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Erzurum Painting Sculpture Museum and Gallery
Erzurum Resim Heykel Müzesi ve Galerisi

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Abstract: Museums are important learning places in which past, present and future synthesis can be made, containing objects and experiences belonging to each area. Museums should be more involved in life as learning environments in terms of the excitement in the fields of art, science, technology, and nature where permanent learning takes place. Erzurum Painting and Sculpture Museum and Gallery is an art museum affiliated to the Ministry of Culture and Tourism. The museum exists in the school building where the Erzurum Congress is held. In this research, the importance of Erzurum Congress and Erzurum Painting and Sculpture Museum as an art museum is emphasized with the formation process of the Museum and Gallery, Erzurum Painting and Sculpture Museum collection. In this research, survey model is used.

Keywords: Museum, Erzurum Painting and Sculpture Museum Collection, Erzurum Painting and Sculpture Museum Gallery, Erzurum Congress

Öz: Müze, her alana ait obje ve yaşanmışlıkları içerisinde barındıran, geçmiş, bugün, gelecek sentezinin yapılabileceği önemli öğrenme mekanlarıdır. Sanat, bilim, teknoloji, doğa alanlarına ait heyecan verici ve kalıcı öğrenmenin gerçekleştiği müzeler öğrenme ortamı olarak yaşamın içerisinde daha fazla yer almalıdır. Erzurum Resim Heykel Müzesi ve Galerisi, Kültür ve Turizm Bakanlığı'na bağlı bir sanat müzesidir. Müze bugün Erzurum Kongresi'nin yapıldığı okul binasında varlığını sürdürmektedir. Araştırmada, Erzurum Kongresi ve Erzurum Resim Heykel Müzesi ve Galerisinin oluşum süreci, Erzurum Resim Heykel Müzesi koleksiyonu, Erzurum Resim Heykel Müzesi galerisi ve Erzurum Resim Heykel Müzesi ve Galerisi'nin önemi ortaya koyularak, Erzurum Kongresi'nin ve sanat müzesi olarak müzenin önemi vurgulanmıştır. Araştırma tarama modelindedir.

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Anahtar Kelimeler: Müze, Erzurum Resim Heykel Müzesi Koleksiyonu, Erzurum Resim Heykel Müzesi Galerisi, Erzurum Kongresi

Introduction

Museums are the most important places where provide with an opening synthesizing of the past, present and future on every field of life. They are learning spaces for art, science, nature, technology, culture, etc. by knowledge sharing. There are different forms of it according to the types of exhibiting materials, affiliated institutions, the audiences they address, etc. In the research, Erzurum State Painting and Sculpture Museum and Gallery, which is an art museum whose collection consists of works of art, has been examined and evaluated within the framework of its establishment, its building, its history and tar collection and the importance of the museum.

The State Painting and Sculpture Museums, which preserve and promote Turkey's artistic identity and artistic accumulation with their rich collections, are important institutions that will hand down to the next generation. There are 3 Painting and Sculpture Museum Directorates under the Ministry of Culture and Tourism, General Directorate of Fine Arts. The museums located in Ankara, Izmir and Erzurum offer rare examples of Turkish painting art, as well as a tradition that preserves and transmits art. Erzurum State Painting and Sculpture Museum and Gallery has been fulfilling this mission since its establishment.

Erzurum Congress and Formation Process of Erzurum Painting and Sculpture Museum and Gallery

At the end of the First World War, the Ottoman Empire was defeated and condemned to collapse with the Armistice of Mudros. As a consequence of that, the Turkish nation, which is deeply loyal to its land, raised a consciousness of independence, and local resistance movements began in Anatolia. First, on March 3, 1919, the “Association for Defence of Rights” was established in Erzurum, which was exposed to severe danger and suffered a lot during the war. After the occupation of İzmir on May 15, a “Anti-annexation Society” was formed, but it could not develop in İzmir under occupation and transferred its headquarters to Balıkesir. On May 19, 1919, Mustafa Kemal landed in Samsun. On May 25, in Havza, Mustafa Kemal Pasha stated, in a telegram he wrote to the 15th Corps in Erzurum, that the liberation of the country would only be possible with national resistance movements and that those who would be involved in those movements must be gathered under a “Head”. “Erzurum Association for Defence of Rights” decided to convene a congress in Erzurum on 23 July by requesting representatives from the provinces that were decided to be given to Armenia in accordance with the terms of the armistice, in mid-June. On July 3, 1919, Mustafa Kemal Pasha went to Erzurum. The government in İstanbul was following the movement and Mustafa Kemal Pasha (Terzioğlu, 1986: 164).

The Group of Central States, with which we were united, was defeated, and the Sultan Mehmet Vahidettin VI, who had no other concern than his throne and reign, gave in to the occupation of the strategic points of the homeland with the right granted to our opponents by the signed Armistice of Mudros, and our army was disarmed, and various internal ambitions and separatist ideas damaged the national unity, and the last independent Turkish state in the world was about to fall into the abyss of the danger of extinction. Mirliva Mustafa Kemal Pasha arrived in Samsun on 19 May 1919 as the Ninth Army Inspector under these bitter and hopeless conditions. He convened Erzurum and Sivas congresses and raised the hope and honor of the nation. The victors, who saw the result of

their victory in danger, wanted him to be stopped from his action immediately. The government in İstanbul submitted to that shame, too. Mustafa Kemal was declared to be a traitor and a fatwa was given for him to be murdered. Mustafa Kemal left his official title and authority and decided to fight for the liberation of the homeland. Mustafa Kemal's message to the nation was as follows:

“My official and military title has begun to prevent me from working freely with the nation for the sake of the national struggle, which has been started to save the blessed homeland and nation from the danger of destruction, and not to sacrifice them to the Greek and Armenian agents. Today, I bid farewell to and resigned from my military profession, which I was in love with, as I promised to work together with the nation to the end for this holy purpose. From now on, I fully submit and declare that I am here as an individual mujahid for the nation in order to work with all kinds of sacrifices for our holy nation” (Mustafa Kemal, 1986: 165).

Mustafa Kemal explains his answers to the deceptive telegrams sent one after the other by Ferit Pasha, who was the Minister of War in İstanbul, and by the Sultan, to ensure his return to İstanbul, in Nutuk as follows:

“Come to İstanbul,” The Minister of War ordered me. “Get a sick leave, stay somewhere in Anatolia, but don't get involved in anything,” the Sultan firstly said. Later, “You must come!” both of them said. “I can't!” I said. At last, at night of July 8/9, 1919, during a telegram interview with the Palace, the curtain fell suddenly and the play, which had been being staged for a month from June 8 to July 8, was over. At that moment, İstanbul terminated my official position. At that time, at night of July 8-9, 1919, at 22:50, I sent telegrams to the Ministry of War and at 23:00 to the Sultan informing him that I had left the military service along with my official duty. The situation was announced by me to the armies and the nation. After that date, as stripped of official adjectives and powers, we continued our conscientious duty, trusting only the love and sacrifice of the nation and taking inspiration and power from its inexhaustible source of prosperity and power...” (Atatürk, 1984: 33).

This decision made by Mustafa Kemal Pasha during the preparations for Erzurum Congress is one of the most meaningful initiatives of the national struggle. The second step in the establishment of national unity was taken with Erzurum Congress. It is not a coincidence that the congress was convened in Erzurum. After the Armistice of Mudros, Erzurum was one of the regions where the consciousness of defense appeared most clearly because, according to the terms of the armistice, it was desired to establish Armenia in a region that included the lands of Erzurum. That further affected the consciousness of national unity and solidarity. It was hoped that Erzurum Congress would start on 10 July because independence in Rumelia had been declared on July 10, 1324/1908 according to the Rumi calendar and accepted as the biggest holiday. However, due to the fact that some of the delegates did not arrive, the Congress was postponed to 23 July. This date is the date of the declaration of independence according to the Gregorian calendar (Aytepe, 1998: 95).

Mustafa Kemal describes those who stood by and supported him in Erzurum during the Erzurum Congress as follows:

“Gentlemen, I think it is now my duty to refer with satisfaction to deep impression made on me by the confidence and cordiality openly and unanimously shown to me after I retired from the army by the entire population of Erzurum and the Erzurum branch of the Union for Defence of National Rights of the Eastern Provinces. In a letter, dated July 10, 1919, the Erzurum Branch of the Union proposed that I should act as chairman of the executive committee. The names of the five other people were mentioned to me as having been selected to work with me. They were: Raif Efendi, Süleyman Bey, a retired officer, Kazım Bey, a retired officer, Necati Bey, the editor of the newspaper “Albayrak”, and

Dursun Beyzade Cevat Bey. In the same letter, I was told Rauf Bey had been elected vice-chairman of the Executive Committee (Document: 36)” (Atatürk, 1984: 44).

Mustafa Kemal evaluates the beginning of the Erzurum Congress and the process as follows:

“Gentlemen, as you all know, the congress met in Erzurum on July 23, 1919, in a humble schoolroom. On the first day I was elected Chairman. In my opening speech, I informed the assembly as to the real state of affairs and, in a certain measure, the aim we had in view. I emphasised the fact that it was surely impossible to imagine that there was one patriot in the country who was not already perfectly well aware of dark and tragic dangers that surrounded us, and who was not deeply stirred by them. I spoke of the occupation of the country which had been carried out in total disregard of the stipulations of the armistice. I told them that history will never fail recognise the existence and the rights of a nation, and that the judgement pronounced against our country and the nation will surely end in failure... I expressed clearly that the will of the Turkish Nation to be master of her own destiny could only spring from Anatolia, and, as a first step, I suggested the creation of the National Assembly founded on the will of the people, and the formation of a Government that derives its strength from this same will” (Document: 38) (Atatürk, 1984: 45).

Erzurum Congress lasted 14 days. The principles and resolutions of the Congress are as follows:

- 1- **The entire country within its national frontiers is an undivided whole** (Manifesto Art. 6: section regarding Regulations Art. 3).
- 2- **In the event of the Ottoman Empire being split up, the nation will unanimously resist any attempt at occupation or interference by foreigners** (Arts. 2 and 3 of the Regulations; Art. 3 of the Manifesto).
- 3- Should the Government be incapable of preserving the independence of the nation and the integrity of the country, a provisional Government shall be formed for the purpose of safeguarding these aims. This Government shall be elected by the national congress, and, if it should not be sitting at the time, the Executive Committee shall proceed to elect it (Regulations Art. 4; Manifesto Art. 4).
- 4- **The chief object is to consolidate the national forces into a ruling factor and to establish the will of the nation as the sovereign power** (Art. 3 of the Manifesto).
- 5- No privileges which could impair our political sovereignty or our social equilibrium shall be granted to the Christian elements (Manifesto Art. 4).
- 6- **It is out of the question to accept a mandate or a protectorate** (Manifesto Art. 7).
- 7- Everything that is possible shall be done to secure the immediate meeting of the National Assembly and to establish its control over the proceedings of the Government (Manifesto Art. 8).

These principles and resolutions, although they were put forward in different forms, could be put into effect without losing their original qualities. On August 7, as he ended the Congress meeting, Mustafa Kemal told the assembly:” We had passed serious resolutions and had proved in the face of the whole world the existence and the unity of the nation” and “History will characterise the work we have done at this congress as a wonderful performance that has seldom been equalled.” (Document: 40) (Atatürk, 1984: 45-46).

According to the regulations drawn up at the Erzurum Congress, a Representative Committee was formed. In the statement which, in accordance with the Code of Associations, was put before the governorship of Erzurum on August 24, 1919, the names and ranks of the members of the committee were as follows:

Mustafa Kemal	Former Inspector the 3 rd Army Corps, retired from the Army
Rauf Bey	Ex-Minister of Marine
Raif Efendi	Ex-deputy for Erzurum
İzzet Bey	Ex-deputy for Trabzon
Servet Bey	Ex-deputy for Trabzon
Şeyh Fevzi Efendi	Sheik of Nakşibendi Order of Erzincan
Bekir Sami Bey	Former Governor of Beirut
Sadullah Efendi	Ex-deputy for Bitlis
Hacı Musa Bey	Head of the Mutki Clan (Document: 41) (Atatürk, 1984: 47).

The resolutions of the Erzurum Congress were not approved by the government in Istanbul and the Entente States. The congress was evaluated as a revolution by them. Talking about “*national sovereignty*” and asking for the Assembly of the Deputies to convene were considered as dangerous developments that would damage the ambitions of the Entente States and might also lead to consequences against the Sultanate. Mustafa Kemal Pasha and those who took part in the national struggle with him were ordered to be captured and brought to Istanbul, but these efforts did not work. People and army were clamped around Mustafa Kemal Pasha. Erzurum Kongresi’ni takiben After the Erzurum Congress, Mustafa Kemal Pasha's goal was to convene a parliament consisting of representatives of the nation in Anatolia as soon as possible and to manage the national struggle with the government that this assembly would establish from one place. For this reason, he wanted to direct the Erzurum Congress convened for the destiny of the eastern provinces to this goal; by connecting the Erzurum Congress to the Sivas Congress, the national struggle becomes widespread throughout the country (Aytepe, 1998: 97).

Erzurum Painting and Sculpture Museum and Gallery exists as an art museum under the Ministry of Culture and Tourism of the Republic of Turkey in this school building where the Erzurum Congress was held. Built in 1864, the building was repaired after a fire in late 1924 and opened as a Gazi Primary School in 1926. In that period, the structure was used as a High School of Art, a High School of Fine Arts, a High School of Science and a High School of Social Sciences. A hall of the school was opened to the public in 1960 as “Atatürk and Erzurum Congress Museum”. After the restoration carried out by the Turkish Grand National Assembly between 2011-2013, it was transferred to the General Directorate of Fine Arts of the Ministry of Culture and Tourism at the end of 2014.

The museum was established in 1963 in the building of the Public Education Center under the Ministry of Education. It got under the control of the Ministry of Culture in 1976 and moved to the Cultural Center building, which was built next to the Public Education Center building in 1986. In 2012, the museum was temporarily moved from the Cultural Center building which was included in the Havuzbaşı City Square project of Erzurum Metropolitan Municipality to Kazım Karabekir Public Library. Erzurum Painting and Sculpture Museum and Gallery continues its activities in the Congress building where it serves by 2016 (<https://guzelsanatlar.ktb.gov.tr/TR-3122/erzurum-resim-heykel-muzesi-ve-galerisi-mudurlugu.html>).

Erzurum Painting and Sculpture Museum’s Collection

Erzurum State Museum and Gallery of Painting and Sculpture occupies a very important place in the artistic and cultural activities of the region. It serves with both the Museum of Painting and Sculpture

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and the art galleries which host modern exhibitions. Inside the museum, there are a conference room for events such as conferences, panels, and workshops for activities and events.



Photo 1. Erzurum State Museum and Gallery of Painting and Sculpture

Because the museum building hosted the Erzurum Congress, there is also a Congress Hall. The stone building, located in the center of the city and easily accessible, has been standing among pine trees with all its grandeur since 1864. It has three floors: the ground floor, the upper floor and the basement. On the ground floor of the building, there are three galleries where current exhibitions are held, a conference hall and administrative rooms. There are art workshops and warehouses in the basement. When the first floor is reached, the Congress Hall, where the Erzurum Congress was held, welcomes the visitors. In the building dominated by the spirit of the Republic with which Mustafa Kemal Atatürk and the delegates participating in the congress took the first steps of a great and difficult struggle, there are halls on the left side of the congress hall where the works of the museum collection are exhibited. The works of Erzurum Painting and Sculpture Museum are exhibited on the first floor; there are 3 halls on the first floor and the exhibition is held in 6 rooms that open into 2 of these halls. 3 exhibition halls are used for current and temporary exhibitions on the ground floor.

The museum has a collection that contains various works of the Turkish Painting Art from the Republican Period to the present. Among these works are examples of painting, printmaking, sculpture and ceramics. This collection, which conveys modern Turkish painting and art, consists of 236 paintings, consists of 8 original prints, 3 sculptures and 8 ceramic works.



Photo 2. Exhibition Hall of Erzurum State Museum and Gallery of Painting and Sculpture

The painting collection is the one that contains the most works. Although it does not have as rich a collection as other Painting and Sculpture Museums, it has an effective selection from works that can be considered as the first examples of Modern Turkish Painting to today's art. The most important part of this collection is undoubtedly the works created by the works of artists and art educators who left important traces in the development of art and art education in Turkey after the foundation of the republic. Artists such as Şeref Akdik (1899-1972), Maide Arel (1907-1997), Sabri Berkel (1907-1993), Ali Rıza Hiti (1914-1987), Hasan Kavruk (1918-2007), Lütfü Günay (1924-2020), Mustafa Aslier (1926-2015) and Osman Zeki Oral (1925-2012) are some of these names.

Among the exhibited works, the oldest dated works belong to Şeref Akdik. Şeref Akdik is one of the important members of the Independent Painters and Sculptors Union, founded by young people who were sent to Europe for art education in 1924. Şeref Akdik is included in the museum collection with his five works, on which he worked with an impressionist approach, namely “Yaşmaklı Kadın”, “Kitap Okuyan Kadılar”, “Kağrı”, “Peyzaj” and “Natürmort”.



Photo 3. Şeref Akdik, “Kitap Okuyan Kadılar”, 1943, oil paint on duralite, 102x62 cm



Photo 4. Şeref Akdik, “Yaşmaklı Kadın”

It is seen that Sabri Berkel, one of the members of the D group, who established the intellectual infrastructure of Turkish painting art in a realistic way, is also included in the collection.

The print work of Sabri Berkel, known for his use of abstract elements in his paintings, is exhibited. Another artist included in the collection with his prints is Mustafa Aslier. He has two works in gravure printing technique.



Photo 5. Sabri Berkel, Gravure, 31x46

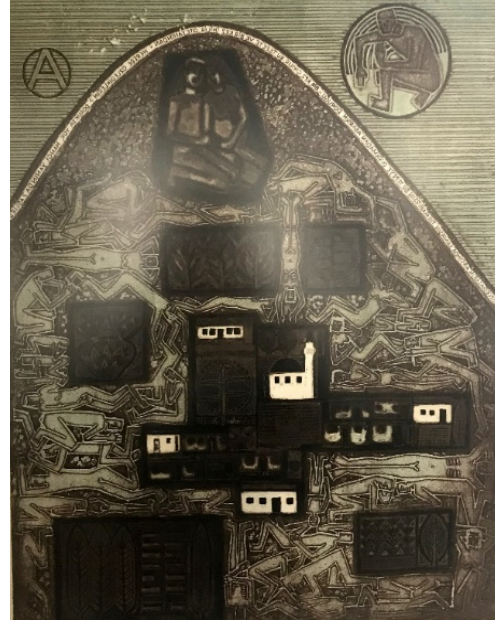


Photo 6. Mustafa Aslier "Bu Tepe", 1977
Gravure, 50x75 cm

The still-life painting "Çiçekler Çalılar" by Maide Arel is a remarkable work in which the artist reveals her own style. In addition to the art education they received in various educational institutions in the country and abroad, the works of our famous artists, who also trained many artists as art educators, are also included in the collection. Aslan Gündaş (1914-200) "Kuşlar ve Pembeli Kız", Ali Rıza Hiti (1914-1987) "Natürmort", Hasan Kavruk (1918- 2007) "Kompozisyon", Mustafa Esirkuş (1921-1986) "Manzara", Mehmet Yüçetürk (1921-1992) "Köy Yolu", Cahit Güraydın "Balıkçılar", Osman Zeki Oral (1925-2012) "Hisarönü Sahili", Ali Candaş "Fındık Toplayan Kızlar" are some of these artists.

After the modern painting understanding and intellectual foundations were laid after the 1970s, it is seen that the artists put forward their personal interpretations by assimilating their own past and making a synthesis with the western understanding. The works of Özdemir Altan, Adnan Çoker, Devrim Erbil, Süleyman Saim Tekcan and Lütfü Günay can be given as examples to these works.

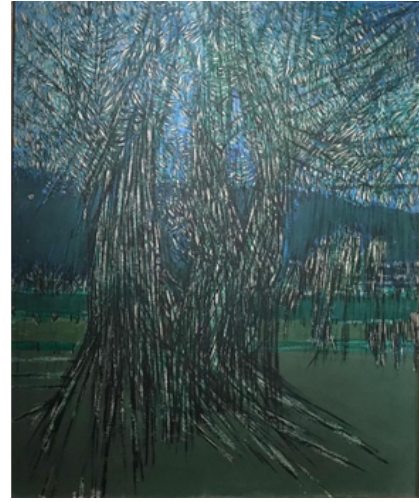
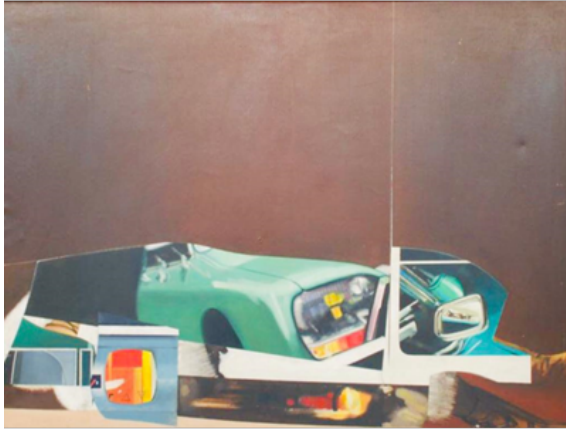


Photo 7. Özdemir Altan, “Yeşil Citroen”, karışık **Photo 8.** Devrim Erbil, “Bahar Ağacı”, oil painting teknik

It is seen that today's artists constitute a large part of the painting collection. The collection, which includes valuable artists such as Zafer Gençaydın, Hasan Rastgeldi, Hasan Pekmezci, Habip Aydoğdu, Cuma Ocaklı, Dinçer Erimez, Bahattin Odabaşı, is a legacy accumulated for future generations.

The museum collection is a small but effective collection that reveals the development of the art of painting in Turkey. Enrichment of the collection day by day and ensuring the continuity of the activities held in the museum will increase the power and impact of the museum. Erzurum Painting and Sculpture Museum and Gallery is one of our art museums which play an important role in the recognition, preservation and transmission of Turkish art from generation to generation.

Erzurum Painting and Sculpture Museum Gallery

Operating under the Erzurum State Painting and Sculpture Museum, the gallery has hosted many exhibitions and events since its establishment. For a long time, it was the only gallery in the city and stood out as the center of artistic and cultural activities. The gallery, which was closed between 2012 and 2016 due to the building change, reopened its doors to exhibitions with 3 galleries in its new building in 2016.

The galleries host many exhibitions such as artist exhibitions, university students and lecturers exhibitions, competition exhibitions. It also hosted the exhibition and award ceremony where the works that won the “74th State Painting and Sculpture Competition” organized by the Directorate of Fine Arts of the Ministry of Culture and Tourism.

The Importance of Erzurum Painting and Sculpture Museum and Gallery

Museums which contain objects belonging to all fields of life (art, culture, tradition, history, science, technology) and convey experiences in these fields, and which reveal all developments regarding human, plant, animal races and the formation of natural events are non-formal education institutions which are memories in human life and which play an active role in learning (Buyurgan, 2019: 4). Since the museum contains real objects, it gives the individual the opportunity to make new interpretations and produce their own meanings. This opportunity for active meaning and

interpretation is extremely important for museum and museum education (Onur, 2012: 28). The museum is “a permanent institution, independent of the idea of profit, which is in the service of society and its development, open to the public, researching, collecting, conserving, sharing information on materials that have witnessed man and his environment, and finally exhibiting them in the direction of study, education and enjoyment” (Madran, 1999: 6). “Museums are exciting public learning places which contains traces of the past, present and future and where learning by seeing, hearing, practicing and even living takes place in areas of art, science, tradition, history, technology and nature” (Buyurgan and Buyurgan, 2020: 68). Museums express themselves with exciting exhibitions in order to convey the world they exhibit to their audience and take them back to those days. If this is an art museum, the world of art is revealed. Erzurum Painting and Sculpture Museum and Gallery, with the works of art it houses, allows the recognition of Turkish art and the monitoring of its developmental stages, while emphasizing the importance of the school building in the struggle for existence of the Turkish nation. This school building, where the Erzurum Congress was held, reveals the role of the Erzurum Congress in the struggle for existence, the power of the national struggle under the leadership of Atatürk, and the spirit of national struggle, teaches these to the younger generations and reminds those who have forgotten of them. This spirit is kept alive with the Erzurum Congress commemoration ceremonies on 23 July every year. With the temporary exhibitions and different activities held in the Museum Gallery, all people, art lovers, especially students in Erzurum and its surroundings have the opportunity to breathe the environment of art and follow art. Museums and art galleries are important learning environments where exciting and active learning takes place.

Conclusion

Museums which contain objects belonging to all fields of life (art, culture, tradition, history, science, technology) and convey experiences in these fields, and which reveal all developments regarding human, plant, animal races and the formation of natural events are non-formal education institutions which are memories in human life and which play an active role in learning (Buyurgan, 2019: 4). Since the museum contains real objects, it gives the individual the opportunity to make new interpretations and produce their own meanings. This opportunity for active meaning and interpretation is extremely important for museum and museum education (Onur, 2012: 28). The museum is “a permanent institution, independent of the idea of profit, which is in the service of society and its development, open to the public, researching, collecting, conserving, sharing information on materials that have witnessed man and his environment, and finally exhibiting them in the direction of study, education and enjoyment” (Madran, 1999: 6). “Museums are exciting public learning places which contains traces of the past, present and future and where learning by seeing, hearing, practicing and even living takes place in areas of art, science, tradition, history, technology and nature” (Buyurgan and Buyurgan, 2020: 68). Museums express themselves with exciting exhibitions in order to convey the world they exhibit to their audience and take them back to those days. If this is an art museum, the world of art is revealed. Erzurum Painting and Sculpture Museum and Gallery, with the works of art it houses, allows the recognition of Turkish art and the monitoring of its developmental stages, while emphasizing the importance of the school building in the struggle for existence of the Turkish nation. This school building, where the Erzurum Congress was held, reveals the role of the Erzurum Congress in the struggle for existence, the power of the national struggle under the leadership of Atatürk, and the spirit of national struggle, teaches these to the younger generations and reminds those who have forgotten of them. This spirit is kept alive with the Erzurum Congress commemoration ceremonies on 23 July every year. With the temporary

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Visual References

- Photo 1.** Erzurum State Museum and Gallery of Painting and Sculpture, Şeyda Eraslan Taşpınar's Photo Collection (Photo Date: 20.06.2021).
- Photo 2.** Exhibition Hall of Erzurum State Museum and Gallery of Painting and Sculpture, Şeyda Eraslan Taşpınar's Photo Collection (Photo Date: 20.06.2021).
- Photo 3.** Şeref Akdik, "Kitap Okuyan Kadılar", 1943, Oil Paint on Duralite, 102x62 cm, Erzurum State Museum and Gallery of Painting and Sculpture's Collection (Photo Date: 20.06.2021).
- Photo 4.** Şeref Akdik, "Yaşmaklı Kadın", Erzurum State Museum and Gallery of Painting and Sculpture's Collection (Photo Date: 20.06.2021).
- Photo 5.** Sabri Berkel, Gravure, 31x46, Erzurum State Museum and Gallery of Painting and Sculpture's Collection (Photo Date: 20.06.2021).

Photo 6. Mustafa Asher “Bu Tepe”, 1977 Gravure, 50x75 cm, Erzurum State Museum and Gallery of Painting and Sculpture’s Collection (Photo Date: 20.06.2021).

Photo 7. Özdemir Altan, “Yeşil Citroen”, Karışık Teknik, Erzurum State Museum and Gallery of Painting and Sculpture’s Collection (Photo Date: 20.06.2021).

Photo 8. Devrim Erbil, “Bahar Ağacı”, Oil Painting, Erzurum State Museum and Gallery of Painting and Sculpture’s Collection (Photo Date: 20.06.2021).