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Ideal Perception of Beauty and Beauty in Female Figures in Matthias Verginer's Sculptures

İdeal Güzellik Algısı ve Matthias Verginer'in Heykellerindeki Kadın Figürlerde Güzellik Olgusu

Abstract: For centuries, the body has been an important factor in determining the social position and roles of women and men. However, it becomes possible to talk about a distinction between men and women in the sense dedicated to the body. The phenomenon of “beauty” takes its place at the beginning of the mentioned distinctions. “Beauty” has been one of the basic criteria preferred to define women in many cultures. However, the meaning of the phenomenon of beauty has changed depending on time and society. The perception of ideal beauty is a phenomenon that has undergone changes in the historical process. In addition, it differs from society to society, according to the development processes of societies and cultural structures. The perception of ideal beauty in humans has turned into a system of values that are largely addressed through women. For this reason, women were evaluated according to these "ideal beauty" criteria, and even those who did not comply with these criteria from time to time were excluded by being called ugly or other adjectives. Matthias Verginer, who puts overweight female figures in the center of his sculptures, ironically dealt with the perception of ideal beauty, and the female figures in his sculptures worked as overweight women. As a reaction to the objectification of the female body, the overweight female figures he made in his sculptures form the basis of this work.

Keywords: Matthias Verginer, Sculpture, Woman, Beau Ideal, Contemporary Art

Öz: Yüzyıllar boyu kadının ve erkeğin toplumsal konumunun ve rollerinin belirlenmesinde beden önemli bir faktör olmuştur. Bununla beraber bedene ithaf edilmiş olan anlamda erkek ve kadın arasında bir ayırmadan söz

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etmek mümkün hale gelmektedir. "Güzellik" olgusu, bahsi geçen ayrımların başında yerini almaktadır. "Güzellik", birçok kültürde kadını tanımlamak adına tercih edilen temel ölçütlerden biri olmuştur. Fakat zamana ve topluma bağlı olarak güzellik olgusunun anlamı değişim göstermiştir. İdeal güzellik algısını tarihsel süreç içerisinde değişime uğrayan bir olgudur. Bunun yanı sıra toplumdaki gelişim süreçlerine, kültür yapılarına göre de farklılıklar göstermektedir. İnsandaki ideal güzellik algısı ise büyük ölçüde kadın üzerinden ele alınan bir değerler sistemine dönüşmüştür. Bu nedenle kadınlar bu "ideal güzellik" ölçülerine göre değerlendirilmiş, hatta zaman zaman bu ölçülere uymayanlar çirkin ya da diğer sıfatlarla adlandırılarak dışlanmışlardır. Kilolu kadın figürlerini heykellerinde merkezi konuma alan Matthias Verginer'in, ideal güzellik algısını ironik bir şekilde ele almış ve heykellerindeki kadın figürleri kilolu kadınlar olarak çalışmıştır. Kadın bedeninin nesneleştirilmesine bir tepki olarak, heykellerinde yaptığı kilolu kadın figürleri bu çalışmanın temelini oluşturmaktadır.

Anahtar Kelimeler: Matthias Verginer, Heykel, Kadın, İdeal Güzellik, Çağdaş Sanat

Introduction

The body is the whole of a person's biological existence. However, when it comes to the body concept, it will not be enough to talk about the biological existence of human beings. The concept of the body also emerges as a socio-cultural phenomenon. With this aspect, body perception, which has various cultural meanings, is shaped by culture. Body appearance has led to various interpretations of social structures. In fact, from time to time, it is seen that the socio-cultural side of the body is more prominent than the biological side in some societies. The most important factors are social, economic and cultural changes in societies. The concept of the body manifests itself as an area in which positive concepts such as youth, health, and beauty and negative concepts such as illness, old age and ugliness are embodied in the dynamics of society. With the changing daily life patterns, the decreasing labour force, the development of technology and the consumption consciousness that has developed due to the increase in production, and the concept of fashion brought with them, the body issue has started to be discussed more.

Another point that affects body perception is belief systems. Belief systems shape people's all kinds of feelings, thoughts and behaviors, and they also deal with their bodies in line with their own systematics. For example, body perception in conservative societies and body perception in secular societies differ from each other.

Technological, social and cultural changes that have changed in the historical process from the past to the present have also affected the external appearance of individuals. Individuals have begun to see their bodies as a symbol reflecting their identity and have become more interested in their bodies. As a result, it is possible to state that the body is increasingly controlled, tried to be shaped, and even transformed into a commodity.

Baudrillard argues that the women's body has a primary impact on the understanding of the human body, especially the female form, and he mentions that in the process of aesthetic change of the body, aesthetic/erotic discourses are organized over the female body because according to Baudrillard's thought, sexuality is female (Baudrillard, 2004, p. 174). In gender roles, men have taken their place more with their physical strength and women with their body beauty and attractiveness. For this reason, a way of thinking has developed that being a woman requires being beautiful. It would not be wrong to state that this idea, in short, is the "perception of beauty" based on perceptions and aesthetic interventions about the female body.

The perception of beauty in the female body has also changed in every society throughout the history. In today's world, with the widespread use of rapidly developing technological tools, tastes begin to

resemble each other in most of the societies that have access to technology. One of these tastes is the phenomenon of beauty in the female body.

One of the most significant factors affecting the phenomenon of beauty in the female body is that the woman is underweight or overweight. While overweight women reflected wealth, fertility and beauty in the past, ideal beauty has begun to be associated with being thin today.

Today, the concepts of a beautiful woman and a weak woman are perceived together. This thought causes most women who are not thin or even overweight to feel themselves not beautiful. Sometimes this situation affects the psychology of individuals, negatively affecting even the self-confidence and self-satisfaction of the person, leading to obsessions with being extremely weak. On the other hand, the concept of attractive body is tried to be redefined with body affirmation movements.

Sculptor Matthias Verginer dealt with the concept of beauty, which is idealized by pairing it with weakness in his works. Starting from the idea that people are unique and beautiful despite all kinds of body images or flaws, the artist states that he wants to emphasize that overweight women have unique beauty in his sculptures.

1. The Concept of Beauty

Although beauty is an abstract and elusive concept that is frequently used in everyday language, it is the reflection of the connections between the senses to the perception as a whole. To the extent that the assets are acquired within the scope of certain measures, the relevant object creates a sense of admiration in individuals. The concepts of beauty and ugliness are redefined in the field of art. These concepts combine with new components in very different dimensions in the field of art to create aesthetic appreciation. As Gombrich mentioned, many people like to see in art what they like seeing in real life. However, a bad image in real life can appear as a masterpiece in the field of art. (Gombrich, 1986).

The most intense use of entities that create a perception of taste, except for situations, is generally seen as an adjective for women. So, what is intended to be described with the discourse of beautiful women? To answer this question, first of all, it is necessary to examine the definitions of the terms beauty and beauty. In TDK (The Institution of Turkish Language), the concept of beauty is defined as the opposite of ugly and pleasing to the eye and ear, while the concept of beauty is an aesthetic pleasure, a quality that evokes a sense of enjoyment, and enthusiasm. Something admirable for its moral and intellectual qualities can be beautiful. A beautiful person refers to a beautiful girl or woman (TDK). Of course, this definition will not be enough to explain the question "What is beautiful?" throughout history. The question was asked, and first of all, Greek philosophers sought answers about how structural and formal beauty was. Greek philosophers sought beauty in the personality and body of man, starting from nature, and tried to explain it with theories by bringing an aesthetic understanding. The first of these, Plato, handles beauty as an object of philosophy. Like his teacher Socrates, he explained beauty with ethical values such as goodness and righteousness in his youth, but he tended to define it with principles based on geometric proportions in the later stages of his life (Tunalı, 2001, p. 144). After Plato, Aristotle expresses the criteria of beauty as proportion, order and clarity (Guzel, 2013, p. 22). Cicero, on the other hand, sought beauty in the body; expressed in the form of symmetries and colour harmony in the body (Öğdül, 2010, p. 9).

When evaluated in general, the concept of beauty or "Philosophy of Aesthetics" can be interpreted as the integrity of the soul (behaviour) beauty related to moral virtues and aesthetic proportions. (Ergenekon, 2002, p. 13). In short, it is possible to state that the Greek philosophers met on a common denominator in the concepts of proportion, harmony and balance to answer the question "what is beauty?".

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In the Hellenistic period, male sculptures with beautiful bodies were created to represent mythological gods. Towards the end of the Hellenistic period, a brand new equation (Ratio Theories) emerged that explains the beauty in sculptures and should be considered as a measure of beauty: (Guzel, 2013, p. 22-23). Related explanations that the concept of ideal beauty is formed within the framework of certain measures will be examined within the scope of "beauty proportions" (symmetry, canon, golden ratio) under other sub-titles.

2. Ideal Beauty

It is known that beauty standards were such as symmetry, canon (section) and golden ratio. The questions about how the ideal beauty standards are created are found answers in Pythagoras, who defends the idea that the beginning of everything is a "number". With Pythagoras, the "aesthetic-mathematics" perspective emerges, which is born from cosmology, natural sciences, mathematics and aesthetics. Eco argues that everything in the universe exists because it is ordered, and states that he sees the realization of mathematical laws, which he accepts as the basis of existence and beauty, as the source of order (Eco, 2006, p. 61). Pythagorean artists based women's beauty on the condition of average proportion and symmetry. For this purpose, they sculpted the eyes and lip tips in an equal and symmetrical way, showing the breasts at the same size and giving equal accuracy to the arms and legs (Eco, 2006, p. 73-74).

Symmetry, as Gallen mentioned, "qualifies the mathematical harmony that emerges as a result of the harmony of the parts to the whole and the parts of the whole" (Yıldırım, 2008, p. 30-33). The effort of aesthetic surgeries to accept asymmetrical parts of the body and face as a defect and transform them into a symmetrical form can become understandable at this point. Etymologically, the concept of canon, which is derived from the Arabic *ānūn* (law) and Greek *kanōn* (church law) roots and transferred to Turkish, brings together *Kalokagathia*, beauty and goodness, which consists of the Greek words *calos*/beautiful and *agathos*/good in French (Dedeler, 2012, p. 6). The term canon, which means to draw boundaries to what has no structure and to give shape over numbers, is a system that enables to determine the proportions of the human body by making use of a unit of measurement called a module (Öğdül, 2010, p. 8). The ideal proportions of the female body, based on the "canon standards" used by the artists such as the woman's head is smaller than the man's head, her shoulders are narrower than the man's shoulders, her breasts and nipples are lower than the man's nipples, her waist is thinner than the man's waist, and her belly button is lower, the hips are lower than the man's. It is larger and the distance between the chin and the nipple is as high as a head height (Megep, 2008, p. 5).

It is known that Praxiteles, inspired by the goddess "Aphrodite" in Greek mythology as a symbol of beauty, created an ideal "female body" by giving the body an S form. Aphrodite of Knidos (Image 1), the nude woman statue of Praxiteles (4th century BC), was designed in proportions that are "ideal" in terms of proportion, structure, posture and expression. Thus, the concept of the ideal body started with the Pythagorean movement of thought and became concrete with Polykleitos and Praksiteles (Öğdül, 2010, p. 8). As can be seen, the ideal definitions for the female body weretheorized hundreds of years ago.



Image 1. Aphrodite of Knidos, the first nude goddess statue in history by Praxiteles known as Datça or Knidos with its ancient name

2.1.1. Golden Ration

There is no definite information about when the golden ratio was first discovered and used by humans. But BC. It is known that it was used in Sumerian tablets in the 3200s (Ünver, 2017, p. 20). It was first used in Ancient Egypt and the Greeks. Euclid's "Is there a rectangle whose ratio of its short side to its long side does not change in the remaining rectangle when a square is removed from it?" It has been turned into a ratio by starting studies on the question (Ünver, 2017, p. 21). While the concept of ratio is the comparison of the same two species in terms of quantity; The concept of proportion, as defined by Euclid, is "the equality of two ratios to each other" (Çakar, 1992, p. 6). The golden ratio, which has a very important place in the field of mathematics, is still valid and although it cannot be defined as a rational number, it can be easily determined through geometric shapes (Ünver, 2017, p. 21). The discourse of Ünver, who states that the golden ratio is the geometric mean of a line segment, can be reinforced through the following example: Point B divides the line segment AC into two such that the equation $AB/BC = BC/AC$ is provided. As a formula: $AB/BC = BC/AC = 1.618$ is obtained. It is called the 'Golden Number' or the 'Phi' number over the arithmetic expression. The golden number is equal to 1.618 and is shown as Phi Φ in the Greek alphabet (Ünver, 2017, p. 21). The number "Phi" was discovered by the Italian mathematician Leonardo Fibonacci, who lived in the 13th century. Fibonacci number sequence; is the sequence of numbers "1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610 ...", each term determined by adding the first two terms before it. In this series of numbers, the ratios of consecutive terms following the 5th term are very close to the golden ratio. The 12th term is the number 144, and the ratios of all consecutive terms after this number are consistently 1.61803. It is seen that the golden ratio is identified with the Fibonacci sequence (Baykut and K1vanç, 2004, p. 3).

When two squares of equal size are placed side by side, when another large square is added adjacent to these two squares, and then another square is added adjacent to the three resulting squares, if the squares are numbered with the square numbers they are adjacent to, the Fibonacci number sequence and accompanying The Fibonacci rectangle is reached. The ratio of the sides of this rectangle to each other shows the golden ratio value (Image 1). A "Golden Spiral" is obtained when a circle segment, which takes the side lengths of the squares of this Golden Rectangle as the radius, is drawn inside each square. The Golden Spiral, on the other hand, forms the form of many living and non-living beings in nature.

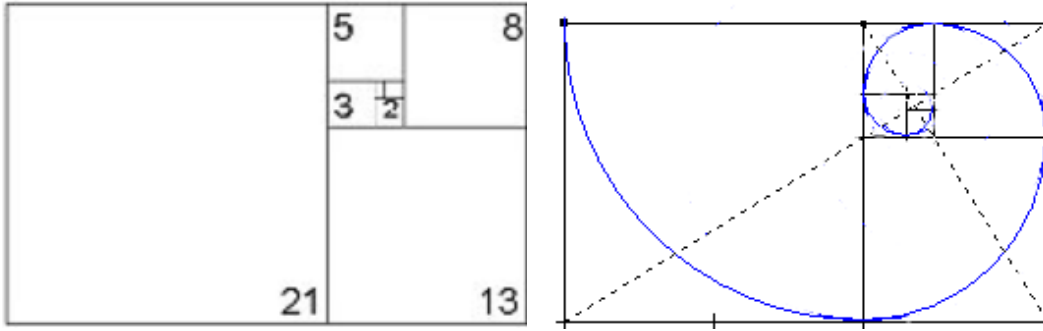


Image 2. Fibonacci dikdörtgeni ve Fibonacci sayı dizisi örneği

2.1.2. The Golden Ratio in the Human Body

In addition to the fact that the golden ratio can be seen in many living and non-living beings in nature, it is quite possible to encounter the golden ratio in the human body itself. Artist Polyklet gathered data on the golden ratio he obtained by examining the proportions of people's bodies (5th century BC). The ancient Romans, on the other hand, developed this knowledge and started to use the term 'Golden Ratio' for the first time in the medieval period. Leonardo da Vinci, Michelangelo and Albrecht Dürer also transformed the perception of beauty and harmony into a rule during the Renaissance period. Leonardo da Vinci's Vitruvian Man is among the first works to show the analysis of the golden ratio in the human body. This work has great importance in associating humans and nature with each other. The Vitruvian Man (Image 3) is a work that reveals the existence of the golden ratio in the human body during that period.

It is possible to see the ideal proportion relations, which are said to exist between various parts of the body and are suitable for approximate golden ratio values, in the image below (Image 4).

The M/m ratio in Figure 2 always corresponds to the Golden Ratio: $M / m = 1.618$. This proportion, which can be considered valid for an ideal human body, has been accepted by scientists and artists. The first of the examples is suitable for the Golden Ratio in the human body: If the distance between the abdomen and the feet is 1 unit, the human height corresponds to 1.618 units. Other body parts containing the Golden Ratio are the ratio of the distance between the fingertips and the elbows to the distance between the wrist and the elbow, the ratio of the distance from the shoulder to the head to the head, the ratio of the distance between the abdomen and the head to the head, the ratio of the distance from the shoulder to the head, the ratio of the distance between the abdomen and the knee to the distance between the knee and the toe form can be transferred.

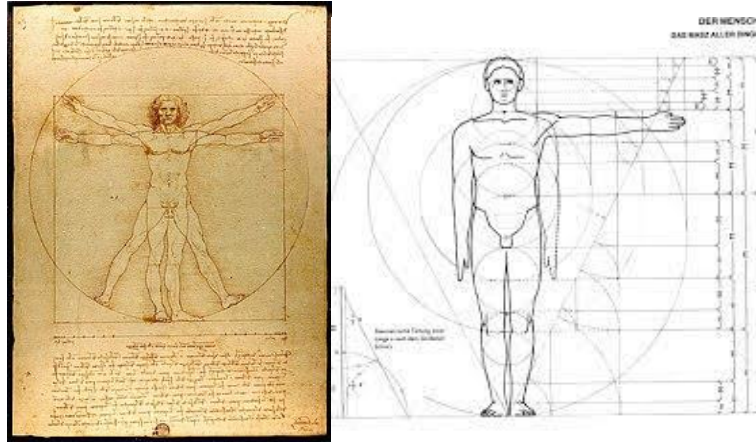


Image 3. Leonardo da Vinci, Vitruvius Adami, 1492 **Image 4.** An example of the golden ratio in the human body

If the golden ratio is mentioned (Image 5); The fingers of the hand are three-knotted, with the exception of the thumb. The length of a finger gives the golden ratio of the first two knuckles. It is possible to state that there is a golden ratio in the ratio of the middle finger to the little finger. When looking at both hands, the fingers consist of 3 parts. When looking at both hands, it is observed that it consists of five fingers and these fingers consist of three parts. Eight of the ten fingers were created in a knotted state according to the golden ratio. It is seen that the numbers 2, 3, 5 and 8 fit the Fibonacci numbers. Apart from the human body, there are also many golden ratios on the face. For example; the ratio of the face length to the width of the face, the ratio between the junction of the lips and the eyebrows to the length of the nose, the ratio of the face length to the distance between the chin tip and the junction of the eyebrows, the ratio of the mouth size to the width of the nose, etc.

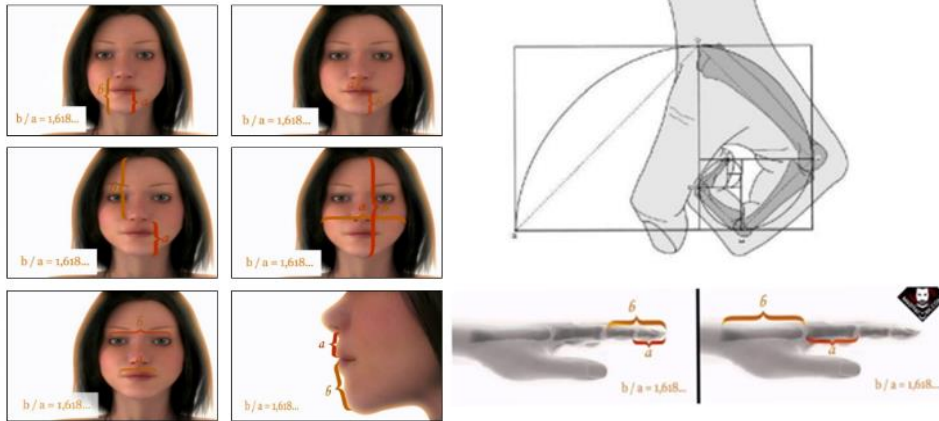


Image 5. Examples of the golden ratio in human Face

Image 6. Examples of the golden ratio in human hands

Even though the Golden Ratio contains mathematical ratios within the scope of ideal beauty, it plays a role in defining the related objects/beings as beautiful by providing an aesthetic perception as it is used in all living and inanimate beings in the human body and human face. Proportions have decisive effects on aesthetic perception and are considered as important factors in representing the beauty of the individual.

Ugliness as a Pursuit of Beauty in Art

Does the physical integrity of an object and its pleasing to the eye allow each individual to qualify it as beautiful? Does a person feel similar emotions in the face of every object that he describes as beautiful? Such questions are some of the ones that come to mind when looking for beauty in art.

Aytekin and Altındağ (2020) mention that while beauty is sought and conveyed in art, it appears before the audience sometimes as a face, sometimes as a character, and sometimes as a reaction. In the Classical Period, when ugliness was idealized and reflected, it is possible to talk about the way that the viewer feels pleasure when looking at the art object, empathizes with Jesus in the Medieval Period, and that individuals who are excluded in the Modernism process are accepted (Aytekin and Altındağ, 2020). The art of our age, on the other hand, focuses on the problem of desensitization to violence against universal and sometimes individual conflicts such as war, gender, and racial discrimination in today's world. Injustice, cruelty, etc. invites us to remind and question disturbing images within the scope of provocative actions.

Although the perception of beauty differs from period to period, Eco (2009) finds the situation that the beautiful one has to follow some rules. He describes it as meaningless to repeat the topics that have been approved by the society. Contrary to the concept of beauty, which has limited criteria, Eco mentions that the measure of ugliness contains endless possibilities with its unpredictable aspect. Rosenkranz, who has analyzed ugliness in both nature and art in detail, accepts corrupt shapes, formlessness and coincidence as ugliness (Eco, 2009). It is observed that perceptions that are feared and considered ugly change over time (Henderson, 2018, p. 19).

For centuries, people who have different appearance and regarded as frightening and "ugly" but are marginalized by the individuals in society who meet beauty standards. One of the best-known examples of this situation, Julia Pastrana, known to be the ugliest woman in the world in 1860, was humiliated by being exhibited even in circuses because of her hair covering her whole body, including her face, and her striking long pointed chin (Aytekin and Altındağ, 2020, p. 119). Sarah Baartman was also among the women who experienced the same situation due to her wide hips and large genitals.



Image 7. Julia Pastrana, Gravür Baskı, 1862



Image 8. Sarah Baartman, 1814 Mumyalanmış bedeninin teşhiri

2.2. The Glorification of the Ugly Woman in Art

In the medieval period, youth was accepted as a symbol of beauty, while old age was a symbol of both physical and moral deterioration that is depicted in many works. However, during the Renaissance period, the unattractiveness of women was the subject of satires that not comply with the usual aesthetic rules and contained sarcastic praise. In the Baroque period, women's flaws became attractive elements and were reconsidered with a positive approach (Eco, 2009, p. 159-160). Between the 16th and 17th centuries, while Montaigne wrote a compassionate tribute to disabled women, baroque poets went further; They wrote poems praising women who stutter, hunchback, dwarfs, squint, and pox. It is known that Marino, who opposed the ruddy tradition of the Middle Ages, praised the pallor of his beloved. While blonde hair is a criterion for female beauty, now black-haired women are also glorified. There is even a line in Tasso's poem "You are black but you are beautiful" (Eco, 2009, p. 171). Similarly, it is known that Mariona talked about the beauty of a black slave girl and Salomoni poured touching praises on an old woman. In the images below, it is seen that she depicts an old woman with white hair, saggy breasts, wrinkled skin, and a stern look. The woman in Metsys's work, on the other hand, is depicted quite far from the measurements determined in terms of facial proportions and is transferred almost like a man's facial line. The woman depicted by Giorgione, on the other hand, has dirty, stained skin, dressed in old clothes, and an eye structure conveyed by clearly showing the disproportion. It is a striking situation that the aspects described as flaws have gained a place in art through women (Eco, 2009, p. 171).



Image 9. Hans Baldung Grien, Three Ages of Woman and Death, 1540, The Museum of Madrid Prado



Image 10: Giorgione, Yaşlı Kadın, 1506-1507, Venedik



Image 11. Quentin Metsys, Grotesque Woman, 1525-1530, London National Gallery

In contemporary art, there are artists who oppose presenting the concept of beauty by fitting it into common forms, and even using the features that are considered ugly for aesthetics and presenting them to the audience. In the works of these artists; It is seen that they convey their provocative, critical, and ironic approaches by transforming them into destructive and striking ones. Matthias Verginer has also taken his place among contemporary artists who have an understanding of art that includes these approaches. In the next sub-headings, it will be examined how Verginer approaches the perception of beauty in his works based on the female body.

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Matthias Verginer

Born in 1982 in Bressanone, Italy, the artist studied Advertising Graphics and Sculpture at Selva/Gardena Art School between 1996-2001. During 2001-2004 he apprenticed with his father, the sculptor Willy Verginer. Under the leadership of his father, the artist, who gained skill in carving and shaping wood and had the opportunity to improve himself, collaborated with Aron Demetz and produced new works. Over the years, he has taken part in many exhibitions, both group and personal, in Italy and in various parts of the world. The artist, who lives in Ortisei (BZ) in Northern Italy, continues his works in his workshop in Ortisei.

Matthias Verginer mainly used an overweight woman and the woman's relationship with animals as a theme in his wooden sculptures, which he named "Ironic Sculptures". Taking place at IHM in Munich in 2004, he became a member of the Unika art fair in Ortisei that same year, and since then his works have been exhibited for several years at Arte Padova (2005-2007) and Tradefair Milano (2005-2008).

He published his Liquid art system works in Positano in 2012 and opened his personal exhibition called "Wooden Tales" in 2018. The exhibition titled "The Eyes of the Tree" is the artist's first exhibition in Turkey and opened in Istanbul. Planning to open another solo exhibition in Turkey, the artist has participated in group exhibitions and fairs in various countries.



Image 12. Matthias Verginer working in his workshop in Italy

2.3. Beauty in Female Figures in Matthias Verginer's Sculptures

In Verginer's figurative works, equation, volume, lines (waterways of the tree) and sometimes colours stand out. The artist, who generally prefers natural wood colour for the female body, paints animals in realistic bright tones. Although a humorous approach is noticed when looking at the works of the artist, it is also noteworthy that it leads the audience to question. Like the "superwomen" in Verginer's works, overweight women who dream of flying create a smile on the audience, but in fact, they find a response in the works as items expressing the real feelings of individuals/women. The artist, who critically deals with the female body within the framework of the perception of beauty, supports this situation with the characteristic aspects and postures of the animals he prefers to use in his works. Verginer's sculptures are fictions in which he reassociates humans and animals with each other in terms of their typical roles. In this case, an atypical relationship between humans and animals stands out in the works.

His works reveal a line of their own in line with the effort to recreate the real-life experience. In addition, the artist prefers to go beyond the usual proportions in his works. Indicating that he proposes a new world, a parallel universe that he created by opposing the standard perception of life and beauty, Verginer overcomes basic patterns from the chaotic world through irony.



Image 13. Ouch or Boom, Limewood, 89×30×30cm, 2020



Image 14. Leap over Ostich, Limewood, Acrylic Painting, 205x79x62cm, 2019

In his interview with Burhan Yüksekkaş, he stated that he was interested in people and their feelings like fear, joy and shyness. For this reason, Verginer also stated that the human figure has a central position in his sculptures and continued his words as follows: *“Every day, we see perfect-looking ideal people portrayed in the media, often in advertisements, as men or women. But aren't we all unique and beautiful with our true flaws? This thought became the starting point of the 'overweight woman' with a unique beauty”* (Yüksekkaş, 2015, p. 86). The opinions mentioned by the artist also clarified the different use of the female phenomenon from the 60s to the present day in terms of weak, sexy and fit patterns.

Stating that he is not interested in people's bodily appearance, the artist also mentions that many women who do not have today's beauty standards with distinctive appearances feel happy, peaceful and comfortable. He states that when he sees the self-confidence of such women, he thinks that this is their ideal appearance (Yüksekkaş, 2015, p. 88).

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Image 15. Day Sleep, Limewood, Acrylic Painting, 53x80x40cm, 2017



Image 16. The Fat and the Furious, Limewood, Acrylic Painting, 44x97x60cm, 2020



Image 17. Cartwheel on a Whale, Limewood Acrylic Paint, 200x110x80cm, 2018

Overweight women are depicted in the works together with various animals and sometimes even while dominating them. For this approach, which is thought to refer to the primitive side of femininity, Verginer states that the viewers may think they are primitive if they are familiar with Willendorf's Venus, but the women in their sculptures are extremely modern in terms of their behaviour (Verginer, 2015, cited in Yüksektaş, 2015, p. 88). Generally, the overweight female figure is depicted in positions such as jumping on top of wild animals, somersaulting, performing acrobatic movements, sleeping in places and sometimes flying. Women's courage, self-confidence, comfort and desires are emphasized in these posture together.



Image 18. Dream Walker , Limewood , 110x140x40cm, 2020



Image 19. The Perfect Cartwheel, Limewood, 93cm, 2019



Image 20. Free Ride, Limewood, Acrylic Painting, 55×85×50cm, 2020

In her work titled “Dream Walker” in image 18, it is seen that the woman uses the elephant's trunk as a catwalk scene and she walks by balancing herself in a mannequin manner. The woman depicted in this work, in contrast to the regular physical appearance of models, walks fearlessly despite her plump body. It is a rebellion against the evaluation and marginalization of women within the framework of beauty by fitting them into common forms. It should not be overlooked that psychological violence is turned against women who are marginalized by society for their overweight and even being described as ugly. Many women feel negative emotions such as introversion, isolation from society, and lack of self-confidence when they are out of these beauty standards. However, the women in Verginer's works are shown to the public as deaf, self-confident and even self-confident

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women. The courage of the woman, who is in the position of doing a cartwheel on top of an open rhinoceros mouth, which is larger than her body, in the work “The Perfect Cartwheel” in Visual 19 is a work that supports these discourses. Similarly, the woman's desire for freedom, depicted in Figure 20 with her arms and legs stretched out, her head up, on the back of a seal, can be interpreted as an expression of her suppressed and limited emotions, or, on the contrary, it is an action she performs to symbolize self-love and being happy with herself.



Image 21. Flight Lesson, Limewood, Acrylic Painting, 56cm, 2012



Image 22. Space Shuttle, Limewood, Acrylic Painting, 77cm, 2019



Image 23. Eco Space Shuttle, Limewood, Acrylic Painting, 2019

Ironically, the woman's desire to fly is represented in the works titled "Flight Lesson", "Space Shuttle" and "Eco Space Shuttle". While it is an unknown subject that the rooster was consciously chosen by the artist as an animal with wings but still unable to fly, the fact that the woman keeps her arms in a dreamlike state is another element that completes this irony. In the other two works, colourful shuttle and balloon objects, which are tied to the woman's body with ropes, stand out. It is obvious that both objects were chosen because they have the 'flying' feature. The overweight female figure is marginalized due to her body shape and weight, by the individuals in the society who meet beauty standards. With the desire to feel light and thus beautiful, her hope lies not in people but in the space shuttle and the balloon by which she thinks that she can fly.

Another striking point in Verginer's works is that he keeps human figures in the natural wood colour while he colours the animals or objects he uses together. While the female figures, who take their place in the centre of the works, take place in their most natural state, the use of natural wood, unpolished, unpainted, away from ornaments. It can be interpreted that women have an authentic existence in terms of physical aesthetics, no make-up, asymmetrical face and body lines or weight.

Conclusion

The physical beauty of women has been an important reason for the preference for men, as well as one of the distinguishing factors among their fellows. For this reason, the basis of the definition of women as beautiful sex is both the physiological aspects and gender politics. The "ideal dimensions" and the "ideal body" image created by the Modern West regarding the phenomenon of beauty have become universal criteria. The idealized female body also results in the objectification of the female body. Thus, today, when a beautiful woman is mentioned, the objectified female body idealized by the West comes to life. Especially weight and height measurements come to the fore in the idealization of beauty standards. Even though the perception of "ideal body" and "beauty" frequently changes in today's world, women mostly care about thinness as a criterion of beauty. The change in ideal beauty criteria over time has led to the search for excesses in body measurements, especially today. For this reason, the female body has become an object of consumption. However, it would be healthier for women to accept themselves as they are, not to make their appearance the priority of their lives, not to turn them into such obsessive feelings, to love their own selves, and thus to become happy and courageous individuals without having to play with the body so much.

Many artists criticize the approaches that take the woman away from her nature and spoil her naturalness, which emerged through this idealization of the female body today. Especially with modern art, the efforts to represent women's bodies away from the objectified ideal have increased. At this point, it is possible to see the idea of affirming every aspect of the female body in the works of many painters and sculptors.

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Sculptor Verginer, who criticizes the concept of beauty by fitting it into rigid standards and idealizing it, has also revealed this approach with his works. The artist, who showed that it is possible to make a fat woman's body aesthetically pleasing, against the definition of being overweight in society as ugly, actually provided an irony by playing with the expectations of the audience. The women in the artist's sculptures are positioned on top of wild animals that many people cannot even approach because they are scared, and they are reflected strong enough to dominate them. Overweight women playing games, sleeping and doing carthwheels with these animals aimed to break the audience's expectations by surprising them.

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