



ATATÜRK UNIVERSITY FACULTY OF FINE ARTS
ATATÜRK ÜNİVERSİTESİ GÜZEL SANATLAR FAKÜLTESİ

Art Time

JOURNAL OF FINE ARTS FACULTY / GÜZEL SANATLAR FAKÜLTESİ DERGİSİ

e- ISSN: 2791-9382

YEAR/YIL SEPTEMBER/EYLÜL 2022

ISSUE/SAYI 3





ATATÜRK UNIVERSITY JOURNAL OF FINE ARTS FACULTY
ATATÜRK ÜNİVERSİTESİ GÜZEL SANATLAR FAKÜLTESİ DERGİSİ

YEAR / YIL: 2022 MONTH /AY: SEPTEMBER / EYLÜL ISSUE /SAYI: 3

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Atatürk University Fine Arts Faculty Art Time Journal; It is a national, peer-reviewed journal.

It is published twice a year, in September and March.

The scientific, linguistic and legal responsibility of the articles belongs to the authors.

ERZURUM-2022



JOURNAL OF ART TIME
SANAT ZAMANI DERGİSİ

September / Eylül 2022 Issue/Sayı 3

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JOURNAL OF ART TIME PUBLISHING PRINCIPLES / ARTICLE WRITING GUIDE

Aim

Journal of ArtTime; It aims to publish original scientific studies in the fields of written, oral and contemporary culture and art, which are about national and international art and all disciplines related to art.

Amaç

Journal of Art Time; ulusal ve uluslararası nitelikte sanat ve sanatla ilgili bütün disiplinleri konu edinen yazılı, sözlü ve güncel kültür-sanat alanlarında özgün bilimsel çalışmaların yayımlanmasını temel amaç edinmektedir.

Scope

Journal of ArtTime; It covers all fields of study that are directly or indirectly related to art, especially Applied Arts, Performing Arts, Plastic Arts, Traditional Arts, Art History, Art Theory, Art Criticism and Music Sciences.

Kapsam

Journal of Art Time; Uygulamalı Sanatlar, Sahne Sanatları, Plastik Sanatlar, Geleneksel Sanatlar, Sanat Tarihi, Sanat Kuramı, Sanat Eleştirisi ve Müzik Bilimleri başta olmak üzere sanatla doğrudan veya dolaylı olarak ilişki içinde olan tüm çalışma alanlarını kapsamaktadır.

JOURNAL OF ART TIME PUBLISHING PRINCIPLES

Journal of Art Time is the publication organ of Atatürk University Faculty of Fine Arts. It is a national, scientific and peer-reviewed journal. The journal, which will continue to be published as two issues a year, is published in September and March.

Manuscripts to be sent to the journal for publication must not have been previously published in another journal or sent for publication. The format of the articles should be arranged according to the writing rules approved by the journal editorial board.

The editorial board has the authority to not publish the articles that are not found in accordance with the publication conditions by the referee board or to return them to their authors for correction, to arrange them in a format, to correct or to shorten them. Submitted articles are not returned whether they are published or not. *Journal of Art Time* uses a double-blind peer-review system where the names of the referees and authors are kept confidential.

Any legal responsibility for the content of the published articles belongs to the author. *Journal of Art Time* has the right to make corrections, publish or not publish the articles submitted. Publication language is English and Turkish.

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Submitted articles must not have been previously published elsewhere. It is possible to publish unpublished symposium papers on the condition that this situation is clearly stated.

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At the beginning of the article, the English title should be written in bold, all letters in capital, 11 font size and centered on the page. The Turkish title should be placed just below the English title,



and all features must be the same as the English title, except for bold. Sub-titles of the article should be written in 11 font size and bold, and that only the first letters are capital.

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Abstract / Öz

Your article must be prepared according to the specified rules. Articles submitted without using the template or following the specified rules will be rejected. The articles to be sent to the journal **must contain at least 100 words, at most 250 words each**, in English "**Abstract**" and Turkish "**Oz**" and **Keywords** (at least 5 words, the first of which is a science branch). All abstracts in the article should be written in "Times New Roman" font with 10 points, 6 pt paragraph spacing first and single line spacing.

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Manuscripts should be submitted in the format specified below. Articles that are not prepared in accordance with the article template, spelling rules and citation rules will be rejected without being evaluated by the reviewer at the pre-control stage. Responsibility in this regard rests entirely with the author.

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The article should be written in MS Office Word software.

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There should be no spaces between paragraphs.

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Times New Roman font should be used in the article. However, if special fonts are used during writing as a requirement of some fields, these fonts should be uploaded to the system with the article.

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- In accordance with the type of visuals used in the text, pictures, photographs, plans, tables, etc. and should be numbered under each one and the first letters should be explained in capital and bold. (Figure 1. Paul Klee, Şemsiyeli, 1939, k.ü.k.s., 36.6 x 19.5 cm)



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APA 7 Citation System is used in our journal.

The following should be noted when using the APA 7 System (in-text):

The latest version of APA has been accepted for citation and reference in the articles to be sent from the **Journal of Art Time** <https://dergipark.org.tr/tr/pub/at> **Dergipark system to be published within the Atatürk University Faculty of Fine Arts**. For this reason, the articles to be sent must be in accordance with the citation system.

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..... (Öney, 2004, p. 12)
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In cases not included here, references should be made according to the explanations on <https://apastyle.apa.org/style-grammar-guidelines/references/examples>.

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Visual References

The source (written or internet) for the visuals (pictures, photographs, figures, drawings, etc.) and the imprint information to be included in the text should be stated under the **Visual Bibliography** title after the internet bibliography at the end of the text.

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Image 2. Miracname, TKSM, H. 2154, 62r

İnal, G. (1995). *Türk minyatür sanatı (Başlangıcından Osmanlılara kadar)*. Atatürk Cultural Center. 300.

References

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Sample Reference

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- As of January 2020, ethics committee approval has been required for all required publications. Relevant information is available on the journal's publication ethics page.

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Aslı Deniz İssi*

Bülent Halvaşı**

Examination of Music Teachers' Professional Value Levels According to Different Variables

Müzik Öğretmenlerinin Mesleki Değer Düzeylerinin Farklı Değişkenler Açısından İncelenmesi

Abstract: This is a quantitative research in which the professional values of music teachers are examined according to different variables. Music teachers working in elementary schools are determined as the population. 373 people from the relevant population were reached. The data collection tool is a 5-point Likert-type 'Teacher Professional Values Scale' consisting of 4 sub-dimensions and 24 items used to assess teachers' perceptions of their professional values. Cronbachs' Alpha reliability analysis was used to assess the reliability levels. The data were collected on Internet in December 2019 and analyzed by statistical survey method. In accordance with the determined general goal, answers were sought to such questions such as 'What are the professional value levels of music teachers?' and 'Do the professional value levels of the music teachers differ according to gender, age, education level, former year(s)/experience(s) in the profession, the school they work (private/state), the place of residence where they continue their profession?'. According to the findings of the study, the study group has professional values associated to the 'respect for diversity' sub-dimension at the highest level and the 'openness to cooperation' sub-dimension at the lowest level. In terms of the value levels of the 'opposition to violence' sub-dimension: Female teachers and teachers working in private schools have the highest scores. In terms of value levels of the 'individual and social responsibility' sub-dimension: Music teachers working in private schools have the highest; music teachers with professional seniority between 11-15 and 6-11 years got the lowest scores compared to teachers with other professional seniority. In terms of value levels of the 'openness to cooperation' sub-dimension: Female teachers and private school teachers have the highest; music teachers with professional seniority more than 26 years have higher scores than music teachers with professional seniority between 11-15 years; music teachers working in villages, towns and districts got lower scores than teachers working in metropolitan cities. In terms of total professional values, it

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Cite as/ Atıf: İssi, A. D. and Halvaşı, B. (2022). Examination of Music Teachers' Professional Value Levels According to Different Variables. *Art Time*, 2 (3), 1-16.

Received/Geliş: 28 June / 28 Haziran 2022

Accepted/Kabul: 19 September / 19 Eylül 2022

Checked by plagiarism software

Published/Yayın: 29 September / 29 Eylül 2022

is determined that female music teachers, music teachers working in private schools and music teachers working in metropolitan cities have the highest value levels.

Keywords: Professional Values, Teacher Professional Values Scale, Music Teachers

Öz: Bu çalışma müzik öğretmenlerinin mesleki değerlerinin farklı değişkenlere göre incelendiği nicel bir çalışmadır. İlköğretim okullarında çalışan müzik öğretmenleri evren olarak belirlenmiştir. İlgili evrenden 373 kişiye ulaşılmıştır. Veri toplama aracı 4 alt boyut ve 24 maddeden oluşan 5'li likert tipi 'Öğretmen Mesleki Değerler Ölçeği'dir. Ölçek üzerinde Cronbachs' Alpha güvenilirlik analizi çalışması yapılmıştır. Veriler 2019 Aralık ayında internet üzerinden toplanmış, istatistiksel tarama yöntemi ile analiz edilmiştir. Belirlenen genel amaç doğrultusunda 'Müzik Öğretmenlerinin Mesleki Değer Düzeyleri nedir?', 'Müzik öğretmenlerinin mesleki değer düzeyleri cinsiyete, yaşa, eğitim seviyesine, meslekte geçen yıl/tecrübeye, görev yaptıkları okula (özel/devlet), mesleklerini sürdürdükleri yerleşim yerine göre farklılaşmakta mıdır?' sorularına cevap aranmıştır. Araştırma sonuçlarına göre, müzik öğretmenlerinin 'farklılıklara saygı duyma' düzeyleri en yüksek, 'şiddete karşı olma' düzeyleri ise en düşük değeri alan alt boyutlardır. 'Şiddete karşı olma' alt boyutu değer düzeyleri bakımından: Kadın öğretmenlerin ve özel okulda çalışan öğretmenlerin en yüksek puanları aldığı görülmüştür. 'Kişisel ve toplumsal sorumluluk' alt boyutu değer düzeyleri bakımından: Özel okulda çalışan öğretmenlerin en yüksek; 11-15 yıl ve 6-10 arası mesleki kıdeme sahip müzik öğretmenlerinin diğer mesleki kıdeme sahip öğretmenlere göre en düşük puanları aldıkları saptanmıştır. 'İş birliğine açık olma' alt boyutu değer düzeyleri bakımından: Kadın öğretmenlerin ve özel okul öğretmenlerinin en yüksek; 26 yıl ve üzeri mesleki kıdeme sahip öğretmenlerin 11-15 yıl arası kıdeme sahip öğretmenlerden daha yüksek; köy, kasaba, ilçe yerleşimlerinde görev yapan müzik öğretmenlerinin büyükşehirde görev yapan öğretmenlerden daha düşük olduğu tespit edilmiştir. Toplam mesleki değerler bakımından: Kadın müzik öğretmenlerinin, özel okulda çalışan müzik öğretmenlerinin ve büyükşehirde görev yapan müzik öğretmenlerinin değer düzeylerinin en yüksek olduğu saptanmıştır.

Anahtar Kelimeler: Mesleki Değerler, Müzik Öğretmenleri, Öğretmen Mesleki Değerler Ölçeği

Introduction

Teaching is a profession that aims to compile, explain, teach, comprehend, and as a result, develop and progress in the person learning. The knowledge to be taught may differ according to the field of study. However, the final product of teaching is the 'person who has acquired knowledge'. In the educational process, there are many different stages and variables both for teachers and students. One of them is 'values'. According to Roy (2003, p. 1), 'value system' studies, which play an important role in understanding the beliefs, attitudes and behaviors of individuals and the characteristics of different cultural groups, have been one of the basic methods that can be used to understand both individuals and cultures and organizations.

In this respect, the subject of 'values' is increasingly taking place in studies carried out in the field of education, which has a very important place in the change and transformation of societies and individuals. Varieties of 'value' and their measurement studies are widely studied in many fields of social sciences. Value is an important concept in understanding human behavior in individual, social and professional fields. Rokeach (1973, p. 11) defines values as persistent beliefs that indicate whether certain behaviors are individually or socially acceptable.

In their study, Schwartz et al. (2001, p. 268) state that people's evaluations such as good, right, fair and their choices in life are realized by taking social values as criteria. In the research, it is also stated that these principles, which can change in importance and guide life, are an invariable element of social integrity. Fitcher (1990, p. 142) accepts values as criteria that determine the importance of behavioral patterns, goals and other sociocultural elements. Dökmen (2002, p. 263) defined values as 'actions, behaviors that people find meaningful for themselves as well as others and schemas that produce these actions'.

It is seen that three types of classification are commonly made in the studies on values. These are individual, social and professional values. The environment and society one lives in have an

important place in the formation of the value structure of individuals (Erdoğan, 2010, p. 6). Parashar, Dhar and Dahr (2004, p. 143), who claim that every society has its own system of values, state that the social unifying role of common values in societies plays a role in ensuring the integration of individuals with social life.

Value system varies according to societies, geography and era. According to Sinatra and Kardash (2004, p. 483), a situation that is good for one society may be described as bad for another society. In addition, values that are important for the same individual and society may differ over time.

It can be briefly said that professional values, which are the subject of this research, are the standards and behavior patterns specific to a profession and accepted by the community that practices that profession. Keskin and Yıldırım (2006, p. 119) assert that professional values, which take their origins from professional ethical values, are formed by the reflection of personal experiences. Accordingly, as people encounter new experiences in their professional life, they can develop their professional values by adapting their individual values to these situations. Dönmez (2011, p. 3) states that professional members' perception of themselves as a member of that profession and their integration with their profession is an important factor in the formation of professional values. As Sabancıoğulları and Doğan (2012, p. 275) expressed, professional values can also be gained through trainings given specific to professions.

Purpose and Importance of the Research

Professional values are patterns or standards specific to a profession and interact with individual values. With this research, it is desired to reveal the professional values of the people who practice the music teaching profession by examining them according to different variables. For this purpose, the research questions were determined as follows:

1. What are the professional values of music teachers?
2. Do the professional value levels of music teachers differ according to gender?
3. Do the professional value levels of music teachers differ according to age?
4. Do the professional value levels of music teachers differ according to their education level?
5. Do the professional value levels of music teachers differ according to the years/experience in the profession?
6. Do the professional value levels of music teachers differ according to the school (private/state) they work in?
7. Do the professional value levels of music teachers differ according to the place of residence where they continue their profession?

The population chosen, the scales used and the results obtained reveal the differentiation of music teachers' professional values according to various variables. It is thought that the results obtained will be beneficial for both practitioners and researchers.

Method

Research Model

This research is a descriptive research designed to be quantitative. In order to determine the professional value levels of music teachers and the differentiation of these levels according to various variables, a statistical survey model was chosen from the general survey models.

Study Group

The population of this research consisted of music teachers working actively in private and public primary schools in Turkey, and the study group consisted of 373 music teachers who could be reached from this population. The scale study was transferred to the internet and delivered to the

teachers. The study group was determined by simple random method among the music teachers who voluntarily participated in the study through the internet.

Data Collection Tools

The 'Teacher Professional Values Scale' was used as a data collection tool in the study. Cronbach's alpha analysis was performed to determine the reliability level of the scale.

Cronbach's alpha coefficient is obtained by dividing the variance of the questions in a scale by the general variance. It takes a value between 0 and 1. A negative alpha value means that the reliability has deteriorated (Karagöz, 2016, p. 1004).

Teacher Professional Values Scale

'Teacher professional values scale' was developed by Tunca (2012). Scale consists of 4 sub-dimensions: openness to cooperation (OTC), personal and social responsibility (PSR), opposition to violence (OTV) and respect for diversity (RFD). There are 24 items in the 5-point Likert-type scale. The sub-dimension of "opposition to violence" is scored in reverse.

Table 1. Reliability Statistics of the Professional Values Scale for Teachers

Subsize/Scale	Number of Items	Cronbach's Alpha Confidence Coefficient
Respect for Diversity (RFD)	8	0.588
Personal and Social Responsibility (PSR)	8	0.777
Opposition to Violence (OTV)	5	0.737
Openness to Cooperation (OTC)	3	0.838
Professional Values Scale	24	0.828

As seen in the table, 'openness to cooperation' was the sub-dimension with the best score with 0.838. The overall score of the 'professional values scale' is 0.828. From the sub-dimensions, 'personal and social responsibility' scored 0.777 and 'opposition to violence' scored 0.737. Looking at the scores, it is understood that these are also good measurement tools. The sub-dimensions 'respect for diversity' scored 0.588. It is possible to say that this score is at the generally accepted level. When the findings of reliability analyzes made in this study are evaluated together, it is possible to say that the 'professional values scale for teachers' is a valid and reliable measurement tool.

Analysis of Data

The data collected online within the scope of the research from the 'Teacher Professional Values Scale' were transferred to the Microsoft Excel program by making the necessary numerical transformations, then the necessary coding was made in the Spss22 statistical program and the analyzes were completed.

The tests used for the analysis of the data are:

-Independent sample t-test: It is a test that satisfies parametric assumptions and is used to test the direction of the difference between the means of two independent groups and whether this difference is significant (Akyol et al., 2017, p. 2).

-Mann-Whitney U test: It is an alternative to the independent two-sample t test (Student-t test). It tests whether the scores obtained for two independent groups are significantly different from each other. Mann Whitney-U Test compares the median values of the groups; examines whether there is a difference between the ranking scores. When there is a significant difference in the results of Kruskal-Wallis Analysis of Variance when making multiple comparisons, the Bonferroni Corrected Mann-Whitney U Test is applied to determine between which groups this difference occurs (Boyacıoğlu and Güneri, 2006, p. 35, Ünlü, 2011, p. 149).

-Anova test: It is a method used in cases where the number of independent groups is more than two and whether there is a difference between the data obtained from the groups and the group averages (Boyacıoğlu & Güneri, 2006, p. 36). If there is a difference between the groups, the statistic that tests which group the difference originates from is known as post-hoc. In the selection of post-hoc tests, when group variances are equal, "multiple comparison tests" such as LSD, Tukey, Bonferroni and "multiple range tests" such as SNK, Duncan, Tukey's B are used; in case the variances are not equal, "multiple interval tests" such as Games-Howell and Tamhane's T2 are used (Kayri, 2009, p. 51).

-Kruskal-Wallis: It is a non-parametric, one-way analysis of variance technique. In the case of more than two groups, this test is used to investigate the difference between the medians of the groups, if the data deviate from the prerequisites of the analysis of variance (Boyacıoğlu and Güneri, 2006, p. 36 Akyol, 2017, p. 4).

Findings

In this section, the data collected on the questions related to the general purpose of the research are presented.

1. Findings Regarding the Professional Value Levels of Music Teachers

Table 2 shows the findings regarding the professional value levels of music teachers.

Table 2. Findings Regarding the Professional Value Levels of Music Teachers

Variable	N	Minimum	Maximum	\bar{X}	S.D
Respect for Diversity	373	3.00	5.00	4.5342	0.39804
Personal and Social Responsibility	373	1.25	5.00	3.6552	0.68171
Opposition to Violence	373	1.00	5.00	3.8552	0.73372
Openness to Cooperation	373	1.00	5.00	3.6148	1.01526
Professional Values	373	2.49	5.00	3.9149	0.49992

\bar{X} : Mean, S.D: Standard Deviation

Respect for diversity sub-dimension has minimum 3, maximum 5, mean 4.5342 and 0.39804 standard deviation values. Personal and social responsibility sub-dimension has a minimum 1.25, maximum 5, mean 3.6552 and 0.68171 standard deviation values. The sub-factor of opposition to violence has minimum 1, maximum 5, mean 3.8552 and 0.73372 standard deviation values. The sub-factor of openness to cooperation has a minimum of 1, a maximum of 5, and a mean of 3.6148 and 1.01526 standard deviations. The professional values scale has a minimum of 2.49, a maximum of 5, a mean of 3.9149 and 0.49992 standard deviation values. In simpler terms, 'respect for diversity' is the highest rated value. This is followed by the 'professional values' total score. Next comes the values of 'opposition to violence' and 'personal and social responsibility'. 'Openness to collaboration' is the lowest rated professional value.

2. Findings Related to Professional Value Levels of Music Teachers According to Gender

According to the normal distribution statistics obtained for the gender variable, it is observed that the sub-dimensions, except for the 'respect for diversity' sub-dimension, conform to the normal distribution. For this reason, only the 'Mann-Whitney U test' was applied for the 'respect for diversity' sub-dimension and the 'independent sample t-test' was applied for the other sub-dimensions.

Table 3 shows the 'independent sample t-test' findings.

Table 3. Independent Sample T-Test Findings Testing the Difference of Professional Values of Music Teachers According to Gender

Variable	Gender	n	\bar{X}	S.D	Degree of Freedom	t	p
Personal and Social Responsibility	Female	253	3.6793	0.65636	371	0.995	0.320
	Male	120	3.6042	0.73252			
Opposition to Violence	Female	253	3.9083	0.69725	371	2,037	0.042*
	Male	120	3.7433	0.79671			
Openness to Cooperation	Female	253	3.6877	0.98422	371	2,022	0.044*
	Male	120	3.4611	1,06571			
Professional Values	Female	253	3.9566	0.48680	371	2,355	0.019*
	Male	120	3.8269	0.51763			

*represents a significant difference at the 5% significance level, \bar{X} : Mean, S.D: Standard Deviation

When Table 3 is examined, it is seen that there is no statistically significant difference at the 5% significance level between male and female music teachers in terms of the value of 'personal and social responsibility'. A statistically significant difference is found between male and female music teachers at the 5% significance level in terms of 'opposition to violence' ($t_{(371)} = 2,037$; $p = 0.042 < 0.05$), 'openness to cooperation' ($t_{(371)} = 2,022$; $p = 0.044 < 0.05$) and 'total professional values' ($t_{(371)} = 2.355$; $p = 0.019 < 0.05$) values. As can be seen from the mean values, these two sub-dimensions and total professional values of female music teachers are higher than male teachers.

Table 4 shows the Mann-Whitney U test findings.

Table 4. U-Test Results of Music Teachers' Professional Values Total Scores According to Gender

Professional Values	Type of School Served	n	Mean Rank	Ranks Sum	MWU	p
Respect for Diversity	Female	253	191.53	48457.00	14034,000	0.236
	Male	120	177.45	21294,00		

Mann – Whitney U test was used to test the significance of the difference between two sample means that did not show unrelated normal distribution.

When the mean rank of the total score averages of the music teachers according to gender from the "respect for diversity" sub-dimension is examined, there is no statistically significant difference ($U = 14034,000$; $p = 0.236 > 0.05$).

3. Professional Value Levels of Music Teachers According to Age Group

According to the normal distribution statistics obtained for the age variable, it is observed that the sub-dimensions, except for the 'respect for diversity' sub-dimension, conform the normal distribution. For this reason, the 'Kruskal Wallis test' was applied only for the 'respect for diversity' sub-dimension and the 'One-Way Anova test' for the other sub-dimensions.

Table 5 shows the 'One-Way Anova' test findings.

Table 5. One-Way Anova Analysis Results of the Total Mean Scores of Professional Values of Music Teachers According to Age

Professional Values	Age	Source of Variance	Sum of Squares	Degree of Freedom	Squares Mean	F	p	Post Hoc
Personal and Social	Age 30 and Under	Between Groups	4,354	4	1,088	2,377	0.052	-
	Ages 31-35							

Responsibility	Ages 36-40 Ages 41-45 Ages 46 and Over	In-group	168,526	368	0.458			
Opposition to Violence	Age 30 and Under	Between Groups	0.571	4	0.143	0.263	0.901	-
	Ages 31-35 Ages 36-40 Ages 41-45 Ages 46 and Over	In-group	199,691	368	0.543			
Openness to Cooperation	Age 30 and Under	Between Groups	9,523	4	2,381	2,343	0.054	-
	Ages 31-35 Ages 36-40 Ages 41-45 Ages 46 and Over	In-group	373,919	368	1,016			
Professional Values	Age 30 and Under	Between Groups	2,487	4	0.622	2,529	0.040*	E>B
	Ages 31-35 Ages 36-40 Ages 41-45 Ages 46 and Over	In-group	90,483	368	0.246			

*One-Way ANOVA (one-way analysis of variance) was used to test the significance of the difference between the mean of three or more unrelated samples. *Indicates significant difference at the 5% significance level*

When Table 5 is examined, it is seen that there is no statistically significant difference at the 5% significance level between music teachers of different age groups in terms of 'personal and social responsibility' ($F(4.368) = 2.377$; $p = 0.052 > 0.05$), 'opposition to violence' ($F(4.368) = 0.263$; $p = 0.901 > 0.05$) and 'openness to cooperation' ($F(4.368) = 2.343$; $p = 0.054 > 0.05$) values. In terms of 'total professional values', a statistically significant difference is found among music teachers at the 5% significance level ($F(4.368) = 2.529$; $p = 0.040 < 0.05$). The Tukey post hoc test findings, which were made to determine the group or groups that are the source of the difference, are as follows; while music teachers aged 46 and over (4.0379 ± 0.49397) had a higher professional value than music teachers aged 31-35 (3.7906 ± 0.47482), no difference was found between other groups in this regard.

Table 6 shows the results of the Kruskal Wallis test.

Table 6. Kruskal Wallis Test Results of Total Mean Scores of Professional Values of Music Teachers According to Age

Professional Values	Age	n	Mean Rank	χ^2	Degree of Freedom	p
Respect for diversity	Age 30 and Under	79	194.66	4,301	4	0.367
	Ages 31-35	66	171.01			
	Ages 36-40	82	178.32			
	Ages 41-45	72	185.63			
	Ages 46 and Over	74	204.04			

Kruskal-Wallis test was used to test the significance of the difference between the means of three or more samples that did not show unrelated normal distribution.

In terms of the respect for diversity professional value, no statistically significant difference is found between music teachers in different age groups at the 5% significance level ($(\chi^2 (sd=4, n=273) = 4.301$; $p = 0.367 > 0.05$).

4. Professional Value Levels of Music Teachers According to Education Level

According to the normal distribution statistics obtained for the education level variable, it is observed that the sub-dimensions, except for the 'respect for diversity' and 'opposition to violence' sub-dimensions, conform to the normal distribution. For this reason, only the 'Mann-Whitney U test' for 'respect for diversity' and 'opposition to violence' sub-dimensions and the 'independent sample t-test' for other sub-dimensions were applied.

Independent sample t-test results can be seen in table 7.

Table 7. Independent Samples T-Test Findings Testing the Differences Between Descriptive Statistics and Professional Values of Music Teachers According to Education Level

Professional Values	Education level	n	\bar{X}	SS	Degree of Freedom	t	p
Personal and Social Responsibility	College and University	283	3.6413	0.68255	371	-0.694	0.488
	MSc and PhD	90	3.6986	0.68103			
Openness to Cooperation	College and University	283	3,5842	1,01383	371	-1,033	0.302
	MSc and PhD	90	3,7111	1,01941			
Professional Values	College and University	283	3.8980	0.49459	371	-1,157	0.248
	MSc and PhD	90	3.9679	0.51551			

**Indicates significant difference at 5% significance level, \bar{X} : Mean, SD: Standard Deviation. The Independent Samples T-Test was used to test the significance of the difference between the mean of two unrelated samples.*

When Table 7 is examined, it is seen that there is no statistically significant difference at the 5% significance level between music teachers who graduated from college and university, and music teachers with master's and doctorate degrees in terms of 'personal and social responsibility' ($t_{(371)} = -0.694$; $p = 0.488 > 0.05$), 'openness to cooperation' ($t_{(371)} = -1,033$; $p = 0.302 > 0.05$) values and 'total professional values' ($t_{(371)} = -1,157$; $p = 0.248 > 0.05$),

Table 8 shows the 'Mann-Whitney U test' results.

Table 8. U-Test Results of Music Teachers' Professional Values Total Scores According to Educational Status

Professional Values	Education level	n	Mean Rank	Ranks Sum	M.W.U.	p
Respect for Diversity	College and University	283	188.25	53275.50	12380,500	0.689
	MSc and PhD	90	183.06	16475.50		
Opposition to Violence	College and University	283	182.66	51692.50	11506,500	0.166
	MSc and PhD	90	200.65	18058.50		

Mann – Whitney U test was used to test the significance of the difference between two sample means that did not show unrelated normal distribution.

According to the education level, the music teachers received the 'respect for diversity' (U = 12380.500; $p = 0.689 > 0.05$) and 'opposition to violence' (U = 11506.500; $p = 0.166 > 0.05$) sub-dimensions. When the mean rank of the total score averages is examined, no statistically significant difference is found (U = 12380.500; $p = 0.689 > 0.05$).

5. Professional Value Levels of Music Teachers According to Years/Experience in the Profession

According to the normal distribution statistics obtained for the variable of years/experience in the profession, it is observed that the sub-dimensions, except for the 'respect for diversity' and 'opposition to violence' sub-dimensions, conform to the normal distribution. For this reason, only the 'Kruskal Wallis test' for the 'respect for diversity' and 'opposition to violence' sub-dimensions and the 'One-Way Anova' test for other sub-dimensions were applied.

Table 9. One-Way Anova Analysis Results of the Total Mean Scores of Professional Values of Music Teachers According to Years/Experience in the Profession

Professional Values	Seniority	Source of Variance	Sum of Squares	Degree of Freedom	Squares Mean	F	p	Post Hoc
Personal and Social Responsibility	A) 0 – 5 Years	Between Groups	12,646	5	2,529	5,793	0,000*	A>B
	B) 6 – 10 Years							F>B
	C) 11 – 15 Years							A>C
	D) 16 – 20 Years	In-group	160,234	367	0.437			D>C
	E) 21 – 25 Years							E>C
	F) 26 Years and Above							F>C
Openness to Cooperation	A) 0 – 5 Years	Between Groups	12,806	5	2,561	2,536	0.028*	F>C
	B) 6 – 10 Years							
	C) 11 – 15 Years							
	D) 16 – 20 Years	In-group	370,637	367	1,010			
	E) 21 – 25 Years							
	F) 26 Years and Over							
Professional Values	A) 0 – 5 Years	Between Groups	3,861	5	0.772	3,181	0.008*	F>B F>C
	B) 6 – 10 Years							
	C) 11 – 15 Years							
	D) 16 – 20 Years	In-group	89,109	367	0.243			
	E) 21 – 25 Years							
	F) 26 Years and Over							

*One-Way ANOVA (One-Way Analysis of Variance) was used to test the significance of the difference between the mean of three or more unrelated samples. *Indicates significant difference at the 5% significance level*

When Table 9 is examined, a statistically significant difference is found between the groups in terms of 'personal and social responsibility' values at the 5% significance level ($F(5,367) = 5.793$; $p = 0.000 < 0.05$). The Tukey post hoc test findings, which were made to determine the group or groups that are the source of the difference, are as follows; Music teachers with 0–5 years (3.8022 ± 0.66755) seniority years have higher personal and social responsibility values than music teachers with 6–10 years (3.5247 ± 0.72940) seniority years and those with 26 years and above (3.9327 ± 0.53715) seniority years, music teachers with a seniority of 3.9327 ± 0.53715 years have higher personal and social responsibility values than music teachers with a seniority of 6–10 years (3.5247 ± 0.72940), 0–5 years (3.8022 ± 0.66755), music teachers with a seniority year of 11–15 years (3.3714 ± 0.69099) have higher personal and social responsibility values than music teachers with a seniority year of 16–20 years (3.7604 ± 0.55104), music teachers with 11–15 years (3.3714 ± 0.69099) have higher personal and social responsibility values than music teachers with 11–15 years of seniority, music teachers with 21–25 years (3.7500 ± 0.68515) years of seniority have higher personal and social responsibility values than music teachers with 15 years (3.3714 ± 0.69099) seniority, music teachers with 26 years and more (3.9327 ± 0.53715) years of seniority have higher personal and social responsibility values than music teachers with 11–15 years (3.3714 ± 0.69099), among other groups no difference is found in this regard.

Examination of Music Teachers' Professional Value Levels According to Different Variables

Müzik Öğretmenlerinin Mesleki Değer Düzeylerinin Farklı Değişkenler Açısından İncelenmesi

10

A statistically significant difference is found between the groups in terms of openness to cooperation at the 5% significance level ($F(5,367) = 2.536$; $p = 0.028 < 0.05$). The Tukey post hoc test findings, which were made to determine the group or groups that are the source of the difference, are as follows; Music teachers with a seniority of 26 years or more (4.0256 ± 0.84944) have a higher level of cooperation than music teachers with a seniority of 11-15 years (3.3865 ± 1.08860). No difference is detected.

A statistically significant difference was found between the groups at the 5% significance level in terms of total professional values ($F(5,367) = 3.181$; $p = 0.008 < 0.05$). The Tukey post hoc test findings, which were made to determine the group or groups that are the source of the difference, are as follows; Music teachers with a seniority of 26 years or more (4.1359 ± 0.39219) have a higher overall professional level than music teachers with a seniority of 6–10 years (3.8512 ± 0.51232), 26 years and more (4.1359). Music teachers with ± 0.39219 seniority years have a higher overall professional level than music teachers with 11–15 years (3.7763 ± 0.52372). No difference is found between the other groups in this regard.

Kruskal Wallis test results are shown in Table 10.

Table 10. Kruskal Wallis Test Results of the Total Mean Scores of Professional Values of Music Teachers According to Years/Experience in the Profession

Professional Values	Seniority Year	n	Mean Rank	χ^2	Degree of Freedom	p
Respect for Diversity	0 – 5 Years	67	195.08	3,486	5	0.626
	6 – 10 Years	91	179.56			
	11 – 15 Years	69	185.42			
	16 – 20 Years	60	183.09			
	21 – 25 Years	47	176.49			
	26 Years and Over	39	211.95			
Opposition to Violence	0 – 5 Years	67	189.24	1,405	5	0.924
	6 – 10 Years	91	190.10			
	11 – 15 Years	69	178.84			
	16 – 20 Years	60	185.18			
	21 – 25 Years	47	180.20			
	26 Years and Over	39	201.35			

Kruskal-Wallis test was used to test the significance of the difference between the means of three or more samples that did not show unrelated normal distribution.

No statistically significant difference is found between the groups at the 5% significance level in terms of 'respect for diversity' ($(\chi^2 (sd=5, n=273) = 3.486$; $p=0.626 > 0.05$.) and 'opposition to violence' ($(\chi^2 (sd=5, n=273) = 1.405$; $p=0.924 > 0.05$.) values.

6. Professional Value Levels of Music Teachers According to the Type of School They Work

According to the normal distribution statistics obtained for the variable of school type, it was observed that the sub-dimensions, except for the sub-dimensions 'respect for diversity' and 'opposition to violence', conform to the normal distribution. For this reason, only the 'Mann-Whitney U test' for 'respect for diversity' and 'opposition to violence' sub-dimensions and the 'independent sample t-test' for other sub-dimensions were applied.

Independent sample t-test results can be seen in table 11.

Table 11. Independent Samples T-Test Findings Testing the Differences Between Descriptive Statistics and Professional Values of Music Teachers According to Type of School

Professional Values	Type of School Worked	n	\bar{X}	S.D	Degree of Freedom	t	p
Personal and Social Responsibility	State school	268	3,6147	0.67744	371	-1,835	0.067
	Private school	105	3.7583	0.68493			
Openness to Cooperation	State school	268	3,5162	1,01679	371	-3,031	0.003*
	Private school	105	3.8667	0.97139			
Professional Values	State school	268	3.8544	0.48968	371	-3,797	0,000*
	Private school	105	4.0691	0.49487			

*represents a significant difference at the 5% significance level, \bar{X} : Mean, S.D: Standard Deviation. The Independent Samples T-Test was used to test the significance of the difference between the mean of two unrelated samples.

In terms of personal and social responsibility values, there is no statistically significant difference at the 5% significance level between the music teachers working in public schools and private schools ($t_{(371)} = -1,835$; $p = 0.067 > 0.05$).

A statistically significant difference is found between the groups in terms of openness to cooperation at the 5% significance level ($t_{(371)} = -3.031$; $p = 0.003 < 0.05$). When the average values are examined, it is seen that the values of openness to cooperation of music teachers working in private schools are at a higher level than teachers working in public schools.

A statistically significant difference is found between the groups in terms of total professional values at the 5% significance level ($t_{(371)} = -3,797$; $p = 0.000 < 0.05$). When the average values are examined, it is seen that the total professional values of music teachers working in private schools are at a higher level than teachers working in public schools.

The results of the Mann Whitney U test are shown in table 12.

Table 12. U-Test Results of Vocational Values Total Scores of Music Teachers According to Type of School

Professional Values	Type of School Worked	n	Mean Rank	Sum of Squares	M.W.U.	p
Respect for Diversity	State school	268	181.71	48698.00	12652,000	0.127
	Private school	105	200,50	21053.00		
Opposition to Violence	State school	268	173.54	46510,00	10464,000	0,000
	Private school	105	221.34	23241,00		

Mann – Whitney U test was used to test the significance of the difference between two sample means that did not show unrelated normal distribution.

When the mean rank of the total score averages of the music teachers from the 'respect for diversity' sub-dimension according to the type of school they work in, there is no statistically significant difference ($U = 12652,000$; $p = 0.127 > 0.05$).

A statistically significant difference is found when the mean rank of the total score averages of the music teachers from the sub-dimension of 'opposition to violence' according to the type of school they work in is examined ($U = 10464,000$; $p = 0.000 < 0.05$). When the rank averages of the total score averages are examined, it is seen that the music teachers working in private schools have a higher level of opposition to violence than the teachers working in public schools.

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7. Professional Value Levels of Music Teachers According to Place of Residence

According to the normal distribution statistics obtained for the variable of residence where they continue their profession, it is observed that the sub-dimensions except 'respect for diversity' and 'opposition to violence' conform to the normal distribution. For this reason, only the 'Kruskal Wallis test' for the 'respect for diversity' and 'opposition to violence' sub-dimensions and the 'One-Way Anova test' for the other sub-dimensions were applied.

One-Way Anova test results are shown in table 13.

Table 13. One-Way Anova Analysis Results of the Total Mean Scores of Professional Values of Music Teachers by Place of Duty

Professional Values	Place of Work	Source of Variance	Sum of Squares	Degree of Freedom	Squares Mean	F	p	Post Hoc
Personal and Social Responsibility	A) Metropolitan B) Province (Non-Metropolitan Provinces)	Between Groups	1,071	2	0.536	1,154	0.317	-
		In-group	171,808	370	0.464			
Openness to Cooperation	A) Metropolitan B) Province (Non-Metropolitan Provinces)	Between Groups	7,324	2	3,662	3,603	0.028*	A>C
		In-group	376,118	370	1,017			
Professional Values	A) Metropolitan B) Province (Non-Metropolitan Provinces)	Between Groups	1,501	2	0.750	3,036	0.049*	A>C
		In-group	91,469	370	0.247			
	C) District / Town / Village							

*One-Way ANOVA (one-way analysis of variance) was used to test the significance of the difference between the mean of three or more unrelated samples. *Indicates significant difference at the 5% significance level*

No statistically significant difference is found between the groups in terms of personal and social responsibility values at the 5% significance level ($F(2,370) = 1.154; p = 0.317 > 0.05$).

A statistically significant difference is found between the groups in terms of openness to cooperation at the 5% significance level ($F(2,370) = 3.603; p = 0.028 < 0.05$). The Tukey post hoc test findings, which were made to determine the group or groups that are the source of the difference, are as follows; While the music teachers working in the metropolitan city (3.7222 ± 1.00464) are at a higher professional value level than the music teachers working in the District / Town / Village (3.4157 ± 0.99783), no difference is found between the other groups in this regard.

In terms of total professional values, a statistically significant difference is found at the 5% significance level ($F(4.368) = 3.036; p = 0.049 < 0.05$) between music teachers working in Metropolitan (3.9632 ± 0.51016), Province (Non-Metropolitan Provinces) (3.8542 ± 0.46697) and District / Town / Village (3.8218 ± 0.47843). The findings of the LSD post hoc test performed to determine the group or groups that are the source of the difference are as follows; While the music teachers working in the metropolitan city (3.9632 ± 0.51016) are at a higher professional value level than the music teachers working in the District / Town / Village (3.8218 ± 0.47843), no difference is found between the other groups in this regard.

Kruskal Wallis test results are shown in Table 14.

Table 14. Kruskal Wallis Test Results of the Total Mean Scores of Professional Values of Music Teachers According to Place of Work

Professional Values	Place of Work	n	Mean Rank	χ^2	Degree of Freedom	p
Respect for Diversity	Big city	234	195.06	4,264	2	0.119
	Province (Non-Metropolitan Provinces)	50	163.24			
	Town / Town / Village	89	179.16			
Opposition to Violence	Big city	234	192.64	4,464	2	0.107
	Province (Non-Metropolitan Provinces)	50	197.61			
	Town / Town / Village	89	166.22			

Kruskal-Wallis test was used to test the significance of the difference between the means of three or more samples that did not show an unrelated normal distribution. used.

'respect for diversitys' (χ^2 (sd=2, n=273) = 4.264; p=0.119>0.05.) and 'opposition to violence' at the 5% significance level (χ^2 (sd=2, n=273)= 4.464; p=0.107>0.05.).

Conclusion and Discussion

In line with the purpose of this research, the professional value levels of music teachers were determined and examined whether these levels differed according to various variables.

The data obtained from the 'Teacher Professional Values Scale' range from the highest to the lowest in terms of the value levels of the sub-dimensions; 'respect for diversity', 'opposition to violence', 'personal and social responsibility' and 'openness to cooperation'. To put it more clearly, the highest value perception of music teachers belongs to 'respect for diversity' and the lowest value perception belongs to 'openness to cooperation' sub-dimension. The data obtained by Tunca (2012, p. 144), who developed the scale, show that the 'respect for diversity' sub-dimension has the highest values and the 'opposition to violence' sub-dimension has the lowest values. Duman (2016, p. 115) obtains similar results in his research with classroom teachers. According to the research data, the 'respect for diversity' sub-dimension is the highest and 'opposition to violence' is the lowest. In the research conducted by K1ymık (2020, p. 77) with high school teachers, it is seen that the highest value is 'respect for diversitys', and the lowest value is 'openness to cooperation'.

According to similar studies, it is revealed that the 'respect for diversity' sub-dimension is the most important value for the teaching profession. It is observed that the lowest value varies between 'openness to cooperation' and 'opposition to violence'. Throughout his professional life, a teacher encounters students from many different socio-economic and cultural structures. Considering that this is a fact of the teaching profession, the high level of respect for diversity is an understandable result.

There is no difference between the variables in terms of the professional value of 'respect for diversity'.

In terms of 'personal and social responsibility' sub-dimension: it has been determined that the value levels of music teachers with 11 to 15 years of professional seniority have lower professional value than teachers with professional seniority between 0-5 years, between 16-20 years, between 21-25 years, 26 years and above. It has also been determined that music teachers with

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professional seniority between 6-10 years have lower professional value than music teachers with professional seniority between 0-5 years and 26+ years.

In terms of 'openness to cooperation' sub-dimension: Female teachers have higher professional values than male teachers; professional value levels of private school teachers are higher than teachers working in public schools; The professional values of teachers with a professional seniority of 26 years and above are higher than those of teachers with a seniority of 11-15 years; It has been determined that the value levels of music teachers working in villages, towns and districts are lower than teachers working in metropolitan cities, and there is no significant difference in this respect with non-metropolitan provinces.

In terms of 'opposition to violence' sub-dimension: Female teachers' professional value levels are higher than male teachers; It has been seen that the professional value levels of teachers working in private schools have higher scores than teachers working in public schools.

In terms of 'total professional values': The professional value levels of female music teachers are higher than male teachers; The professional values of music teachers aged 46 and over are higher than those aged 31-35; The professional values of music teachers with a professional seniority of 26 years or more are higher than those of teachers with professional seniority of 6-10 years and 11-15 years; the value levels of music teachers working in private schools are higher than those of teachers working in public schools; It has been determined that the value levels of music teachers working in metropolitan cities are higher than those of village, town and district teachers, and there is no significant difference in this regard with music teachers working in non-metropolitan cities.

Similar studies have been reached as a result of the studies conducted in the literature in terms of the value levels of teachers according to their genders. Altunay and Yalçinkaya (2011, p. 5) have found in their study with pre-service teachers that female preservice teachers attach more importance to all value dimensions than male preservice teachers. Duman (2016, p. 115-116), in his study on the professional values of classroom teachers, reveals that female teachers' values of openness to cooperation and respect for diversity, and their average professional value scores are higher than male teachers.

Studies in the literature as a result of research on years/experience in the profession reveal that the time spent in teaching profession has a positive effect on professional values. Özsoy and Vatan (2007, p. 11), in their study with college teachers, reveal that as the working year increases, the perception of values also increases. Şenlik (2019, p. 121-123), in his research with preschool teachers, has found that as the time spent in the profession increases, the value level of the sub-dimension of 'opposition to violence' also increases. In the same study, Şenlik determines that the 'openness to cooperation' sub-dimension value level of teachers working in towns and villages is higher than that of teachers working in provinces and districts.

Suggestions

The Ministry of National Education of the Republic of Turkey, the relevant in-service training department, provides training for preservice teachers with study designs on 'teaching professional ethics' and 'our human values'. Carrying out projects, seminars and similar work designs on 'professional values', which will include teachers who are actively working in primary education institutions, can increase teachers' awareness of this issue and make a positive contribution to their professional satisfaction. The professional value level of 'opposition to violence' is lower in public schools than in private schools; The professional value level of 'personal and social responsibility' is low among teachers with 6-10 years and 11-15 years of experience in teaching profession; It has been concluded that the professional value level of 'openness to cooperation' is low among music teachers working in public schools and village/town/district settlements, and it is low among teachers with professional seniority between 11-15 years. In order to increase these professional value

dimensions, which factors will be effective in this regard, the relevant in-service department of the Ministry of National Education can determine the necessary training and informing activities for the personnel of the administration and guidance unit of primary schools. Thus, by encouraging the administration and guidance units to carry out activities related to the subject, it can be ensured that the aforementioned value levels of teacher's increase.

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Journal of Art Time

Research Article / Araştırma Makalesi

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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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Cite as/ Atıf: İlden, Y. S. and Bostancı, E. (2022). Ideal Perception of Beauty and Beauty in Female Figures in Matthias Verginer's Sculptures. *Art Time*, 2 (3), 17-33.

Received/Geliş: 5 July / 5 Temmuz 2022

Accepted/Kabul: 20 September / 20 Eylül 2022

Checked by plagiarism software

Published/Yayın: 29 September / Eylül 2022

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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 topluma, toplumların 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.

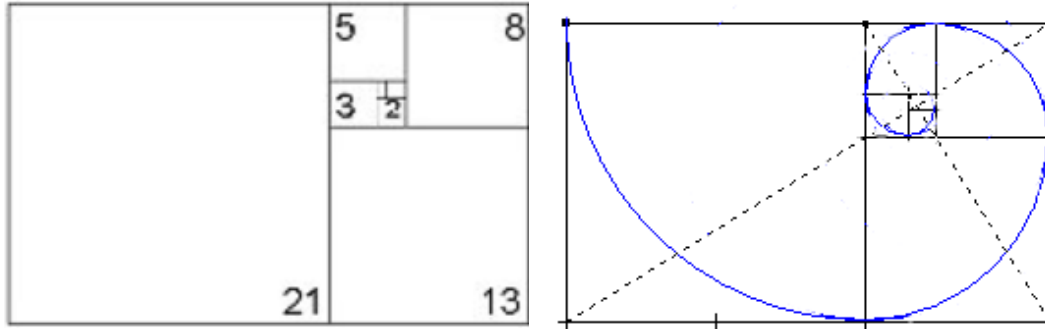


Image 2. Fibonacci dikdörtgeni ve Fibonacci sayı dizisi örneği

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.

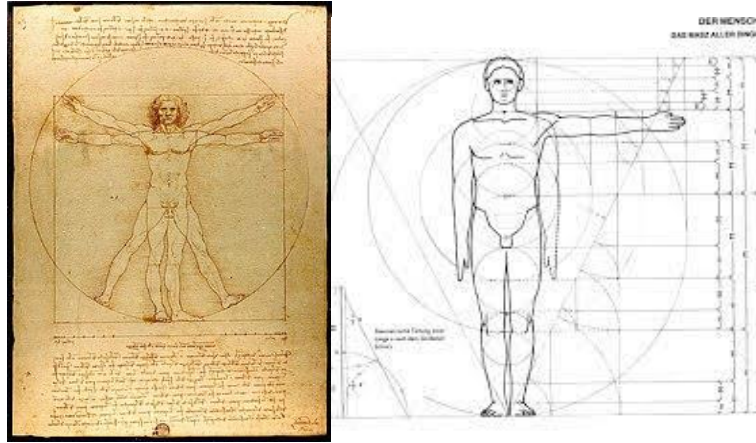


Image 3. Leonardo da Vinci, Vitruvius Adami, 1492 **Image 4.** An example of the golden ratio in the human body

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.

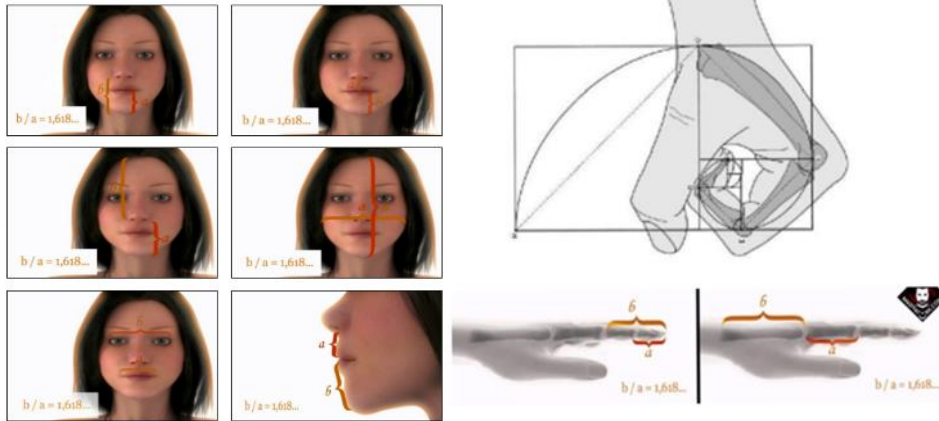


Image 5. Examples of the golden ratio in human Face

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).

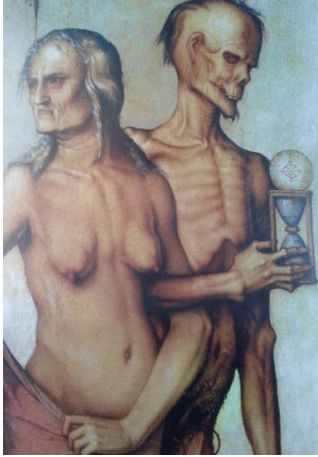


Image 9. Hans Baldung Grien, Three Ages of Woman and Death, 1540, The Museum of Madrid Prado



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.

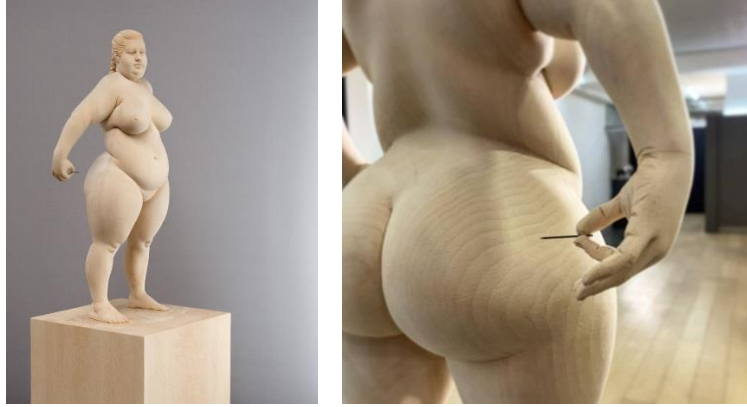


Image 13. Ouch or Boom, Limewood, 89×30×30cm, 2020



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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Journal of Art Time

Research Article / Araştırma Makalesi

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Graphic Design Analysis of The Color and Shape Features in Kubad Abad Palace Tiles

Kubad Abad Sarayı Çinilerindeki Renk ve Biçim Özelliklerinin Grafik Tasarım Açısından Analizi

Abstract: Kubad Abad Palace tiles, which have marked a period in Turkish tile art and have different features from other tile decorations in terms of composition and pattern, have a very effective expressive power with less color. In the decorations of the Kubad Abad Palace, which were made by applying the underglaze technique in the Anatolian Seljuk period, in which many different techniques were used; Geometric patterns, floral motifs and stylized figures with free brush strokes form the main compositions. In coloring; black, eggplant purple, turquoise, cobalt blue, turquoise brown are used. In this study, the color and form characteristics of the Kubad Abad Palace tile decorations, which have created a unique and original style and continue to attract the attention of the art and academic community, will be analyzed in terms of graphic design.

Keywords: Kubad Abad Palace, Tile, Color, Form, Graphic Design

Öz: Türk çini sanatında bir döneme damgasını vurmuş, kompozisyon ve desen açısından diğer çini bezemelerinden farklı özelliklere sahip olan Kubad Abad Sarayı çinileri, az renkle çok etkili bir ifade gücüne sahiptir. Birbirinden farklı birçok tekniklerin kullanılmış olduğu Anadolu Selçuklu döneminde sır altı tekniği ile uygulanarak yapılmış olan Kubad Abad Sarayı bezemelerinde; geometrik desenler, bitkisel motifler ve serbest fırça darbeleriyle stilize olarak çalışılmış figürler ana kompozisyonları oluşturmaktadır. Renklendirmede; siyah, patlıcan moru, turkuaz, kobalt mavisi, firuze kahverengi kullanılmıştır. Bu çalışmada kendine has ve özgün bir tarz yaratmış, günümüzde sanat ve akademik camiasının ilgisini çekmeye devam eden Kubad Abad Sarayı çini bezemelerinin renk ve biçim özellikleri incelenerek grafik tasarım açısından analizleri yapılacaktır.

Anahtar Kelimeler: Kubad Abad Sarayı, Çini, Renk, Biçim, Grafik Tasarım

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Cite as/ Atıf: Özkul, K. and Başar, R. M. (2022). Graphic Design Analysis of The Color and Shape Features in Kubad Abad Palace Tiles. *Art Time*, 2 (3), 34-45.

Received/Geliş: 10 July / 10 Temmuz 2022

Accepted/Kabul: 21 September / 21 Eylül 2022

Checked by plagiarism software

Published/Yayın: 29 September / Eylül 2022

Introduction

The art of tiles, which has been used in architectural structures and pots and pans, has a very wide repertoire in terms of patterns, in addition, it has produced very rich products with different techniques and a limited range of colors. The art of tiles, which also left its mark on architectural structures, was used for the first time as turquoise-colored tiles on the funerary pyramids in Saqqara, Egypt, in the first half of 3000 BC. Between the 12th-6th Centuries BC, Mesopotamia applied colored glazed tiles for centuries. The Ishtar Gate of Babylon, built in 570 B.C. is the most honorable tile of Mesopotamian art. The relief of the bull protecting this gate is decorated with turquoise, yellow, brown and white relief tiles. Between the 12th and 9th centuries BC, the works of the Iranian Elam kings found in Susa have been decorated with turquoise, yellow, white, brown glazed and figured tiles. Between 404 and 358 BC, this decoration tradition continued with the relief figures used in the Achaemenid palaces. In Anatolia, the Phrygians, between the 8th and 6th centuries BC, painted on terracotta with a slight relief, similar to tiles, and decorated them. The first use of glazed tiles in Anatolia draws attention to the rare examples applied in Byzantine architecture in Istanbul in the 10th century (Öney, 1987, p. 13).

After the Turks accepted Islam, in the regions where Islam spread; In Syria, Palestine, Iraq, Iran, Egypt, North Africa, Spain, Anatolia and the Balkans, tile art was adopted along with ceramic art, and it was used as an element of decoration in the architectural field as well as pots and pans. In 9th century Iraq, between the 12th and 18th centuries Bc in Iran and Anatolia, between the 14th and 15th centuries in Turkistan, in the 14th century, in North West Africa and Spain examples of tiles were frequently encountered. The art of tiles, which started to be used as an ornamental element in Islamic architectural structures in the 9th century, has survived to the present day by showing different techniques, colors and patterns in Islamic countries (Öney, 1987, p. 13-14).

Turkish Tile Art

The first examples of Turkish tile art in architectural structures emerged in the 9th century in the city of Samarra, which was established for Turkish soldiers on the edge of the Tigris river in the north of Baghdad by the Caliph Mutasim. Luster technique tiles were found during the excavations made here. Tiles with similar characteristics were also seen in the Raqqa excavations in Syria. Tile applications cannot be seen in Islamic architecture at the beginning of the 10th and 11th centuries. In the 11th century, the works made in the period of the Karakhanids, who ruled in the Turkestan region, were also used in a small amount of tile decoration. The Ayşe Bibi Tomb near Cambul, the Celaleddin Hüseyin Tomb in Useng, the portal of the Mugaki Attari Mosque in Bukhara in the 12th century, and the Buhara Kalan minaret were decorated with turquoise tiles (Öney, 1987, p. 17). In the 12th century, small relief tiles in yellow, blue, green and brown, which were made by Mesut the Third, were found in the ruins and gates of the Gazne Palace in the city of Ghazni in Afghanistan (Aslanapa, 1993, p. 317). Similar tiles were also found in the Termez region in Iraq, Iran and Samarkand, which are dated to the 11th century (Öney, 1987, p. 16).

The tile tradition, which started in the Great Seljuk period, gradually became richer in the 13th century. After the stagnation period during the Mongolian movements, at the end of the 13th century, there was a bright period in the art of tiles in the Ilkhanate period. The Great Seljuks decorated their religious buildings mostly with blue and turquoise colors (Öney, 1987, p. 17-18). In the 14th century, the Timurid era pioneered magnificently decorated architectural structures in Iran and Samarkand. Olcayto Hudabende Tomb in Sultanniye, which is one of the best examples of the period, has its inner and outer walls covered with tile mosaics and its dome with turquoise glazed bricks (Öney, 1987, p. 19). Polished tiles and altars were found in the cities of Save and Natan in Rey Keşan, Iran. Minai Technique was first produced in workshops in Rey and Keşan (Aslanapa, 1993, p. 328). Later,

this technique first appeared in the Alaeddin Mansion in the Anatolian Seljuk Period (Öney, 1987, p. 20). The main development in the art of tiles was seen in Anatolian Turkish Art. Seljuks who came to Anatolia made great strides in art along with architectural development.

Anatolian Seljuk Art

After the Seljuk Sultan Alparslan defeated the Byzantine army in Malazgirt in 1071, the Seljuk Turks came to Anatolia and began to settle in the geography. From the 12th century to the 13th century, it became stronger by uniting Turkish principalities such as Danişmend, Saltuk, Mengücek and Artuk (Öney, 1976b, p. 7). The Seljuks could not enter into architectural construction for a while due to their struggles with Byzantium and Armenians. However, they have shown construction activities since the 13th century. The Turkish communities that came to Anatolia from Turkistan, Khorasan and Azerbaijan due to the Mongol invasion also influenced the traditions, customs and culture in Anatolia, revived old traditions and produced countless works from architectural structures to handicrafts (Yetkin, 1965, p. 149). The Seljuk State, which brought eastern and Islamic culture to Anatolia, attracted attention with the works made in cities such as Sivas, Akşehir, Beyşehir, Tokat, Malatya, Afyonkarahisar, Antalya, Alanya, Amasya, Ankara, Harput, Kayseri, Kırşehir, in the reign of Sultan Kılıçaslan the second. became centers. (Öney, 1976a, p. 44). Seljuk art, which reached its peak during the reign of Sultan Alaeddin Keykubad the first, took its place in the Islamic world with a new understanding.

Quite different and rich techniques were used in the art of tiles, which developed with the architectural structuring. While the patterns and color applications used in some of these techniques are seen in every period, some of them were used in certain periods and brought a different style to the art of tiles with new patterns (Öney, 1987, p. 44). Glazed brick technique appears as the first technique in tile applications. In this technique, after the long and flat surface of the brick is glazed with colored glaze and fired, a glazed brick is obtained. Glazed and unglazed bricks were placed diagonally, crosswise, zig-zag, lattice, vertical and horizontal to create different compositions. While geometric arrangements were dominant in the first examples of the glazed brick technique, more intricate geometric shapes, kufic inscriptions, hobnails and rosette compositions were used in later examples (Öney, 1976a, p. 9).

The second technique is tile decorations, which are called monochromatic glazed or plain colored tiles and adorn the walls in architectural structures consist of square, rectangular, hexagonal or triangular forms. Turquoise, cobalt blue, eggplant purple and green colors are used in these tiles. We also see areas with gilding on turquoise and green colors in monochrome glazed tiles (Çeken, 2007b, p. 17).

The third technique is the tile mosaic technique. In this technique, tile plates prepared with turquoise, manganese purple, cobalt blue and black colors were cut according to the desired pattern, and the small cut pieces were brought together according to the pattern. Another technique that is formed as a result of inlaying the mosaic technique is called the inlay mosaic technique (Bakır, 1999, p. 10).

The fourth technique is the underglaze technique. In the underglaze technique, which is the most widely used in palace tiles, forms were applied in the form of eight-pointed stars, cross-like four-armed stars and squares. Eight-pointed star-shaped tiles appear with the transparent underglaze technique, cross-armed tiles, and square tiles, colored black under turquoise glaze. The patterns of the eight-pointed star tiles are black, cobalt blue, manganese purple and turquoise colors applied under the transparent glaze. The motifs on the tiles applied under turquoise glaze were glazed after being painted with black color (Öney, 1976a, p. 11).

In the luster technique, which is the fifth technique, the forms are usually glazed with opaque white glaze and then fired. Then, a mixture of silver and copper oxide called luster is applied on the glazed floor and decorated and fired a second time at a low temperature (Turan, 2005, p. 237).

The sixth technique is the minai technique. The Minai technique is called "Heftreng" because it uses seven colors. This technique, which is seen in ceramics in centers such as Iran, Keşan, Rey and Save, has also been seen in the art of tiles in Anatolia (Yetkin, 1986, p. 156-157).

Kubad Abad Palace Tiles

The ornaments, which entered the art of the Anatolian Seljuk period through the Great Seljuks, showed diversity and richness in the tiles of the Kubad Abad Palace. Even though these tile pieces, which were found as broken during the excavations, were damaged, the whole decoration can be understood with its writing types, geometric patterns, floral motifs and figures (Çeken, 2007a, p. 114-115). Scenes reflecting the palace life of the Seljuk sultans were depicted on these wall tiles, which were applied with the underglaze technique in the Great and Small Palaces in Kubad Abad. Domestic animals, symmetrical birds next to the tree of life, fish as a symbol of fertility, lion figure representing protective power and might, peacock figure symbolizing paradise, various bird figures and game animals are depicted. Fantastic creatures; human-headed bird-bodied siren (harpi), human-headed lion-bodied sphinx, eagle-headed, eagle-winged and lion-bodied griffin were studied as stylized (Önder, 1988, p. 33-34). We see it among the figure types of Kubad Abad Palace, such as the double-headed eagle and falcon, which represent the power, the palace and the sultan, and have the characteristics of a coat of arms (Arik, 2000, p. 156-157). Along with animal figures, human figures and motifs were also used. These figures on the wall panels were applied on eight-armed star forms. Four-armed cross-like tiles, square and rectangular tiles were applied as a connector in the middle of the eight-pointed stars.

Analysis of Color and Form Characteristics of Kubad Abad Palace Tiles in terms of Graphic Design

Works of art, which are carriers of social memory, serve both to create common values and to transfer them to future generations. Each work of art is concrete indicators that reflect the abstract values of its period. The fact that these works can be analyzed as indicators shows that they can be interpreted in terms of social, cultural, ideological and artistic understanding of the period. Kubad Abad Palace, which is one of the works of art that witnessed the Anatolian Seljuk period, one of the important periods of Turkish History, is a prominent building both politically, socially and culturally. It is dominated by a superior decoration style that reveals the art of the time it was applied. The most important feature of the Kubad Abad Palace, which draws attention with its wall tiles, is the richness of figures engraved on the tiles. This rich decoration style is engraved on eight-pointed star, cross-cut plate, square and rectangular forms. While the square and rectangular forms look quite flat, the star and cross-like forms create a more visual effect both as an expression and with the figures made on them. These forms have been placed in the most effective way to express their visual power according to the area they will be applied. Star-shaped tiles enriched the sultan's room in the palace. A very eye-catching and dynamic language has emerged with the simplicity of the decorations, the naturalness of the figures, the fluency in the motifs, and the composition feature that ensures integrity on the forms in which it is applied. Color confusion was avoided in the designs and very few colors were used.

Color Analysis in terms of Design

When the width and frequency of usage areas are examined, color has an active role in every area of life. The meanings attributed to colors are also important in terms of emphasizing the features that facilitate human life and accelerate communication. In terms of the realization of the message contents to be conveyed with different elements and different meanings, it adds diversity and color to the communication dimension. In this respect, color is used in every field as a regulator of life, both in terms of visuality and in terms of creating a language in communication (Samur, 2019, p. 25). Artists have benefited from the relations of colors with each other in order to reach solid forms and create composition and aesthetic structure (Samur, 2019, p. 41). Colors also occupy space according to the forms of decorations used in the composition. In this case, the importance of forms in design comes to the fore.

Color has different meanings as a means of communication in cultures. As a result of common sharing and social accumulation, it has become a cultural phenomenon defined in different ways according to societies, periods and civilizations. Colors have different perceptions and uses according to cultures (Samur, 2019, p. 24). Colors, which have different meanings between societies, are also the determinants of life within the framework of social values (Samur, 2019, p. 25).

For a design, color can be described as the most important element that affects and excites the viewer. Design with a correct color match is much more impressive than the line system, composition and proportions (Odabaşı, 2002, p. 80). Colors have different meanings according to the environment they are in, the material they are applied to and other colors used side by side. In addition to the universality of colors, the understanding and values attributed to color by geography, culture and societies also show differences (Kılıç and Çalışkan, 2014, p. 70). For example, while the color of mourning and mourning is black in western countries, it is known to be white in eastern countries. It is thought that a simple use of color will create a strong effect, as well as contain different meanings and passwords. Manet; He summarized the meaning and aesthetic structure of color by saying "Color is a matter of taste and emotion" (Yılmaz, 1991, p. 3).

As a powerful communication tool, color raises the level of design, highlights the main element, draws attention and makes the product more attractive. For this reason, besides the cultural and universal meanings of colors, they should also be informed about their technical uses. During the application, issues such as the toning of the colors, the contrast of the colors and their hierarchical shape create integrity in the design. The designer's adding color to motifs and figures also enables him to successfully convey the intended meaning (Ambrose and Harris, 2020, p. 126). In order to use color in the right place in the design, the right knowledge is required. When choosing a color, the cultural connotation of the color, the taste of the target audience, the character of the product and the approach to design should definitely be taken into account (Becer, 2018, p. 60). In this case, in the tile decorations made in the Kubad Abad palaces, the characteristics such as where the decorations will be applied were also taken into consideration in addition to the culture, religion, education level, age, gender, status, general taste of the target audience.

The color spectrum, which consists of black, brown, purple, turquoise and turquoise colors used in the tiles of Kubad Abad Palace, created a very original, clear and striking visual, although there are few colors. In places where the decoration should stand out, the ground is left white, and the visual is highlighted with blue, brown, black and eggplant purple. In areas where turquoise colors are dominant, black motifs are embroidered in the appearance of stains. In addition to a painting style that is generally simple and comforting to the eye, a mixed and intense painting style is rarely encountered. The meanings of colors are as important as the areas in which they are used in Turkish culture.

While blue, which is the basic color used in tiles, was accepted as a warm color in the Middle Ages and Renaissance Europe, it was accepted as a cold color after the 17th century. Blue, which is a partially warm color according to Goethe, is cold according to Newton. Blue that represents the sky, eternity and peace has been used in five different ways as royal blue, the color of pain blue, otherworldly blue and celestial blue (Samur, 2019, p. 56). The white color, which generally forms the ground in tiles, evokes material and spiritual cleanliness, mercy, goodness, modesty and humility, beauty, goodness and guidance, purity and paradise (Akyüz, 2014, p. 379). When turquoise (<http://www.yesiltopuklar.com>, Date of access: 03.09.2022), which symbolizes friendship and Turkishness, is close to blue, it is called turquoise, and when it is close to green, it is named turquoise.

With brown (<https://www.haibrag.com>, Date of Access, 03.09.2022), which expresses nature, reality, power, strength, earth and system, the aubergine purple, which is formal, rich and noble, symbolizing nobility, creates a positive psychological effect when used indoors (<https://www.epsikoterapi.net>, Date of access: 06.09.2022). The black color, which is the frame that combines the colors, gains energy on the passive side while the active side gains energy with the color they come together. Also, black color here means earth, power, strength.

Since the tiles of the Kubad Abad Palace are applied in the underglaze technique, the colors are sometimes seen as dark, in some places light and in some places transitional. Immediately after all colors are applied with a brush, tile glaze whose main material is called quartz, sand, glass, lead, and some wheat flour... The image of the decorations and colors under the white liquid are covered and a white image like snow emerges. Then, it was baked in an oven at 900 degrees, and the formation of tiles was completed by waiting for three days due to the cooling of the oven. (Image 1-4). Considering the century in which the tiles were produced, the fact that they have reached today and the colors have not faded despite the effects of the weather conditions of the geography they are in and other factors is due to the underglaze technique applied.

While the places that need to be emphasized or the story elements that are wanted to be told are highlighted in a graphic design product today, it is seen that the same concern was observed in the tile decorations at that time. A white space was left around the figures to give the main motif an opportunity to breathe, and blue, turquoise, eggplant purple and brown tones were applied around the space. When colors are used sparingly and in a balanced way, it is observed that the visual has a relaxing and calming effect.

The colors used in the decorations can create different effects on the perception of the proportions of the decoration elements. Light colors applied on a dark background with the same size and form can also be perceived as larger than dark colors (Ambrose and Harris, 2020, p. 126). Color creates distance in the areas where it is used in the composition, which gives the authority to present the relations of perspective and hierarchy more effectively. While the use of colors in small areas can create perspective, their use in large areas reduces the distance (Odabaşı, 2002, p. 80). These created combinations are character combinations. While forming the character in the current combination, they have to be related to the characters of the colors they combine.



Image 1. Transparent Underglaze Application to the Star Form



Image 2. Transparent and Turquoise Colored Glaze Application



Image 3. Luster Technique Application to Star Form



Image 4. Turquoise Colored Glaze Application to Square Form

Design and Form Analysis

Everything that people do and practice is part of their culture. Fichter (1990. p. 120) states that "since culture includes all the products of man, all produced products and works must be grasped in culture". Architecture, which is a triggering tool in design, is a technical and cultural phenomenon with an identity (Gürer and Yücel, 2005, p. 87). The spirit of the space, which emerged with the merging and integration of light, material and structure in the architectural structure of Kubad Abad Palace, was shaped by the perspectives of the architects and artists on the geography they lived in, the city and the people living in it before the building. The shaping of the space in architecture, the arrangement of the surfaces that make up the space and its holistic construction constitute the essence of the design within the aesthetic framework (Fleming, 2002, p. 6-7). In the essence of this design, many factors such as functional, structural, symbolic, aesthetic, economic, which form the form of

the building, come into play. Apart from all kinds of perception, understanding and concept, one of the most important factors describing the form is the techniques and possibilities of designers together with their imagination.

Forms such as circles, arcs, right angles, triangles, rectangles, square, straight and parallel lines (<https://tr.wikipedia.org>, Date of Access, 18.04.2022) arranged in accordance with the tools used in the traditional design process for centuries and Euclidean geometry, actually determined the infrastructure of the decorations. Forms are one of the tools that guide designers' designs. Even though there are different approaches in creating form, geometric shapes and the way they come together determine the composition first and then the result. The spatial setup of the structures in a three-dimensional order, the two-dimensional spaces that form them, and their reaching an aesthetic level constitute the essence of the composition and subsequently the form (Köseoğlu, 2019, p. 62-63).

Rectangular, plain turquoise colored tile decoration was used on the bottom row of the Kubad Abad Palace tile covering, where the form and form features were applied as a whole in the composition details and some of them were exposed as a large in situ. Half-cross-shaped tiles were placed on these rectangular forms, and then star-shaped tiles decorated with patterns, writings and figures, and cross-like and triangular tiles connecting them were laid (Önder, 1988, p. 32). These forms, on which the decorations are applied, are specially prepared forms that complement each other and turn the interior spaces into a visual show (Image 5).

The six-pointed star, one of the star forms, is known as the seal of the Prophet Solomon and is called the Star of David. The eight-pointed star form also consists of two squares of equal size; One of these forms, which refers to two different worlds, refers to the material world we live in, and the other to the spiritual, that is, the hereafter. Each end of the eight-pointed star in time is accepted which symbolizes the basic principles of Islam, which are mercy, patience, truthfulness, keeping secrets, loyalty, modesty, generosity and gratitude. Another meaning of the eight-pointed star form is; the eight corners, which incorporate the four cardinal directions and the four intermediate directions, mean that victory will be achieved in all directions, in all undertakings (<https://somuncubabaturbesi>, Date of Access, 18.04.2022). Although the cross form is known to belong to the Christians, it is quite old in terms of usage. These forms, which are described as cruciform; in fact, the four basic tasks that enable human beings to escape from bondage and reach the only creator with their four arms represent prayer, fasting, zakat and pilgrimage (Kardeşlik, 2010, p. 116).

In the Anatolian Seljuk period, the artisans gave importance to the figurative features in the designs as well as the forms. They lovingly applied the human figure they depicted with various arrangements and features. The human figures, which are mostly preferred to sit cross-legged, are included in the compositions in different posture positions, especially in the middle of the star forms, sitting, standing or doing some work. Animal figures show diversity in tiles and have been applied in their natural lives and forms.

The Seljuks created a fairy-tale world by fusing the iconography of the world of symbols with an interesting painting style (Arık, 2007, p. 76). Since the architectural structures had to be built as soon as possible and the decorations applied in the same process during the Seljuk period, the designers and artists of the period created eye-catching decorations with original feelings and free designs. Perspective is not applied in these decoration elements. Figures and stylized motifs applied based on natural life situations were applied directly to the material in the form of fewer details and simpler expressions. Motifs or figures to be emphasized are kept larger and auxiliary motifs are kept smaller.



Image 5. The Forms of Kubad Abad Tiles and Their Mounted Forms on The Wall

Evaluation in terms of Contemporary Graphic Art

The colors used in architectural structures and tile art in Anatolia in the 12th century, when considered in terms of today's graphic art, reveal their unique expressive power by applying them side by side or alone, as a concept with different writings or forms. With the dominance of blue, the clarity of turquoise, the energy of black and purple, the purity of white and the naturalness of brown, the story to be told is visually presented to the audience.

While the tiles in the Anatolian Seljuk Period presented a dimensionless visual without the effect of depth, today the colors and tones used with pictures or texts add depth and dimension to posters, posts or advertising products. The colors used in a clear, neat and simple painting style in a pictorial expression in tile works appear with a very rich palette consisting of millions of tones of each color with clear lines or spots in today's graphic art. Multiple factors such as the expression power of colors, humor, message, customer requests, geography, age category affect graphic art.

Conclusion

Especially palace finds have an important place among the works done in Turkish Tile Art. Among these, it is seen that the palaces with figured tiles come to the fore more. Figured tiles found in the palace excavations of that period, especially in the Kubad Abad Palace, clearly reveal the direction of taste in the palace decoration art of the Anatolian Seljuk period. The figures can contain various symbolic meanings as they reflect a character in the deep-rooted historical phases of the Turks. On the other hand, the diversity of the animals belonging to the geography and the way they are applied is also an important point. Arık (2000, p. 207) named the figurative tiles of Kubad Abad Palace as "Seljuk Classic" and stated that this figurative depiction tradition filtered from Asia, blended with other schools and created a new synthesis and came to Anatolia.

This figurative style is seen especially in the architectural structuring, in Konya Kubad Abad and Kayseri Keykubadiye palace decorations. The tiles of the Kubad Abad palace, which have very rich and original decorations, have a flexible decoration understanding with free and imaginary

figures, as well as the decorations of Turkish tile art, which are processed in accordance with the systematic and rules.

Although the colors used in the tiles of the Kubad Abad Palace are used as a single tone, the array of impressions that the artist can create by making use of color has an equally wide perspective, since the possibilities of variation created by the colors and the tones used in graphic art are endless.

In this article, the color and shape features that emerged in the tiles of the Kubad Abad palace were examined, and the power of expression was tried to be analyzed in terms of today's graphic art. It has been seen that the simplicity of the colors, the integrity of the forms and the emotion desired to be conveyed are intended to be given to the audience. The naturalness of the decoration style is also an indisputable fact. Today, it has a style of decoration, color and form originality that appeals to both traditional arts, modern arts and digital arts. Despite the rich pattern and form repertoire and the simple and scarce color scale in Anatolian tile art, today's graphic art has a plain and plain visual and a color palette consisting of very rich and light-dark tones.

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Image 3. Sphinx Figure, Luster Technique.

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Image 4. Turquoise Underglaze, Seated Human Figure.

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Journal of Art Time

Research Article / Araştırma Makalesi

Yunus Buğra Yılmaz*
Şeyma Kurt**

Medallions Found on the Ceiling of the Nakhchivan Mumine Hatun Cupola

Nahçıvan Mümine Hatun Kümbeti Tavanında Bulunan Madalyonlar

Abstract: The thought, understanding and pleasure seen in pre-Islamic Turkish art also manifested itself after Islam. It is possible to see the reflections of this understanding in all geographies where Turks dominate and live. In Turkish-Islamic art, especially in religious architecture; There is a continuity in the interior and exterior decorations throughout history. It is an expression of the continuity of the Turkish-Islamic understanding of thought, both in architecture and decorations. Nakhchivan architecture and decorations have an important place among the examples spread in the area from Central Asia to Anatolia and the Balkans. Undoubtedly, one of the best examples of Nakhchivan architecture, which played an important role in the transition from Central Asia to Anatolia, is the Mumine Hatun cupola. The medallions on the inner ceiling of the Mümine Hatun Vault, which we examined, had an impact on the Turkish-Islamic works made after them in terms of cosmic and ornamentation.

Keywords: Turkish Art, Nakhchivan, Mumine Hatun Cupola, Medallions, Decorations

Öz: İslam öncesi Türk sanatında görülen düşünce, anlayış ve zevk İslam sonrasında da tezahür etmiştir. Bu anlayışın yansımalarını, Türklerin hakim olduğu ve yaşadığı bütün coğrafyalarda görmek mümkündür. Türk İslam sanatında da özellikle dini mimaride; iç ve dış süslemelerde tarih boyunca bir devamlılık görülmektedir. Türk-İslam düşünce anlayışının gerek mimaride, gerekse süslemelerde kendini göstermesi devamlılığında ifadesidir. Orta Asya'dan Anadolu'ya ve Balkanlara kadar olan alanda yayılmış örnekler arasında önemli bir yere sahiptir Nahçıvan mimarisi ve süslemeleri. Orta Asya'dan Anadolu'ya geçişte önemli bir rol üslenen Nahçıvan mimarisinin en iyi örneklerinden biri şüphesiz, Mümine Hatun kümbetidir. İncelediğimiz Mümine Hatun Kümbetinin iç tavanında yer alan madalyonlar, kozmik ve süsleme açısından kendinden sonra yapılan Türk İslam eserleri üzerinde etki etmiştir.

Anahtar Kelimeler: Türk Sanatı, Nahçıvan, Mümine Hatun Kümbeti, Madalyonlar, Süslemeler

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Cite as/ Atf: Yılmaz, Y. B. and Kurt, Ş. (2022). Medallions Found on The Ceiling of The Nakhchivan Mumine Hatun Cupola. *Art Time*, 2 (3), 46-51.

Received/Geliş: 8 August / 8 Ağustos 2022
Accepted/Kabul: 22 September / 22 Eylül 2022

Checked by plagiarism software
Published/Yayın: 29 September / 29 Eylül 2022

Introduction

Undoubtedly, the first architectural work that comes to mind in Turkish architecture in Nahcivan is the Mömine/Mumine Hatun cupola. When I went to Nakhchivan in 1992, I visited the work and took photographs of it. I was excited to stand in front of a magnificent monumental work.

Not much research has been conducted on the work. In the following years, there will be a lots of research on Mömine/Mumine Hatun. However, in these studies, there was not much information about the medallions on the ceiling of the work

In this article, we will examine the medallions on the ceiling of the work.

The interior walls of the tomb, which work wonders in decoration on its exterior, are undecorated. The architect went to the interior decoration of the building with four large medallions on the ceiling of the cupola, which he placed at a height of 20 m (Salamzade.- Mamedzade, 1985, p.116).

There are four round medallions with a diameter of 1,5 m in the interior of the tomb, in the north, south, west and east. The traces of a fifth medallion in the middle of the ceiling of the cupola can also be seen.

The inscriptions and decorations on the medallions, which were attached to the ceiling of the cupola with a mixture of plaster and given interlaced geometric shapes with the carving technique, are processed in a separate style. The basis of the writings is the Kufic font. These medallions would later serve as an example for the Olcay to Hüdabend Tomb in Sultaniye.

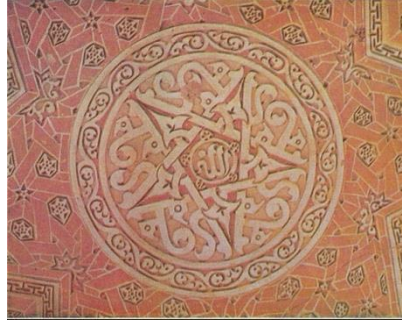


Image 1. Medallion in Sultan Olcayto Tomb

Although Y. Yakobstal, (Salamzade and Mamedzade, 1985, p. 119) was the first to examine the Mumine Hatun Cupola, it is another question that he did not mention the medallions on the ceiling of the building. In another strange situation, medallions are not mentioned at all in the writings prepared by M. Hartman and added to the work of Y. Yakobstal (Salamzade and Mamedzade, 1985, p. 119). It is impossible for both researchers not to see the medallions. However, if there were no medallions in reality; in the 1939 and 1940s, it would not have been possible to take photographs of the medallions on the ceiling when the cupola was properly and thoroughly examined. Later, the researcher and epigrapher E. Eleskerzade (Eleskerzade, 1979, p. 319) tried to read the writings on the medallions. He mentioned the existence of medallions in his work titled *Azerbaijan Architecture*. In addition, the construction of the first medallion was examined graphically by the Architect T.

Bağırzade (Bağırzade, 1960, p. 60-63). Later in 1981, the photographs of the medallions were taken again.

The inscriptions inside the medallions could not be read by the researchers at first. The medallions in the Olcayto Tomb in Sultaniye, which was built 128 years after the Mümine Hatun Cupola, were in better condition and could be read more clearly than the medallions in the Mümine Hatun Cupola. Based on the medallions in the Sultan Olcayto Cupola, the researchers were able to read the inscriptions on the medallions on the ceiling of the Mümine Hatun Cupola. In fact, although the writings on the medallions are not clear, it is not easy to read them..

Four different medallions were made in four different styles. Their decorations and writings are different from each other. The artist did not apply the unity and harmony in the decorations he applied on the exterior surfaces to the medallions he created in different styles here.

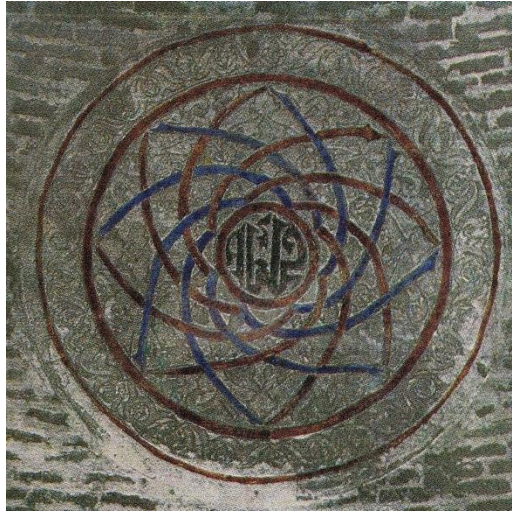


Image 2. The number one medallion

On the first medallion, the words *Allah* and *Muhammad* repeats eight times. The medallion is completely decorated with plant motifs. On the outer edge of the medallion, there is a border formed with floral motifs. In the very centre of the coin, there is the script of *Allah*. *There is a small circle* around the script, and outside the circle, intertwined pentacles and shapes create a cosmic atmosphere (Berikli, 2011, p. 157). Different star shapes have also been tried on other medallions. Although the ways in which these stars are placed are different, it has created a cosmic aura.

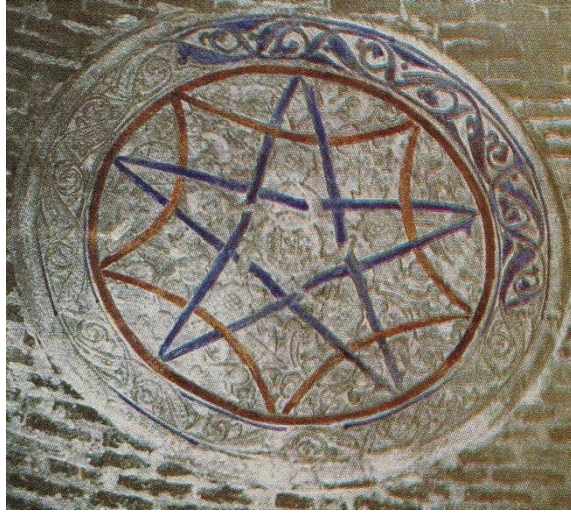


Image 3. A view from the number two medallion

The number two medallion

Unlike the first medallion, the artist filled the inside of the medallion with different words. Again, the word *Allah* is at the center of it. A five-pointed star is placed in the center of the coin and a five-pointed star is formed outside it. The inner star and the outer star are designed completely differently, although they are five-pointed. Of both stars, the outer one is kept wider and flatter, but interlocks with the vertices of the thinner inner star. On the edges of the star, the word *Allah* is written one after the other in a flowering Kufic character. In terms of composition, both elements pentagon and pentagonal star combine quite harmoniously, giving the appearance of a pentagonal frame. The meaning of the borderlines of the pentagonal star is not clear. The name "*Omar*" is repeated six times in the frame on the sides of the star.

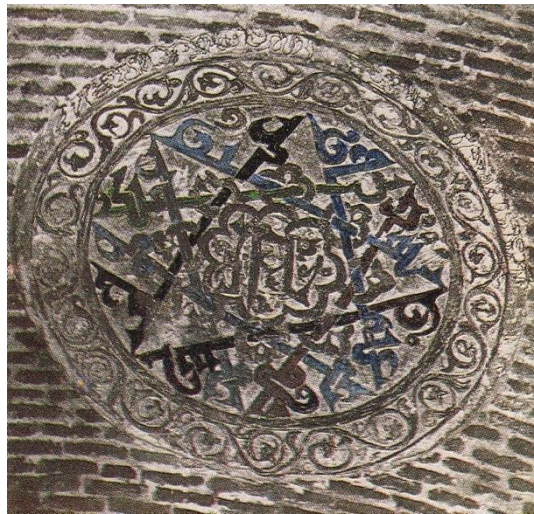


Image 4. A view from the number three medallion

The number three medallion

The badge, which is placed in the center, is combined with kufic inscriptions to form an octagon. The circular frame surrounding this octagon is decorated with a floral border. The names of the first eight caliphs of Islam are written in eight kufic inscriptions on the badge. According to its construction, the middle of the medallion is joined with a centralized clover leaf. Here, it is seen that the Kufic inscriptions intersect with their straight lines, revealing the cloverleaf motif.



Image 5. A view from the number four medallion

The number four medallion

This medallion, consisting of a six-pointed star, is similar to the number one medallion in terms of composition. Five of the six inscriptions in the corners of the stars are clearly legible. "Allah" is written in five of them, the other sixth one could not be read because it was destroyed, but it is thought that the script of the word "Allah" should be included here, according to the general harmony of the composition. Unlike other medallions, here the names of the four caliphs are placed respectively. One of the things they have in common with other medallions is that the name of *Allah* is written in the center of all of them.

Conclusion

The medallions on the ceiling decorations of the Mumine Hatun Cupola, known as the monumental work of the Nahcivan School of Architecture, one of the important schools of Turkish Islamic architecture and decorative arts, pioneered many Turkish Islamic architectures that came after them. In many religious architectures, the motifs in mosques, cupolas/tombs, especially in interior decorations, appear as a reflection of cosmic and Turkish-Islamic thought. This situation is one of the most important indicators of the continuity of Turkish-Islamic culture and art.

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Journal of Art Time

Book Promotion / Kitap Tanıtımı

Sumru Önal*

Saliha Tunç**

Rasim Özdenören in Turkish Storytelling

Türk Öykü Hikâyeciliğinde Rasim Özdenören

Rasim Özdenören, who is remembered as "The Man Who Grows Roses", is one of the significant names of the new Turkish literature that developed in the Republican era. His stories, long stories and essays are remarkable. Saliha Tunç, in her book named Rasim Özdenören in Turkish Storytelling, gives a detailed analysis of the stories of the writer who has a prominent place in our literature. This study, which was published by Çizgi Bookstore in 2022, consists of five chapters following the Preface and Introduction, and the Conclusion and Bibliography.

In the introduction, the researcher traces the origin of the narrative and writes down the historical development of storytelling in detail by referring to myths, tales, epics, folk tales and masnavi. The introductory part, which includes many sub-titles, ends by referring to Turkish storytelling after 1980 when the story peaked in its development. This part serves as a guide for the following chapters of the work. By presenting the historical development of the story, it prepares the reader for Özdenören's story and its place in the story genre.

The first part of the study is titled "Rasim Özdenören in Turkish Storytelling". In this section consisting of different sub-titles, the researcher mentioned that the authors gathered in the axis of magazines such as Edebiyat ve Maverâ and Diriliş, including Rasim Özdenören, wrote their works with a modern art understanding under the name of "Islamic Civilization". While writing Rasim Özdenören's works, he included the literary understanding he was influenced by (p.35). Under the title of "Rasim Özdenören's Intellectual and Artistic Position in Turkish Storytelling", important personalities, especially Nuri Pakdil, who influenced his intellectual direction and guided him in creating his intellectual systematic, were emphasized. In this section, the researcher explained the influence of Rasim Özdenören's intellectual and artistic position in detail. The researcher said, "(...) The starting point in literature is the imagination of resurrection or transcendence, which provides reaching from matter to spirit, from existence to eternity, which is the source of man, existence and work.

This idea derives its source from the rooted civilization of Islam. Sezai Karakoç reflects this civilization in his poems and Özdenören reflects in his stories." (p.46-47) emphasizes the point of

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** Çizgi Kitabevi Yayınları, İstanbul, 2022, 1. Baskı, 471 sayfa, ISBN: 978-605-196-775-2

Received/Geliş: 18 August / 18 Ağustos 2022

Checked by plagiarism software

Accepted/Kabul: 23 September / 23 Eylül 2022

Published/Yayın: 29 September / 29 Eylül 2022

movement of his works. The researcher emphasizes the parallelism between Mavera magazine's life in Özdenören's life and the parallel between the magazine and Özdenören's intellectual system. Under the title of "Rasim Özdenören's storytelling and his thoughts about the story", Özdenören's thoughts about the story. By dividing this section into various subtitles, he refers to what subjects he benefits when writing the stories of Özdenören. In this section, the researcher evaluated Özdenören's stories in terms of language and style and examined his stories under different headings in terms of using human imagination, images and modern narrative techniques. Thus, the reader is more or less perceived by the fictional structure of the stories he will encounter in the following chapters. The second part of the study is titled "Structure and Fiction in Rasim Özdenören's Stories". This chapter which consists of three sub-titles analyses the narrator and narrative techniques, place, time and plot in Özdenören's remarkable short, minimal and long stories.

The third part of the work is titled "Characters in Rasim Özdenören's Stories". "In Özdenören's stories, characters are categorised into two classes according to the social structure to which they belong. These classes represent the Anatolian people shaped by the cultural codes of the traditional life style based on faith, and the modern individuals who are shaken by the destruction of the traditional structure, lost their support, and are in conflict with institutions and concepts because they have been decontextualized. (p.199). Under the title of "Men in the Rural Area", the researcher mentions fathers who are the basis of material and spiritual life, sons who provide economic continuity and are considered the continuation of the lineage, and grandfathers who are seen as the transmitter of tradition and cultural values. In the title of "Women in the Rural Areas", Özdenören reveals the cast of characters in detail by dealing with obedient women, young girls who create conflict for the overthrow of authority, and women writhing in solitude. In the sections titled "Men in City and City Life" / "Women in City and City Life", the researcher emphasizes individuals who tend towards spiritual phenomena. He analyzes men and women from many different angles, such as men who are alienated from themselves, devotees who turn to Sufism, women who are symbols of impossible love, women who turn to Sufism.

The fourth chapter is titled "Themes and Authorities in Rasim Özdenören's stories". When Özdenören's stories are closely examined, it is understood that he reflects on the issues he dealt with in his essays, his perspective on life and his worldview in his works. It is not different from what he tries to explain his thoughts in his works. In this section, which is divided into seven subtitles, the researcher focuses on the dreams, love, death, alienation, mysticism and travel, conflict and family issues that Özdenören has included in his works.

In the fifth and last chapter titled "Intertextual Relations in Rasim Özdenören's Stories", the researcher first mentions the definition of the concept of intertextuality and its origin and then included the intertextual elements in Özdenören's works. It includes two parts "Religious and Sufi Texts" and "Literary Texts". By giving various examples from the stories, the direct and indirect quotations and allusion have been revealed.

The study ends with the "Conclusion" part. In this part, Tunç gathered what he tried to explain throughout the work and reached a general conclusion. In conclusion part, she highlights Özdenören's place and importance in our literature.

It is a very comprehensive study of Rasim Özdenören's storytelling. Due to the extensive bibliography, Tunç has produced remarkable work. It is a very intensive study in terms of understanding Özdenören's world of thought, philosophy of life and the thoughts that dominate his works. It is a resource that will benefit researchers who are curious about the storytelling aspect of Rasim Özdenören.