, Isis is the case in Egypt.

Ex design is also frequently used as a powerful image of women that is given to the mythological narrative. The secrets of existence, we are trying to learn the human tragedy, the books of each other stories to tell everyone and us. Books ornaments to all works of art, again reinforcing the same similar content and supporting mythological female element using the works design also ensures integration with the world.

### Fictions and applications

Moustache is a kind of power in different cultures throughout history, power has become a symbol of masculinity and status . The upward curling mustache and side of the torsion of a kind of 'masculinity quirk' can be described as . Women breast feeding in our subconscious (a vital source of life in the first few months of birth), compassion, emotion triggers such as holding on to life. Integrated with the female breast in Ex mustache twisting,



twist of masculinity, the woman of beauty and feel safe from subconscious nurturing, with extreme verticality of the mustache in the sense of self-sufficient and masculinity.

Their sense of sight is symbolized confident.

Didem for this fork in the works, what we call thoughts, our bodies a little bit of what we call history (our facilities) and constitute our eroticism through



Image 16. Ardahanlı Orhan, CGD, 80X113mm, 2012

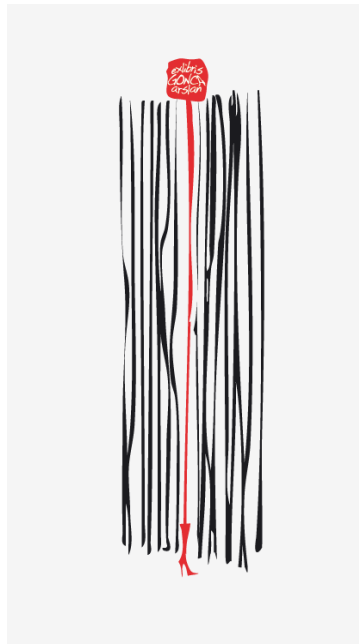


Image 17. Ardahanlı Orhan, CGD, 80X113mm, 2011

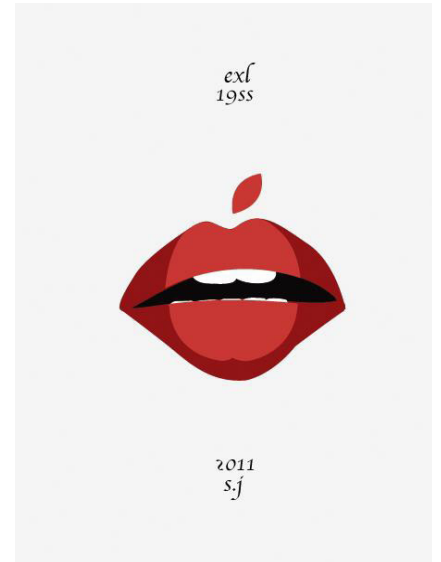


Image 20. Ardahanlı Orhan, CGD, 90X112mm, 2011



Image 15. Ardahanlı Orhan, CGD, 80X110mm, 2008



Image 18. Ardahanlı Orhan, CGD, 80X110mm, 2008



Image 19. Ardahanlı Orhan, CGD, 80X80mm, 2012

passion. Especially the works of art and art combine it in the simplest way out of women. Books (history and stories) in women, creating a book of women. As a result of this desire lies at the female body shaping this story. It is moved from the outside to the upper levels of the woman staring at him.

Color symbolism in art and anthropology is an approach frequently applied. Therefore be closely than the other reindeer and red objects noticeable is remarkable. Female differentiation shown in red color in the works in this design, stand out, it symbolizes feel special and to be desirous situation. Women wore high-heeled shoes and eager to differentiate this state of being almost in our minds 'Heels tone' recalling reinforce the image.

Apple co-founder Steve Jobs made it all works for apples - lips and all life with the birth of death was symbolized by placing icons apple shaped by these three things. Steve has chosen the bitten apple as a symbol of the company that Jobs founded a sense of 'prohibited apples' can be read as a reference. Lips are united on the field and integrates Apple's Steve Jobs, Apple's launch of the new product is to make reference to the speech that almost everyone can concentrate on every word coming out of his mouth. Short stories between 1955 -2011 years of life, the world of images with reference to Steve Jobs 's thoughts and personal characteristics are reflected in the design of this all works .

This crocodile eyes of pupils in the works according to other physiological structure that was put female figure . The eyes of the crocodile, found at the top of the head and can be seen swimming freely in the water around them . He wanted to confine women to the eyes and the desire (to catch him, he wanted to get to) see in this design possible .

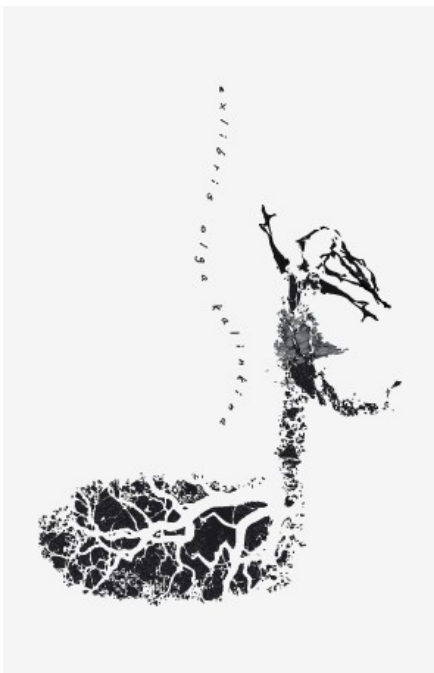


Image 21. Ardahanlı Orhan, CGD,  
80X110mm, 2008



Image 22. Ardahanlı Orhan, CGD,  
80X80mm, 2012

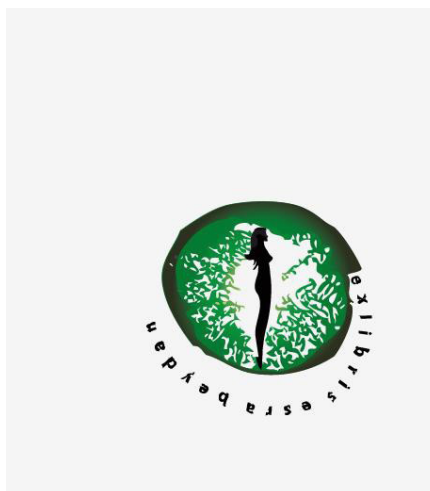


Image 23. Ardahanlı Orhan, CGD,  
127X127mm, 2008



Image 24. Ardahanlı Orhan, CGD,  
80X110mm, 2008



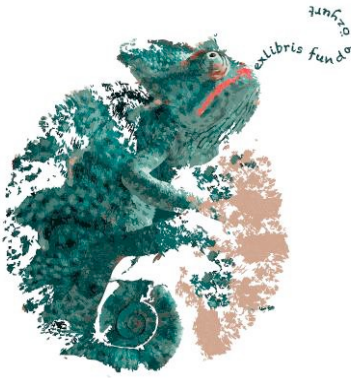


Image 25. Ardahanlı Orhan, CGD,  
80x80mm, 2012



Image 26. Ardahanlı Orhan, CGD, 90x90mm,  
2013



Image 27. Ardahanlı Orhan, CGD, 90x110mm,  
2013

One of the important functions of exlibris' books are vulnerable to theft. He has frowned and turned his eyes back to the pages of books female figure in the book thoroughly ownership, in which he described the refusal to share with anyone. Women of the information contained in the pages of the almost hiding to stop its beauty as well as storage and sharing unwillingness situation was reinforced with furrowed eyebrows .

Maria Shirshov also in the works for this women's sexuality and eroticism, often in the works design 'women and eroticism' identity and includes depictions questioning over existence. This is to symbolize a break with emotion eroticism in the works. Both women and for both desiring a break for it. Female body puts almost a gap between existing everything with all the aesthetics and the latent eroticism in pursuit of a body without a body, in another sense a feeling of propelling itself and another belonging to an identity, and children, and his lover / husband and even communities. Religions, our political history, our social psychology, our motive behavior owned by the woman, the converter can not be fully owned and sustained break / over immigration is shaped to evoke desire and eroticism content wins.

Women always have a 'break'. Men and history, stories and emotions they stand migrate from place to place with women. The story will inspire the women's imprisonment in the freedom offered voluntary captivity. Sexuality pursuit of the fact that we pursue in life. Make money, get rich, earn reputation, family sets, baby we do. Generation is a divine gift given to the continuation and female eroticism to the satisfaction of sexual feelings. What we call thoughts, our bodies a little bit of what we call history (our facilities) do not we create through our eroticism and passion? Art and especially the works of art, books and women combine through it in the purest form. Books (history and stories) in women, creating a book of women.

### Evaluation

Among the issues exlibris made; erotic, music, history, plants, animals, balloons, butterflies, landscapes, family and career are often located. In a survey conducted in 1960, according to the erotic works are categorized by subject 30%, 20% coat of arms, views of 15%. 15% of animals and plants, were found to contain different subjects in the 10% (Pektas 2003).

In this study, the nature of the works often used the image of women in design, music, reflection on eroticism and mythological themes were

discussed. He referred to the phases of various artistic movements of the subject image and image issues were also discussed in terms of the philosophy of art.

The emergence of life, reproduction, with the depiction of good and evil, beauty, nature, abundance, the most iconic figures of concepts such as image-sharing has been a woman's body.

In general, the art of painting to drag women often accompanies plants and flowers after the image of a man desire the beauty and aims to arouse lustful feelings. Spirit is a part of nature. Female body and soul in almost the beauty of the nature, complexity, but sensability the impenetrability of the mystery of birth, and it symbolizes death in a very intensive way.

The use of the contact with nature and plants often used the image of women in the Ex design is closely related with the aim to arouse the desire of the female image.

We see that the beauty of the music used by the works of the female image design takes its place as a best symbol. The opposite is also true to say that much, so should be given to symbolism and highlighters as a complement to the music and instruments those of a woman's beauty. Music on the works of different countries and their work can be seen in cultural codes. This difference comes from the difference of the beginning of instruments and musical instruments.

Ex design is devoted to mythology is often used as a powerful image of women. The secrets of existence, we are trying to learn the human tragedy , the book of mythological woman using elements of the works design again reinforces the same similar content and support of all works of art will decorate the book we tell each other our stories also provides integration with the world.

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