



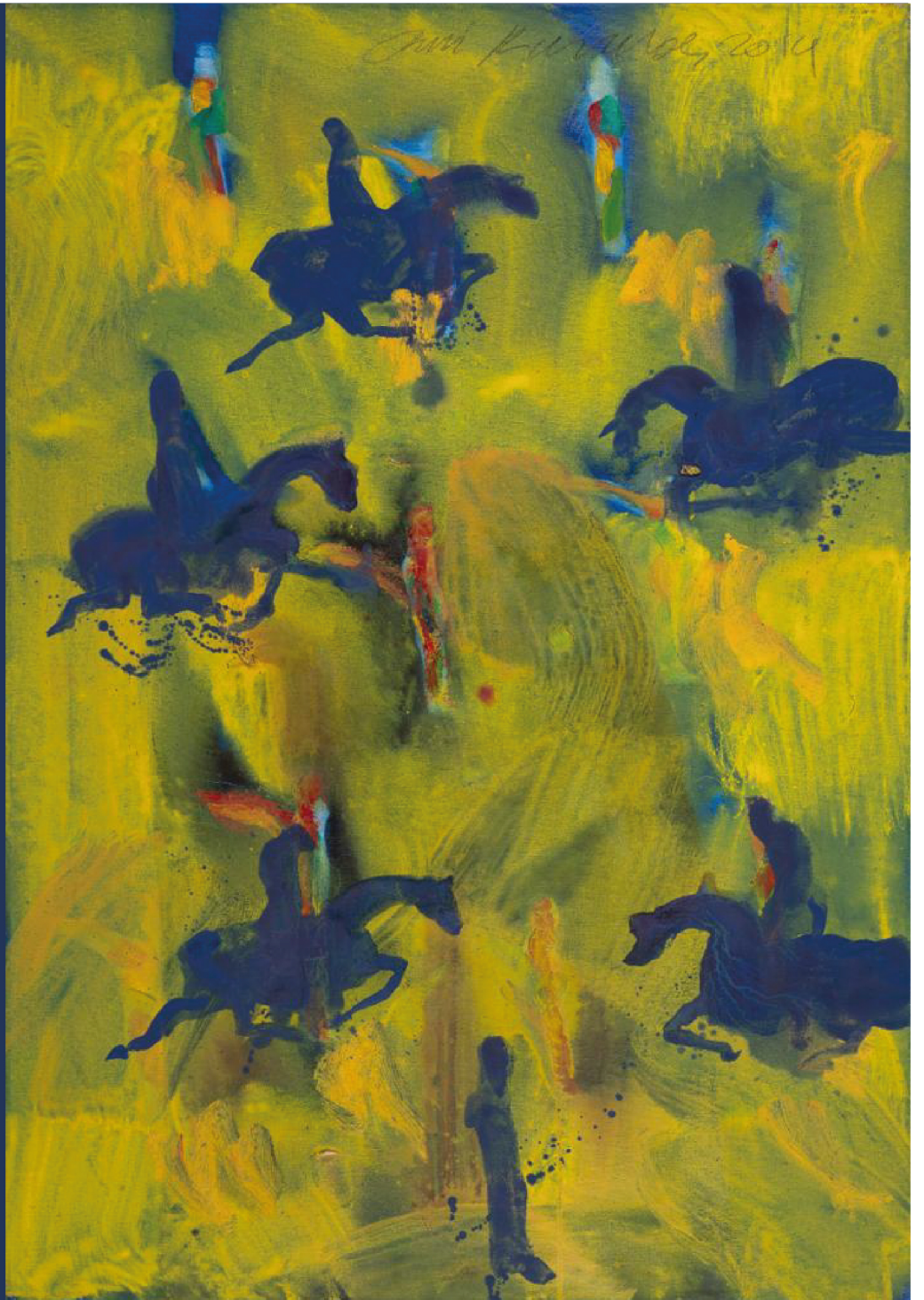
ATATÜRK UNIVERSITY FACULTY OF FINE ARTS
ATATÜRK ÜNİVERSİTESİ GÜZEL SANATLAR FAKÜLTESİ

Art Time

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JOURNAL OF ART TIME PUBLISHING PRINCIPLES / ARTICLE WRITING GUIDE

Aim

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

Amaç

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

Scope

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

Kapsam

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

JOURNAL OF ART TIME PUBLISHING PRINCIPLES

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

Dergiye yayımlanmak üzere gönderilecek yazılar daha önce başka bir dergide yayımlanmamış veya yayımlanmak üzere gönderilmemiş olmalıdır. Makalelerin formatı dergi editör kurulu tarafından onaylanan yazım kurallarına göre düzenlenmelidir.

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At the beginning of the article, the English title should be written in bold, all letters in capital, 11 font size and centered on the page. The Turkish title should be placed just below the English title, and all features must be the same as the English title, except for bold. Sub-titles of the article should be written in 11 font size and bold, and that only the first letters are capital.



If the article is produced from another study such as a thesis, presentation, etc., the explanation about it should be given in the form of exponential representation and in 9 pt after English title.

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The name and surname of the author(s) should be placed just below the article title. The name and surname of the author(s) should be specified with parentheses, the title, the English and Turkish equivalents of the institution, the Orcid number and the current e-mail address should be included. Orcid number must be given separately for each author. It is not possible to publish the studies of authors without an Orcid number in our journal. As an example, the following template should be considered.

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Abstract / Öz

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

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

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- Table-Graphic: 10
- Paragraph Spacing: 6 pt first, then 0 pt
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- Paragraph Spacing: First 6 pt, then 0 pt (0 pt before and after in tables and graphics)
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- Details such as page numbers, headers and footers should not be included in the articles.
- Headings in the article should be in bold, only the first letter of each word should be capitalized and in line with the paragraph indentation. No other formatting should be used.
- In terms of spelling and punctuation, the Spelling Guide of the Turkish Language Institution should be taken as a basis, except for special cases necessitated by the article or subject.
- The article should start with the **Introduction** section, which should focus on the hypothesis, scope and purpose of the article. Data, observations, opinions, comments and discussions should be presented in the **Body** section, which will be supported by sub-titles. In the **Conclusion** section, the results obtained in the study should be explained with the support of the recommendations.
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..... (Kuban, 2002: 37-40; Bayat, 2005: 29)
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..... (Eliade, 2002a: 24-30; b:120-130)
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The studies used in the articles should be stated as follows in the **References** and **Visual References** section at the end of the text.:

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Image 1. Paul Klee, Şemsiyeli, 1939, k.ü.k.s., 36.6 x 19.5 cm 486

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

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

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Sample Reference

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And, M. (2010). *Minyatürlerle Osmanlı-İslam mitologyası*. Yapı Kredi Publications.

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- As of 2020, the practice of writing the publisher location (province/state/country) in books or theses in the references has been abolished.
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- While specifying the access address in internet resources, "retrieved from / retrieved from" should not be written, the internet address should be written directly.
- As of January 2020, ethics committee approval has been required for all required publications. Relevant information is available on the journal's publication ethics page.

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Foreword

One of the distinguished universities in Turkey, Ataturk University has played an active role in the international sphere in such disciplines as science, art, sports and culture. It has been making new steps every new day within the framework of New Generation University Design and Transformation Project. In line with this, we are pleased to publish *Journal of Art Time*, an art journal to put articles in Turkish and English in the field of art to the service of researchers and readers. The journal will be published by the Faculty of Fine Arts, Ataturk University, and invites authentic national and international studies in art and disciplines related with art.

I would like to extend my special thanks principally to Prof. Dr. Ömer ÇOMAKLI, the rector of Ataturk University, and the upper administration of the university, especially to vice president Prof. Dr. Ayşe BAYRAKÇEKEN YURTCAN for their sport.

I also would like to thank Prof. Dr. Sinan AKTAŞ, Coordinator of Scientific Journals, who has always sported us, Prof. Dr. Mehmet TAKKAÇ, foreign language coordinator, and Assoc. Prof. Dr. Gülten GÜLTEPE, Research Assistant Nergiz DEMİR SOLAK, and Mehmet YILDIRIM, who is a graduate student at the Faculty of Fine Arts.

Prof. Dr. Yunus BERKLİ

Dean of Faculty of Fine Arts



Editor

It will be understood that all types of the articles volume September of *Journal of Art Time*, published by the Faculty of Fine Arts are within the scope of art and disciplines related to art.

The article, A Capital Style Example in The Rural: Koçarlı Cihanoğlu Mustafa Ağa Mosque Mural Painting Decorations, the author calls attention to religious architecture and its reflections on the wall decorations. The quality, craftsmanship and peculiar descriptions used in the architectural structure are handled within the framework of the period

In the article, Biomorphism in The Works of Joan Miro in The Context of Surrealism, the authors maintain the assumption that the artist's connection with the past while producing works is followed through Surrealism. The biomorphic and automation form of nature has been evaluated as readings shaping sub conscience and externalizing it in the existence of the work of art.

In the article, Erzurum Painting Sculpture Museum and Gallery, the authors provide a brief description of the museum, point out the importance of Erzurum Congress, the establishment of Museum of Painting and Sculpture and Gallery, the collection in Museum of Painting and Sculpture as a museum of art.

The article, Felt Designs Produced in Turkey Today, provides general information about felt, and defines the process of change and development in the production of felt in Turkey. Portrait, neck-scarf, kilim, painting and different clothing types were introduced with a focus on the conditions of the ages and the technical and aesthetic search.

Assoc. Prof. Dr. Gülten GÜLTEPE

Journal of Art Time



Osman Ülkü*

A Capital Style Example in The Rural: Koçarlı Cihanoğlu Mustafa Ağa Mosque Mural Painting Decorations

Kırsalda Başkent Üslubu Örneği: Koçarlı Cihanoğlu Mustafa Ağa Camii Duvar Resmi Süslemeleri

Abstract: Cihanoğulları Principality, which established its dominance in Aydın, one of the important "Ayanlık" centers of the Aegean Region; They built many architectural works in the surrounding villages and settlements, especially in Aydın Güzelhisarı, and they decorated these works with various depictions according to the characteristics of the period. The mosque, which is named after Cihanzade Mustafa Ağa, is located in the center of Koçarlı district, an important center of the Cihanoğulları principality. The interior architecture and decoration of the building, which has been rebuilt and repaired several times, has beautiful examples to arouse admiration. Although it is an example of a provincial building, it looks like a capital city with its use of high quality materials and workmanship, original and multicolored wall paintings. In this study, the wall paintings of the Cihanzade Mustafa Ağa Mosque, whose history can be traced back to 1612M; The techniques of making the depictions, the content of the subject and their place in the Ottoman architectural decorations were examined.

Key Word: Art of History, Cihanzade Mustafa Ağa Mosque, Wall Paintings, Depictions, Architecture and Decoration,

Öz: Ege Bölgesi'nin önemli "Ayanlık" merkezlerinden birisi olan Aydın'da hakimiyetlerini kuran Cihanoğulları Beyliği; Aydın Güzelhisarı merkez olmak üzere çevre köy ve yerleşim yerlerinde birçok mimari eser inşa etmişler ve bu eserleri, dönemin özelliklerine göre de çeşitli tasvirlerle donatmışlardır. Cihanoğulları beyliğinin önemli bir merkezi olan Koçarlı ilçesinin merkezinde bulunan Cihanzade Mustafa Ağa'nın adıyla anılan camide önemli bir eser olarak karşımıza çıkmaktadır. Birkaç defa yeniden yapılmış, tamirat görmüş yapının iç mimarisi ve dekorasyonu hayranlık uyandıracak kadar güzel örneklerle sahiptir. Bir taşra yapı örneği olmasına rağmen son derece kaliteli malzeme kullanımı ve işçiliği, özgün ve çok renkli duvar resimleri ile adeta başkent yapısı gibi durmaktadır. Bu çalışmada tarihi 1612M yılına kadar indirilebilen Cihanzade Mustafa Ağa Camisinin duvar resimleri; tasvirlerin yapılış teknikleri, konu içerikleri ve Osmanlı mimarisi süslemeleri içerisindeki yeri bakımından ele alınıp incelenmiştir.

Anahtar Kelimeler: Sanat Tarihi, Cihanzade Mustafa Ağa Camii, Duvar Resimleri, Tasvir, Mimari ve Dekorasyon

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Introduction

The political and economic power of the Ottoman Empire, which it was able to maintain from its foundation to until the end of the 17th century, the time it completed its development, led to the formation of a self-sufficient state structure, closed to the outer world. While the cultural and artistic life were in an intense development within themselves parallel to this formation, they also were closed to the outer world and focused on developing their own norms. A need for a new structuring arose with the failure of the siege of Vienna in 1638 and Treaty of Karlowitz. In consequence of this new need, economical, military and commercial relations with European countries were begun to be established. Other than the treaties of Merzifonlu Kara Mustafa Pasha that allowed countries like England and Netherlands trading in and around the Red Sea, Süleyman Efendi made a treaty with the King of France, Louis XIV, allowing them to freely practice trading on the lands of the Ottoman Empire (Çarşılı, 1959; Mantran, 1962). As of 1673, royalty of the France did not stay limited to trading; it had an active role in social and cultural fields. The effect of Westernization was influential in many parts of the empire in the so called “Tulip Period”, which happened in the era of Sultan Ahmet III (1703-1730) and lasted for twenty-seven years, and the letters sent to the palace and works of Yirmisekiz Mehmet Çelebi Efendi in which he describes the period he stayed in Paris between 1720-1721 played an important role in this (Yirmisekiz Mehmet Çelebi 1970, Altınay, 1973: 8; Renda 1977: 4). Topographic technical drawing class, which was added in addition to the technical classes included in the curriculum of Muhendishane-i Berri-i Hümayun (Imperial School of Military Engineering), established in Istanbul in 1773, had an important contribution to the development of western painting techniques in Ottoman painting art (Yetik, 1940: 11; Uzunçarşılı, 1936: II, 27; Arnold, 1965: 34; Karal, 1941: II, 117). While many European painters (such as Flaman painter Vanmour, Liotrad, Favray, Ferdinando Tonioli, Cassas Hilair, Melling, Kauffer, Mercati, Luigi Mayer, Castellan, Preault, Bartlett, Allom) carried out their activities around or outside the palace in capital Istanbul as of 1960s, they also performed their arts in important locations of the empire (such as Izmir, Edirne, Balkan Cities). With the publication of the works of the foreigner painters that came to Istanbul and other cities, wider audiences were reached, and it caused an interest in painting among the public (Pardoe, 2010: 9, 11). The efforts to open up to the West, which accelerated with the Tulip Period (1703-1730), continued under the influence of the elite culture and art understanding of the French, and Ottoman palace and the circle around it accelerated the process even more by participating. Baroque and rococo styles, which have been influential in the western world since the middle of the seventeenth century, began to affect Ottoman architecture as well and this interaction was intensified even more with the Tulip Period, and made itself felt in almost every area. This interaction was in the interior architecture and decoration rather than the general and exterior architectural features in the Ottoman architecture and was used as an important innovation in the interior arrangement of the buildings that did not show a significant stylistic change in the exterior architecture (Kuban, 1954: 3; Arık, 1972: 9; Eyice, 1992: V, 173; İnci, 1985: 223).

Ottoman Mural: Hand drawing (pencil work) in Turkish architecture has been an indispensable decoration in various parts of the buildings in almost every periods. Early and successful examples appear in three different styles in Uyghur wall paintings (Berkli, 2010). This decoration technique, which shows difference in color, subject and figure depending on the periods, became totally different especially with the Westernization Period. It was improved and popularized by the Tulip Period (1703-1730) and Westernization Period muralists and painters and had become an important type of decorating in architectural decoration. Ottoman Architecture, which developed like other arts in the 16th century and reached its classical era, gained a new momentum at the end of 17th century and beginning of 18th century, and the process of change was accelerated with the contribution of Western style movements in the 18th century, new Turkish architecture and decoration styles emerged, and the effects of this development were exceedingly reflected in landscape painting. The

reflection of the architectural and decorative features of the West in Istanbul was primarily seen in the palace surroundings, with the preference of French Baroque and Rococo in interior architecture. Flowers in vase and fruit bowls, which are amongst the most loved motives of the traditional hand drawing (pencil work), became more common in this period, and from the XVIII century onwards, landscape compositions began to be placed between Baroque and Rococo decorations. In the paintings of Abdulcelil Levni and another important artist of the era, Abdullah Buhari, the search for a third dimension and the efforts to emphasize perspective on the background of the painting were another remarkable innovation phenomenon (İrepoğlu, 1999: 235). With this innovation, it has led to the adoption of a different understanding with color tones rather than linear and decorative approach of book painting in nature descriptions and landscape applications in the backgrounds of the compositions (İrepoğlu, 1993: 77). First important examples of mural painting that came to Ottoman architecture with the western influence can be seen in the fruit room of the Ahmet III at Topkapı Palace. The examples, which are a typical reflection of the mural decoration that has been used in Europe since the seventeenth century, consist of big flowers and fruits placed in large vases and baskets. Separated from traditional Ottoman pencil work decorations in terms of composition, subject and style, they were rearranged with the characteristics of the baroque painting style by diverging from the decoration understanding (Naldan, 2019: 189). More landscape and architectural paintings were used in the Anatolian mosques compared to the mosques in Istanbul and mural paintings seen in Istanbul in the second half of the 18th century had spread within the borders of the empire in a short time and a new understanding of painting was implemented in very different centers such as Izmir, Aydın, Soma, Çanakkale, Gaziantep, Yozgat, Kayseri and Bursa. Especially founders within landed proprietors and notables played in the adoption and spread of this style and the craftsmen who used to be wall painters this time made murals according to their own tastes and abilities, taking into account the wishes of the founders, therefore developing different styles and understandings in various regions of the empire (Ülkü, 2016: 278). Paintings with religious content, landscapes, still-lives, civil architecture examples, everyday life elements, the tools and materials used were included in the subjects of the mural paintings, and the effects of other development were also exceedingly reflected in the landscape painting. The reflection of the architectural and decorative features of the West in Istanbul were first seen in the palace surroundings as French Baroque and Rococo being preferred in interior architecture. These decorations are very important because they have characteristics according to the date and architectural style of the building, reflect the economic and cultural characteristics of the period in which they were built, and they convey the development of the art of painting in Ottoman art and architecture. Flowers in a vase and fruits in a basket, which are amongst the most loved motives of the traditional pencil works, had become more common in this period (Demiraslan, 2016: 154; Top, 2019: 228). Decorating examples which influenced Ottoman architecture and art were always primarily seen in mosques, and in addition to the classical discipline, light, at least more cheerful-looking baroque, rococo and many western styles of architectural decoration were implemented in religious architecture as much as in civil architecture. Although western styles such as baroque and rococo were applied with rich examples in architectural decoration, they were limited to landscape depictions without figures in mural painting applications. It has been suggested that this sensitivity to painting without a figure stems from the belief system of the religion of Islam. While a naïve, schematic style is more valid in the paintings that are thought to have been produced by Muslim artists in Anatolian cities and towns, the paintings on the walls of Istanbul buildings are more in line with the rules of western painting. (Ülkü, 2016: 279; Tansuğ, 1992: 326).

During the period of Cihanoğulları Beyliği, which ruled Aydın and its surroundings from the end of the 17th century to the middle of the 19th century, many works were built and made in and around

Aydın Güzelhisarı. One of those works is the Koçarlı Cihanoğlu Mustafa Ağa Mosque which was renovated and given its current shape by Cihanoğlu Mustafa Ağa in 1834. In the investigations of the mosque, carried out by Ayda Arel, it has been detected that materials of a building built in the early period were used in the walls of the hazire (a forbidden area surrounded by fences) located in the western side of the mosque (Arel, 1990: 2). In the epitaph of the public fountain that is in front of the hazire, there is name of the Cihanoğlu İbrahim Bey, together with the date 1093H/1682M (Photograph 1). Ayda Arel claims that İbrahim Bey had the mosque, which was built by his father Cihan Bey, repaired by the materials of another building. It is stated in the records that the mosque was repaired by Halil Ağa in 1773, by his son İbrahim Ağa in 1784 and by Mustafa Ağa in 1834 after the first repair by İbrahim Bey. When Mustafa Ağa had the mosque and public fountain repaired, he turned the building into an Islamic-Ottoman social complex by adding a water tank with a fountain and madrasah (VGM, 603). Located in the central Orta neighborhood of Koçarlı district, east and south of the mosque were cut by a street, public fountain and hazire section, in which graves of the Cihanoğlu family and important people who served in the region are found, were placed in the west side and the complex was completed by surrounding the north side with mosque courtyard (Drawing 1). The mosque, which was built in a rectangular plan on an area of 18mX14m width by creating a platform on a sloping land, is in the class of mosques with a single dome and masonry walls. The dome of the mosque was removed in the repairs made by Mustafa Ağa in 1834 and the dome drum was covered with tile roof (Fotograph 2). The minaret with a single balcony rises in the southwest corner of the mosque, which measures 9.50m X 8.40m inside (Drawing 2). The narthex, which surrounds the north, east and west side of the mosque in the shape of “U”, like other examples in and around of Aydın which surround the mosque from three sides and are supported by wooden beams, is covered by inclined chopped wooden roof and kept above the ground by elevation difference. A double window system was applied in the exterior walls of the mosque and the interior lighting of the building was achieved by opening two windows each in the east, west and south façades and one window on the northern façade. There is a marble water tank with a fountain adjacent to the double staircase which allows climbing up to the narthex (Photograph 2). The yard on the north side of the mosque is accessed by two doors opening from the west and north, and a building for office of mufti was later added to the eastern corner of the yard. After the low-arched, cut stone masonry entrance door opening from the narthex to the sanctuary, it is entered into the wooden women’s gathering place, which surrounds the northern façade. The gathering place, which is built in three sections entirely with wooden materials, is climbed up from a staircase with twelve steps in the eastern corner. In the restoration works carried out by Regional Directorate of Foundations between 2008-2010, lower ceiling surfaces of the gathering place were separated into three square sections. The surfaces of the lower floor ceiling covering the entrance of the women’s gathering place were decorated with motifs in the form of lozenges, driven in by thin laths using latticing technique. The upper floor ceiling of the gathering place, the surfaces of the eastern and western sections were covered with thin wooden laths using latticing technique, and the middle part was decorated with colorful geometric decorations with wheel motifs formed by the “S” curved rays dispersing from a vase (Photograph 3). The mihrab, which is placed in the middle of the southern façade wall of the sanctuary and has an appearance of a deep niche, is a very successful example for a rural structure with its curb belts, interior of the niche, capstone section and the landscape painting of Mecca, Masjid al-Haram and the Kaaba under the capstone (Photograph 4, Drawing 3). The composition is completed by placing the Kaaba and the Masjid al-Haram surrounding the Kaaba in the center of the picture, in which Mecca is depicted, and the houses and palm trees forming the texture of the city around it. The composition is rendered linearly in the classical miniature technique instead of full painting, thus avoiding the characteristics of the western style mural painting. A depth and three-dimensional appearance were achieved with yellow and pink colors interspersed between mainly used brown and green color tones. It is very similar to the Mecca depiction on the west side of the entrance of Ödemiş-Bademli Kılıczade Mehmet Ağa Mosque (Kuyulu, 1994: 153). A deep perspective has been tried to be given

with the narrowing horizon line and the shrinking mountain range and the buildings placed on the skirts of these mountains. The round arched mihrab in the form of a semicircle has the characteristics of mihrabs built uniquely to Southern Marmara and Aegean regions and it was built with the joint use of plaster and wooden materials. On the round arched pediment of the niche framed by two rectangle niches, there are four vases made of plaster and wooden materials and large-leafed flower motifs protruding from inside them. The headpieces of the pilasters surrounding the niche are in the form of vase as well and flower bouquets consisting of rumi, palmette and other leaves protrude from inside them. The minbar found on the right of the mihrab is carved from white marble and decorated with floral and geometric motifs. Abutments and base of the entrance door of the minbar are decorated with a plant motif with curved branches coming out of a vase and embroidered with relief technique to the beginning of the balustrade network. The pillars which turn into round pilasters and rise to the arch end with leaf shaped keystones that turn into volutes. Arched capstone section found on the pilasters are divided into four cartouches. Within the cartouches are tent-like domes, finials rising above the domes and there are trees, branches and leaves intertwined with folds for decoration (Photograph 5). Lateral surfaces of the minbar are filled with vegetal and geometric decorations embroidered with relief technique from the base to transom and balustrade network. Lateral surfaces which are separated by two vertical moldings are filled with sharp arched niches, trees, flowers, branches and geometric motifs interspersed between them. A six-pointed star motif known as the Seal of Solomon or the Star of Zion with a floral decoration in the middle is engraved on the base part (Photograph 6). The upper part of the minbar is completed by a pavilion which is carried on four pilasters and ends with a prismatic cone. The half-pace for sermons, located in the southeastern corner at the left of the mihrab, is a beautiful example carved from mono block marble (Photograph 7). The half-pace, arranged in the form of an oval body, is accessed by a three-step staircase from the front, and the front and back surfaces of the stair railing are filled with still-life plant motifs. The bouquet of flowers coming out of a vase is scattered on the surface in the form of curled branches and leaves, and the composition is completed by hanging a garland curtain motif from above. The pilasters used as elements to carry the oval half-pace also end with volute keystones. There is a mosque motif, which is miniaturized and suitable for the characteristics of Istanbul mosques, between the two vases, which are facing each other on the body of the half-pace and decorated with flowers and buds.

The surface decoration program of the interior walls of the Cihanoğlu Mustafa Ağa Mosque's sanctuary was arranged in three parts; the lower part was left plain while the two upper parts were decorated by dividing into panels. A similar example of the façades being decorated by dividing into panels, is the exterior decoration of the Bademli Village Kılıczade Mehmet Ağa Mosque (Kuyulu, 1994: 155; Algaç, 2020: 13). The inside of the sanctuary was illuminated with double layered window system, two windows were placed on the north and south, and three windows were placed on the east and west façades. The lower floor windows are plain, the upper floor windows are decorated with plaster grids, borders and pediments embroidered with floral motifs and colored stained glasses. At the lowest part of the second floor section of the walls reserved for decoration, a white colored tooth frieze on a dark gray background encircles the entire façade, which resembles the floor accent made in early era Ottoman architecture with brickwork in the form of sawtooth. All four façades of the sanctuary are divided by rectangle and square panels, insides of the east, west and south façades are filled and northern façade panels are left empty. Although the lower layer of the panels of the northern façade was exposed by scraping the upper plaster during the repairs carried out in 2008-2009, no decorative elements were found. It is thought that the original decorations were lost during the renovation of this façade, including the entrance, together with the narthex in the later periods. A floor phenomenon consisting of blue and gray color tones is seen on the panels, which are

framed by border strips dominated by red color and encircle all over the three façades (Photograph 8). A complex decoration program was applied on the panels which surround the three façades from east to west, consisting of flowers coming out of a vase in rococo style, apples, pears and watermelon slices placed in plates on the tea table, wavy curtains at each end of the mihrab wall, and carpet motifs fastened to the corners. The carpet motif hanging from the rope at the beginning section of the eastern wall is an important example of weaving used in architecture. Hanging on a thick yellow and red ribbon rope, the front side of the carpet is longer and its base consists of a mixture of green and yellow colors. When looked carefully, it is possible to see the woven seams on the carpet, which is encircled by a border only on the short sides. Triple cypress tree and red and yellow leaves and flowers are embroidered at the ends of the carpet and the edges are painted in dark color to give a tassel look (Photograph 8, 9 and Drawing 4, 5). The other weaving sample on the opposite wall, again on the end panel, is like a replica of the carpet hanging on the rope. The yellow and pink flower bunches embroidered on the corners of the carpet and the red and green plant samples interspersed between them give the carpet a unique look. When both carpet motifs are examined, it is understood that instead of choosing traditional Turkish carpet weaving motifs, western style motifs consistent with the fashion of the era were chosen. It is possible to come across weaving examples such as carpets and prayer rugs in other regional structures. Prayer rug weaving depictions found in Koçarlı-Cincin Village Cihanoğlu Abdülaziz Mosque (Arık, 1988: 30; Ülkü, 2016: 281) and Ödemiş-Lübbey Village Mosque (Tüfekçioğlu and Gümüş, 2020: 27) and Küçük Memet Bey Mansion in Göreme, outside the region, are some beautiful examples (Yıldız and Eryılmaz 2020: 29). Apart from the decoration group consisting of panels, the composition of the second floor decoration arch was completed with embossed flower bunch with an average length of 50cm, made of a mixture of wood and plaster in triangular form at the four corners of the sanctuary, protruding 13cm from the wall surface (Photograph 10, Drawing 6). The third layer of the decoration group on the walls of the sanctuary consists of the octagonal drum which the dome is placed on and the decorations on the transition elements to the dome. Each unit of the octagonal drum has a high, rounded arch and the arch surfaces are painted gray and brick red, making them look like an arch built with ashlar stone. The insides of the squinches found in the corners of the octagonal dome drum are filled with a colorful embroidered tent motif in the form of a multi-slice dome. Lead bundle patterned floral motifs in yellow, orange, green and white tones are embroidered on the wide skirt of the two concave slices extending forward from the sliced top of the tent and the edges of the slices are shaded with dark tones to give them a fabric look. The tent is divided into sections with a three channel border down from an eight leaf flower motif at the upper beginning parts of the slices and the skirts of the tents are in the form of triangular slices and end with a zigzag motif (Photograf 11, Drawing 7). The interior of the other four sections of the dome drum has the appearance of a curtained window with a large round arch. The curtain motif, which entered our decoration art with the western influence, has been applied together with the decoration elements of baroque-rococo, empiric and eclectic style, especially in the art of mural paintings with its garland form since the beginning of the 1800s. A cartouch surrounding the murals was used as a window depiction or mihrab cover (Gürsoy, 2015: 148). The large windows with round arches and curtains on the walls, domes, pendentives and mihrabs, which give the impression of looking from the inside out, are decorated with landscape paintings of the sea and mansions, reminiscent of Istanbul. The seaside, ships and boats, two or three story red-roofed houses and mansions are similar to the Anatolian side of Istanbul and the Golden Horn (Üsküdar and its surroundings) (Photograph 12, Drawing 8). Landscape paintings, which offer a deep perspective, give the impression of being processed in oil painting technique. Another application similar to these landscape paintings is found in Petra Vareltzidenas' house on Lesbos Island (Kuyulu, 2019: 67). There are wear and tear on the mural paintings, which were covered in different periods and then cleaned and revealed after repairs. The middle of the small triangles on the corners of the octagonal drum, called the lion's chest, were each utilized as medallions, medallions were framed with vegetal motifs consisting of C and S curves, and the ones on the mihrab

wall were engraved with the names of Allah and Muhammed in Arabic, and others with the the names of the four caliphs, respectively. We come across this type of medallion examples on the wall decorations of Hüseyin Ağa Mosque in Kırşehir-Mucur district (Tali, 2107: 509). From the drum to the dome; a thin yellow colored band circling the entire drum is crossed with a 10 cm wide, gray colored guilloche motif on a red background and a border arch consisting of a yellow, red and green sawtooth motif of the same width. At the top of the drum, the composition is completed with a highly detailed panoramic landscape painting, approximately 50 cm wide. In this panoramic landscape painting, which encircles the dome drum, there is a composition consisting of trees, houses, hills, sea, river and lakes that complement each other (Photograph 13, 14, 15, 16). Similarly, it is possible to see the landscape painting application that wraps around the top cover in a belt in the Manisa-Demirci Hacı Mehmet Ağa Mosque

Mainly green and its tones, blue, gray and white colors were used in the paintings which were done with a successful perspective. Miniaturized images of mosques, houses, fountains, windmills and fortresses on the hill paintings are like copies of the originals, done in a realistic style. Trees such as cypress, sycamore and pine placed among the architectural elements, the towers of the fortresses resembling European castles, and the sailing boats waiting on the sea present a cross-section of the real life. Today, there is no decoration on the section which is covered with a wooden roof instead of a dome.

Conclusion

In terms of plan and architectural features, the Koçarlı Cihanoğlu Mustafa Bey Mosque bears the characteristics of the mosque architecture examples of the Southern Marmara and Aegean Regions. Being surrounded by the narthex from two or three directions, being covered with a single dome, and having wood-plaster relief and carved decoration applied in almost every mosque are some of the common features. The loss of power of the Ottoman Empire, which began in the middle of the seventeenth century, showed itself in the cultural and artistic life apart from the military, political and economic fields, and with the beginning of the 1703 Tulip Period, it opened its doors to the west and tried to put an end to this bad course. As in every field, a strong western art activity had started in architecture and decoration arts, and played an important role in shaping the later periods. Whether in religious architecture or whether in civil and military architecture, western style mansions, barracks and social complex buildings were built by abandoning the traditional architectural understanding (Eyice, 1992: V. 172). Pencil work ornaments, rosette motifs, hatayi (Turkish decoration) and other examples used as decoration elements in religious, civil and military architecture were gradually abandoned and baroque-rococo, empirical and eclectic elements from the west were started to be used. The expensiveness of glazed tile and mosaic art had led employers and artists to paint and mural paintings and to develop in this field. Traditional motifs and script archs, which were carefully selected and used in religious architecture, lost their importance and left their places to subjects such as landscape, architecture, trees, still life and religious spaces. Mainly the inner walls of the buildings and sometimes the outer walls were divided into panels and decorated with urban texture, seas, lakes, castles, rivers and lots of tree motifs. Again inside the panels, furniture items such as tea tables and tables, vases or pottery placed on them, still life fruits, plant examples, carpets hanging on a rope, prayer rugs and curtained windows are among the subjects covered. Among the architectural landscape examples, the most popularly applied are the examples of Istanbul mosques and the images of the cities of Mecca-Medina. Especially Kaaba and its surroundings were frequently preferred and the most beautiful application of this was inside the mihrab of Cihanoğlu Mustafa Ağa Mosque. Many types of landscape paintings (seas, lakes, hills, castles and towers, boats, sailboats, trees, houses and the image of the city of Mecca) are depicted on wall panels with a realistic

expression. Mural paintings of the Cihanoğlu Mustafa Ağa Mosque, which are far from linear style, have a volumetric filling given with paint and comply with the understanding desired to be given in the Ödemiş-Birgi Çakırağa Mansio mural paintings and landscape paintings (Tanman, 1993: VIII. 188-189). Color selection is important when making landscape paintings. In accordance with the realistic style used in the mural paintings of the Cihanoğlu Mustafa Ağa Mosque, colors were matched exactly with the characteristics of the subjects, every color was used where it should be and no fantasies were tried. Despite being a rural building, it was probably built by artists brought from the capital or its surroundings. The characteristics of the subject, the processing techniques of the subjects, the choice of paint and gradual division of the interior of the building show that it was built by masters of the art.

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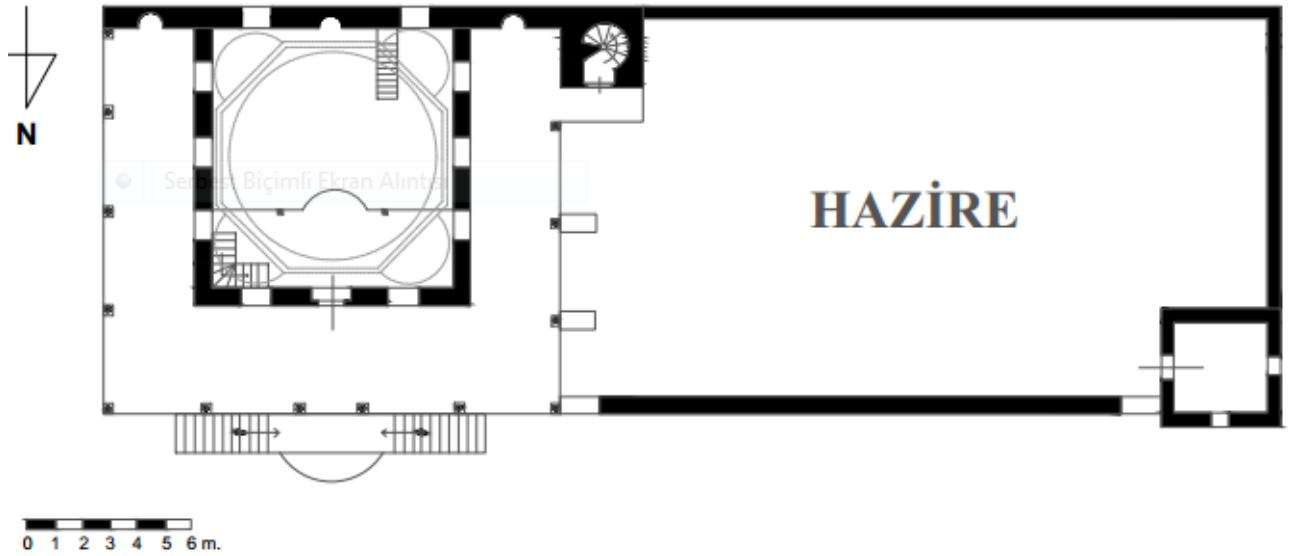
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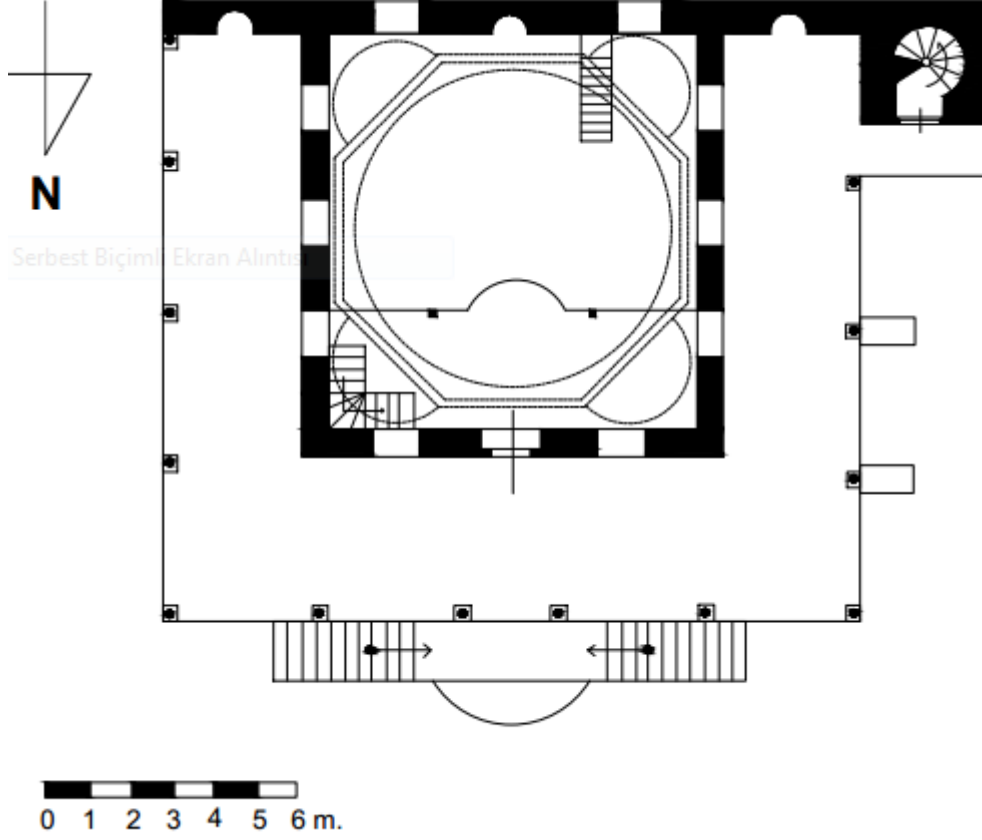
- Drawing 1.** Chanzade Mustafa Ağa Camii Yerleşim Planı (O. Ülkü).
- Drawing 2.** Chanzade Mustafa Ağa Camii Planı (O. Ülkü).
- Drawing 3.** Mekke Tasviri (O. Ülkü)
- Drawing 4.** İpte Asılı Halı Motifi Örneği (O. Ülkü)
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- Photograph 1.** Cihanoğlu Mustafa Ağa Camii Dıştan Görünüm (O. Ülkü)
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Drawing 1. Chanzade Mustafa Ağa Camii Yerleşim Planı (O. Ülkü)



Drawing 2. Chanzade Mustafa Ağa Camii Planı (O. Ülkü)



Photograph 1. Cihanoğlu Mustafa Ağa Camii Dıştan Görünüm (O. Ülkü)



Photograph 2. Cihanoğlu Mustafâ Ağa Camii Şadırvanı Üzerinde Bulunan Yapım ve Onarım Kitabelerinden Örnek (O. Ülkü)



Photograph 3. Cihanoğlu Mustafâ Ağa camii Ön Cephesi ve Şadırvanı (O. Ülkü)



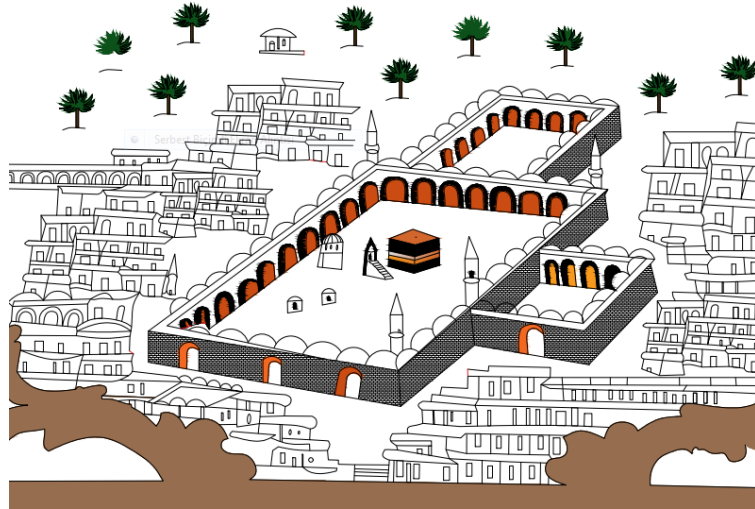
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Photograph 5. Kadınlar Mahfili Süslemeleri (O. Ülkü)



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Photograph 9. Vaaz Kürsüsü Genel Görünüm (O. Ülkü)



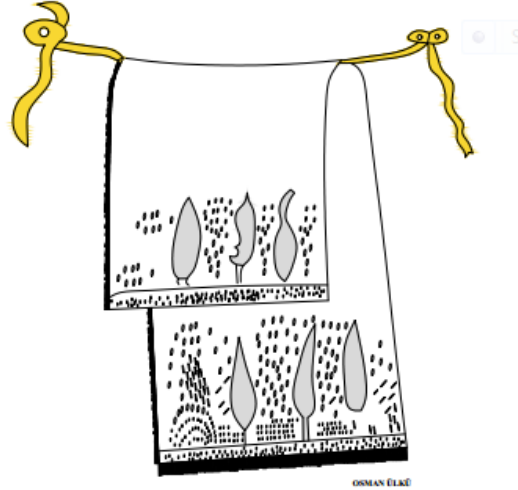
Photograph 10. Cephe Duvarlarının Panolarla Bölümlenmesine Örnek (O. Ülkü)



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Photograph 12. İpte Asılı Motifi Batı Duvarından (O. Ülkü)

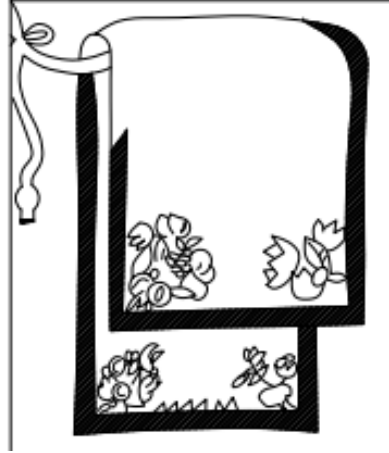


Drawing 4. İpte Asılı Halı Motifi Örneği (O. Ülkü)

Kırsalda Başkent Üslubu Örneği: Koçarlı Cihanoğlu Mustafa Ağa Camii Duvar Resmi Süslemeleri



Photograph 13. İpte Asılı Halı Motifi Doğu Duvarından (O. Ülkü)



Drawing 5. İpte Asılı Halı Motifi Örneği (O. Ülkü)



Photograph 14. Pano içlerindeki Sehpai Vazo ve Naturmort Örneklerinden (O. Ülkü)



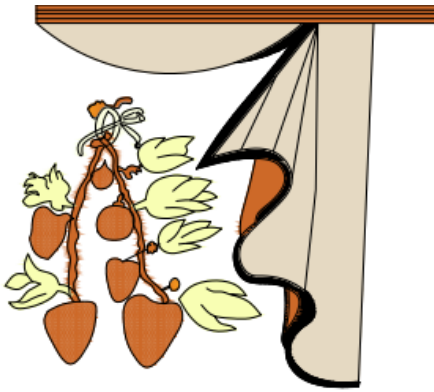
Drawing 6. Pano içlerindeki Sehpai Vazo ve Naturmort Örneklerinden (O. Ülkü)



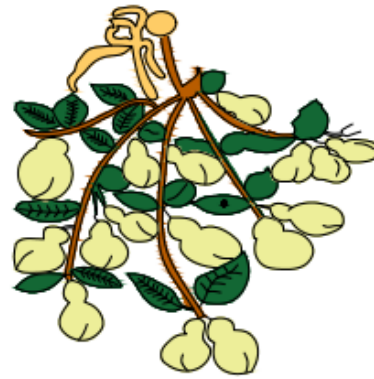
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Photograph 21. Kubbe Kasmağı Üzerindeki Manzara Resim Kuşağından Ayrıntı (O. Ülkü)



Photograph 22. Kubbe Kasmağı Üzerindeki Manzara Resim Kuşağından Ayrıntı (O. Ülkü)



Journal of Art Time

Research Article / Araştırma Makalesi

Biomorphism in The Works of Joan Miro in The Context of Surrealism
Sürrealizm Bağlamında Joan Miro Eserlerinde Biyomorfizm

Serkan İliden *

Büşra Nur Cengiz **

Abstract: Joan Miro, known for her surrealist paintings, produced her works, in which a child scribbled unconscious, shapes and lines randomly and without aesthetic concern. Much influenced by the subconscious and dreams, the artist has been seen as the first representative of automatism in the field of art. In Miro's works, the effects of the artist's past life can be traced. Some of the forms he used in his works are a mirror of the subconscious reflection of nature in his daily life. The artist reflected the subconscious world in his works, completely eliminating his own logic and external perceptions. The biomorphism seen in Miro's works influenced many different art disciplines and artists, as well as surrealist artists. This research is a study of the biomorphic forms created by Joan Miro in the art movement of surrealism through automatism and subconscious method through the works of the artist. The works by Joan Miro are considered how the artist treats biomorphic forms in the context of the current of Surrealism in relation to automatism and the subconscious. Qualitative research method was used in the research and in this context, literature on the subject was examined, visual sources were examined and readings were made through biomorphic forms in the works of the artist. The data obtained were examined within the art movement of surrealism.

Key Words: Automatism, Biomorphism, Surrealism, Subconscious

Öz: Sürrealist resimleri ile bilinen Joan Miro, adeta bir çocuğun bilinçsiz bir şekilde karalamış olduğu, şekilleri ve çizgileri rastgele, bir estetik kaygı gütmeyen üretmiştir. Bilinçaltı ve rüyalardan çok fazla etkilenen sanatçı, sanat alanında otomatizmin ilk temsilcisi olarak görülmüştür. Miro'nun eserlerinde geçmiş yaşantısı sanatçıyı etkilemiştir. Eserlerinde kullanmış olduğu bazı formlar kendi günlük hayatında doğanın bilinçaltındaki yansımasının bir aynasıdır. Yansıtmak istediği, bilinçaltı dünyasını kendi mantığını, dış algıları tamamen ortadan kaldırmıştır. Biyomorfizm, birçok farklı sanat disiplinlerini ve sanatçıları etkilediği gibi Sürrealist

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sanatçılarıda çok fazla etkilemiştir. Bu araştırma, Joan Miro'nun, Sürrealizm sanat akımı içerisinde, Otomatizm ve Bilinçaltı yöntem ile yarattığı biyomorfik şekillerin sanatçının eserleri üzerinden incelediği bir çalışmadır. Joan Miro'ya ait olan eserler, sanatçının Sürrealizm akımı bağlamında biyomorfik formları otomatizm ve bilinçaltı ilişkisi içinde nasıl ele aldığı değerlendirilmektedir. Araştırmada nitel araştırma yöntemi kullanılmış olup, bu kapsamda konu ile ilgili literatür tarama, görsel kaynakların incelenmesi ve sanatçının eserlerinde ki biyomorfik formlar üzerinden okumalar yapılmıştır. Elde edilen veriler Sürrealizm sanat akımı içerisinde irdelenmiştir.

Anahtar Kelimeler: Otomatizm, Biyomorfizm, Sürrealizm, Bilinçaltı

Introduction

People have not remained indifferent to what is going on around them from past to present, they have observed all living things, and their thoughts on nature have changed over time and have also directly affected art.

The ruins brought by the First World War, on the other hand, caused the artists to be affected politically and especially socially. Urbanization, war environment and the negative effects of industry led to the emergence of Dadaism in the first half of the 20th century. Andre Breton, a Dadaist, objected to Dadaism going as far as artistic subversion. Andre Breton, the pioneer of Surrealism, introduced the movement and published its manifesto in the journal "La Révolution Surréaliste", which he published in 1924. Surrealist poets and painters, influenced by the destructions brought by the First World War, started to turn to the imaginary images of the unconscious. Breton's automatism and Freud's effort to reach the unconscious were developed by the surrealists and they made their works in this direction. Surrealism artists produced works on organic forms without breaking their relationship with nature.

20th century Surrealist artist Joan Miro also produced biomorphic forms using the subconscious and automatism. It allowed Miro to produce works by revealing the subconscious in his childlike paintings. The illness that the artist experienced as a child and as a result of his father's settlement on the farm enabled Miro to be intertwined with nature and to observe nature.

In this study, in the context of Surrealism, the reflections of biomorphic forms taken from nature in Joan Miro's paintings, which are associated with automatism and the subconscious, are examined.

1. Automatism and Subconscious in The Context of Surrealism

Surrealism is an art movement that emerged in France at the beginning of the 20th century. It was not limited to the art of painting, but was influential in a wide range of fields including philosophy, literature, cinema and sculpture. It showed its influence in the literary field, especially in poetry. The ruins created by the First World War, its effect on people, and that artists were in the search of accordingly allowed the emergence of the Surrealist movement. When we look at the history of Surrealism, it is seen that the foundations of Surrealism were laid in Europe, most generally after the First World War. The trend, which also showed its influence after the Second World War, also attracted attention with its attitude towards the war (Çağna, 2016:7).

It is seen that especially the Dada movement developed after the war. Surrealism is also based on the Dada movement. The target of the Dadaists was against art, the political environment, traditional views and behaviors. When Tristan Tzara came to Paris in 1919, the newly established journal "Literature" became an environment where writers such as Andre Breton, Louis Aragon, Gide and Valery got to know each other. "Literature" aimed to be the center of Dadaism in Paris.

Now the Dada movement has declared that art is dead and that the movement is politics. Dadaism paved the way for the formation of Surrealism. It progressed through Dadaism and gained different aspects over time. Surrealists turned to human interiority by completely eliminating visual truth (Passeron, 1982: 10).

Surrealists produced works by using traditional art materials, canvas and paint, instead of ready-made objects used by Dadaists. The Surrealists set a benchmark for themselves. Most of the things in the mental process that went through the mind of the artist at that time became a work of art. On the other hand, Surrealists determined their own limits and sought solutions from the inner world of man. According to the Surrealists, the mind and creative thoughts that have been imprisoned for a long time in the human need to be authenticated. Surrealists produced works by using traditional art materials, canvas and paint, instead of ready-made objects used by Dadasists. The Surrealists set a benchmark for themselves. Most of the things in the mental process that went through the mind of the artist at that time became a work of art. On the other hand, Surrealists determined their own limits and sought solutions from the inner world of man. According to the Surrealists, the mind and creative thoughts that have been imprisoned for a long time in the human need to be authenticated. The subconscious, which is one of the basic characteristics of human beings, and the thoughts and emotions that are not revealed are like a treasure (Akbulut, 2016: 79).

Later on, their expression in the plastic arts, as well as journal literature studies, became stronger and diversified. Surrealism saw art as a guiding tool in the analysis of man by examining himself and returning to his inner world. Surrealism has produced works based on the idea that the imagination is out of the control of the mind and traditions by asserting the subconscious and automatism. For centuries, the artist has always sought the true source of art in nature. Forgotten human symbols took their place in art again with Expressionism. However, the examination of the subconscious aspect was provided with the Surrealism movement. It refers to the concept of "automatism" developed by Breton. The concept of automatism is to bring out the real perception underlying the consciousness without being independent of any aesthetic judgments and moral limitations (Passeron, 1982: 32).

Automatism is the emergence of pure and true ideas of consciousness. Within the surrealism movement, particularly, artists such as Salvador Dali, Max Ernst, Man Ray, Joan Miro and Yves Tanguy created works with the technique of automatism, where creativity is based on the subconscious. Surrealist artists rejected the control of brushstrokes in production and practice. They have benefited from Automatism by defending the conscious and subconscious. The concept of automatism means acquiring new forms by using their imagination and creativity, which occurred when the artist released the shapes that he created from himself. One of the first artists to use Automatism within the Surrealism movement is Andre Masson. Psychologist Sigmund Freud, who had important studies on the subconscious and influenced the Surrealism art movement, was influential in the art movement with the theories he put forward on surrealist artists on consciousness, subconscious, dreams and creativity (Thomson, 2015: 60).

Surrealist artists gave importance to completely unconscious randomness (Dönmez, 2014: 47). "Freud showed that the child and savage inside us come to the fore at the moment when the conscious thought that dominates our mind when we are awake weakens" (Gombrich, 2002: 592). The artist has discovered the riches of this world by descending into the subconscious.

Artists using automatism make random movements on the drawing surface. They enable the random shapes and subconscious images to be revealed. Forms and stains that are formed with the emergence of automatism and the subconscious are in organic (biomorphic) form.

The Surrealism movement produced works that emerged with the expression of the subconscious, which Freud discussed in his psychoanalysis theory. Pure thought of everything that passes through the human brain, dreams seen in a waking state, has been the subject of Automatism.

Automatism is a method that is not controlled by any external influence and does not adhere to certain rules (Yeniay, 2013: 42). According to Surrealist artists, they produced works by delving into their revolutionary spirit, dreams and subconscious. According to the surrealist philosophy, they got rid of the world view based on lived reason and logic and aimed to transform it into a world where logic did not dominate. According to Freud each of the works influenced by the subconscious created free art. Surrealism is the method of revealing the true image of thought, whether by word, writing, drawing or any other means. Using psychoanalytic methods, the artists left the audience face to face with their works. However, they believed that they could reach their own self and the real work of art by descending into the subconscious of the human being and extracting the mysterious power and images (Akarsu, 2010: 90). Joan Miro, a surrealist artist, is known among artists who produce organic forms using the subconscious and automatism technique.

1.1. Joan Miro and Biomorphism

20th century Surrealist painter Joan Miro was born in Barcelona in 1893 to a family of artisans dealing with carpentry and jewellery. He lived on a farm in Montroig, which his father bought to recover from an illness he had caught at a young age. The fact that Joan Miro comes from a family of artisans influenced the artist in drawing and design at an early age. It is known that his love for nature emerged during this time.

He enrolled in the art school of Francesco Gali in 1912, and gained information about many movements of the West from this education process. Between 1912 and 1920 Miro painted nudes and real-life scenes at an academic level. In the following years, the artist was influenced by the French Fauvism and accordingly used vibrant colors. However, he was also influenced by the cubists and used geometric forms in his works (Sakıp Sabancı Müzesi, 2014: 25).

The 1920s are the artist's periods in Paris. During this period, he met Andre Breton, the founder of Surrealism. Breton enabled Miro to look at his art life with a different window. Surrealist artists and Breton called Miro "pure psychic automatism". In his early works, the artist focused on dreams and hallucinations as the subject of his works. Joan Miro's Surrealist influence resembles Yves Tanguy's abstract biomorphic forms. Similar to the underwater and underwater organisms of Tanguy, Miro has insectivorous forms found in nature. Sometimes, microscopic creatures, horse, bird, cat and even human forms can be seen in Miro's works.

Symbols and signs are the forms Miro often uses in his work. Jon Miro associated his works with the surrealism movement and produced biomorphic works using the subconscious. It is seen that Miro's early paintings carry the influences of various modern movements (Fauvism, Cubism, Dadaism).

Miro produced works without sticking to a single movement throughout his artistic life; in fact, this was a pioneer in the formation of his own style. However, Miro is particularly associated with the Surrealism movement. Throughout his art life, he adhered to the surrealists' idea of freeing only the creative images of the subconscious without the control of logic and reason. Miro's style was called "Biomorphic abstraction" because his works used organic rather than geometric forms. Joan Miro produced his works on subconscious biomorphic forms. The artist remained under the influence of dreams, without aesthetic concerns. He never lost his spiritual and childlike enthusiasm. The use of biomorphic forms in his works transformed the objects into a form and a form of expression, not as they appear, but outside the visible. The forms taken from nature through observation were reflected in his works by the artist with a biomorphic approach (Johnson, 1941: 40). Biomorphism emerged in the 20th century and was influenced by other art movements. It

developed in response to some of these movements and in parallel with the ideas of others. Looking at the term biomorphism, it is seen that it is based on the ideas of Surrealism and Art Nouveau and Abstract art movements. Biomorphism deals with the irregular, abstract and organic forms that influence Surrealism. In the Surrealism movement, the use of biomorphic forms has connections with the root word "-morph". He is known as "Morpheus", the son of Hypnos, the god of sleep in Greek mythology, and is the god of dreams. Surrealism was heavily influenced by the subconscious and dreams. Biomorphism has abstract, organic and irregular forms and takes its forms from nature. In fact, it is not the description of the object, but the meaning in the essence of the object and what it makes people feel. They aimed to produce works by separating logic and art from each other. They acted from dreams, instinctive behaviors, without being bound by reason and logic. They aimed to create biomorphic forms, especially in the unconscious world, with uncertain shapes and non-geometric (organic abstraction) (Göğebakan, Kılıç, 2020: 24). While trying to understand biomorphic forms, the questions of "why, how?" were tried to be answered instead of the question of "what?". According to the definition of Erenler, the biomorphic form is the forms formed with curvilinear contours reminiscent of plant or animal forms rather than geometrical forms (Erenler, 251: 251). The term biomorphism in art was first used by the art historian Alfred H. Barr in 1936 and when he used "Biomorphic Sculpture" for the Abstract Art exhibition.

The biomorphic style was introduced by the British critic Laurence Alloway. He analyzed and developed the term "biomorph", which he borrowed from Barr, in terms of origin science. According to Alloway, the definition of biomorphic is defined as "Bio" a structure that shows the interactions between life or living phenomena, "Morphology" is defined as the features found in the form and structure of an organism or a living thing (Mert, 2017: 8). Biomorphic forms are seen in wavy, curved and generally rounded forms, which are actually the natural life forms of invisible organisms. These irregular shapes are also depicted in the form of bacteria, stones, leaves, plants, and sometimes even humans.

"The artists started to incorporate the elements of surrealism, which is generally dominated by the feeling of boredom, into their works. Forms became increasingly obscure, symbolic and often biomorphic. Shapes and patterns reflected traces of organic life. The purpose of doing this was to be able to dissolve and disintegrate" (Grzymkowski, 2015:179).

Biomorphism was associated with automatism by Andre Breton, and was developed by surrealists as an automatism-creating technique using Freud's "subconscious" effort to reach. In the first manifesto, emphasis was placed on methods for revealing the subconscious. The artist established a close relationship with automatism with his childlike paintings. By making references to the subconscious, he had common aspects with surrealist artists. Although the artist seemed to be involved in the Surrealist and Dada movement, he never accepted the idea of being involved in a movement. Freud considers that creativity is subconscious and in this direction the games played by the artist during his childhood and the traumas he experienced.

Joan Miro produced works with a pure, childlike consciousness. He made works with the subconscious mind intact. The symbols Miro uses in his works have no meaning. Embryos are reminiscent of the shapes humans have painted on cave walls. The artist arbitrarily reflected the lines, colors and stains on the canvas into his works without paying attention to space and depth. Miro's paintings were inspired by children's drawings and doodles, and he made them with a childlike precision. Miro is the best example of Breton's "transferring the subconscious into the picture in its most pristine form". It aimed to reveal subconsciously suppressed emotions. Most of the forms he

used in his works are round and organic shapes. The bright colors he chose in his paintings also added a child-like meaning.



Picture 1. Joan Miro, Plowed Field, 1923-24, oil painting on canvas, 66 x 92.7 cm

There are insect-like forms in Miro's works. Not content with these, he frequently used forms similar to microscopic creatures and also depicted figures such as horses and birds. The fabled effects he created with abstract forms, deformed animals, and female figures in his compositions are very close to the surrealists. With this aspect, the artist has produced works on organic forms without limiting his art (Uysal, 2019: 35). It is a work done by Miro in 1923 (Picture 1.). While living in Montroig, he portrayed a field by looking at it from his own window of imagination, and most of the forms were separated from their own reality and used unrelated forms together. When we look at the painting, there is a deformed horse in the middle of the painting; there are dogs, snails and many other animals standing right in front of it. There are many forms that are not perceived by the eye and most of them are imaginary shapes that are not defined and this has been associated with biomorphism. Creatures formed by subconscious and imagination in the composition contain organic structures side by side as human, plant and animal. The color in the work consists mainly of mustard yellow and brown tones. The composition is divided into two parts as space and atmosphere. Biomorphic, curvilinear and round forms and geometric forms are depicted parallel to each other. The fact that the cone on the left side of the picture, which looks like an egg on the tree, has ears and eyes, and body organs, associated Miro's work with biomorphism. The giant ears and eyes attached to a cone also indicate that every living thing has a soul.

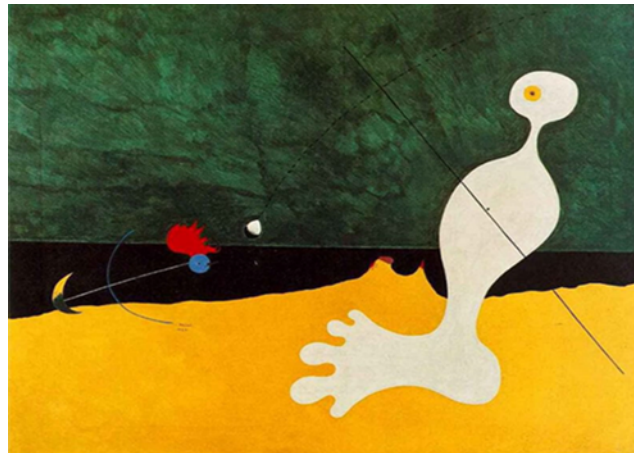
Miro said, "You know how much I love animals, little bugs. I was fascinated by insects! I remember Breton's wife Simone gifted me a book on insects one day. It was Fabre's book. I loved this book very much" proves this (Miro, 2016: 52-53).



Picture 2. Joan Miro, Harlequin's Carnival, 1925, oil painting on canvas, 66 x 93 cm

Harlequin's Carnival (Picture 2.), made by Miro in 1925, is divided into two parts as ground and background. Imaginary biomorphic forms are used in double plan. In the picture, there is a window in the upper right, perhaps night time. There are fish and different biomorphic forms on a table just below. The cat in front of the table has been hybridized, completely removed from its natural structure. Many surreal forms and living beings are used together. In Miro's work, the images in the artist's subconscious of the images known to everyone are revealed. In the work, organic and inorganic forms are used together. The worm-shaped structure divided the picture into two. It is understood from the sentence "I think this is a lizard, I put a hat on his head" that this structure, which looks like musical notes, starfish, circles of certain sizes, a ladder, a butterfly coming out of the membrane, and a creature, is actually a lizard (Miro, 2016: 53).

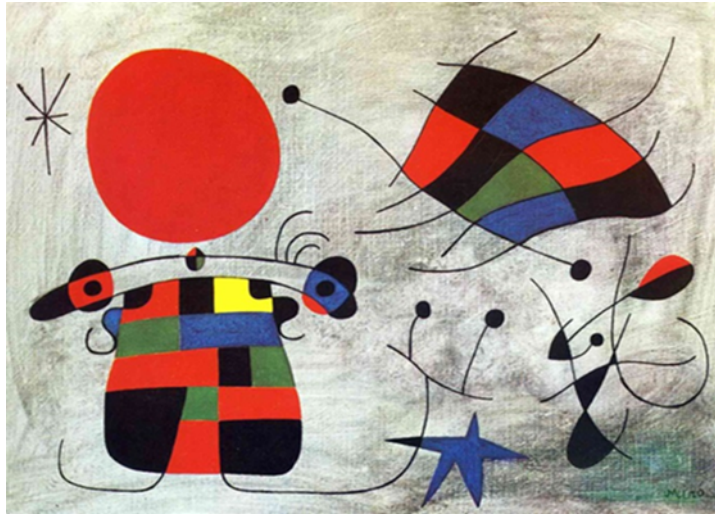
During his time in Paris, Miro created mostly organic and abstract works in his art. Seeing the works of Kandisky and Paul Klee in Paris is one of the reasons that caused the artist to change (Mert, 2017: 30).



Picture 3. Joan Miro, Person Throwing Stones at a Bird, 1926, oil painting on canvas, 74 x 92 cm

The white spot on the right of the work (Picture 3.) is depicted as a biomorphic form and there is a schematic bird figure right in front of it. The white spot represents the human figure. It is mathematically depicted by the effect of rotation created by a force on an object as if indicated by dots on it.

This shape corresponds to the movement of the stone thrown at the bird. There is no aesthetic concern in Miro's work. The artist has painted the first images that come to people's minds with the automatism method. Organic and inorganic forms were used. Small and large forms are used in the composition.



Picture 4. Joan Miro, The Smile of Glorious Wings, 1953, oil painting on canvas, 35 x46 cm

Miro's work "The Smile of the Flamboyant Wings", (Picture 4.) which he made in 1953, is a work that completely reveals subconscious images with the method of automatism. The background is used in light gray tones and the space perspective is not used. A human figure in the left part of the painting is a form that lies in the artist's subconscious. As with other Surrealist artists, Miro has no concern for ground, all rules and laws, including gravity, have lost their validity.

In the work, it was obtained only with a red circle form without giving details on the face. The work consists of red, black, green and blue colors. The lines are depicted with biomorphic forms. The lines are simple and agile.

In the work, patterns were created with black lines as a peinture. Only because there is no black painting around the red circular circle, it is the focus of the eye. The feet and hands of the figure in the work are also depicted in organic forms. Vivid colors are more dominant in the work.



Picture 5. Joan Miro, Peinture (Escargot, Femme, Fleur, Etoile), 1934, Oil painting on Canvas, 195 x 172 cm

In the work that Joan Miro made in 1934, (Picture 5.) it starts with yellow tones and consists of colors that go from brown on the left and go from green to dark blue on the right. The painting features a white hand that hangs in a downward motion, which is the focal point. In the left part of the painting, there is a creature made of organic forms that are not completed in a U shape. The table contains the words he gave to the picture (Peinture, escargot, femme, fleur, etoile). The painting is mostly figure-based and there are creatures that cannot be perceived by the eye. It is a good example of the Surrealism movement, using living organisms and the biomorphic forms in them.

The sad state of the artist was included in his work. He used dark colors by deforming the forms. There is a split feeling from the middle of the picture and the left side is used in warmer tones. It is used in calligraphic elements in the work. In the work, space is not used; almost organic forms have challenged gravity. In the composition, the writing gave movement to the painting and associated it with other forms.

Conclusion

These works, which were made in the mood brought by the social collapse and the remnants of the war after the First World War, are the biomorphic style that surrealist artists use in an imaginary and imaginary way with the acceptance of Breton's manifesto. Biomorph and automatism were the first to use randomness. In automatism, artists who set out with the subconscious have gradually moved away from biomorphic forms and turned into even more amorphous forms.

The illness that Joan Miro experienced when he was a child, had an effect on his work in the environment he lived in, not using logic and intelligence, but completely inspired by his subconscious and dreams. In fact, there is an abstract effect when looking at Miro's works for the first time. But shapes, colors and lines appear as images in a surreal effect, where the mind remains in the background. The artist did not include aesthetic concerns in his works. There are frequently repetitive images in the forms. He used simple and organic forms in his works. While making his works, Miro

produced works by examining the forms in nature. Biomorphism has influenced Art Nouveau and Abstract movement and many plastic arts since surrealism.

In conclusion; Joan Miro, a surrealist, produced works in which the mind was disabled by using the subconscious and automatism method. While producing his works, he used biomorphic, round and amorphous forms that he created intuitively and imaginatively.

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Research Article / Araştırma Makalesi

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

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Şeyda Eraslan Taşpınar**

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

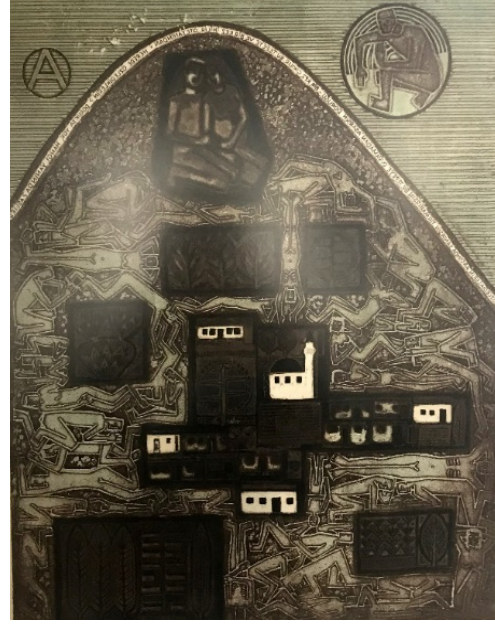


Photo 6. Mustafa Aslier "Bu Tepe", 1977
Gravure, 50x75 cm

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.

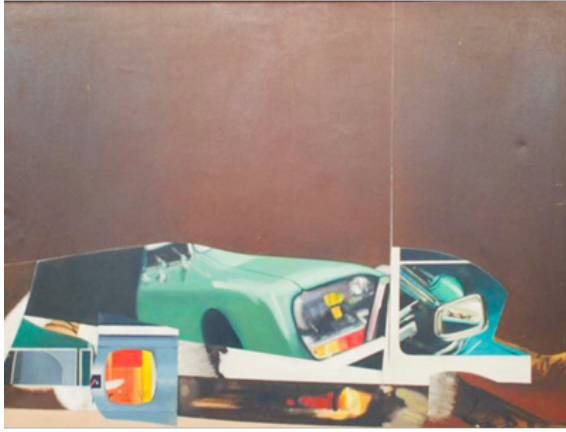


Photo 7. Özdemir Altan, “Yeşil Citroen”, karışık **Photo 8.** Devrim Erbil, “Bahar Ağacı”, oil painting teknik

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).



Journal of Art Time

Research Article / Araştırma Makalesi

Semra Kılıç Karatay*

Felt Designs Produced in Turkey Today *Türkiye’de Günümüzde Üretilen Keçe Tasarımları*

Abstract: Felt is a textile material obtained from the mixing of wool fibers, which are animal fibers, with heat, soap and water. There are written sources that state that the Turks, who first settled in the Huns period, used felt. According to these sources, felt was used not only outside the tents but also in the upholstery inside the tent. It has changed in the design of the products obtained with the art of felt, which has survived until today. Previously, products such as floor mats, tent covers, shutters, aba and coins were produced, but different design products were produced over time. These new designs include portraits, scarves, rugs, paintings and different clothing samples. Design is the process of making the product one wants to produce from abstract to concrete. The person is mostly original when designing and thinking about the technique and material of the work he wants to produce. Designs can be aesthetic and relative, as well as change over time. Design is variable according to developing technology, time and person. It is unique because it is obtained after the imagination of the creator. With the research done, different felt designs obtained today are discussed and information is given about the techniques used in obtaining the designs.

Keywords: Felt, Design, Art

Öz: Keçe, hayvansal lif olan yün liflerinin ısı, sabun ve su ile birbiri arasına girmesi ile elde edilen tekstil malzemesi olup ilk olarak hangi dönemde üretildiğini gösteren herhangi bir yazılı veya görsel kaynak bulunmamaktadır. İlk olarak Hunlar döneminde yerleşik hayata geçen Türklerin keçeyi kullandıklarını ifade eden yazılı kaynaklar mevcuttur. Bu kaynaklara göre keçe sadece çadırların dışında değil çadır içinde döşemelerde kullanılmıştır. Günümüze kadar varlığını sürdüren keçe sanatı ile elde edilen ürünlerin tasarımında değişime uğramıştır. Öncesinde yer yaygısı, çadır örtüsü, kepenek, aba, arakiye ve sikke gibi ürünler elde edilirken zamanla farklı tasarım ürünleri üretilmiştir. Bu yeni tasarımlar arasında portre, fular, kilim, tablo ve farklı kıyafet örnekleri yer almaktadır. Tasarım kişinin üretmek istediği ürünü soyuttan somut hale getirme işlemidir. Kişi üretmek istediği çalışmayı tekniğini, malzemesini düşünüp tasarlarken çoğunlukla özgündür. Tasarımlar estetik ve göreceli olabildiği gibi zamanla değişim gösterebilirler. Tasarım gelişen teknoloji, zaman ve kişiye göre değişkendir. Üreten kişinin hayal gücü sonrasında elde edildiği için tektir. Yapılan araştırma ile günümüzde elde edilen farklı keçe tasarımları ele alınarak tasarımların elde edilmesinde kullanılan teknikler hakkında bilgi verilmektedir.

Anahtar Kelimeler: Keçe, Tasarım, Sanat

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Introduction

Felt has always existed in human life and is one of our important handicrafts that continues to exist today. Among the first examples is the saddle felt cover from the Pazirik kurgan. There are historical documents showing that the first products of felt were produced with the recoil felt technique and the felt fabrics cut in the production of some decorations were obtained by the applique technique, and these documents can be accessed.

“Keregü” in ancient times; these structures, which were called "bargah" in the early Ottoman period, can be found in Kazakhstan and Kyrgyzstan today. The yurt covered with black felt is called kara-üy, and the yurt covered with white felt is called ak-üy (Ergenekon, 1999: 4).

It is a fact that the civilizations that lived in these lands before the Turks came to Anatolia produced felt, but the use of felt increased with the Turks, and a felt production center was established in the regions where animal husbandry is intense (Küçük Kurt and Oyman, 2018: 29).

A group of textile works decorated by affixing fine and colorful leathers on felt and Pre-Turkish clan marks on saddles and horse ears completely reflect the original Hun style (Aslanapa, 1972: 5).

In Central Asian Turkish art, carpets and mats made of wool have an important feature. The first Turkish community that appeared on the stage of history in the 6th century BC, the Huns, used to furnish their tents, and the Kyrgyz boz-üys (nomadic houses) on their tops and floors with felt (Sultanbekova, 2015).

When the history of felting is examined, while products such as tents, floor mats for use in tents and aba worn by shepherds are produced with the traditional felt techniques, nowadays mostly decorative ornaments as well as souvenirs are produced with the traditional felting techniques such as needle felting technique (Kılıç Karatay, 2019: 168).

There are different techniques used in obtaining felt. These are traditional felt, wet felt and dry felt techniques. Traditional felt is dependent on human power and is mostly used to obtain large products. In the past, it used to take a few days to buy products in the traditional felt technique, which was produced by more than one person. However, thanks to the developing technology today, the need for manpower has been eliminated and the product production time has been shortened.

The samples obtained with the felt technique are generally aba, shutters, floor mats, the outer cover of the tent and the hats worn by the people, and the traditional felt technique was generally used. However, today, there has been a change in the designs of felt products. Various felt techniques are used together in new designs. Among the new designs, besides the products produced as designs suitable for today, there are also universe studies and gift products as a design theme. In the design of the products obtained, there is a change depending not only on the developing technology but also on the originality of the person who produces it.

Today's Felt Design Examples

- Rug Samples Produced with Felt



Photograph. Felt Rug Example,
(Kılıç Karatay, 2021)



Photograph. Felt Rug
Example, (Kılıç Karatay, 2021)



Photograph. Felt Rug Example,
(Kılıç Karatay, 2021)



Photograph. Felt Rug Example,
(Kılıç Karatay, 2021)



Photograph. Felt Rug Example,
(Kılıç Karatay, 2021)



Photograph. Felt Rug Example,
(Kılıç Karatay, 2021)

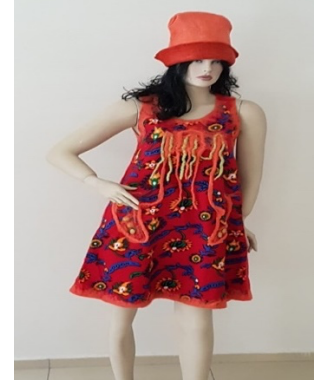
• Clothing Samples Produced with Felt



Photograph. Felt Dress Example, (Yalçinkaya, 2021)



Photograph. Felt Dress Example, (Yalçinkaya, 2021)



Photograph. Felt Dress Example, (Yalçinkaya, 2021)



Photograph. Felt Jacket, Hat and Sandal Example, (Yalçinkaya, 2021)



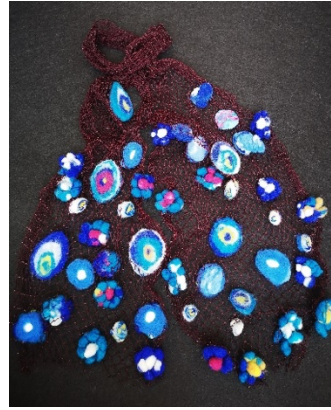
Photograph. Felt Poncho Example, (Sevinç, 2021)



Photograph. Felt Tunic Example, (Yalçinkaya, 2021)



Photograph. Felt Scarf Example, (Yalçinkaya, 2021)



Photograph. Felt Scarf Example, (Küçük Kurt, 2021)



Photograph. Felt Scarf Example, (Küçük Kurt, 2021)



Photograph. Felt Scarf Example, (Küçük Kurt, 2021)



Photograph. Felt Vest Example, (Sevinç, 2021)



Photograph. Felt Skirt Example, (Sevinç, 2021)



Photograph. Felt Hat Example, (Küçük Kurt, 2021)



Photograph. Felt Hat Example, (Sevinç, 2021)



Photograph. Felt Scarf and Hat Example, (Altınkaya, 2021)

• Examples of Tables Produced with Felt



Photograph. Felt Table Example, (Yalçinkaya, 2021)



Photograph. Felt Table Example, (Yalçinkaya, 2021)



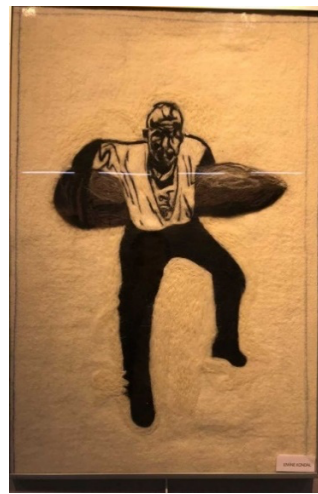
Photograph. Felt Table Example, (Yalçinkaya, 2021)



Photograph. Felt Table Example, (Kondal, 2021)



Photograph. Felt Table Example, (Kondal, 2021)



Photograph. Felt Table Example, (Kondal, 2021)

- **Portrait Examples Produced with Felt**



Photograph. Felt Portrait Example, (Kılıç Karatay, 2021)



Photograph. Felt Portrait Example, (Kılıç Karatay, 2021)



Photograph. Felt Portrait Example, (Kılıç Karatay, 2021)



Photograph. Felt Portrait Example, (Kılıç Karatay, 2021)



Photograph. Felt Portrait Example, (Kılıç Karatay, 2021)



Photograph. Felt Portrait Example, (Kılıç Karatay, 2021)

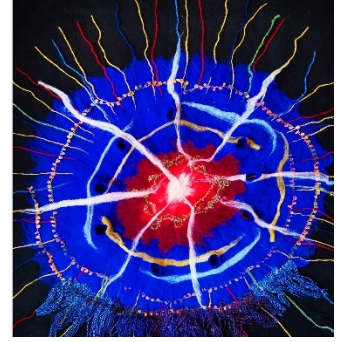
• Universe Themed Design Examples Produced with Felt



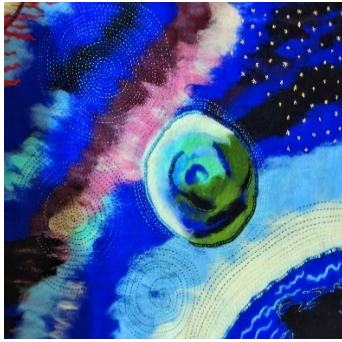
Photograph. Felt Universe Example, (Oyman, 2021)



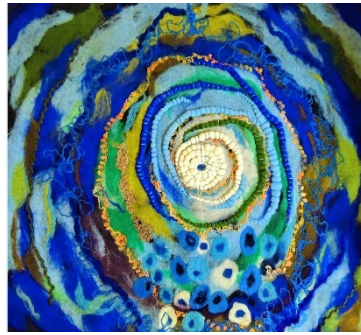
Photograph. Felt Universe Example, (Oyman, 2021)



Photograph. Felt Universe Example, (Oyman, 2021)



Photograph. Felt Universe Example, (Oyman, 2021)



Photograph. Felt Universe Example, (Oyman, 2021)



Photograph. Felt Universe Example, (Oyman, 2021)

- Different Felt Design Examples Obtained with Felt



Photograph. 'Praying person' obtained (Altinkaya, 2021)



Photograph. Felt Bag Example, (Altinkaya, 2021)



Photograph. Felt Keychains with Felt, (Kondal, 2021)



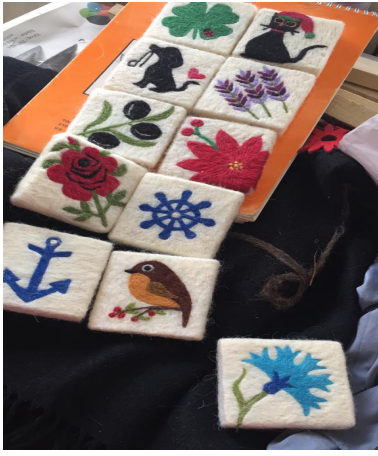
Photograph. Boots Made with Felt Example, (Kondal, 2021)



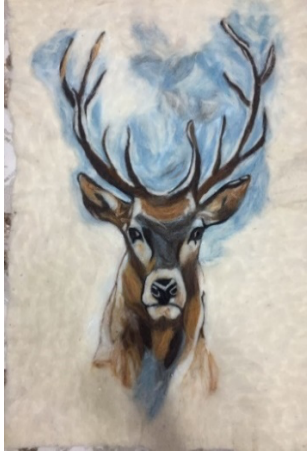
Photograph. Felt Shoes Example, (Kondal, 2021)



Photograph. Felt Gift Soap Examples, (Kondal, 2021)



Photograph. Felt Gift Soap Example, (Kondal, 2021)



Photograph. Felt Table Example, (Kondal, 2021)



Photograph. Felt Table Example, (Kondal, 2021)



Photograph. Felt Table Example, (Kondal, 2021)



Photograph. Felt Table Example, (Kondal, 2021)

Conclusion

Felt, one of the branches of our Traditional handicrafts, is one of our most popular arts today. It is obtained as a result of felting wool fibers by fusing with soap, water and heat. The products produced with felt vary according to the time they are produced and the need. In the old days, necessities such as tent covers, aba or shepherd's shutters were produced, but today, products obtained by producing designs with more artistic dimensions and imagination are seen. Among these products, different and modern designs such as rug patterns, scarves, paintings, dresses and hats can be seen. In addition, different new designs are produced as gift products.

In order to transfer our Turkish handicrafts, which are accepted as our cultural values, from generation to generation, there are changes in our branches of art over time. These changes are sometimes material, sometimes technical and sometimes design. Although the products obtained with the felt art were mostly produced with the traditional felting technique, it is seen that the wet and dry felt techniques are used together in new designs over time. There has also been a change in the shape of the products produced and the purpose of use.

When today's designs are evaluated, it is seen that felt products have changed in design over time. Among the reasons for this are supply-demand, developing technology, adaptation to fashion and the imagination of the producing artist.

When the designs produced today are examined, it is seen that the art of felt, which is one of our Turkish handicrafts, is kept alive, the products produced are appreciated and the interest in the art of felt increases day by day. New designs show differences every passing day, which increases the importance of felt art.

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Visual References

- Photograph.** (Semra Kılıç Karatay, 2021).
- Photograph.** (Yalçınkaya, 2021).
- Photograph.** (Naile Rengin Oyman, 2021).
- Photograph.** (Gencer Kondal, 2021).
- Photograph.** (Emine Kondal, 2021).
- Photograph.** (Betül Sevinç, 2021).
- Photograph.** (Ülkü Küçük Kurt, 2021).
- Photograph.** (Gülenay Altınkaya, 2021).