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The scope of the journal is all fields 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.

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Editorial (Volume 5, Issue 1)

In the article titled “Use of Glass in Performance Art” by Ayla Birinci, the use of glass as a material in many disciplines is mentioned, and the examples of the material in Performance art are discussed together with the artistic way the material is handled. By associating the contribution of glass to performance art at national and international levels, it has been concluded that it provides an expression with high expressive power.

The article by Farida Mir-Bagirzade titled “The Role of Latif Kerimov in the Creation of the Karabakh Carpet Weaving Schools” highlights the activity of the People’s Artist of Azerbaijan Latif Kerimov that has found its worthy place in the history of arts and crafts of Azerbaijan.

The article by Kutsi Kahveci titled “Divine Consolation” aims to examine the thoughts of the Christian mystic Eckhart Von Hochheim, the greatest representative of mysticism towards the end of the Middle Ages, on the consolation of God. The period in which Eckhart lived was one of despair and hopelessness. It is clear that people of this period need great consolation. In this context, Eckhart also focuses on two different types of consolation.

In Yusuf Bilen’s article titled “Seals Belonging to Hattat Mehmed Şevki Efendi”, he conveys information about the concept of seal in general and its place in calligraphy. Then, he gives details about the seal stacks written by Hattat Mehmed Şevki Efendi, the process of their creation, and their artisans. In the article, it is stated that we have the course of writing the seals to be written, which is perhaps one of the most remarkable points in the seal writings of Hattat Mehmed Şevki Efendi, through letters. The gold leaf in which we see the stacked seal attempts in the name of Mahmud Azîz is of great importance in terms of showing the preparation stages of a work.

The article by Adebayo Abiodun Adeloye, Peter Oluwagbenga Odewole, and Benjamin Enitan Afolabi, titled “The Role of Women in the Art World throughout History,” highlights women artists’ achievements and challenges. It concludes that women played vital roles as artists and patrons, but gender inequality persists in the art world today.

Gülten GÜLTEPE
Editor in Chief



Ayla Birinci'nin "Performans Sanatında Cam Kullanımı" başlıklı makalesinde, camın bir malzeme olarak birçok disiplinde kullanımına değinilmiş, malzemenin performans sanatındaki örnekleri, sanatsal ele alınış biçimleriyle birlikte tartışılmıştır. Makalede, camın ulusal ve uluslararası düzeyde performans sanatına katkısı ilişkilendirilerek cam materyalinin ifade gücü yüksek bir anlatım sağladığı sonucuna varılmıştır.

Farida Mir-Bagirzade'nin "Karabağ Halı Dokuma Okullarının Yaratılmasında Latif Kerimov'un Rolü" başlıklı makalesi, Azerbaycan Halk Sanatçısı Latif Kerimov'un Azerbaycan'ın sanat ve zanaat tarihinde saygın bir konumda olan faaliyetlerini vurgulamaktadır.

Kutsi Kahveci'nin "İlahi Teselli" başlıklı makalesi, Orta Çağ'ın sonlarına doğru mistisizmin en büyük temsilcisi olan Hristiyan mistik Eckhart Von Hochheim'in Tanrı'nın tesellisi konusundaki düşüncelerini incelemeyi amaçlamaktadır. Eckhart'ın yaşadığı dönem umutsuzluğun ve çaresizliğin hüküm sürdüğü bir dönemdir. Bu dönem insanının büyük bir teselliye ihtiyacı olduğu açıktır. Bu bağlamda Eckhart da iki farklı teselli türü üzerinde durmaktadır.

Yusuf Bilen'in "Hattat Mehmed Şevki Efendi'ye Ait Mühürler" isimli makalesinde; genel olarak mühür kavramı ve hat sanatında yeri hakkında bilgi vermektedir. Daha sonra Hattat Mehmed Şevki Efendi'nin yazdığı mühür istifleri, hakkedilme süreçleri ve sanatkârları hakkında bilgi vermektedir. Makalede Hattat Mehmed Şevki Efendi'nin mühür yazılarında belki de en dikkat çekici noktalardan biri de yazılacak mühürlerin yazılış seyrine mektuplar vasıtasıyla sahip olmamızdır. Mahmud Azîz adına istifli mühür denemelerini gördüğümüz belge niteliğindeki varak bir eserin hazırlık safhalarını göstermesi açısından oldukça büyük bir önem arz etmektedir.

Adebayo Abiodun Adeloye, Peter Oluwagbenga Odewole ve Benjamin Enitan Afolabi tarafından kaleme alınan "Tarih Boyunca Sanat Dünyasında Kadınların Rolü" başlıklı makale, kadın sanatçıların başarılarını ve karşılaştıkları zorlukları vurgulamaktadır. Çalışma, kadınların sanatçı ve hamiler olarak hayati roller oynadıkları, ancak günümüzde sanat dünyasında toplumsal cinsiyet eşitsizliğinin devam ettiği sonucuna varmaktadır.

Gülten GÜLTEPE

Baş Editör



Use of Glass in Performance Art

Camın Performans Sanatında Kullanımı

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ABSTRACT

Performance art, which is one of the fields in which art is used effectively as a means of expression, contains many disciplines and presents the borderless aspect of this understanding of art to art audience with a supportive attitude. The idea of the inclusion of the audience, which is at the core of performance art, has periodically changed and developed within itself. Artists have periodically and stylistically changed the art material, and this situation has made performance art boundless within itself. In addition to removing the boundaries between art and artist with its pioneering initiatives of art, it has also tended to include audiences in this field. Artists have periodically changed the direction of expression and this has provided a style for each artist. Performance art has continued from the past to the present day in the national and international arena and has created a language of expression by dealing with social issues in general.

The aspect of performance art that allows the artist to use various mediums has allowed us to examine glass art in an integrated manner with performance art. Because the properties of glass such as being sensitive, fragile, sharp, transparent, softening, and suitable for shaping are used at points where it can express what is meant to be expressed in performance. In particular, the limitless attitude of performance art, with the transparent structure of the glass, strengthens the expression. In this study, the change and development of performance art from past to present, especially the use of glass as an art material, have been researched and it is aimed to contribute to the literature. In the use of glass as an art material, how the glass expresses the concept of infinity has been shown with examples in the studies. In the literature review for this study, according to which subjects the examples related to the use of glass in performance art can be determined and the forms of expression are examined.

Within the scope of the study, a literature review was made, and it has been tried to clarify issues such as common areas and distinctions in the areas where art practices are related to the collected data. As a result of the study, attention has been drawn to the place of glass in the story of performance art from the use of the body as an art object to the use of different materials. Emphasizing the effectiveness of glass as a material in performance art, the expressive power of glass is emphasized. This study aims to express the place of the artistic aspect of glass as a material in performance art.

Keywords: Art, glass, glass art, performance art, plastic art

ÖZ

Sanatın bir ifade aracı olarak etkin kullanıldığı alanlardan bir tanesi olan performans sanatı, içinde birçok disiplini barındırarak bu sanat anlayışının sınır çizmeyen yönünü, destekleyici bir tavırla sanat izleyicisine sunmaktadır. Performans sanatının temelinde yer alan izleyiciyi dahil etme fikri dönemsel olarak değişmiş ve kendi içerisinde gelişmiştir. Sanatçılar dönemsel ve üslupsal olarak sanat malzemesini değiştirmiş, bu durum performans sanatının kendi içerisinde de sınırları olmayan bir hâl almasını sağlamıştır. 1900'lü yıllarda avangart oluşumlarla başlayan performans sanatı süreci, sanatsal pratiklerle izleyici ve sanat eseri arasındaki ilişkiyi gittikçe geliştirmiştir. Sanatın öncül girişimleriyle sanat ve sanatçı arasındaki sınırları kaldırmasının yanında izleyiciyi de bu alana dâhil etme eğiliminde olmuştur. Sanatçı dönemsel olarak ifade yönünü değiştirmiş ve bu da her sanatçı için bir üslup oluşmasını sağlamıştır. Ulusal ve uluslararası alanda performans sanatı geçmişten günümüze kadar devam etmiş ve genelinde sosyal konuları ele alarak bir anlatım dili oluşturmuştur.

Performans sanatının sanatçının çeşitli medyumlar kullabilmesine imkân veren yönü cam sanatını da performans sanatı ile bütünleşik olarak inceleyebilmemize imkân tanımıştır. Zira camın hassas, kırılabilir, keskin, şeffaf, yumuşayan, şekillendirilmeye uygun olması gibi özellikleri, performansta anlatılmak istenen şeyi ifade edebileceği noktalarda kullanılmaktadır. Özellikle performans sanatının sınır tanımayan tavrı, camın şeffaf yapısı ile anlatımın güçlenmesini sağlamaktadır. Bu çalışma

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ile performans sanatının geçmişten günümüze değin olan değişim ve gelişimi, özellikle camın bir sanat malzemesi olarak kullanımı araştırılmış ve literatüre katkı sağlaması amaçlanmıştır. Camın bir sanat malzemesi olarak kullanımında, çalışmalarda camın sınırsızlık olgusunu nasıl ifade ettiği örneklerle gösterilmiştir. Bu çalışma için yapılan literatür taramasında, performans sanatında camın kullanımı ile ilgili örneklerin hangi konular doğrultusunda belirlenebildiği ve ifade biçimleri incelenmiştir.

Araştırma kapsamında literatür taraması yapılmış, derlenen veriler ile sanat pratiklerinin ilişkili olduğu alanlardaki ortak alanlar, ayrımlar gibi konulara açıklık getirilmeye çalışılmıştır. Araştırmanın sonucunda performans sanatının vücudun bir sanat nesnesi olarak kullanımından, farklı materyal kullanıma değin uzanan hikayesinde camın yerine dikkat çekilmiştir. Performans sanatında malzeme olarak camın etkiselliğinin üzerinde durularak camın ifade gücünün üzerinde durulmuştur. Bu çalışma, bir malzeme olarak camın sanatsal yönünün performans sanatı içindeki yerini ifade etmeyi amaçlamaktadır.

Anahtar Kelimeler: Sanat, cam, cam sanatı, performans sanatı, plastik sanatlar

Introduction

Glass art, the earliest examples of which can be traced back to Egypt and Mesopotamia, is one of the important dynamics of contemporary art today. The classical self-isolation situation, in which glass art is produced by a wide variety of methods, has moved to a different dimension in the postmodern period when interdisciplinary artworks have increased. Although it is a branch of art in itself, it is known that glass is considered as an important concept and context in contemporary performative activities. In contrast to classical glass art, in contemporary art, there are works produced by adding elements such as sound, image and music, while new performative activities can be seen in which artists include their own bodies in the process. In this sense, how performance art and glass art communicate with each other should be examined.

Performance art, which has its origins in theatrical shows staged by 20th-century futurist, dadaist, and surrealist artists, benefits from the effect of these art movements to remove the boundary between artists and audience by creating mutual interaction. Since the words "performance" and "performative" come from the same root, the term performance can be expressed as follows: "A performative results in staging and manifests or realizes itself in the staging feature of performative acts; as a result, traditional art branches tend to perform themselves by staging and in the form of staging; new branches of art, such as performance art or action art, also terminologically refer to the performative dimension and staging qualities of the arts" (Carlson, 1996, p. 5). In the 1950s, performance art was used as a term for the interaction between audiences and artists, and in the 1960s, artists' bodies were used as an exhibition element. The fact that there are aspects associated with theater has put performance art into a field of comparison. "The arguments put forward to establish ritual studies and Theater Sciences departments were based on similar foundations. In both cases, the hierarchical positions were reversed. The transition from mythos to ritual and from literary text to theatrical staging was made" (Kipenberg, 1997, p. 98). In this understanding of art, which is also related to the Fluxus movement, which has shown elements such as music, dance and song, ideas for establishing a relationship between the audience and the work have been a priority. "Towards the end of the 19th century, the artistic quality of the theater was legitimized almost only by referring to dramatic works of art, namely literary texts" (Erika, 2016, p. 46). Here, strategies such as coincidence and improvisation are adopted. The basis of Fluxus is based on the idea of establishing a relationship between works and audiences. This is related to

the analysis process and personal desires of audiences in order to understand the work of art. Artists who want to achieve the balance between modern art and daily life as individuals have shown themselves in a political art approach. Performance art, which has a more adopted understanding of art after 1960, has increased the audience rate. In the 1970s, artists used performance art to draw attention to problems of body representation. In the 1980s, videos were used as material. In performance art, the means of expression consists of materials such as bodies and goods, and glass material can be included in this diversity. Performance art, which strengthens its identity as a means of expression with its variety of materials, creates a space that can be used with many art movements. While creating a space for itself in art movements such as video art, conceptual art and installation art, it takes place in an avant-garde representation. "Performance art, which has traces of art movements and approaches of the period but emerged and developed without being connected to any of them, has also had a very important impact on today's understanding of art" (Martinez & Demiral, 2014, p. 182). Pollock, one of the pioneers of the movement, used his body together with materials such as paint and canvas brush in his works. His expressive studies combined with the performance he created with body movements formed a theoretical framework. The USA has had pioneering representatives in many countries such as Germany, Austria, Japan, Great Britain, and Serbia. These names are Allan Kaprow, Otto Muehl, Chris Burden, Marina Abramović, and Jiro Yoshihara. In the 2000s, performance art shows its development with the more effective use of technology. "Performance Art is among the art movements that have been able to show a truly international character" (Antmen, 2009, p. 219).

Performance Art and Representatives

Artists have expressed themselves in different ways with performance art since the 1950s. In the following years, the way of expressing oneself gradually changed. "Its roots gained popularity in the 1960s and the origins of performance art go back to the Surrealist, Futurist and Dada Movement. The ideas formed by artists before performances to be made, places to be selected are all examined and initiated, developed and performances are finished" (Kirazcı, 2010, p. 16). Artists have used their bodies as material and performed sociological demonstrations. Jackson Pollock, one of the artists who realized the first examples of performance art, paints on canvas cloth that has been laid on the ground with his experimental works in his own workshop. In the application of paint with techniques such as splashing on canvas and sprinkling flow, he also applies performance art because he uses his bodily



Image 1.
An Image From Jackson Pollock's *Work and His Working*, 1950 (Paftal, 2019)

movements. The movements made by the artist in the process of creating his works constitute the work itself (Image 1).

Performance art is an art that does not draw boundaries and can bring together many disciplines. It is able to remove an audience from its original position and actively involve it in a work. In this position, the aim is to remove the boundary between life and art. Over time, the way it reveals itself has changed and the concept dimension has become clear. Thoughts and concepts are mainly processed in artists' performances. Performances have been made based on political, sociological, and psychological issues. There are samples of performance art at national and international levels. With the development of technology, the possibility of expression in this understanding of art has increased. "In today's society of the 21st century, with the contribution of rapid developments in the technology category, art, which develops with individual and social perceptions from all parts of daily life, shows changes and creates a new language" (Uğur, 2021, p. 1). The Happening movement, which has an important place in performance art, is also known as Formation. Happening is artistic work formed by the ideas that develop at that moment. Some formations can be experienced emotionally or sensorily. "The branches of art known and expressed as Happening or Formation include a process that does not produce any results, that occurs with the ideas that develop at the moment, and that is done at that moment. Popular artists such as Allan Kaprow, John Cage, Jim Dine, Claes Oldenburg, Robert Rauschenberg, Robert Whitman, Carolee Schneemann, and Red Grooms are known for their Happenings. The famous American artist Kaprow studied the art of painting but is also known as the realizer of visual spaces, which are also known as happening today" (Yılmaz, 2006, p. 258). In addition to Pollock's use of the canvas, Allen Kaprow's urge to create awareness in works created by the body art and that of the artists reflecting the same style have carried this understanding of art to different points. At this point, the expressive differences of existence are reflected by artists. "By drawing attention to the existence at the moment of the event by important artists such as Allan Kaprow and Joseph Beuys, it has continued to be seen as a form of expression by artists such as Yves Klein, Hermann Nitsch, Marina Abramović, Dennis Oppenheim, Bruce Nauman, Carolee Schneemann, Chris Burden, Stelarc and Orlan, and realized by making changes on bodies through events" (Yılmaz, 2006, p. 285). By focusing on many issues such as gender, race and equality in narrative issues, it has positioned the act of thinking

to reach the maximum level. "The body itself, which is the center point in body art, has been positioned as a subject in many different ways by artists, such as the movement of painted bodies by Yves Klein in 1960, the singing busts and sculptures of Gilbert & George in 1969, and Joseph Beuys expressing his images of a dead rabbit" (Lucie, 1996, p. 287). Performance art is a practical act for artists in terms of content. It is an original and non-repetitive experience for artists and audiences. This art expression, which has a theatrical attitude, does not aim to describe. It is used to communicate between artists and audiences. This form of communication is ensured by the active participation of audiences. "The term 'Happening' used by Allan Kaprow for events or actions in the early 60s is performances with the active participation of an audience. In the Happenings, in which mostly the effects of Dada are seen, each performance is different from the others. Performances in which improvisation is used intensively can be defined as structures arranged in sections" (Lynton, 1982, p. 329). Performance art has developed over the years as a language of expression and has formed an understanding of art by covering various disciplines. "In the 1970s, it was an understanding of art that was accepted as a form of artistic expression in itself. This understanding has developed in various geographies and completely different ways until today and has created a field that covers many fields such as dance, music, theater, poetry, and video. This understanding of art, which also uses a plastic language, has appealed to large and small masses" (Karabaş & İşleyen, 2016, p. 340). This artistic approach, which appeals to the masses, has increased its activities in regions of art and has turned into an accepted approach in terms of audiences. In this way, it has turned into a philosophically based form of inquiry that maintains its actuality and independence. The situation aiming to create awareness by criticizing sexist attitudes has taken its place in the art world with the feminist movement. American art historian Linda Nochlin, in her article published in *ARTnews* magazine in 1971, created the beginning of a feminist movement by saying "Why Are There No Great Female Artists?" (Antmen, 2008, p. 119).

Use of Glass in Performance Art

Disciplines such as theater, dance, and music, which exist at the basis of performance art, have taken their place in art history with the inclusion of the art of painting. "Man has become a human being by means of tools. By making and creating tools, he made and created himself" (Fischer, 1982, p. 30). It has taken different stages in development as the 1960s, 1970s, 1980s, 1990s, and 2000s, and it serves as a mirror to conceptual art with its anti-form and questioning materiality. In a period when all art practices were questioned, art was exhibited outside the museum and gallery environments. Its boundaries have changed over time, and instead of a brush, bodies have been used as a material element. It is seen that sociological determinations play a role in the selection of materials. In many periods in art history, the "female body" rather than the expression "body" has been a means of expression and has been processed by artists to emphasize topics such as love, passion, sexuality, and greatness. Over time, the way of use in art has changed and the use of real bodies has been started. Materials often have not remained in one dimension, auxiliary materials have been also used. In some studies, the expression is strengthened with only a single material. When it comes to materials, every living or inanimate material that can come to mind and support its theoretical dimension can be used. Glass has been one of these materials. Glass, which can be used



Image 2.
Elaine Miles, "Reflections," Glass Percussion Project, 2019, 300 × 300 × 150 cm (Miles, 2019)

to create a narrative language in performance art, is especially seen in international performances. An example of this is Elaine Miles' Glass Percussion performance using approximately 1000 shaped glass objects, sound and light. With this study, it is aimed to contribute to music with an experimental and contemporary approach. An Australian contemporary artist working in the fields of installation, sculpture, and performance, Miles uses glass predominantly in her performances (Image 2).

Another artist who performs performance art with glass is Yann Marussich. The artist, who uses his own body in his performances, completes his performances in a long-term way by ignoring the pain and the damage that results from them. An example of this is his performance in St Petersburg, where he used a bathtub and broken glass materials, undressed before entering the tub, entered the bathtub full of broken glass, and had himself covered so that his one arm remained out. The artist, whose performance is called "Cutting Edge," risked being castrated due to the glass shards and gently lifted the shards with classical music with his only arm remaining out. In this performance, which lasted about 1 hour, the artist aimed to express in his performance the existence of man as a prisoner in a painful world and his attempt to escape from this situation (Image 3).

Antony Gormley included the audience in his performance "Blind Light," allowing them to spend time in a glass container full of steam. The artist, who performed the installation, drew reactions to the security weakness of architectural structures. He argues



Image 4.
Blind Light, Antony Gormley, London, 2007 (Levene, 2007)

that architecture should protect living things from the weather, darkness, and uncertainty. He sees the ostentation offered by architectural designs as modern penal slavery and wants to explain that it is possible to get away from this situation with the installation order that has been established. Glass has established a limiting order in this study (Image 4).

When glass is used as a means of display, it can also show performative effects. This theory, which can be applied to many disciplines, is used in the field of fashion. Fashion designer Alexander McQueen is a designer who uses glass performatively. She used the writer Michelle Olley as part of her fashion show in 2001. Olley, lying naked in a closed glass box with flying moths, depicts lumpy female figures from the Paleolithic period with her body. With the processes involved in the performance, the lid of the glass box in which Olley was located was opened and the glass on the front and back sides was divided into small pieces and scattered around (Image 5).

Performance art, which is present in many disciplines of art, has existed with common connection points. Film actress Tilda Swinton slept in a glass box placed in a museum as part of her one-woman show "The Maybe." A large number of people flocked to the museum to watch Swinton. She spent seven hours with a jug full of water and a cup to meet some of her vital requirements as she entered the glass box, which was covered with white sheets. After the closure of the museum, she left the museum and performed this show six times in many countries. She performed this performance in order to experience the claustrophobic tendency of art (Image 6).



Image 3.
Yann Marussich, "Cutting Edge," 2017 (Marussich, 2017)



Figure 5.
Michelle Oley, 2001 (Oley, 2001)



Image 6.
Actress Tilda Swinton Sleeps in a Glass Box at the Serpentine Gallery in London As Part of Cornelia Parker's Film The Maybe, 1995 (Swinton, 1995)

Another artist using the female body as a performance material is Ana Mendieta. The Cuban artist is famous for her subtle but powerful interventions against nature. However, she has performed many performances questioning the concepts of female beauty by addressing feminine issues such as violence and oppression against women. In 1972, in response to the murder of a young girl who was raped, she performed "Glass on Body Imprints" by soaking her body in animal blood against a glass partition in her performance with her body. She recreated the victim's poses in front of the audience (Image 7).

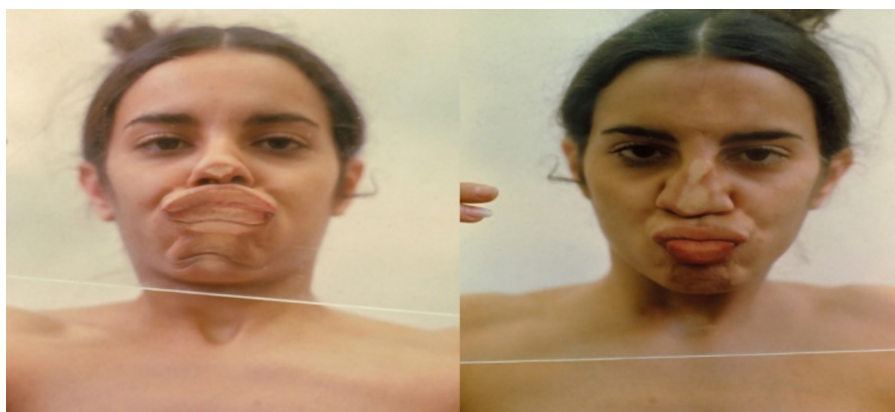


Image 7.
Ana Mendieta Glass on Body Imprints, 1972 (Mendieta, 1972)

Another artist who, like Ana Mendieta, has performed feministically is Hannah Wilke. Wilke has been a controversial figure among feminists of her time. In her works, she has been accused of maintaining the objectification of women by displaying her naked and traditionally, beautiful body. Refuting to be supervised by both men and women in the way she uses her body, she sang "Hannah Wilke Through the Large Glass." In 1976, she performed a striptease show at the Philadelphia Museum of Art behind Marcel Duchamp's sculpture "The Bride Stripped Bare by Her Bachelors," wearing a white satin men's suit representing both the bride and the bachelor through the glass that served as a window for the audience. Wilke posed a few fashion magazine-like poses and then completed her performance by slowly taking her clothes off (Image 8).

Anna Mlasowsky, a glass artist, founded a gallery where performance art is applied based on glass art. Mlasowsky incorporates both performance and experimental glass techniques into her art practice. *4 Feet Apart* (2020) is a 20-minute film she cocreated with Lilia Ossiek and Alba Maria Thomas Alvarez. Mlasowsky describes the way she uses glass in her performances by saying, "Sometimes we have to break the things that bind us together in order to find them together." The performance creates narratives that take on the roles of characters among dancers and its glass objects. Separated by numerous seemingly elongated glass rods attached to their backs, when they tried to interact, the glass moved and broke until the dancers were free to embrace (Image 9).

The dialog that objects establish with artists has created the provocative forms seen in performance works. The artist has



Image 8.
Hannah Wilke, *Through the Great Glass*, 1976 (Wilke, 1976)

incorporated bulletproof features into the glasses she uses in her performances. The artist's research on new techniques and new ways of using glass materials have formed the art attitude of today. As a performance and glass artist, she consistently crosses boundaries in her narratives of interaction between objects and actors. An example is the recurring cloak seen in *Chorus of One* (2016–2018) and *Noon* (2016–2019). The cloak is made of Rhino glass, a special glass developed for the army to be bulletproof and unbreakable (Image 10).



Image 9.
Lilia Ossiek and Alba Maria Thomas Alvarez, *4 Feet Apart* (video still available), 2020 (Mlasowsky, 2020)

The artist Julianne Swartz, who associates glass with sound, discovered and exhibited new sounds by using the air pressure of the sound and the environment in her glass and ceramic container work with the hot glass blowing technique in her performance in New York (Image 11). In her performance of how sound shapes spatial and interpersonal relationships, the artist implanted a microphone that collected tonality within the encapsulated air mass. This air mass was amplified through electronic feedback to a pure tone or sound. The artist realized her performance by



Image 10.
Anna Mlasowsky, *Rhino Glass-Ceramics, fabric, body. Chorus of One*. 2016–2018 (Mlasowsky, 2016)



Image 11.
Julianne Swartz. "Sine Body," Glass, Porcelain. Photograph: Chris Kendall, 2018 (Kendall, 2018)

blending artistic elements with technology in her works. Glass has a smooth, reflective surface, which means clarity in the sound. The artist thinks that the surface and intensity of the glass reflect and hold the sound waves. Similarly, porcelain makes sense as the equivalent of glass because it has a very refined, densely glazed nonporous clay body. Therefore, it also has clarity and resonance with sound. The two materials were joined together by wrapping the baked ceramic pieces in wet paper and using them as press molds to form cavities in hot glass bubbles.

Conclusion and Recommendations

Performance art has been an attitude toward the classical understanding of art as a form of making art. The aim of the performances made from the past to the present is to create the freedom of art, and this situation emerges before the art audience in the form of removing the limits and eliminating the rules in art. With the beginning of performance art, there were periodic developments from the 1950s to the 2000s, and studies were carried out on the actions against war, violence, abuse, oppression, and many other topics. As a result of the studies, performance artists have been considered as protesters and activists. Performance art has continued the opposite of the classical understanding of art and has given a different vision with the use of materials. In addition to the difference in the understanding of materials, performance art has also carried the perception of space in the art to a different point. Without the need for galleries and indoor spaces, the use of the living body as an art material aims to make the message more meaningful and questionable. Performance art, in line with sociological determinations, has enabled the body to be shown in its most real form from many aspects. The body is positioned not only as itself but also imaginatively, and its phases are periodically seen in performance art samples from past to present. Materials have been among the determining factors of these transition phases, moving away from the limitations of space perception. At this point, glass has taken its place as a material in many periods and has become a preferred material in performances due to its physical properties. The properties of glass such as being delicate, fragile, sharp, transparent, soft, and suitable for shaping are used at points where it can express what is wanted to be explained in performances. In particular, the limitless attitude of performance art strengthens the expression with the transparent structure of glass. With this study, the change and development of performance art from past to present, especially the use of glass as an art material, was investigated and it was aimed to contribute to the literature. In the use of glass as an art material, examples are shown in the works of how glass expresses the phenomenon of limitlessness. In the literature review conducted for this study, the topics on which examples of the use of glass in performance art could be determined and their forms of expression were examined.

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The Role of Latif Kerimov in the Creation of the Karabakh Carpet Weaving Schools

Karabağ Halı Dokuma Sanatında Latif Kerimov'un Rolü

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ABSTRACT

In the article, the author explored the activities of the carpet scientist and people's artist of Azerbaijan Latif Kerimov. In honor of L. Kerimov, his portrait carpet woven by the People's Artist of Azerbaijan Eldar Mikayilzade and a tapestry with the image of L. Kerimov by the teacher of the Azerbaijan University of Arts Tamilla Abdullayeva were created. Each of these artists was a student of Latif Kerimov, who taught them the art of carpet weaving. These portraits are heartfelt in their originality, composition, and color scheme. These portraits of the teacher Latif Kerimov have been exhibited at international exhibitions more than once and have gained great popularity.

The activity and role of Latif Kerimov in the creation of Azerbaijani carpet schools are invaluable. It is subdivided into key regions of Azerbaijan. The Karabakh school of carpet weaving plays a special role among them. On the canvases of famous European artists of the XVI–XVII centuries, we see the image of Azerbaijani carpets of the Karabakh and other schools. L. Kerimov made a great contribution to the study of these carpets, revealing the ornaments of the composition of these carpets, their strength, and the use of geometric elements in them. Azerbaijani carpets were acquired by private connoisseurs of art and are kept in the collections of famous museums in the world. Karabakh carpets also differ in their size.

Keywords: Color tint, decorative and applied creations, exhibit, masterpiece

Öz

Makalede yazar, Azerbaycan halk sanatçısı Latif Kerimov'un halı bilim ve tasarımları ile ilgili çalışmalarını ve L. Kerimov'un onuruna dokunan portre halı çalışmasını incelemiştir. İncelenen ve Azerbaycan halk sanatçısı Eldar Mikayilzade ve L. Kerimov'un resminin olduğu duvar halısı Azerbaycan Güzel Sanatlar Üniversitesi hocası Tamilla Abdullayeva tarafından yapılmıştır. Eserin üretilmesinde yer alan sanatçıların tamamı onlara halı dokuma sanatını öğreten Latif Kerimov'un öğrencileriydi. Bu portreler özgünlüklerinde, kompozisyonlarında ve renk düzenlerinde geleneğe sadık kalmışlardır. Bu çalışmalar uluslararası sergilerde birkaç kez sergilendi ve büyük popülerlik kazandı.

Azerbaycan'ın bütün bölgelerinde yer alan halı dokuma merkezlerinde Latif Kerimov'un faaliyeti ve rolü çok büyüktür. Özellikle bu etki Karabağ halı dokuma merkezinde özel bir öneme sahiptir. Avrupalı pek çok ünlü ressamın tuvallerinde XVI-XVII. yüzyıllarda Azerbaycan ve Karabağ'da dokunmuş Türk halıların renk ve motifleri ile resmedildiğini görürüz. L. Kerimov bu halıların desen özelliklerini araştırmış, kompozisyonunda yer alan geometrik motiflerin özelliklerini ve bu halıların sağlamlıkları ile ilgili verileri ortaya koyarak, bilim alemine büyük katkı sağlamıştır. Karabağ ve Azerbaycan halıları boyutları bakımından da farklılık göstermekte ve koleksiyonerler ile dünyanın ünlü müzeleri tarafından, koleksiyonlarında özenle saklanmaktadır.

Anahtar Kelimeler: Renk, dekoratif ve uygulamalı sanatlar, sergi, başyapıt

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Introduction

The activity of the People's Artist of Azerbaijan Latif Kerimov has found its rightful place in the history of arts and crafts in Azerbaijan. L. Kerimov had a great influence on the formation of a large generation of Azerbaijani carpet and tapestry artists. Artists Eldar Mikayilzade and Tamilla Abdullayeva, who found their creative way, created unique portraits of their teacher and mentor L. Kerimov, which will go

down in the history of national arts and crafts in Azerbaijan and will remain a legacy for the younger generation.

The decorative and applied art of Azerbaijan, based on the example of carpets and tapestry, is based on its historical heritage, which is recognized in the world, and works of art are kept in many museums around the world. In this article, I would like to draw attention to the image of the portrait of the People's Artist of Azerbaijan Latif Kerimov, who created the carpet museum in Baku, priceless books about carpets in the works of carpet and tapestry artists.

The carpet "Latif" (1986) (Image 1) is dedicated to one of the famous art historians of the Soviet Azerbaijani era, a hard worker who managed to collect a rare theoretical work and photographic material with rapport drawings of carpets and its individual details, borders, descriptions, and their contents from various regions of Azerbaijan in the creation of his three encyclopedic volumes "Azerbaijani Carpet" (Kerimov, 1961, Kerimov, 1983a, Kerimov, 1983b). Latif Kerimov can rightly be said that he was at the origins of the creation of the school of national arts and crafts of Azerbaijan, in the field of carpet weaving and carpet weaving, which he could group into the respective regions and schools with his characteristic pile and lint-free carpets and rugs. He taught and trained the younger generation in skills and achievements in this craft and art at the Azerbaijan State Institute of Arts and Culture named after M. Aliyev. The artist Eldar Mikayilzade was one of his best students in artistic carpet weaving (Mikayilzade, 1986). E. Mikayilzade differed from his colleagues in the solution of new themes and compositions in carpet weaving, and this helped him to exhibit his works at exhibitions (Aliyeva, 2016). Now E. Mikayilzade is the People's Artist of Azerbaijan.

Created in honor of his teacher and mentor L. Kerimov, the portrait is depicted in the center of the carpet in the carpet of the same name by E. Mikayilzade in the decorative arch of tyasdiglyachek is decorated with a floral ornament of flowers and leaves,



Image 1.
Eldar Mikayilzade. Carpet "Latif Kerimov." 1986. Wool, 178 × 98 cm.
(Mikayilzade, 1986)

elements of geli, gubpa, spiral branches, in the lower part of which symmetrical diamond-shaped geometric elements are depicted, in each part of which are placed plant elements—flowers on the right, and branches of an olive tree on the left, as a symbolic sign—a winner, a talented person. The elements of cloud forms are also visible—bulut. His portrait is placed as a pedestal in the sculpture on the "Zili" carpet, with characteristic geometrized elements—images of various birds inhabiting the Land of Azerbaijan. The Zili carpet also creates an association with a flying carpet, similar to those in oriental tales, which went on long journeys and could fulfill the wishes of the owner. A small border of floral and geometric elements with images of people and birds completes the semantic composition of the carpet. This carpet with the fringe itself, like a picture in a picture, is depicted against the background of the carpet, which has its own characteristic small stripes with images of mouse teeth and a medium-large strip, which depicts scenes from the life of the carpet masters. Plots of the middle lane can be observed from the lower left side and upwards along the growing vertical: a man shearing a ram because of its wool to get a future carpet; an image of a woman in the process of washing wool in a large gazan and preparing them for dyeing in a hot gazan; a woman who, with the help of a dried-out wooden branch (yun chubugu), shakes woolen balls, from which yarn is then obtained for making carpet threads; a woman who, with a spinning wheel, stretches and winds woolen threads on a spool; the process of dyeing woolen threads by a woman carpet weaver. Between each of the listed plots, in the border of this middle border, floral and plot carpets with images of Azerbaijani classic poets are depicted. The plots of the right middle border of the carpet can be observed vertically downward: the depicted woman on the carpet winds already dyed threads around a ball; the process of weaving a handmade carpet by a woman; a woman sweeping dust from a carpet with a broom; carpet seller; sitting on a prayer carpet—namazlyg—a young man who presents a flower to a girl. As in the left side of the middle border of the carpet, E. Mikayilzade depicted plot carpets between the plots. The middle border of the carpet above and below is decorated with elements of khatai, ketebe, and gels.

Tapestry, like a carpet, has its own history and purpose. The image of the portrait of the artist L. Kerimov has its continuation in the tapestry of the Azerbaijani artist Tamilla Abdullayeva.

The development of the art of tapestry in Azerbaijan was reflected in the 1960s of the XX century. Interest in this type of art attracted the attention of many artists in arts and crafts. By the 1970s of the XX century, a school of modern tapestry was formed in Azerbaijan, which was joined by professional artists who knew how to work in painting, drawing, and carpet weaving. International exhibitions of modern tapestry began to be held with the participation of such artists as A. Yusubov, T. Mammedova, P. Kuzmenko, S. Ismailov, F. Ibragimov, F. Huseynova, R. Eminova, S. Mamedov, K. Samedzade, as well as others. Exhibitions were held in Riga, Moscow, and Republican exhibitions were also organized, which were distinguished by highly artistic professional works.

In the modern pictorial tapestries of those years, there was a connection with the national artistic heritage: where folklore, local life, and natural environment were taken into account and applied and national forms were preserved. Visual images were born primarily according to the laws of the visual language, its logic, and grammar. The personal creative contribution of each artist to

the formation of the modern Azerbaijani tapestry is indisputable (CyberLeninka, n.d.).

Distinguished by novelty and originality, they were woven with love and care, with knowledge of the technological features of materials. Modern student artists, using in their compositions the technique of painting, watercolors, and graphic means, focused on the style of modern interior and thereby expanded the possibilities of modern tapestry (CyberLeninka, n.d.).

Among the artists listed earlier, I would like to draw attention to the artist Tamilla Mammadova, who is still engaged in tapestries and works as a teacher at the Azerbaijan State University of Culture and Art at the faculty of “artistic weaving” (Babaeva, 2022). On January 28, 2022, a personal exhibition of Tamilla Abdullayeva “The World of Colorful Tapestries” opened at the Azerbaijan National Carpet Museum (New Baku Life, 2022). The mastery of Tamilla Abdullayeva is also distinguished by the fact that in this kind of decorative and applied art, as a tapestry, sometimes called a tapestry, the master of her art used linen, Greek and sumac weave, which creates a special effect in the portrait of the artist L. Kerimov.

Tamilla Abdullayeva was very lucky with her mentors. She was taught carpet art by Latif Kerimov, and tapestry by Givi Kandareli, the founder of the Georgian school of tapestry and one of the founders of the Chinese school of tapestry. If it was not for Latif Kerimov and Givi Kandareli, I do not know how my creative destiny would have developed and I would have continued this path, says Tamilla Khanum, speaking about the role of great masters in her life. If they had not instilled in me a love for this art, I definitely would not have started doing it. Now I am passing on my experience to my students, doing everything exactly as my outstanding teachers taught me, emphasizes T. Abdullayeva. In memory of Latif Kerimov, she created a carpet portrait, which was also included in the exhibition (Asodova, 2022).

“Portrait of Latif Kerimov” (Image 2) performed by Tamilla Abdullayeva is distinguished by professionalism since the artist herself has a professional art education. Portrait resemblance is conveyed by color combinations of acrylic and woolen threads, corresponding to the pastel colors of the artist’s portrait.

Carpets, tapestries, as works of arts and crafts, as well as fine arts, are immortalized by masters of their art, professional artists who have artistic value. Works of art have the right to a long existence, which means they keep their history, way of life, culture, and art.

Methods

The article uses complex approaches to the methodology of art history. One of them is a historical and biographical approach, which examines the activities of Latif Kerimov and his legacy through his personal life experience, conditioned by certain historical circumstances. The article also uses comparative analysis, which includes analysis, description, comparison, generalization, similarity, and difference in relation to individual components. The comparative method is also widely used in ethnography, which can be traced from this article. The comparative-historical method in the article helps to identify plots related to socio-economic history, to compare the economic potential of various peoples. In the study of different cultures, one can compare the features of culture, life, customs, and mentality of people. This kind of analysis makes it possible to explain the reasons for the cultural and civilizational choices of people, and so on.

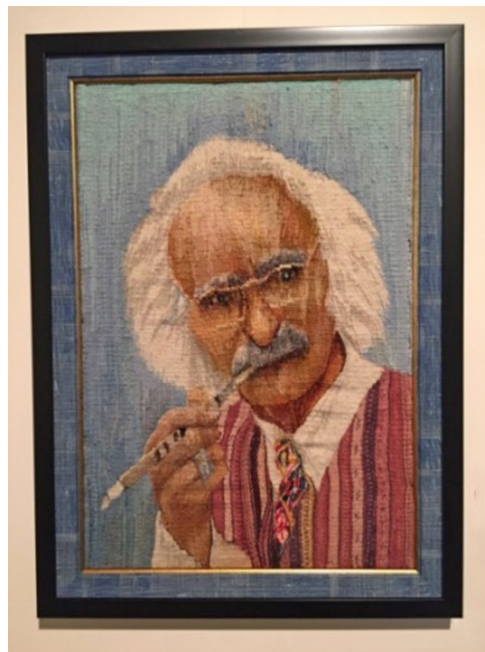


Image 2.
Tamilla Abdullayeva. Carpet-tapestry “Portrait Latif Kerimov.” 2022. Wool, 40 × 60 cm. (Abdullayeva, 2022)

Discussion and Conclusions

Well-known museums around the world keep many paintings by European artists, which depict Azerbaijani carpets that adorned the interiors of the houses of wealthy citizens (Image 3, Image 4, Image 5, Image 6, Image 7, Image 8, Image 9, Image 10, Image 12, Image 13, Image 14, Image 15). In the painting by the Dutch artist Hans Memling “Mary with a Baby,” under the feet of Mary, the Guba carpet “Zeyva” was depicted. On the canvas “The Priest and Mary” by the Dutch artist Jan van Eyck, we see the Guba carpet “Zeyva,” in the painting “Altar” the Shirvan carpet, and in the work “Madonna Van Der Pole,” the Guba carpet serves as a background. The XVI-century Venetian artist Carlo Crivello used carpets belonging to the Talysh-Mugan zone in his work “The Gospel.”

In the XV century, artists from Italy in compositions and subjects, Dominico Morole “Vincent Zo Fererio,” “The Birth of a Holy Roman” and Dominico de Bortoloka “Findlick’s Wedding” in their paintings used with taste the elements and motifs of “Dragon” and “Simurgh” carpets woven in Tabriz and Shirvan. In the XV century, in the work of Hans Holbein “Ambassadors” (Image 11), a “Shirvan” carpet was depicted. The XVI-century Italian artist Lorenzo Lotto used the decorative elements of Guba–Shirvan carpets in the painting “Family.” In the right and left corners of the painting by the artist Atonello de Mesina “Saint Sebastian” Guba carpet is depicted. The composition “ben de rumi,” belonging to the carpets of Maraza and Gobustan, is depicted on a tapestry by an unknown author of the XVI century called “Allegory of Hearing.” The carpet “Borchali” was painted in the painting “Scene from the life of Silvio Piccolomini Elaine” by the Italian artist of the XVI century Pinturiko.

Among the Azerbaijani carpets that gained world fame in the XV–XVI centuries and kept in the collection of the World Museum, I would like to especially note. One of these museums is the Victoria and Albert Museum in London, in the hall of which the oldest Azerbaijani carpet “Şeyh Safi” is exhibited. “Şeyh Safi” is the



Image 3.
Jan Vermeer. *Sleeping girl*. 1657. Canvas, oil. 87.6 × 76.5 cm. (Vermeer, 1657)

pinnacle of Azerbaijani carpet weaving, the oldest dated carpet in the world. As one of the largest (35 million knots) and historically important carpets in the world, it, along with a pair of carpets, is stored in the Victoria and Albert Museum in London. The pair was woven in 1539–1540 in Tabriz and was in the temple in Ardabil until the XIX century, after which they were taken to London (Anonymous, 2018).

Azerbaijani carpets were not only a luxury item in the paintings of famous artists of the XV–XVI centuries; they are also kept in various museums of the world and private collections and exhibited at many auctions in the world. The oldest and most ancient carpets are kept in the Museum of Fine Arts in Boston, the White House, Philadelphia and the Metropolitan Museum in the USA, the Vatican, the Louvre in Paris, the Hermitage, and the Victoria and Albert Museum in London. The Goja carpet, woven in the XVII century in Karabakh, is stored in the Metropolitan Museum of Art.



Image 4.
Henri Fantin Latour. *Reading*. 1877. Oil on canvas, 97 × 130.5 cm. (Latour, 1877)



Image 5.
Jan Vermeer. *A glass of wine*. 1660. Oil on canvas, 66.3 × 76.5 cm. (Vermeer, 1660)

According to typology, Azerbaijani carpets are divided into pile and lint-free carpets, as well as carpet weaving schools in accordance with the regions of Azerbaijan.

The splendor of silk carpets and threads of gold and silver color has been known since the Sassanid era, which fell in the III–VII centuries, and to the delight of art critics and connoisseurs, it has been further developed. Carpets were woven with gold and silver threads, and precious stones were woven into the fabric, which later took on a traditional character in the XVI–XVII centuries.



Image 6.
Francisco de Zurbarán. *Saint Bonaventure at the Council of Lyon Cathedral*. 1637. Oil on canvas, 250 × 225 cm. (Zurbarán, 1637)



Image 7.
Carlo Crivelli. *Annunciation with Saint Emidne*. 1486. Wood, later oil on canvas. 207 × 146 cm. (Crivelli, 1486)

Azerbaijani silk carpets are sung in an original way in the epic work "Kitabi Dede Korkud" (Anonymous, 2020).

Azerbaijani carpets, depending on the geographical region of their weaving, are conditionally divided into schools. And in this great merit belongs to the Azerbaijani scientist of the XX century Latif Kerimov from the city of Shushi in the Karabakh land.

There are such creative people on earth who leave a big mark with their activities. And there are many such people in the world, but they are sometimes born once a century. The person to be



Image 8.
Lorenzo Lotto. *Portrait of Giovanni della Volta with his wife and children*. 1457. Oil on canvas, 104.5 × 138 cm. (Lotto, 1457)



Image 9.
Hans Holbein the Younger. *Portrait of the merchant Georg Gisse*. 1532. Wood, oil, 97.5 × 86.2 cm. (Holbein, 1532)

discussed came from a simple family, but his skills and efforts surpassed him. This is Latif Kerimov, a man who could write both in Cyrillic and Persian.

I was born on November 17, 1906, in Azerbaijan in the city of Shusha. His father, Mashadi Hussein Kerim oglu, was a hat maker, and his mother, Telli Haji Nasib, was a carpet weaver. In 1910, the family moved to Iran, to the city of Mashhad, and settled in the Karabakh



Image 10.
Hans Memling. *Panel of the triptych "Madonna and Child, St. George, an angel and a donor"*. 1480. Wood, oil, 54.2 × 37.4 cm. (Memling, 1480)



Image 11.
Hans Holbein the Younger. *Ambassadors*. 1533. Wood, oil, 207 × 209.5 cm. (Holbein, 1533)

quarter. After graduating from the local Rakhimiye madrasah at the age of 14, Latif Kerimov began working in a carpet shop and learning the art of carpet weaving (following in the footsteps of his mother). Travelled all over Iran demonstrating his carpets. In addition, Kerimov had many diverse interests, from boxing to literature and the performing arts.

The Soviet consulate in Tehran invited him to become a member of the Russian cultural club, where he subsequently played in the



Image 13.
Jan Vermeer. *Music lesson*. 1662–1665. Canvas, oil, 74.6 × 64.1 cm. (Vermeer, 1662-65)

plays of Uzeyir Gadzhibekov and organized an Azerbaijani choir. In 1922, Latif Kerimov got a job in the carpet shop of Mirza Hussein Alekperzade. In 1923, he studied pattern making in Tehran under the famous artist Behzad Tabrizi (Hussein Tairzade Tabrizi). In 1929, he returned to his homeland. Sketches of carpets, woven under the direction of Kerimov, who has been working since 1930 in the Azerkhalcha association as an artistic and technical director, are distinguished by a combination of ornamental elements



Image 12.
Jan Vermeer. *Young woman jug*. 1660–1662. Canvas, oil, 45.7 × 40.6 cm. (Vermeer, 1660-62)



Image 14.
Jan Vermeer. *A girl reading a letter at her window*. 1657. Canvas, oil, 64.5 × 83 cm. (Vermeer, 1657)

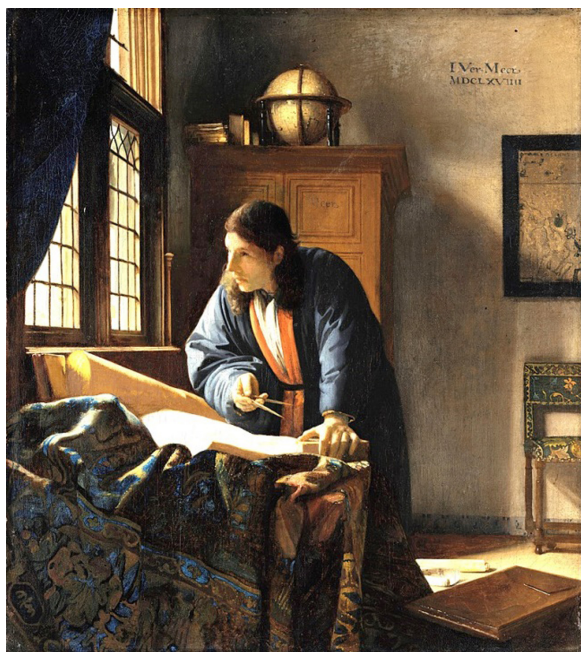


Image 15.

Jan Vermeer. Geographer. 1668–1689. Canvas, oil, 52 × 45.5 cm. (Vermeer, 1668–89)

and the completion of the composition. The first portrait carpet “Firdovsi” was created by Kerimov in 1930. The Stalin Prize of 1950 in the field of fine arts of the First Degree was awarded to Kerimov Latif Huseyn oglu for an artistic carpet dedicated to the 70th anniversary of I. V. Stalin (Abutalibov, 2011).

Latif Kerimov was a very talented and capable artist. In 1928, Latif created a new system for measuring the scale of a drawing using graph paper. This system helped to reproduce the most complex floral ornaments and the smallest patterns. But 2 years earlier, a competition was announced for the best carpets for the palace of Reza Shah. Only sketches of carpets and a working drawing by Latif Kerimov passed through the competition.

Meanwhile, unrest broke out in Iran. The authorities sent him to Afghanistan for several years as a theatrical figure and a specialist in carpet weaving. Latif Kerimov stayed in Afghanistan for two months. After Iran, with its high level of civilization, the gloomy atmosphere of Afghanistan oppressed the artist. He returned to Iran but was suspected by the authorities. When they learned that the Soviet consulate had issued him a Soviet passport, they offered to leave Iran. And so, having taken with him only a couple of sketches, Latif left for his homeland.

He returned to Azerbaijan in 1929. Soon he married a girl named Shovket. He started working as an export instructor in the department of the Karabakh carpet in Shusha itself. And Latif offered to open a carpet workshop. There were many who wanted to work in the workshop. On his initiative, courses for carpet weavers were organized. He was the teacher himself. He taught me how to transfer a pattern onto graph paper, and from paper onto a carpet; how to switch from the old carpet measure to the new one, in centimeters; offered to use new tools; taught carpet weavers two new ways of tying the warp around the upper and lower warps of the loom—they were not known in Shusha. For the illiterate, he composed instructions in the form of folk verses “goshma.”

Latif began to seek the opening of a carpet weaving technical school. As a result, a training center was organized in Guba. All special disciplines were led by himself. At the end of 1936, an art laboratory was created for the first time in the administration of Azerkhalchabirliyi. Latif Kerimov was appointed the chief artist. During three years of work, he developed hundreds of original drawings for production. And he wove himself.

A carpet dedicated to the 1000 anniversary of Ferdowsi’s birth was shown at the World Exhibition in Paris in 1937. In 1983, during the international symposium on the art of oriental carpets in Baku, the carpet portrait “Memar Ajami” was presented by the government of the republic as a gift to UNESCO and is now in one of the halls of her residence (Kerimov, L., n.d.).

This year has been declared the Year of Shushi in Azerbaijan by order of the President of Azerbaijan Ilham Aliyev. Founded in 1752 by the Karabakh Khan Panahali Khan, the city of Shusha, which will celebrate its 270th anniversary this year, has gone through a substantial development path, has played an exceptional role in the cultural and socio-political life of Azerbaijan and the entire South Caucasus (APA, 2022).

In Karabakh carpets, one can note their strength and dimensions, which started from 2 to 20 m², and for large halls sometimes reached up to 25–30 m². As Doctor of Arts, Professor Roya Tagiyeva notes: Karabakh carpets are characterized by a variety of motifs and types of compositions. Medallions, plots, and ornamental carpets were made in Karabakh. Karabakh artists used not only traditional local patterns but were also open to various cultural and artistic innovations that penetrated Azerbaijan over the centuries along with Arabs, Seljuk Turks, Mongols, and Europeans. However, a characteristic feature of Karabakh carpets is a geometric pattern and a high degree of abstraction of figured motifs.

The Karabakh zone was famous for both nap and lint-free carpets, as well as carpet products. Here carpets were produced both with a low pile and a high density of knitting, as well as less dense carpets with a high pile. The former was mainly typical for mountainous, and the latter for low-lying production points. Karabakh carpets were produced in two hearths—mountainous and flat. In the XIX century, the city of Shusha and nearby villages dominated the mountainous center of production. In the lowlands, Jabrayil, Aghdam, Barda, and Fuzuli were the dominant centers.

The carpets of the Zangilan, Talysh-Lenkoran, and Nakhchivan production centers also belong to the Karabakh carpet school (Anonymus, 2017).

L. Kerimov in 1955 was awarded the title of Honored Art Worker. For many years, L. Kerimov collected photographic materials and samples of woven ancient and ancient carpets in the regions of Azerbaijan. This gave him an idea in the scientific field, the creation of scientific books in carpet weaving, in which he was able to conditionally determine the schools of carpet weaving, their ornamentation, composition, and plot.

In 1961, the first volume of Kerimov’s book “Azerbaijani Carpet” was published. The book includes the results of more than 35 years of the author’s research on oriental carpets. More than 1300 varieties and elements of carpet ornaments were deciphered in the book, and the exact classification and characteristics of Azerbaijani carpets were given. This book has become a reference book for many carpet makers, private collectors, and

oriental carpet specialists. In 1983, the second and third volumes of Latif Kerimov's book "Azerbaijani Carpet" were published. In these subsequent editions, many carpets of the Persian and Caucasian groups, which received world fame, were proved to belong to Azerbaijan. Identification passports were issued for a huge number of carpets, for hundreds of them a true country of origin was established, moreover, a people of origin. The book also played a huge role in the publication of the book "Map of Oriental Carpet Points"—it was published in England in 1974. The main consultant of the publication was Latif Kerimov, the idea of creating a book map was put forward by the London company of the Oriental Carpet Association "OSM". In 2001, after the death of Kerimov, based on the carpets he created, design projects and joint early research of the authors, the Swiss publishing house Ulmke published a book by Siyavush Azadi, Latif Kerimov, and Werner Zollinger "Azerbaijani Caucasian carpets" (Wikipedia, n.d.).

Karabakh carpets are very interesting for their compositions, which are dominated by geometric elements. Carpet sets are widespread in Karabakh—gyabe of five carpets adapted to the interiors of houses. Karabakh carpets have the richest colorful and color palette, which reflects the most subtle shades of the colors of the nature of Karabakh. According to traditions that have developed since ancient times, the background in the intermediate sections of Azerbaijani carpets is painted with red paint. Along with plants, dyes are also obtained from insects, among which cochineal served as the most common source of red dye [Folk crafts].

People's Artist of Azerbaijan Eldar Mikayilzade notes about Karabakh carpets: Compared to other regions, the schools of Karabakh and Shusha carpets are most sensitive to the influence of society. Politics, economics, and trade have always been reflected in this art. A historical fact: in the first half of the XIX century, when trade relations with Russia began to develop intensively, Khokhloma motifs and motifs of Pavloposad shawls appeared in the style of the carpet pattern—in the form of a black field and flowers. This is how these large flowers, borrowed from the Russians, appeared on the Karabakh carpet. In Soviet times, it was in this zone that carpets were created, on which portraits of Lenin and Stalin were created (as best they could). It was a reaction to the times and political changes. Now, I am simply sure of this, portraits of our President and Commander-in-Chief, Mr. Ilham Aliyev, will be created. This is the truth, which, as a message to posterity, will be immortalized in the art of the folk carpet. In a word, the carpets of this region of our country are distinguished by their meaningful and unique color and sound. You will not find another such carpet in the world that could "speak" with you so confidentially, confiding its thoughts, feelings, and experiences to you (Region Plus., n.d.).

According to the definition of Latif Kerimov, the Karabakh carpets are divided into four groups in terms of composition: medallion, without medallion, namazlyk (for prayers), and plot ones. It should be noted that all patterns on carpets, from the simplest to the most complex, are symbols and have a certain meaning. They personify the spiritual and material life of the people. So, for example, the craftswoman, depicting a quadrangular field and hook-shaped elements, pointed out that since ancient times our ancestors were engaged in agriculture and used cattle (bulls, buffaloes) for plowing. The image of a ram, a bull, a deer, or a buffalo on carpets is associated not only with cattle breeding and agriculture but also with totemism and

astronomy. Thus, patterns, once associated with religious cults, gradually lost their primary meaning and turned into ornamental and decorative elements (The M.O.S.T., n.d.).

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Divine Consolation

Tanrı'nın Tesellisi

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ABSTRACT

The purpose of this article is to examine the approach of Meister Eckhart, who interprets the divine texts that are expressed in the Bible, “*the God of all consolation*” and “*I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life.*” Eckhart emphasizes two different types of consolation, especially the consolation from the creatures themselves and the consolation from God. According to him, the consolation of human beings is incomplete and not perfect. However, the divine consolation is pure and perfect, since it is not mixed with anything else. In this context, Eckhart believes that God supports his creations by never forgetting or failing and it is God that protects, cheers, suffers, blesses, and consoles, from whom all happiness flows.

Keywords: God, Jesus, suffering, consolation, happiness

ÖZ

Bu yazının amacı, kutsal kitap İncil’de dile getirilen ‘Tanrı insanları teselli eder’ ve ‘Ben dünyanın ışığıyım. Benim ardımdan gelen, asla karanlıkta yürümez, yaşam ışığına sahip olur’ ilahi metinleri yorumlayan Meister Eckhart’ın, bu konuya yaklaşımını incelemek ve irdelemektir. Eckhart özellikle yaratılanların kendisinden gelen teselli ve Tanrı’dan gelen teselli olmak üzere iki farklı teselli çeşidi üzerinde durmaktadır. Ona göre yaratılanların tesellisi eksik ve mükemmel değildir. Buna karşın Tanrı’nın tesellisi içine hiçbir şey karıştırılmamış olduğundan saf ve mükemmeldir. Bu bağlamda Eckhart açısından yarattıklarını hiçbir zaman unutmuyarak ve aksatmayarak destek veren Tanrı; koruyan, neşelenen, acı çeken, kutsayan ve tüm mutluluğun kendisinden aktığı, teselli eden bir Tanrı’dır.

Anahtar Kelimeler: Tanrı, İsa, ıstırap, teselli, mutluluk

Introduction

Toward the end of the Middle Ages, the best expression of mysticism was given by Eckhart Von Hochheim (1260–1327/28), a Christian mystic who was one of the outstanding figures in theology. Eckhart joined the Dominican Order at the age of 15 and became the most authoritative Dominican clergyman at the age of 35 (Kieckhefer 1978, p. 20). Eckhart, who understood the value and importance of man very well and tried to express his thoughts on this subject in a mystical and symbolic language, was undoubtedly one of the leading spiritual theologians of his time. Eckhart earned a respectable place among the public and in academic circles because he took great care to explain the deepest secrets of divine love in words that everyone could understand. At the same time, he gained a place in the hearts of people from all strata by reflecting what he said to his own life (Sena 1975, p. 7). Saying that God’s being and nature are my being and nature, and God and I are one, Eckhart, like all mystics, had the idea of destroying God in the soul and the soul in God. The most basic idea of Eckhart’s mysticism is to give up on oneself and get caught up in God. When the soul reaches this state by discarding everything that separates it from God, it becomes equal to God (Guénon 2005, p. 65). It is a renunciation of worldly things, and finally of our own flesh and will, and joining God’s will (Politella 1965, p. 127).

Eckhart is actually a theologian who tends toward indoctrination and counsel rather than teaching. Eckhart’s thought is dialectical, and so his language is paradoxical, sometimes even surprising. In his discourses, Eckhart seeks to give life to God beyond God, to values beyond the forgotten values of culture, to thought beyond academia, and to images beyond what the world reveals. Throughout his life, he never prayed for anything, but stated that he only prayed to God to save him from God (Radler, 2005, p. 3).

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One of the most obvious and influential aspects of reading and understanding Eckhart is understanding the turbulent times he experienced during his adult years. In the tumultuous times of Eckhart's life, the few rich became richer, while the many poor became poorer. At the same time, the poor were caught up in a despairing and rebellious zeal with a sense of injustice (Fox, 1980, p. 11).

In this period when people were in great anxiety as a result of cultural upheaval and social fragmentation, one of the biggest problems was the rapid loss of credibility of various institutions. As the gap between thought and reality widened, the system broke down and collapsed. In this period of institutional greed, insensitivity, and corruption abound, the fear of God was pushed aside and replaced by a bottomless bag of money (Fox, 1980, p. 11).

In the face of violence, torture, bewilderment, pain, and disunity, people began to think of this period as a period in which the devil has triumphed. People were afflicted with disappointment and a sense of hopelessness and helplessness that took over part of their souls (McGinn, 1981, p. 6). Therefore, Eckhart lived in the midst of all this turmoil. This situation is the pillar of the bad period Eckhart lived in and tried to make its impact felt. In this context, it is clear that the people of this period were in great need of consolation.

Divine Consolation

Eckhart begins his commentary on the subject with two quotes from the Bible: The first one is: "In the time of my favor I will answer you. On the day of salvation I will help you, I will protect you. I will make you to be a covenant for the people. So that you will restore the land. You will make them inherit the desolate inheritance You will say to the captives and those in the dark 'Come out'. They will feed beside the roads and find pasture on every barren hill. They will neither hunger nor thirst, nor will the desert heat or the sun beat down on them. For he who has compassion on them will guide them and lead them beside springs of water. I will turn all my mountains into roads, and my highways will be raised up. See, they will come from afar! some from the north, some from the west, some from the region of Aswan. Shout for joy, you heavens; rejoice, you earth! Burst into song, you mountains for the Lord comforts his people and will have compassion on his afflicted ones. But Zion said, the Lord has forsaken me, the Lord has forgotten me. But the Lord says, can a mother forget the baby at her breast and have no compassion on the child she has borne? Though she may forget, I will not forget you" (Isaiah, 49:8,9,10,11,12,13,14,15).

The second one is: "I am the light of the world. He who follows me will never walk in darkness, but will have the light of life" (John, 8:12). Eckhart discusses the different kinds of consolation offered by a merciful God for creatures through his interpretation of these divine texts. Since, for Eckhart, God supports His creations by never forgetting or neglecting them.

For Eckhart, we need to be happy in the happiness of all creatures. Happiness is the result of living like a saint on earth or in heaven. Happiness is the fruit of love, and our existence is bathed in such love, whether we are aware of it or not. At the same time, as the happiness of creatures increases, so does God's happiness (Field, 1909, p. 110). The God that the mystic Eckhart is trying to explain and tell is a God who is happy, who laughs, who can be pleased. God has total pleasure and joy over something good. All

good things that are not in God's praise are completely like ashes in God's eyes (Kahveci, 2014, p. 166). In this context, when God laughs at the spirit and the spirit laughs at God, the persons of the Trinity are caused. If it is exaggerated when the Father laughs at his Son and the Son laughs at his Father, that smile gives satisfaction, happiness in contentment, and love in that happiness (Davies, 2004, p. 123). According to Eckhart, God is most happy with just things, no matter how small. In short, God is happy in all the deeds of the just person. God does not allow anything, except happiness, that does not delight Him to take place in His own court. Ignorant people have to believe it; but wise men must not only believe but also know (Davies, 2004, p. 123).

Elsewhere, Eckhart mentions God's extreme joy over creatures. God finds happiness through total self-transcendence, and people who dwell in God's love and knowledge become nothing but God Himself. All creatures that dwell in God give God eternal satisfaction. God is so happy in this equation that He fully reveals His environment and His being of Himself. This is a happiness for him. In the same way, if one allows a horse to run in a green meadow that is rugged, it is the nature of that horse to bring out all its strength while running in the rather flat and green meadow. This becomes a happiness for him and related to his own temperament. In the same way, equality becomes a happiness and satisfaction for God. It is a joy for Him to fully reveal His temperament and being in His own image, for He is His own image (Fox, 1980, p. 120).

Eckhart says God is completely lush and blooming in the center of souls, and all happiness is in Himself. There reigns such joyful and beautiful happiness that it is an incomprehensible happiness, and no one can fully describe it. That is why sacred happiness is as indescribable as sacredness itself. God wishes to be the one and only certain thing we have. His greatest happiness depends on it. The more magnificently and understandably He can be like this, the more wonderful his happiness will be (Fox, 1980, p. 120).

According to Eckhart, true happiness in the court of God is the happiness of bestowing. Because God loves to bestow sacred gifts. God does not bestow anything happily like such great gifts. That is the way that delicacy continues with gifts and virtues. However great the gifts are, God bestows them with more happiness. Because it is His temperament to give these great gifts. Therefore, the more valuable the gifts, the more happiness He bestows.

In fact, God takes such delight in giving the best gift that is His own that he forgets the kingdom of heaven, the kingdom of earth, all His happiness, and all His divinity and is impatient with His desire to bestow. Bestowal to you is so real to Him that He looks forward to giving Himself to you as His first gift. It's like He has nothing to do but what He does with me. He gives me that (the true gift, pleasure, peace, success, and all happiness) all the time and in a glorious way in its purest form to all creatures (Fox, 1980, p. 120).

At the same time, it is God's bestowal of grace and not only of Himself but of His consolation, as Isaiah says: "The Lord consoles his people and will have pity on those who suffer" (Isaiah, 49:10). However, the consolation given by the biblical God is not the kind of consolation that is graded. This is the consolation of true pity, which means that before God gives a feeling of pity, He will be the first to suffer. For Eckhart, no matter how great a person's suffering is, it passes through God and God will suffer first. If one places suffering in God, that suffering affects God immeasurably and is

more disturbing to Him than it disturbs a person. God suffers in the name of some good that He makes His way toward you in that sense (Eckhart, 1994, p. 57.)

In this context, God's suffering means turning our suffering into happiness. If it's about me suffering before God suffers, and I suffer in God's way, then in fact, no matter how great and varied my suffering is, it will easily turn into comfort and happiness. Only when God is so happy with us does He share our pain with us and suffer more than us. God suffers with mankind. In fact, He suffers first in His own way and suffers more than the ones suffering for him. God gladly suffers with us, and it is for our benefit. If we suffer for God alone, He suffers without suffering. For him, suffering is not suffering. In short, God suffers with me and suffers in the name of His love for me (Eckhart, 1994, p. 57). In this case, God is a God who protects, is passionate, and at the same time suffers and is happy with humanity.

Eckhart thinks that God's suffering is directed especially toward the poor. The poor in Isaiah are called, as Eckhart points out, His poor. The poor belong to God in a special sense. They are left to God because no one takes care of them. We do not accept the poor, whom we are ashamed of, but the better off as our friends. The first of the pure happiness is this: 'The poor are blessed' (Matthew, 5:3). That's the way it is. Because wherever they are, they find God and have Him everywhere. When Eckhart comments that if we are hungry we comfort each other only with a loaf of bread, and if someone is cold, we comfort them with clothing; he seems to have the opinion of the Torah. He also seems to connect with the story of Jesus, where there were also people praying for bread and acquiring stones (Matthew, 7:7,11).

So there are two different consolations for creatures:

1. Consolation from the creatures themselves.
2. Consolation from God (Kahveci, 2014, p. 166).

For Eckhart, creatures lack their own consolation. As mentioned earlier, creatures give bread when a person is dehydrated or clothes when he is cold. In this respect, the consolation of the creatures is not perfect. God's consolation, however, is pure and nothing is mixed into it; it is complete and perfect (Kahveci, 2014, p. 166).

What makes God's consolation so complete and perfect? For Eckhart, only God has this and can fully console mankind. First, the kingdom of heaven is believed to exist. God alone says "I" in order to be able to have more or less patience with God within Himself. The life and being of all creatures depends on the life and being of God, who alone consoles them. The real consolation is to exist. Therefore, it is God who exists alone who is completely comforting. No one except God can say the word "I" in its true sense. God alone is existence itself and has the power of complete consolation. Eckhart concentrates on the word "I," commenting on the sentence, "I am the light of the world" (John, 8:12). Eckhart sees Jesus's expression "I" and the connection between that name and the God who named him (in Exodus, 3:14). When we apply Eckhart's rules to Jesus's words, we have to say that Jesus explains himself by associating himself with the declaration of "I" in its pure and clear statement. But Eckhart still sees more of the "I" in divine affirmation. This is what has not been said to be over-affirmed and denied. All denial rejects God. The repetition of the "I" in the phrase "I am the being" reveals the purity of the affirmation that keeps every denial away from God. Moreover, it shows a

definite turn and a turn to his being beyond and within himself, his tolerance or hiding within himself, also a kind of boiling or self-birth, light within light and completely penetrating oneself into light, turning to oneself from all sides and reflecting it (Fox, 1980, p. 122).

Here Eckhart relates the "I" and the light, relating unequivocally to the Exodus and John's biblical declaration "I am the light of the world." Light is the first of all created by the creator (Genesis, 1:3). The light reveals the hidden God. The light is the symbol of the Festival of the Shavout, where Jesus spoke these words. Light is a symbol for wisdom, and in a passage in the Gospel of John, Jesus will give sight to blind people (John, 9:1). His action will follow his announcement of who he is. Therefore, a person does not walk in darkness when walking after this light, since God is the light of existence and of being. An inner glow in and within oneself, melting and boiling, is a light within light. Every person needs to walk with a light in sadness. The light is also a symbol for the Age of Christ and the joy and life that this age guides with it. God is a light of emotion and passion that smiles, is happy, suffers, and is fully at ease. Such comfort cannot be granted because it is the birth of divine suffering in which passion comes directly before pity, only this divine light gives the world the light of true consolation (Fox, 1980, p. 123).

Since God's consolation in this context is so sweet, all creatures seek and follow it. That is, the life and existence of all creatures depend on their search and pursuit of God. God's presence and light keep all denial at bay. God is all-consoling; for He despises denials with all His being and light. God denies even denials, the most perfect example of denial is the doubling of purity and righteousness, "I am God" (Exodus, 3:14). That is why it is often said: Show us the Father—This is Him—and that is enough for us. The oneness of God excludes all denial. Unity is the denial of denial and the negation of negation. What does unity mean? It is to be one to which nothing is added as a contribution. God is one. It is the denial of denial (Koterski, 2003, p. 879).

Only this state of complete oneness can truly be consoled by all the suffering, integrity, and healing. As it has been said before, God's consolation is pure and nothing is mixed into it; it is complete and perfect. The consolation of creatures will be insufficient for a complete cure, for all creatures carry within them a denial; one denies the other. Creatures are subject to separation and division. Only God is one; and therefore, the ultimate good is capable of holiness. If God is the denial of denial, then God is the denial of darkness—God is light; God is the denial of distinction—God is freedom; God is the denial of ugliness—God is beauty; God is the denial of sorrow—God is consolation; God is the denial of names—God is silent anonymity. Now you may ask: Where is this God whom all creatures follow, from whom they attain their lives and existence? (Koterski, 2003, p. 879).

The father says, "Know that the Lord is God. He is the One who created us. And we belong to Him" (Psalms, 110:3). Where is this God? In eternity. Where is this God? In Father. Where is this God? In the integrity of the saints by whom I am accepted (Book of Sirach, 24:16). No one has ever discovered God as the saint says. "Truly you are a God who disguises himself" (Isaiah, 45:15).

For Eckhart, God is beyond God until the divinity through which all happiness flows. He proclaims that God can be found in the integrity of the saints, in the Father and eternity. But that is not enough. Because God hides a hidden God. God, you are a hidden

God, and no one has ever discovered God, and now an incredible revelation has come to light. God revealed Himself like a human being clearing his throat while hiding, though he remained hidden. No one has ever discovered God. But now He reveals Himself. God has revealed Himself and therefore our search after our source is not in vain (Kahveci, 2014, p. 168).

The place where God can certainly be found is where His hiding place is the ultimate revelation, the happiness in God blessing His creation. Where happiness is, God is there. The creatures themselves—their existence and life—are the first of divine blessings. All the good that exists in the creatures is gathered together in God. Like all angels in heaven and on earth, all saints rejoice happily. All this pleasure is actually as small as the lens of the eye compared to the happiness that God has. But it must be the happiness of conscious creatures, that is, the happiness of angels and human beings, which is received from their blessing by virtue of what is in their hands. These concern the poor, who actually belong to God. Because people are not blessed equally. The poor are blessed more than others. God takes care of them because they were handed over to Him (Kahveci, 2014, p. 166).

On the other hand, the prayer of God, which means the return of creatures to God, is the return of good for good. The prayer of kindness is the work of the human spirit, the masterpiece of creatures. The soul is seen as indicating the whole state of man's being in life. The soul is a whole filled with power. This power allows the soul to grow and develop. So that it can protect itself and fulfill its duty in the world.

This important power, without which no being can live, is the blessing, which is called berachah by the Israelites (Smith, 2008, p. 43).

Goodness is the talent of the soul; it is the power that lives in a tribe and its members. God, in His name, is the force that brings good. Man, who is the conscious part of the creatures, is also responsible for creatures and goodness. Blessing is for prayer. To sink in the creatures' prayer of gratitude is to not pray to others. God is one; there is a blessed soul. The name given to the power of the soul, which is very similar to God, is 'prayer'; for it is the image of God. Prayer is the center of life; it is life itself, and it encompasses all phases of life (Smith, 2008, p. 43).

A person's entire soul encompasses everything around him and in the turn of life. If his spirit is strong, he should leave a mark on all his deeds. Blessing is the power of the soul that produces all progress. This means that it is associated with wisdom. Berachah, the act of blessing, means giving important power to another person. The person who blesses gives something to another person from his own soul (Kahveci, 2014, p. 169).

Eckhart depicts the human psyche as an anaphor or vortex, as we have seen, thus suggesting that our depth of psyche is an abundance of blessings. Everything from the world, from the soul to the innermost spark of the soul, is a blessing. Our spiritual journey is to the innermost depths of a vortex, which is a blessing, a sinking into the innermost depths; for it is the true house of God. It is suitable for God and all that is holy. -As long as they are holy, in and in the most inner.-For all things are bestowed holy, holy revealed. This is why Eckhart's theology, and especially the subject of the first way, referred to as the creature, is the theology of blessing, because the creatures and the human creature are actually a blessing of blessings (Kahveci, 2014, p. 169).

Conclusion

For Eckhart, all happiness is in God Himself. This is an incomprehensible happiness and no one can fully describe it. That is why sacred happiness is as indescribable as sacredness itself. God wishes to be the one and only certain thing we have. His greatest happiness depends on it. But according to Eckhart, true happiness in the sight of God is the happiness of bestowing. God does not allow anything that does not delight him except happiness to take place in His sight. It is also God's bestowal and offering of Himself alone, but a consolation, as Isaiah says.

There are two types of consolation for creatures: The first is the consolation that comes from the creatures themselves and the other is the consolation that comes from God. For Eckhart creatures lack in giving their own consolation and the consolation of creatures is not perfect. The consolation of creatures will be insufficient for a complete cure, for all creatures carry within them a denial; one denies the other. Creatures are subject to separation and division. God's consolation, however, is pure and nothing is mixed into it; it is complete and perfect.

For Eckhart, the real consolation is existence. God alone is existence itself and has the power of complete consolation. Because God's consolation is so sweet, all creatures seek and follow it. That is, the life and existence of all creatures depend on their search and pursuit of God. God's presence and light keep all denial at bay. God is completely consoling because He despises denial with all His being and light.

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Seals of Hattat Mehmed Şevki Efendi

Hattat Mehmed Şevki Efendi'ye Ait Mühürler

ABSTRACT

Inscriptions on hard materials such as precious or semiprecious stones, which are engraved on the reverse so that they appear properly when printed, are called seals. In Ottoman society, a seal showing their status was used by almost everyone, men and women, who had a certain authority and position in social life. The oldest seal known in the history of Islam belongs to our Prophet and has the inscription *Muhammedu'n- Rasulullah* on it. This seal is a sample of later periods in terms of both the forms of seals and calligraphy. The sealed envelopes and letters on the official writings, letters, etc. in the estate of Hattat Mehmed Şevki Efendi were transferred to the Süleymaniye Library through his grandson Süheyl Ünver. In these letters, remarkable information about the design stages, excavation, and use of seals emerges. At the same time, we see the use of artworks with different calligraphy types on the seal with an esthetic pleasure. Scribbles, essays, and sketches in the estate are likewise important with their free forms.

Keywords: Art, calligraphy, design, Mehmed Şevki Efendi, seal

ÖZ

Değerli veya yarı değerli taşa benzer sert malzeme üzerine, basıldığı zaman düzgün çıkması için ters olarak kazınan imza hükmündeki yazılara mühür denir. Osmanlı toplumunda sosyal hayatta belli bir makam ve mevkii olan kadın-erkek hemen hemen herkes tarafından statüsünü gösteren bir mühür kullanılmıştır. İslam tarihinde bilinen en eski mühür Hz. Peygamber'e ait olup üzerin "Muhammedu'n-Resulullah" yazılıdır. Bu mühür sonraki dönemlerde hem mühürlerin formu hem de hat sanatı açısından numune niteliğindedir. Hattat Mehmed Şevki Efendi terekesinde bulunan resmî yazı, mektup vb. evrak üzerinde bulunan mühürlü zarf ve mektuplar, Süleymaniye Kütüphanesi'ne torunu Süheyl Ünver vasıtasıyla intikal etmiştir. Bu mektuplarda mühürlerin tasarım aşamaları, kazılması ve kullanımı ile ilgili oldukça dikkat çeken bilgiler ortaya çıkmaktadır. Aynı zamanda farklı hat çeşitleriyle ortaya çıkan sanat eserlerinin mühür üzerinde estetik bir zevkle kullanımını görmekteyiz. Yine tereke içerisinde yer alan karalama, deneme ve eskizler, serbest formlarıyla da önem arz etmektedir.

Anahtar Kelimeler: Sanat, hat, istif, Mehmed Şevki Efendi, mühür

Introduction

There are quite a lot of seals on the official writings, letters, etc. in the estate of Hattat Mehmed Şevki Efendi¹. While examining Mehmed Şevki Efendi's inheritance, which was transferred to the Süleymaniye Library through his grandson Süheyl Ünver and Ünver's daughter Gülbün Mesara Archive, we noticed that many of the documents that came and went to him were sealed. From this point of view, within the framework of this study, along with general information, evaluations will be made on the seals that have been identified so far belonging to Hattat Mehmed Şevki Efendi.

The Persian word seal (*müher*) is a signature engraved upside down on hard material such as a precious or semiprecious stone so that it leaves the signature properly when printed. It is used for the printing of coats of arms, symbols, or stamps, and in Arabic, it is called *hatem* and *tâbi* (Taş, 2006, p. 528).

The seal, as a term, is a small cute object that has names, signs, ornaments, verses, and beautiful words on it, which are carved upside down to be printed on precious stones (gold, silver, brass, etc. metals and (emerald, amethyst, agate, najaf etc.), papers such as promissory notes, letters, hanging on a ring, necklace or chain that people always carry with them as a trademark of the person precious

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¹ For more information, see Bilen, Yusuf (2010), "Hattat Mehmed Şevki Efendi ve Sülius-Nesih Hat Ekolü" (Unpublished PhD thesis, Atatürk University Institute of Social Sciences, Erzurum, p. 1-287.

stones, papers such as promissory notes, letters, hanging on a ring, necklace or chain that is used as a trademark of the person, and small cute objects that people always carry with them (Kuşoğlu, 1994, p. 23).

In the Ottoman Empire, words such as *memhûr* (sealed) and *tem-hîr* (to seal) were derived from the Persian seal into Arabic molds. Samples of the so-called practical seal of persons both in the civil service and in business with the state were kept in the relevant office to investigate the authenticity of the document presented. At the same time, in order to prevent document forgeries, the sealers had notebooks (see Image 1) in which they printed the seals they had engraved (Kütükoğlu, 2006, p. 530).

In ancient times, containers where liquor was stored were first closed and then tied with rope or glaze and knotted, and the knot was closed with potter's mud and sealed. In the Hittite and Egyptian traditions, things such as vessels, letters, and chests, which were not wanted to be opened, were also sealed in this way. In the field of archaeology, such mud seal prints are called *bulla*. Later, these were replaced by lead seals (postal seals), which are still used today. The oldest lead seals in Islamic history date back to the Umayyad period. *Bulla* seals were important for security in the palaces. In the Turks, the seal was called *tamga* (seal). Today, the official seal is printed on hard seal candles that can easily melt when heated in cases of preservation, closure or

cancellation by law (Taş, 2006, p. 528). Due to the low cost and the fact that they are easily made, plastic seals are becoming more common.

Seals are sources for many branches of science, such as theology, literary art history, history, archaeology, sociology, psychology, folklore, and medicine. The phrases, shapes, and beliefs engraved on the seals are sources of information.

As the seal has been known in Egypt since the time of Prophet Yusuf, it is understood from the form called "*Mühr-i Süleyman*" (Pakalın, 1993, p. 607).

When the Prophet Muhammad (peace and blessings of Allah be upon him [pbuh]) wrote letters to foreign heads of state (such as Kisra, Kaiser, and Najashi), he was reminded that they had not read the unsealed letters, so he had a silver seal (ring) made of round black agate engraved. Under this seal, there was the name *Muhammad*, *rasul* in the middle, and the phrase *Muhammadu'n rasûlullah*, with the letter "i celâl" designed on the upper part (Taş, 2006, p. 529).

The seal of the Prophet's (pbuh) ring has been the source of inspiration for calligraphers in their wonderfully beautiful stacks and designs of calligraphy. In the design of the verse, hadith or any other phrase, they have taken care to write the word Allah at the top (Bilen, 2014, p. 51).

It is necessary to divide the seals into personal seals, official seals, and foundation seals. Both where they are used and how they are used are different. When the word "seal" is mentioned in the context of the Ottoman Empire, the first thing that comes to mind is the seal of the sultan, which is called the seal of *humâyûn* (Kütükoğlu, 1994, p. 84).

On the personal seals made in ovoid, circular, angular, pear-shaped or serrated edges, the owner's name and profession were engraved, sometimes with his father's name or sometimes alone (Kütükoğlu, 2006, p. 530).

It has been widely used in ring-shaped seals in order to be easy to carry and find. Image 3 shows the agate seal with the inscription *Sayyid Ali*.

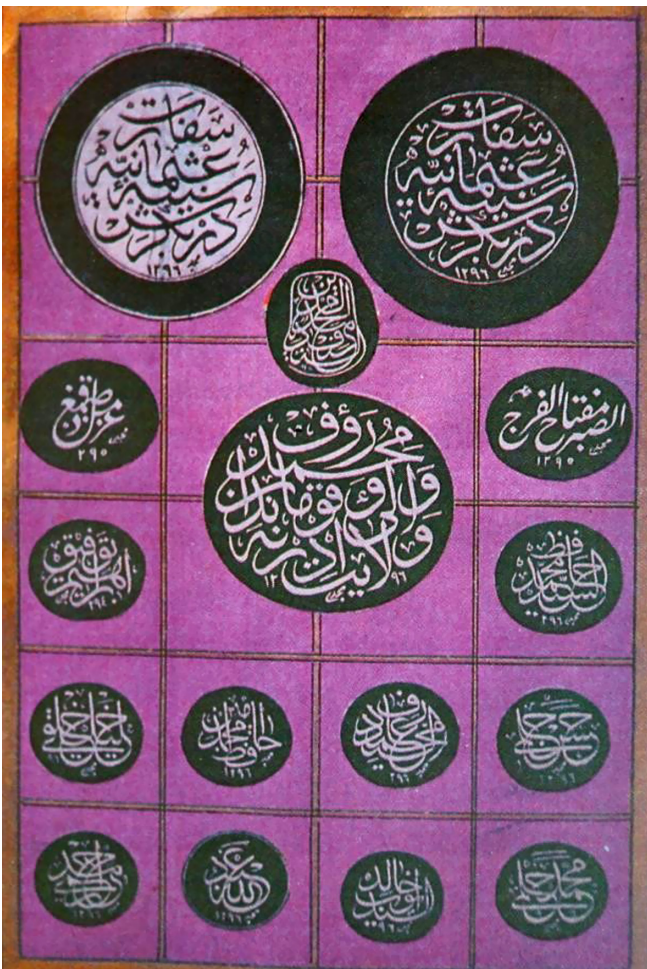


Image 1.
A sample from Hakkak Mecdî Efendi's Seal Book (Kuşoğlu, 1994, p. 25)



Image 2.
The seal of the Prophet (Serin, 2003, p. 14)



Image 3.
Ring Seal (Erzurum Museum, 1-29-75)

Seals may include statements that indicate a place, such as a city, as well as occupation, family, or name. We can easily see this information in a sample dated 1330/1912 in the Erzurum Museum.

On the seal, the information *Eğın Kaza Kâtib-i Adlîsi Emîr Alizâde Bekir Sıdkî 1330* (Image 4) is indicated.

Seals are first prepared as a mold by calligraphers and then engraved inversely by engravers into various materials.

İbrahim Alaettin (İ. Alaaddin Gövsa) Yedigün Magazine 407. In his article published in the issue, he classifies the seals from an aesthetic point of view as follows. *"I like seals from different spots. Many kinds of delight and grace are sometimes gathered in those tiny seals. First of all, there is the beauty of the writings that you come across admiring varieties of rik'a, thuluth, ta'lik, dîvânî etc. calligraphy-like paintings. Secondly, grace is striking in the writings. Fitting three, five or more words in a small space in the most appropriate way is an extraordinary skill of master craftsmen. Thirdly, the beauties preferred in the mines, stones and finally the handles of the seals are pleasing to the taste. It is also a special feature that sometimes phrases, verses and couplets describing the occupation, sect, and temperament of the owner are included on the seals"* (Gövsa, 1940, p. 14).

Evlîya Çelebi mentions Hakkak Abdullah Yümnî as the patriarch of the Ottoman Engravers. Baba Yümnî (d.?) was a person who was interested in science called alchemy. As in the past, he wanted to obtain gold from the soil. One day, while he was at it, he also dug up a seal. One day, one of the leading people of



Image 4.
Seal (Erzurum Museum, 8-47-5)

pleasure, who had heard about his skill in making seals, visited him and ordered many seals. He says to Yümnî Efendi, *"You do these things, and I will teach you how to make gold in science and chemistry."* Yümnî Efendi works and prepares the masterpiece seals by the time they contract. After a while, the person who ordered the seals came with the men who had ordered the seals, saw the seals and liked them very much, gave a bag of gold to Hakkak Yümnî Efendi and said, *"Your profession is like gold, why do you want to make gold from the soil?"* and goes. After that day, Yümnî Efendi became Hakkak Yümnî, who engraved writings on gold and earned a lot of gold (Kuşoğlu, 1994 p. 26).

Seals of Hattat Mehmed Şevki Efendi

Mehmed Şevki Efendi was one of the most sought-after calligraphers of his time in seal writing as well as in Mushaf, Hilye, Kit'a, Delâilü'l-Hayrât, En'âm, etc.

The seals on the official writings, letters, etc. found in the state of Hattat Mehmed Şevki Efendi are quite numerous. While examining the Mesara Archive of Mehmed Şevki Efendi's granddaughter Gülbün, who were transferred to the Süleymaniye Library through his grandson Süheyl Ünver, many of the documents that came and went to him were sealed. Şevki Efendi prepared seal molds for many people and his students, especially sultans and princes, upon request. Although many of his identifiable students were calligraphers, they used the seal prepared by their teacher. When the seals of different people are brought together, the similarities in the design of the same words are clearly visible. For example, the design of the word "as-sayyid" in the names of several people is the same.

Since one of the biggest reasons for the use of seals on envelopes was that people do not penetrate a document or object, Hattat Hacı Ali Efendi from Erzincan, who was engaged in distance education by letters from Şevki Efendi, (See Image 5) demands that his envelope be sealed so that it does not fall into the hands of others.

In his letter, after salutation and reverence, he wrote the following sentences in the last part: *"Your Excellency, when you send a response, you are kindly requested to put it in a nice envelope and then seal it."* There is a seal in the form of "es-Sayyid Ali" on the letter he sent to his teacher, Mehmed Şevki Efendi (Bilen, 2012: 50).



Image 5.
Similarity of the Words “es-seyyid” and “seyyid” in the seals

Şevki Efendi, who taught writing to Sultan Mehmed Reşad in his principality, wrote the Holy Qur'an and a Mevlevî Evrâd. He wrote a seal to the prince and Hakkak Azmî Efendi engraved it. He had his seals made by Azmî Efendi or Hakkak Hâfız Ahmed Efendi (Mecdî) (Derman, Şevki Efendi File).

The thuluth seal (See Image 6) belonging to Hüseyin Hüsnî Efendi, which was written by Şevkî Efendi at the time when his art was at its best level and which was engraved in the ovoid form in 1296/1879 by Hakkak Mecdî Efendi, presents a marvelous design with the cubes used in the letters “ha” and the harmony and tenasüb of the letters “sîn.”

A friend of Şevki Efendi named Hâfız wanted him to make a new design by making some changes on the seal previously written to es-Sayyid Hüsnî Efendi. In the letter, we learn that he wanted the word “as-sayyid” at the bottom and the word “Husni” with a cube

at the top to be written in a new design. We follow the writing course of both designs from the letters.

In the letter sent to Şevki Efendi in 1298/1881 by the person named Hacı Hâfız, the muallim-i evveli of Mekteb-i Rüşdiyye of Tirnova, in which explanations about the seal were made (see Image 7), the following information is included.

The reading of the letter is as follows:

Ma'ruz-ı muhlis-i bî iştibâhlarıdır.

Bizim Hüsnî Bey bendeleri için geçen gün lutf-i âlilerine mağrûren vuku' bulan tavassut ve müracaât-ı âcizî üzerine bir mühr resmi tanzîm ve ihsân buyurulmuş idi. Resm-i mezkûr hakka ki, ferîdül-âsır bulunan Efendimiz'in hâsıl-ı dest-i hüner ve ma'rîfetleri olduğundan gerek âcizlerini ve gerek mîr-i mümâ ileyhi rûy-i gayr-i bûy mahebûbun hayrânı gibi hayrân ederek bekâ-yı ömr ü âfiyet ve terakki-i feyz u menzeletleri deâvât-ı evride-i zebân tekrar edilmiştir. Şu kadar ki evvelce dahi şifâhen arz u beyân eylediğim veçhle mîr-i mûma ileyih zâten emin olmak mülâbesesiyle mezkûr resimden iki kelimeden birinin hazfıyla (Es Seyyid Hüsnî) olmak yani es-Seyyid kelimesi aşağıda ve kâseli Hüsnî kelimesi dahî üstünde bulunmak üzere diğerinin tanzîm ve tersîm buyrulmasını kemâl-ı arz u istihâmda bulunmuş ve lutf-i âlilerine gâyet ü nihâyet olmadığından mîr-i mümâ ileyhin şu niyâzının husûlü taraf-ı âciziden taahhût ile kendisi te'min ve tefrîh ve yine îâde buyurulmak üzere evvelki resme leffen tesyîr edilmiş olmakla herhalde lutf u kerem Efendimiz'indir. Fî gurre-i Rajab sene 98 Ben-deniz Hâfız (ASÜ., SK., File No: 82- 1/03).

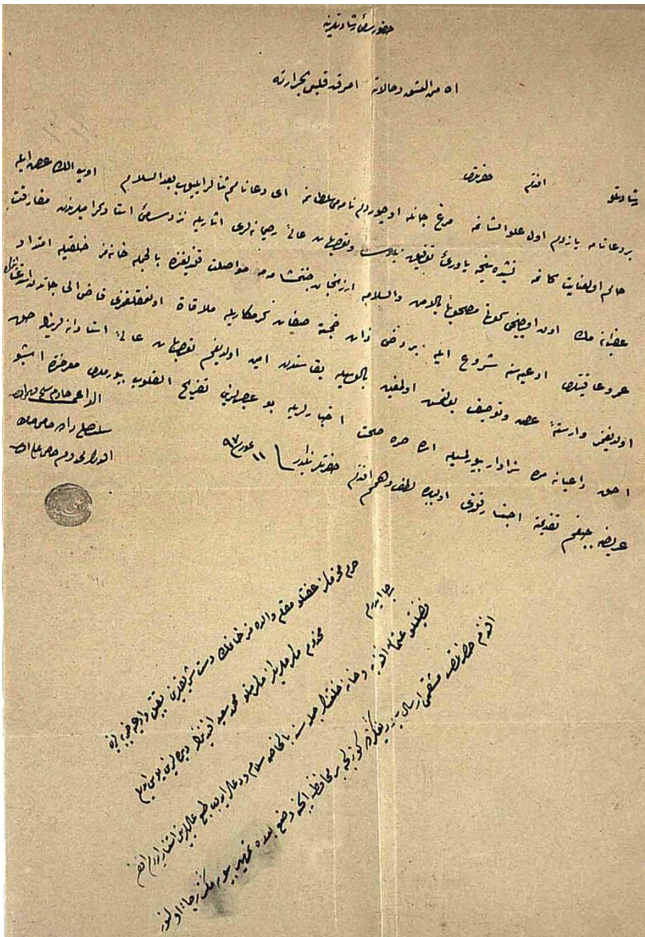


Image 6.
Erzincanlı Seyyid Ali Efendi's Letter (Süleymaniye Library, File No: 82-1/40)



Image 7.
Şevki Efendi's Hüseyin Hüsnî Seal (Süleymaniye Library, File No: 82)

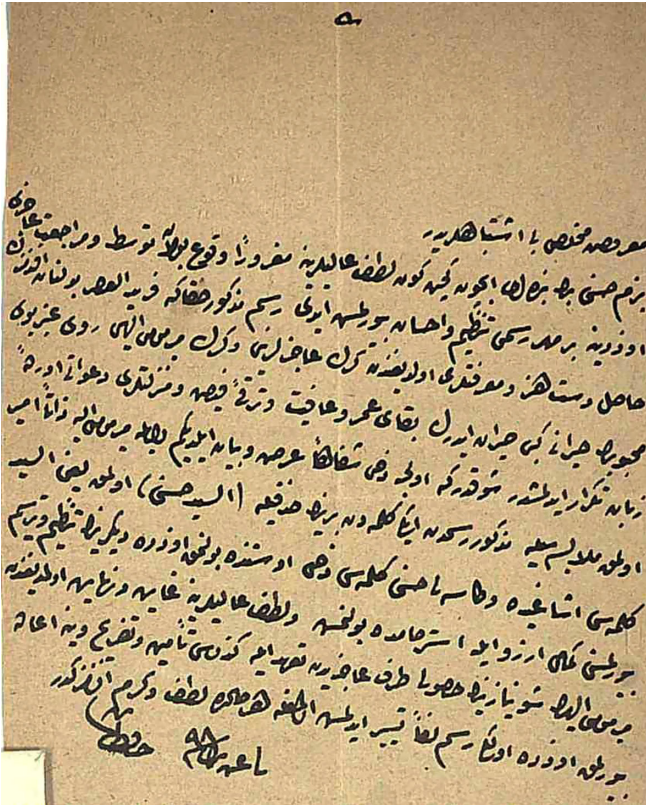


Image 8.
The Letter Sent to Mehmed Şevki Efendi by Hâfız Efendi (Süleymaniye Library, File No: 82-1/2)

In the heritage found among the Süheyl Ünver files, we identified two different seals belonging to Hattat Mehmed Şevki Efendi. The first one is located in the Süleymaniye Library. On the circular seal dated 1284/1867 with the thuluth inscription (See Image 8), there is the phrase “Seyyid Muhammed Şevki.” It is noteworthy that the plain *sin kashida* and *ma’kûs ye* are used as elements of harmony and balance. The seal was engraved by Azmî Efendi.

The second seal of Şevki Efendi in the Gülbün Mesara (A. Süheyl Ünver Bey’s daughter) Collection (ASÜ., GM., Notebook No: 171) and also engraved by Hakkak Azmî Efendi (See Image 9) is in an ovoid form. The seal dated 1285/1868 (one year after the previous seal) was properly engraved without disturbing the structure of the letters. The letter bodies, vowel points, and design are more beautiful than those of the first seal. The letter Ha is written as a cube and sits in the central position in the design. The word “sayyid” in the first seal was used in the second seal as “as-sayyid” with the lâ-m-i tariff, adding mobility and richness of letters to the design.

The seal of Hacı Mehmed Zeki Efendi of Shumen, who worked as a watchmaker in Mecca-i Mükerrreme (See Image 10), was also written by Şevki Efendi. The seal, which was designed in a circle with the thuluth inscription, was engraved by Hakkak Azmî Efendi in 1285/1868. The seal bears the inscription “as-Sayyid Muhammad Zeki.” He made the letter “ha” in the word “Muhammad” with cube and gave the design a lot of mobility by writing the letter “sîn” of the word “as-Sayyid” straight and with *kashida*. At the same time, the signature of Hakkak Azmî Efendi was also included in the seal.



Image 9.
Another seal of Mehmed Şevki Efendi dated 1284/1867 (Süleymaniye Library, File No: 386/16)

He wrote seals for many of his students and we understand from his letter that he wrote a thuluth seal in a circular form to Ahmed Fevzi Efendi (See Image 11), who later returned to Erzincan after practicing calligraphy with Mehmed Şevki Efendi in İstanbul, and it was engraved by Hakkak Mecdî Efendi in 1298/1881 (ASÜ., SK., File No: 82- 1/25).

The seal of Mahmud Aziz Efendi, who was the treasurer of the Treasury of Makkah-i Mükerrreme and the calligraphy student of Şevki Efendi (See Image 12), also belongs to Şevki Efendi (ASÜ., SK., File No: 82-1/36). Among the documents transferred from Şevki Efendi’s estate to the Süleymaniye Library, there are “Mahmud Aziz”



Image 10.
The Seal of Şevki Efendi dated 1285/1868 Was Engraved by Hakkak Azmî Efendi (Gülbün Mesara Collection, Notebook No: 171)



Image 11.

The Seal of Mehmed Zeki Efendi, Written by Şevki Efendi and Engraved By Azmî Efendi (Süleymaniye Library, File no: 82)

design drawings in pencil (Image 13) (ASÜ., SK., File No: 386/02). The seal dated 1296/1879 is very successful in terms of design and was engraved by Hakkak Mecdî Efendi.

Şevki Efendi, who was a magnificent figure, did not even throw away the tiny papers on which he made the design drawings of the seal he wrote for Mahmud Aziz Efendi. The second person whose design drawings were made in the foil is Ismail Sıdkî Efendi (ASÜ., SK., File No: 82-1/67), the treasurer of Medina-i Münevvere Treasury of Harem-i Sheriff, and it is possible to see the stages of the evolution of the design in four attempts. The written form of this person's seal could not be determined.



Image 12.

The Seal Written by Şevki Efendi to Ahmed Fevzi (Hakkak Mecdî Efendi) (Süleymaniye Library, File No: 82-1/25)



Image 13.

The "Mahmud Aziz" Seal Written by Şevki Efendi in 1296/1879 (Süleymaniye Library, File No: 82-1/67)

Doodles and design drawings are of great importance in terms of showing the preparatory stages of a work. Identifying the imagination of the artist, the alternatives he freely tries is eye-opening for the artists who come after. It is important in terms of showing how successful Şevki Efendi, who is mostly known to be successful in thuluth-nesih writing, is also successful in celi thuluth writing design. In the lower right corner of the document, Süheyl Ünver wrote the note, "It is one of his own designs from the Hattat Şevki Efendi Collection" in rik'a calligraphy.

Another seal in the name of Sıdkî Effendi, the chief clerk of the Medina-i Münevvere Treasury Harem-i Sheriff, was written as "Seyyid Sıdkî (See Image 14) and was engraved by Mecdî Effendi



Image 14.

Şevki Efendi's Design Drawings for the Seal of Mahmud Aziz (Süleymaniye Library, File No: 82-1/67)

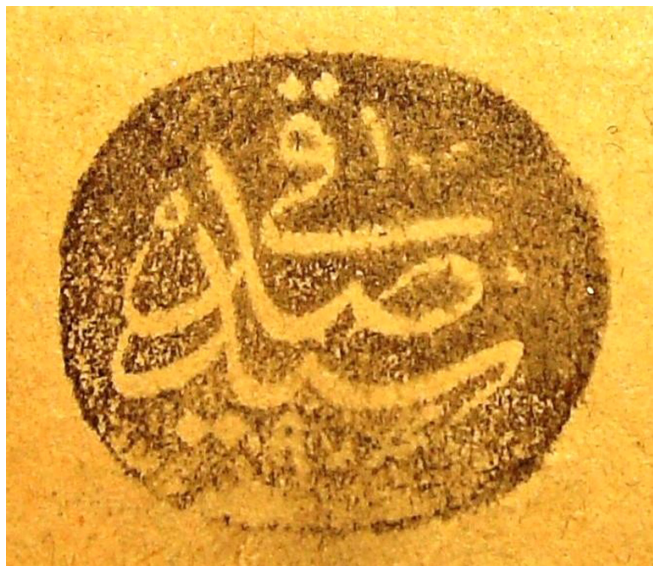


Image 15.
Şevki Efendi's "Seyyid Sıdkî" Seal (Süleymaniye Library, File No: 82-1/67)

(ASU., SK., File No: 82-1/67). Although it is obvious that the number 9 belongs to the 1290s, the next figure can be read. Harmony was created with the letters "dâl" in the design and a simple and beautiful seal was obtained with suhulet. Based on this information, it can be thought that the seal labeled "Seyyid Sıdkî" was written earlier.

The circular thuluth seal dated 1285/1868 (See Image 15), was written by Şevki Efendi to his sheikh Abdullatîf Efendi of Shumen. The seals found in this person's pre-1285 letters in the Shawki state are in ta'lik writing. The seal was engraved by Azmî Efendi.

Mehmed Şevki Efendi also wrote a seal to the famous Hattat Mehmed Mahbub Efendi of Konya, who had taken calligraphy lessons from him for a short time but did not lose contact with his master (Image 16). The seal on the letters found in the Mehmed



Figure 16.
The Seal Written by Şevki Efendi to Sheikh Abdullatîf Efendi of Shumen (Süleymaniye Library, File No: 82-1/67)



Image 17.
The Seal of Hattat Mehmed Mahbub Efendi of Konya (Süleymaniye Library, File No: 82- 1/67)

Şevki Efendi estate is dated 1288/1871. The coordination and harmony of the letters ha with cube are quite remarkable. Since Mehmed Mahbub Efendi was also engaged in engraving, he probably engraved his own seal.

In our evaluations on the seals in the state of Hattat Mehmed Şevki Efendi, in particular, a seal letter is generally considered to be a good example of both the design, the engraving, and the following of the final version of a calligraphy design.

Conclusion

Starting from the ancient Egyptian civilization, the seal has always been used in the east and west. The oldest known seal in the history of Islam is Hz. It belongs to the Prophet and has the inscription *Muhummedun Rasulullah* on it. In Ottoman society, seals were used as a sign of status by almost everyone, men and women who had a certain position and status in social life, especially the privy seals.

It is possible to see the aesthetic pleasure and elegance in the tiny seals both in the writing and in the selected phrases. Seals written in rik'a, thuluth, talik, dîvânî celif dîvânî, or other scripts are in the quality of a painting. At the same time, the grace of writing fascinates people. The coherent design of three, five, or sometimes more words in a small space reveals the level of mastery of the craftsmen. Metals, stones, or rings, on which seals are engraved, are also the product of a literary pleasure. It is also important to determine the profession and occupation of the owner from the words, verses, and couplets included in the seals.

Most of the documents sent to and from Şevki Efendi in the works in the estate of Hattat Mehmed Şevki Efendi and the Archives of Gülbün Mesara are sealed. Şevki Efendi prepared seal molds for many people and his students, especially sultans and princes, upon request. Although most of her five identified students are calligraphers, they used the seal prepared by their teacher, which is very important in terms of seeing the master's skill in this

regard. When the seals of different people are brought together, the similarities in the design of the same words are clearly visible.

Şevki Efendi, who taught writing to Sultan Mehmed Reşad in his principality, wrote a seal to the prince and Hakkak Azmî Efendi engraved it.

Perhaps one of the most striking points in the seal writings of Hattat Mehmed Şevki Efendi is that we have the course of writing the seals to be written through letters. For instance, in a seal he wrote to Hüseyin Hüsnî Efendi beforehand, he stated that a new design should be made by adding the word “as-Sayyid” later.

In the heritage found among the Süheyl Ünver files, we identified two different seals belonging to Hattat Mehmed Şevki Efendi. The first one is located in the Süleymaniye Library. The circular seal dated 1284/1867 with the thuluth inscription bears the phrase *Seyyid Muhammed Şevki*. The second seal of Şevki Efendi, which is in the Gülbün Mesara Collection and engraved by Hakkak Azmî Efendi, is in an ovoid form. The seal dated 1285/1868 (one year after the previous seal) was properly engraved without disturbing the structure of the letters. The letter bodies, vowel points, and design are more beautiful than the first seal. The letter Ha is written as a cube and sits in the central position in the design. The word “sayyid” in the first seal was used in the second seal as “as-sayyid” with the lâ-m-i tariff, adding mobility and richness of letters to the design.

The document in which we see the drawings of the seal with the design in the name of Mahmud Azîz is of great importance in terms of showing the preparation stages of a work.

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The Role of Women in the Art World Throughout History

Tarih Boyunca Sanat Dünyasında Kadınların Rolü

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ABSTRACT

Despite being largely excluded from the mainstream narrative, women have played a vital role in the art world, the contributions of female artists, collectors, and patrons have been frequently overlooked or diminished, and the art world has been dominated by male artists and collectors. In ancient times, women were involved in creating art in many cultures. However, their works were often unattributed or forgotten. In the Renaissance, women were allowed to participate in the arts but were often relegated to less prestigious mediums such as embroidery or miniature painting. It was not until the 19th century that women began to gain more recognition for their artistic achievements. Despite these achievements, today, women are still underrepresented in many areas of the art world. Women artists are still paid less than their male counterparts and less likely to be represented in major museums and galleries. The study adopted a qualitative research method using literature review as the major source of data collection. Data were sourced from books, journal articles, as well as online sources. Data were qualitatively analyzed using the art historian method to present the data descriptively. The study revealed that there has been a growing awareness of the need for gender equality in the art world, and many organizations are working to promote the work of female artists and to provide opportunities for women to succeed in the field. This is important to create a more equitable and just art world for all.

Keywords: Art, history, role, women

Öz

Ana akım anlatıdan büyük ölçüde dışlanmış olmalarına rağmen kadınlar sanat dünyasında hayati bir rol oynamış; kadın sanatçıların, koleksiyoncuların ve patronların katkıları sıklıkla göz ardı edilmiş veya azaltılmış ve sanat dünyası erkek sanatçıların ve koleksiyonerlerin hakimiyetinde kalmıştır. Antik çağda kadınlar birçok kültürde sanatın yaratılmasında yer almışlardır. Ancak eserleri çoğu zaman atfedilmedi veya unutuldu. Rönesans'ta kadınların sanata katılmasına izin veriliyordu; ancak genellikle nakış veya minyatür resim gibi daha az prestijli ortamlara yönlendirildiler. Kadınların sanatsal başarıları 19. yüzyıla kadar daha fazla tanınmaya başlandı. Bu başarılarla rağmen günümüzde kadınlar sanat dünyasının birçok alanında hâlâ yeterince temsil edilmiyor. Kadın sanatçıların hâlâ erkek meslektaşlarından daha az maaş alıyor ve büyük müze ve galerilerde temsil edilme olasılıkları da daha düşük. Araştırma, temel veri toplama kaynağı olarak literatür taramasını kullanan nitel bir araştırma yöntemini benimsemiştir. Veriler kitaplardan, dergi makalelerinden ve çevrimiçi kaynaklardan elde edildi. Verilerin tanımlayıcı bir şekilde sunulması için veriler sanat tarihçisi yöntemi kullanılarak niteliksel olarak analiz edildi. Araştırma, sanat dünyasında toplumsal cinsiyet eşitliği ihtiyacı konusunda artan bir farkındalığın olduğunu ve birçok kuruluşun kadın sanatçıların çalışmalarını teşvik etmek ve kadınlara bu alanda başarılı olmaları için fırsatlar sağlamak için çabalarını ortaya çıkardı. Herkes için daha eşitlikçi ve adil bir sanat dünyası yaratmak adına bu önemli.

Anahtar Kelimeler: Rol, kadın, sanat, tarih

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Introduction

The role of women in the art world throughout history has been a topic of growing interest and debate in recent years. Despite facing significant obstacles, women have made significant contributions to arts, and their achievements have had a lasting impact on the field. In ancient times, women were involved in creating art in many cultures, including Egypt, Greece, and Rome. However, their works were often unattributed or forgotten, and they were rarely credited for their contributions (Chadwick, 2012).

According to Broude and Garrard (1982), during the Renaissance period, women were allowed to participate in the arts. However, they were often relegated to less prestigious mediums such as embroidery or miniature painting. Yet, some women artists, such as Sofonisba Anguissola and Artemisia Gentileschi, were able to achieve success during this period and challenge the gender norms of their society. Women during this period were still not allowed to study the nude model, making it difficult for them to master anatomy.

In the 19th century, women faced limited opportunities for training and exhibition but still managed to create significant works of art. Women were not allowed to attend the *École des Beaux-Arts* in Paris, the most prestigious art school of the time, until the end of the century. Women were also not allowed to attend life drawing classes, making it difficult for them to gain the skills necessary to become successful artists. Women artists like Mary Cassatt, Rosa Bonheur, and Berthe Morisot succeeded during this time but still faced significant obstacles (Broude & Garrard, 1982). Women continued to make strides in the art world in the 20th century, with artists like Frida Kahlo, Georgia O'Keeffe, and Louise Bourgeois becoming well-known and celebrated. Women also began to play a more prominent role as curators, critics, and art historians. Women in the 20th century challenged traditional art forms and created new ones, such as performance and installation art (Chadwick, 2012). Despite these achievements, women are still underrepresented in many areas of the art world. Women artists are still paid less than their male counterparts and are less likely to be represented in major museums and galleries. However, there has been a growing awareness of the need for gender equality in the art world, and many organizations are working to promote the work of female artists and to provide opportunities for women to succeed in the field (National Museum of Women in the Arts, 2021).

Method

This research was carried out qualitatively. The review method was used for this research, using a secondary data collection approach. The existing literature relevant to the topic was carefully reviewed and discussed. The pieces of literature reviewed were carefully selected based on the originality of their contents and relevance to the study. The data collected were analyzed using a descriptive method of analysis. The research focused on the role of women in art from ancient times. The study explored different roles women played in art and also some notable female artists in history.

Women's Involvement in Ancient Egyptian Art

Women in ancient Egypt played a significant role in the creation of art and crafts, despite the patriarchal nature of Egyptian society. Women were involved in various aspects of art production, including painting, sculpture, pottery, and weaving. They also served as patrons of the arts and commissioned artworks for religious and domestic purposes (Dodson & Ikram, 2008). Women played a significant role in ancient Egyptian art, as creators and subjects. Ancient Egyptian art was created for both religious and secular purposes, and women were often depicted in various roles in both types of art (Robins, 1993). The bust of Queen Nefertiti is one of the most well-known works of woman-related ancient Egyptian art (Image 1). This bust, now housed in the Neues Museum in Berlin, Germany, is considered one of the greatest works of art from ancient Egypt. It is believed to have been created during the reign of Akhenaten, Nefertiti's husband,

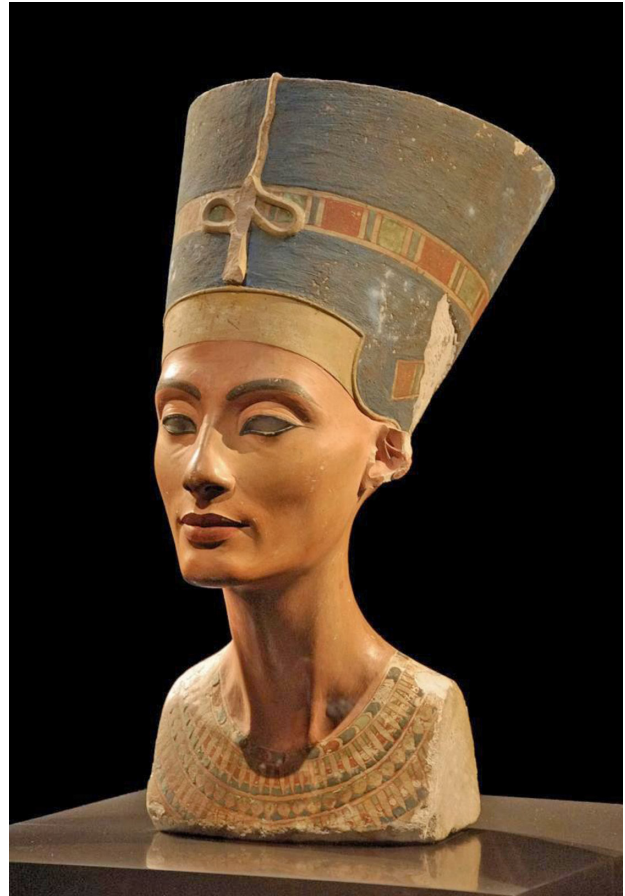


Image 1.
Bust of Queen Nefertiti, c.a. 1345 BCE (Yaw, 2020)

who is known for his religious reforms that centered on the worship of the sun god Aten.

Women were also depicted in other forms of ancient Egyptian art, such as tomb paintings and reliefs. These works often depicted women in various roles, such as musicians, dancers, or even mourners at funerals (Robins, 1993). Women were also depicted in scenes of daily life, such as working in fields or preparing food. Women in ancient Egypt were also involved in the creation of art. Women worked as painters, scribes, and weavers, creating highly valued textiles for their intricate designs and vibrant colors (Dodson & Ikram, 2008). Women in ancient Egypt played a significant role in the creation and depiction of art, but their contributions were often overshadowed by the works of their male counterparts. Despite the patriarchal nature of Egyptian society, women could make significant contributions to the art world and were valued for their artistic skills. Nevertheless, a closer examination of ancient Egyptian art reveals women's significant role in shaping this civilization's art (Dodson & Ikram, 2008).

Women's Involvement in Ancient Greek Art

Women's involvement in art in ancient Greece was limited due to the patriarchal nature of Greek society. However, women played a role in certain aspects of Greek art, particularly weaving and pottery. Women also served as patrons of the arts, commissioning works of art and sponsoring artistic competitions. In ancient Greece, weaving was considered one of the most important skills for women, and women were responsible for creating textiles for clothing and household use. Many Greek women also created

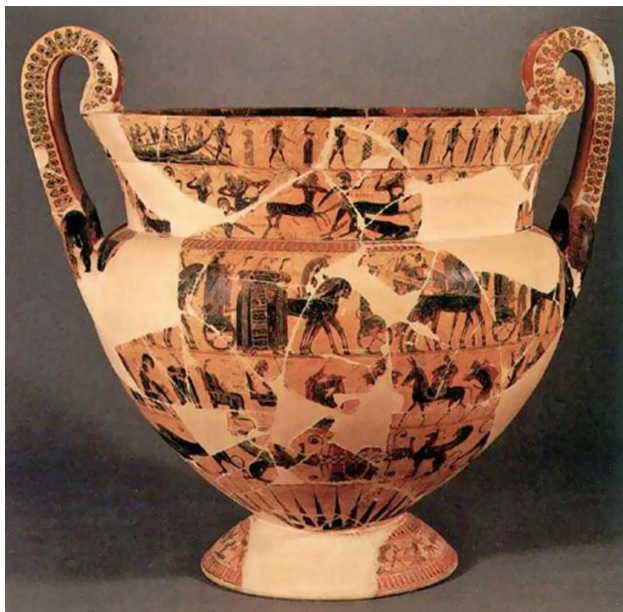


Image 2.
François Vase, c.a. 570/560 BCE (Basar, 2019)

pottery, particularly in the cities of Corinth and Athens. Some women even owned their own pottery workshops and became successful potters, such as the famous Greek potter Aspasia of Athens (Heller, 2000).

In ancient Greece, pottery was an essential aspect of everyday life, and women were the primary producers of pottery. Women also created other art forms, such as textiles, embroidery, and tapestries (Stewart, 1990). One of the most notable examples of women in ancient Greek art is the pottery created by the Corinthian and Attic workshops. Women produced these works, which were highly valued for their intricate designs and vibrant colors. The pottery was decorated with various motifs, including animals, mythological creatures, and scenes of daily life. Some of the most well-known pieces of ancient Greek pottery were created by women, such as the François Vase, which was created by a woman named Ergotimos and her son Kleitias (Heller, 2000) (Image 2).

According to Heller (2000), women in ancient Greece also played a role in religious art. They created small figurines of gods and goddesses, used in religious ceremonies and as offerings to the gods. These figurines were often made of terracotta or bronze and were highly prized for their beauty and craftsmanship. Stewart (1990) noted that women also played a role in the patronage of the arts in ancient Greece. Women, particularly wealthy women, commissioned works of art and sponsored artistic competitions, such as musical contests and dramatic performances. One of the most famous examples of female patronage in ancient Greece is the Parthenon, a temple in Athens dedicated to the goddess Athena, which was built with funds from the Athenian treasury, which was largely supplied by wealthy Athenian women. Although women in ancient Greece played a significant role in the creation of art, their contributions were often overshadowed by the works of male artists.

Women's Involvement in Ancient Chinese Art

Women's involvement in art in ancient China was also limited due to the patriarchal nature of Chinese society. However, women did play a role in certain aspects of Chinese art, particularly in textile



Image 3.
Neolithic Pottery of the Yangshao and Longshan Cultures Depicting Female Figure, c.a. 5000–3000 BCE (Krahl, 2006)

production, embroidery, and painting (Clunas, 2009). Clunas (2009) noted that in ancient China, women were responsible for creating textiles for clothing and household use, and embroidery, which was considered a highly valued skill. Women's embroidery was used to decorate clothing, as well as other textiles such as bedspreads, wall hangings, and screens. Their contributions to Chinese art have been largely overlooked in traditional Chinese history, but recent research has highlighted their significant role (Clunas, 2009). According to Clunas (2009), one of the earliest examples of women in Chinese art is the female figures depicted in the Neolithic pottery of the Yangshao and Longshan cultures (Image 3). These cultures flourished in the Yellow River Valley during the Neolithic period, between 5000 and 2000 BCE. Women were often depicted in these works as dancers, musicians, and farmers.

Clunas (2009) recorded that during the Tang dynasty (618–907 CE), women were active in the creation of poetry, painting, and calligraphy. Wu Daozi, a famous Tang dynasty artist, received instruction from his mother and aunt, both of whom were accomplished painters. The Tang dynasty also saw the creation of the famous Women's Script, a writing system developed by women for their exclusive use. In the Ming dynasty (1368–1644 CE), women significantly contributed to the development of ceramics, particularly blue and white porcelain. The Empress Dowager Cixi, who ruled China from 1861 to 1908, was also a significant patron of the arts, commissioning many works of art and sponsoring the creation of new art schools (Clunas, 2009). Clunas (2009) noted that the earliest known female painter in China is Gu Kaizhi, who

lived during the Eastern Jin dynasty (317–420 CE). However, most female artists in ancient China were either members of the imperial family or the wives and daughters of scholars and officials. Women's involvement in art in ancient China was also limited due to social and cultural barriers, but they did play a significant role in certain aspects of art, particularly in textile production, embroidery, and painting.

Challenges Faced by Women Artists in Ancient Times

Women artists in ancient times faced numerous challenges that prevented them from achieving recognition and success in their artistic pursuits. These challenges were often rooted in the patriarchal societies of the time, which limited women's access to education, training, and professional opportunities (Perry, 1996). According to Kleiner (2004), women artists in ancient times lacked access to education and training. In many societies, women were not allowed to attend school or receive formal training in the arts. As a result, they were often self-taught or learned from family members and other informal sources. Women artists also lacked opportunities for professional advancement. In many cases, women were not allowed to join artist guilds or professional organizations, which limited their ability to network, collaborate, and showcase their work. Women artists in ancient times also faced significant societal and cultural barriers.

In many societies, women were expected to prioritize their roles as wives and mothers over their artistic pursuits. Many societies held negative attitudes toward women who pursued careers in the arts, viewing them as immoral or unfeminine (Chadwick, 2012). However, despite these challenges, some women artists in ancient times were able to achieve recognition and success in their artistic pursuits. For example, the Greek artist Timarete was known for her skill in painting, while the Egyptian artist Nebetah achieved renown for her work in sculpture.

Women's Involvement in Art in the Middle Ages

The period between ancient civilizations and Renaissance spans a vast stretch of time, encompassing several historical eras and cultures. This period is known as the Medieval period or Middle Ages, which lasted from around the 5th century AD to the 15th century AD. Yawn (1991) stated that women's involvement in art during the Middle Ages varied significantly depending on their social status, geographical location, and prevailing cultural norms. While the opportunities for women were limited compared to men, they did play crucial roles in the creation and promotion of art during this period. The Middle Ages saw a significant amount of religious art being produced, such as illuminated manuscripts, frescoes, and sculptures for churches and monasteries. Women often participated in the creation of religious art as patrons, scribes, illuminators, and even as models for religious figures in paintings and sculptures (Chadwick, 2012). According to Chadwick (2012), noble and royal women were influential patrons of the arts during the Middle Ages. They commissioned artworks, including manuscripts and tapestries, which became important cultural symbols of their power and prestige.

Women in religious orders, particularly nuns in convents, had some of the best opportunities to engage in artistic activities. Many convents had scriptoria where nuns copied and illuminated religious texts, demonstrating exceptional skill and creativity (Yawn, 1991). In some regions, women were allowed to join artistic guilds, although their participation was often restricted. As members of guilds, they could engage in activities such as embroidery, weaving, and bookbinding. Women were frequently

depicted in medieval art, often as religious figures, saints, or allegorical representations. These representations served to reinforce societal norms and values concerning women's roles in the religious and social spheres. While the number of known female artists from the Middle Ages is relatively small compared to men, some women such as Hildegard of Bingen, a polymath who created illuminations and wrote treatises on various subjects, and Caterina de Vigri, an Italian nun and painter, managed to establish themselves as artists (Clunas, 2009). Yawn (1991) also noted that women faced significant challenges in the medieval art world. Society often relegated them to supporting roles and limited their opportunities to gain recognition and fame as artists. Religious restrictions on women's participation in certain religious practices and roles also limited their artistic endeavors.

Renaissance Art and Women

According to Broude and Garrard (1982), the Renaissance period marked a significant shift in the role of women in the art world. During this time, women began to gain greater recognition for their artistic abilities and achieved success as artists in their own right. However, women artists still faced significant barriers and challenges in the male-dominated art world. The emergence of female portrait painters was a major development during the Renaissance period. Women such as Sofonisba Anguissola and Lavinia Fontana gained recognition for their portraits, which were praised for their sensitivity and emotional depth. These women were able to achieve a degree of professional success and financial independence through their work as portrait painters (Schneider, 2010). During the Renaissance period, women also began to make significant contributions to other areas of the arts. Women such as Artemisia Gentileschi and Plautilla Nelli achieved acclaim for their paintings, while Caterina van Hemessen was recognized for her skill as a miniaturist. Women artists during the Renaissance period, despite their success, were often subject to negative attitudes and stereotypes, which limited their ability to achieve recognition and success in the art world (Garrard, 1989).

According to Broude and Garrard (1982), Artemisia Gentileschi was one of the most famous female artists of the Renaissance. Gentileschi lived in Rome during the 17th century; she was known for her powerful depictions of female heroines and her innovative use of light and shadow. Her paintings are characterized by their dramatic intensity and emotional expressiveness, which was rare for a female artist then. Gentileschi's works challenged the gender norms of the period and continue to inspire and captivate audiences today. Lavinia Fontana was another Renaissance female artist who lived in Bologna during the late 16th century; she was one of the first women to establish herself as a professional artist. Wealthy patrons all over Italy highly sought after her works, which featured portraits, religious scenes, and mythological subjects, were by throughout. Fontana's success paved the way for other women to pursue careers as professional artists, and her legacy continues to inspire generations of female artists (Garrard, 1989).

During the Renaissance period, women made significant contributions to the arts despite the social and cultural constraints placed upon them. Women were often excluded from formal art schools and apprenticeships, and their work was frequently dismissed as being inferior to that of male artists. However, many women persisted in pursuing their artistic passions, producing works of remarkable skill and beauty that continue to be celebrated and studied today (Schneider, 2010).

Women in the 19th-Century Art World

The 19th century saw significant changes in the art world, including the emergence of new artistic movements and a growing recognition of the value of women's contributions to the field (Chadwick, 2012). Women artists in the 19th century also faced significant challenges, such as limited access to education and professional opportunities. Professional opportunities for women artists were also limited. Many art galleries and institutions were reluctant to show or collect the work of women artists, and women were often excluded from prestigious exhibitions and competitions. Women were also excluded from certain professional organizations, such as the Royal Academy in London, which only admitted women as associate members until the 20th century (Waller, 1991).

However, many women successfully pursued their artistic passions, creating skillful and beautiful works that are celebrated till date (Chadwick, 2012). The rise of the Romantic movement, which emphasized emotion, imagination, and individualism, was a significant development in the art world during the 19th century. Women artists were particularly drawn to the Romantic aesthetic, allowing them to express their feelings and experiences in their work. Women also played a key role in the Pre-Raphaelite movement, which rejected the conventions of academic art and drew inspiration from medieval and early Renaissance art (Waller, 1991).

According to Chadwick (2012), Mary Cassatt, who lived in Paris during the late 1800s, was the most famous female artist of the 19th century. She was known for her sensitive depictions of women and children, which were influenced by her experiences as a woman and a mother. Her paintings were highly acclaimed and helped to establish her as one of the most important artists of the Impressionist movement (Image 4).

Rosa Bonheur was also a notable female artist from the 19th century. Bonheur was a French artist who specialized in animal paintings and became one of the most famous artists of her time. Despite facing numerous obstacles, including being barred from



Image 4.
Mary Cassatt, 1844–1926 (Luther, 2019)

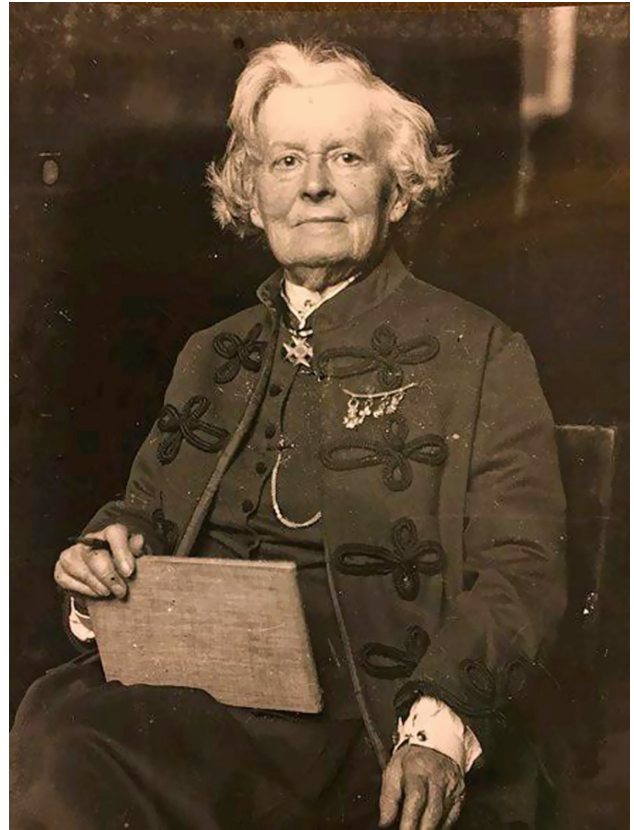


Image 5.
Rosa Bonheur, 1822–1899 (Wikimedia, 2022)

attending the École des Beaux-Arts due to her gender, Bonheur persevered and gained recognition for her work. She became the first woman to receive the French Legion of Honour for her contributions to the arts and was celebrated for her unique style and depictions of animals (Waller, 1991) (Image 5).

Berthe Morisot was another influential female artist of the 19th century. She was a French Impressionist painter who is known for her portraits and scenes of domestic life. Morisot was a founding member of the Impressionist movement and was one of the few female artists to exhibit in the group's exhibitions. She gained recognition for her unique style and use of color, and her work continues to be celebrated for its sensitivity and emotional depth (Chadwick, 2012) (Image 6).



Image 6.
Berthe Morisot, 1841–1895 (Dolan, 1995)

Rosa Bonheur, Berthe Morisot, and other female artists of the 19th century contributed to the changing attitudes toward women in the arts, and their work continues to inspire and influence artists today. While women in the 19th century faced significant obstacles during their lifetimes, their achievements demonstrate the power of persistence and determination in the face of adversity.

Twentieth-Century Art and Women

The 20th century saw increased participation of women in the arts and the emergence of feminist art movements. Heller (2003) noted that many female artists rose to prominence during the 20th century. Lee Krasner was an American abstract expressionist painter who gained recognition in the 1950s and 1960s. Despite facing discrimination and having her husband Jackson Pollock overshadow her, Krasner's work later gained recognition for its originality and impact on the abstract expressionist movement. Louise Bourgeois was a French-American artist who gained recognition for her sculptures, installations, and drawings. Her work explored themes of femininity, sexuality, and the human body, and she became known for her innovative use of materials and techniques. Yayoi Kusama, a Japanese female artist, also gained recognition for her avant-garde sculptures, installations, and paintings during the 20th century. Her works often explore themes of repetition, pattern, and infinity, and she became known for her bold use of color and unique artistic vision (Chadwick, 2012). Mary Cassatt was an American Impressionist painter who gained recognition in the late 19th and early 20th centuries. Her work often focused on women and children; she became known for her innovative use of color and composition. Frida Kahlo was a Mexican artist who gained recognition in the mid-20th century for her powerful self-portraits and depictions of Mexican culture. Despite facing discrimination and health issues, Kahlo's work gained recognition and acclaim, and she became an important figure in the Mexican art world and a symbol of female empowerment. These artists, among many others, challenged traditional gender roles and paved the way for future generations of women artists. Despite facing significant barriers and discrimination, their contributions to the art world continue to be celebrated and recognized today (Waller, 1991).

The emergence of feminist art movements during the 20th century aimed to challenge patriarchal norms and promote the work of female artists. One of the most notable feminist art movements was the Women's Art Movement, which emerged in the 1960s and 1970s. The movement aimed to challenge the male-dominated art world and promote the work of female artists (Waller, 1991). The 20th century also saw significant changes in the art world, including increased recognition and opportunities for women artists. Women artists gained greater access to education, exhibitions, and other opportunities, and their work was increasingly recognized and celebrated. Heller (2003) noted that, despite these changes, women artists continued to face challenges and discrimination in the art world. Issues such as unequal pay, limited representation in galleries and museums, and a lack of critical attention persisted throughout the century.

Women's Role as Curators, Critics, and Art Historians from Ancient Periods Till Date

Heller (2003) noted that women had played essential roles in the art world beyond creating artworks such as painting, sculpture, and pottery, among others. Women have also made significant contributions to the art world as curators, critics, and art historians, shaping how we view and understand art today. Women

curators have been instrumental in shaping museum collections and exhibitions. In the 1940s, Dorothy Miller was one of the first curators at the Museum of Modern Art in New York City, and she helped introduce the public to the work of many contemporary artists, including Jackson Pollock and Mark Rothko (Heller, 2003). In the 1960s and 70s, Lucy Lippard was a prominent curator and writer who helped to promote the work of feminist artists and artists from marginalized communities. Today, women curators continue to make important contributions to the art world, such as Thelma Golden, the director and chief curator of the Studio Museum in Harlem (Moyer, 2017).

Moyer (2017) stated that women critics have played a significant role in shaping our understanding of art movements and individual artists. In the 1960s and 1970s, Rosalind Krauss was an influential art critic who helped to define the postmodern art theory field. Linda Nochlin was another influential critic who wrote extensively about the role of women in the art world, challenging the idea that women were incapable of creating great art. More recently, women critics such as Holland Cotter and Jerry Saltz have helped to shape our understanding of contemporary art (Moyer, 2017). Women art historians have also made significant contributions to the study of art history, often focusing on overlooked artists and art movements. Linda Nochlin was also a prominent art historian who wrote about the representation of women in art. Griselda Pollock is another important feminist art historian who has written extensively about the work of women artists. Other notable women art historians include Mary Garrard, who wrote about the work of Baroque artist Artemisia Gentileschi, and Linda Nochlin's daughter, Maura Reilly, who curated the groundbreaking exhibition "Women Artists: The Linda Nochlin Reader." Heller (2003) opined that women's contributions to the art world as curators, critics, and art historians have been essential in shaping our understanding and appreciation of art. Without their important work, many artists and movements may have gone unrecognized or underappreciated.

Challenges Facing Women in the Art World Today

It is a known fact that women artists still face discrimination and bias in the art world. They often struggle for their work to be taken seriously and for their achievements to be recognized. This is particularly true for artists who belong to marginalized groups, such as women of color, LGBTQ+ women, and women with disabilities (Taylor, 2019). There are also challenges facing women in leadership roles in the art world. Women are underrepresented in top leadership positions in museums and galleries, with men holding the majority of CEO and director positions. This lack of representation can lead to a lack of diverse perspectives and decision-making processes (Taylor, 2019). Taylor (2019) also noted that, despite these challenges, there are initiatives in place to address gender inequality in the art world today. For example, the #MeToo movement has led to increased awareness of sexual harassment and assault in the art world, and organizations such as the Association of Art Museum Directors have committed to gender parity in museum leadership positions by 2030.

Taylor (2019) noted that despite the progress made over the years, women in the art world still face challenges. These challenges are often rooted in gender inequality and cultural biases that have persisted for centuries. Women artists still face obstacles such as gender-based stereotypes, sexual harassment, and exclusion from important professional networks. A major challenge facing women in the art world today is the gender pay gap. Male

artists continue to dominate the market, with their works fetching higher prices and being featured more frequently in exhibitions. According to a survey conducted by the National Museum of Women in the Arts, female artists only make 81 cents for every dollar that male artists make. The gender pay gap is also present in the museum and gallery world, where women earn less than men in curatorial and leadership positions (National Museum of Women in the Arts, 2019).

The underrepresentation of women in major museum collections and exhibitions is another major challenge encountered by female artists today. This makes it difficult for women to gain recognition and achieve success in the field. One of the reasons for this underrepresentation is the pervasive sexism and bias that exists in the art world (Taylor, 2019). Many institutions are still run by men, and they often prioritize the work of male artists. This bias can be seen in the lack of female representation in art history textbooks and the canon, which often exclude or marginalize the contributions of women artists. Another factor that contributes to the underrepresentation of women in major museums and galleries is the need for more financial support for female artists. Women artists are less likely to receive grants or funding for their work, which can limit their opportunities for exposure and recognition. Research by the Guerrilla Girls, an anonymous feminist art collective, found that in major New York City museums, less than 5% of the artists in the modern art sections were women, while 85% of the nudes were female. This underrepresentation extends to auction sales, where works by women artists often sell for less than those by male artists (Guerrilla Girls, 2019).

Conclusion

Throughout history, women have played significant roles in the art world despite facing numerous challenges and obstacles. In ancient times, women artists encountered restrictions and limitations, including a lack of formal training and exclusion from certain artistic mediums; however, they still managed to make important contributions to their respective cultures.

In ancient Egypt, women not only appeared as subjects in artworks but also served as patrons of the arts. Although women artists were rare in ancient Greece, female figures were frequently depicted in art. In China, women played a vital role in the development of ceramics, embroidery, and silk production. Female artists were largely involved in religious arts during the Middle Ages. During the Renaissance, opportunities for women to pursue artistic careers began to increase, leading to notable successes for artists like Sofonisba Anguissola and Artemisia Gentileschi. In the 19th century, despite limited opportunities, artists such as Mary Cassatt achieved recognition. Moving into the 20th century, women continued to face significant obstacles, yet figures like Frida Kahlo and Georgia O'Keeffe gained widespread recognition for their groundbreaking work.

However, in the present day, gender inequality persists in the art world, with women artists still underrepresented in major museums and galleries. To address this issue and achieve gender equality in the arts, a concerted effort is required from individuals, organizations, and institutions at all levels. Promoting greater diversity and inclusivity, supporting female artists, and elevating women into leadership positions are critical steps in creating a more equitable and just art world. Several organizations are already working toward promoting the work of female artists and providing opportunities for women to succeed in the field. These

efforts are essential in fostering a more inclusive and equitable art world.

Despite the progress that has been made, much work remains to be done to ensure that women's contributions to the art world are fully recognized and celebrated. The history of women in the art world serves as evidence of their perseverance, creativity, and commitment. To ensure that women's contributions to the arts are valued and celebrated, it is crucial to continue promoting gender equality in the art world. By doing so, we can foster a vibrant and thriving artistic community that embraces the diverse talents and perspectives of all its members.

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