

A SELECTION OF 20th CENTURY TURKISH PAINTRESSES



CÜNEYT YILDIRIM

JANUARY, 2020

A SELECTION OF 20th CENTURY TURKISH PAINTRESSES

by

CÜNEYT YILDIRIM



**PREPARED FOR YEDITEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S PROGRAM IN ARTS MANAGEMENT**

YEDITEPE UNIVERSITY

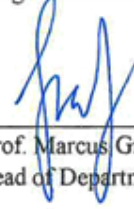
JANUARY, 2020

Approval of the Institute of Social Sciences



Prof. M. Fazil GÜLER
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master.



Prof. Marcus Graf
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts



Prof. Ayla Ersoy
Supervisor

Examining Committee Members

Prof. Ayla Ersoy -Yeditepe University



Assist Prof. Hakan Özer -Yeditepe University



Assoc Prof. Esra Aliçavuşoğlu – Marmara University



PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name/Surname: CÜNEYT YILDIRIM

Signature :



ÖZET

Sanat tarihimizde kadın sanatçılar, gerek varoluş süreçleri, gerek kendilerini ifade etme biçimleri, gerekse ele aldıkları konu ve temaların farklılığı, çeşitliği ile ayrı bir yere, öneme sahiptir.

Kadın sanatçı ayrımı günümüzde hem tarihçiler, hem de sanatçıların kendileri tarafından çok tercih edilmese de, bu çalışmada İnas Sanayi-i Nefise Mektebi bir başlangıç noktası olarak belirlendiği için kullanılmıştır. Mihri Müşfik öncülüğünde açılan İnas Sanayi-i Nefise Mektebi, kadın ressamın sanat ortamında kendilerini ifade etmelerinde büyük bir rol oynamış, özgürleşmelerinde ve üretimlerinin çeşitlenmesinde, ayrıca sanat üretiminin yayılmasında önemli bir adım olmuştur. Bu dönem kadın sanatçıların sanat ortamında kendi isimleri ile var olmaya çalıştıkları yıllardır. Bu deneyimler çoğalarak hem Cumhuriyet öncesinde, hem de Cumhuriyet sonrasında büyüyerek çeşitlenmiştir. Özellikle ilk dönem kadın sanatçılarımızın her birinin yaşamı ve sanatı, romanlara, oyunlara ve sinema filmlerine konu olabilecek denli renkli ve ilginçtir. Bu öncü sanatçılar sayesinde Türkiye'deki sanatın gelişmesi ivme kazanmıştır denilebilir.

Kadın sanatçılar, hemen her dönem toplumsal ve bireysel olay ve olguları yapıtlarında ele almış, irdelemiş tarih içinde önemli ve belirleyici bir rol üstlenmişlerdir.

Bu seçkide sadece küçük bir kesitini gördüğümüz bu isimler sanatı kavrama, ele alma ve elbette biçimlendirmede çok önemli bir yer edinmişlerdir. Bu çalışmada, kapsamı çok geniş bir alanın sınırlarına girilmiş; sadece küçük bir kesitinden örnekler verilmesi amaçlanmıştır. Bu seçkide yer alan sanatçılar izlenimcilikle başlayarak, kübizm, soyut resim, avangarde, popart ve kavramsal sanat gibi farklı eğilimleri örnekleyecek şekilde bir araya getirilmiştir. Bu araştırma için seçilen sanatçılardan kimileri kavramsal işler üretimleri ile dikkat çekmekte, ancak bu çalışmada özellikle resim çalışmalarlarıyla ele alınmışlardır.

ABSTRACT

In Turkish art history, female artists have a special place, with their existence processes and their style of expressing themselves, as well as the variety and diversity of themes and topics.

Although the discrimination created by the expression ‘women artists’ is not preferred by both historians and artists themselves today, it is used in this study by the reason of taking the İnas Sanayi-i Nefise Mektebi (School of Fine Arts For Women) as a starting point. İnas Sanayi-i Nefise Mektebi, which was opened under the leadership of Mihri Müşfik, played a big role in the women artists’ expressing themselves in the art environment, and was an important step in their liberation and diversification of their works, as well as in the expansion of art production. This is the period when women artists try to exist with their own names in the art environment. These experiences have increased and diversified both before and after the Foundation of Republic. Especially the life and art of each of early Turkish women artists is so colorful and interesting that it can be the subject of novels, plays and movies. It can be said that the development of art in Turkey has been accelerated through these artists.

Women artists have handled social and individual events and phenomena in their works in almost every period, and have played an important and decisive role in the scrutinized history.

These names, which we observe only a small section in this selection, have a very important place in understanding, handling and inevitably in forming the art. In this study, the limits of a very wide field is invaded and it is intended to give examples from only a small section of it. The artists in this selection were examined together to illustrate different trends such as cubism, abstract painting, avant-garde, popart and conceptual art starting with impressionism. Some of the artists selected for this research draw attention with their conceptual works, but in this study they are especially dealt with their painting

ACKNOWLEDGEMENTS

I would like to offer my highest respect and thanks firstly to my precious supervisor Professor Doctor Ayla ERSOY who provided me with full support during the whole course of this study and enabled this thesis to progress and to be shaped with her ideas and to my family and friends who supported me in this process.



TABLE OF CONTENTS

ÖZET	iii
ABSTRACT.....	iv
ACKNOWLEDGEMENTS	v
INTRODUCTION.....	1
CHAPTER 1; TURKISH PAINTING / ART AND İNAS SANAYİ NEFİSE MEKTEBİ (SCHOOL OF FINE ARTS FOR WOMEN)	3
1.1. Turkish Painting and Art in the Early 20 th Century	3
1.2. İnas Sanayi-i Nefise Mektebi (School of Fine Arts For Women);.....	15
1.3. After İnas Sanayi-i Nefise Mektebi;	19
CHAPTER 2; 20 th CENTURY TURKISH PAINTRESSES	20
2.1 MİHRİ HANIM (1890-1954)	20
2.2 GÜZİN DURAN(1898-1981)	22
2.3 FAHREL NİSA ZEİD.....	24
2.4 ALİYE BERGER (1903-1974)	25
2.5 SABİHA BOZCALI (1903-1998).....	27
2.6 HALE ASAF (1905- 1938).....	28
2.7 EREN EYÜPOĞLU (1912-1988).....	30
2.8 ŞÜKRİYE DİKMEN(1918-2000)	32
2.9. LEYLA GAMSIZ (1921-2010)	34
2.10. NAİLE AKINCI (1923-2014).....	36
2.11. FATMA TİRAJE DİKMEN (1925-2014)	38
2.12. NEVİN ÇOKAY (1930-2012)	39
2.13. TULAY TURA BÖRTECENE (1936-2018).....	40
2.14. TOMUR ATAGÖK (1936-)	41
2.15. NEŞE ERDOK (1940-).....	43
2.16. NEVHİZ TANYELİ (1941-).....	44
2.17. NUR KOÇAK (1941 - ?)	45
2.18. İPEK AKSÜĞÜR DUBEN (1941 -?)	46
2.19. GÜL DERMAN (1942 -1994)	47
2.20 ZEHRA ARAL (1945 - ?).....	48

2.21 GÜLSÜN KARAMUSTAFA (1946-?)	49
2. 22. TÜLİN ONAT (1946- ?).....	51
2.23. ALEV ERMİŞ MAVİTAN (1957- ?)	52
2.24. CANAN TOLON (1955-?)	53
2.25. SELMA GÜRBÜZ (1960- ?).....	54
CHAPTER 3	56
3.1. ASSESSMENT AND CONCLUSION.....	56
3.2. BIBLIOGRAPHY	59
3.2 FIGURES	65



INTRODUCTION

The first information regarding the presence of women in the art in Turkey scarcely emerges in the last quarter of the 19th century. There is no tangible trace of the presence of women who work as artists in the Ottoman Palace or are members of the Nakkaşhane (the royal scriptorium). Painting and drawing in the Ottoman period are not among the skills expected of elite women, and there is no tangible evidence that women artists existed before the 19th century. Although the number of records regarding women ordering manuscripts is quite low, there are women who are artistic patrons; however, this patronage generally shows itself in the field of architecture. (Nancy Micklewright, “ ‘Müzisyenler ve Dans Eden Kızlar’: Osmanlı Minyatürlerinde Kadın İmgeleri”, *Modernleşmenin Eşiğinde Osmanlı Kadınları*, Madeline C. Zilfi (ed.), İstanbul, Tarih Vakfı Yurt Yayınları, 2000, p. 149.)

The liberation environment that started in the Ottoman Empire at the end of the 19th century with the declaration of the 2nd Constitutional Monarchy allowed women to emerge and show their talents, to deal with various branches of art and to produce works on those subjects. This process not only accelerated the existence of women in the art environment, but also brought the cultural environment to a level where they could be accepted more smoothly.

This process, which will accelerate with the foundation of the Republic, has caused women to take an active part in almost every branch of art and to create new approaches in art. The environment clearly reveals that it is on the verge of a new formation process.

The first Turkish women artists deserve attention with the dedication and effort they put forward to perform their art and with their dramatic life stories as well as the artworks they create.

Each of first Turkish women painters authentically acted as pioneers and revolutionaries, and they continued their lives in this way. Especially the first term women artists belong to urban families, which can be considered wealthy. While they have the chance to stay outside of art and prefer a relatively comfortable life, they put art and painting at the center of their lives, their lives that ended with difficulties, sometimes ended in a homeless cemetery and sometimes in a sanatorium.

This pioneering, courageous women deserve a salute by the virtue of the dynamic approach and courageous stand that they bring to the art of painting in Turkey. While conducting this thesis, it was observed that especially the art history studies focuses on male artists and this

approach continues for long time during the recording of the history. However, especially in recent studies, many publications on women artists have started to be released.

In this thesis, it is aimed to make a selection among the women artists who lived before and after the Republic period. The artists in this selection are brought together to illustrate different trends such as cubism, abstract painting, avant-garde, popart and conceptual art starting with impressionism. While making this selection, no classification has been made in the context of any theme; The 25 women artists in Turkey whose works may offer a cross-sectional sample of the above-mentioned trends have been identified as the focal point of the study. Undoubtedly, this selection could include different names. In recognition of this fact, it is significant to underline that the main objective of this study is to provide a small section of the productions of women artists in Turkey.

CHAPTER 1; TURKISH PAINTING / ART AND INAS SANAYI NEFISE MEKTEBI (SCHOOL OF FINE ARTS FOR WOMEN)

1.1. Turkish Painting and Art in the Early 20th Century

In the framework of the westernization tendency started in the mid-19th century in Turkey, miniature has began to be dropped out and Western painting techniques have been adopted. Towards the end of the century, military school painters such as Halil Pasa and Süleyman Seyyid were sent abroad for educational purposes. Among other famous painters of the period, Şeker Ahmet Pasa, Hoca Ali Rıza can be referred. Sanayi-i Nefise Mekteb-i Alisi, founded in 1883 under the leadership of Osman Hamdi Bey, was influential in shaping Turkish painting. (Erzen, 2008, p. 1313)

In the process that started with the declaration of Tanzimat (period of reforms in the Ottoman Empire), a westernization process started in the Ottoman Empire and as a result, interest in the art of painting gradually started to emerge. However, prior to this, sending ambassadors abroad and visits of the ambassadors from these countries to the Ottoman Empire can be seen as the factors that affect the Turkish painting and stimulate this process. The designers commissioned to rearrange the houses and embassy buildings of these ambassadors from abroad had an interaction with the miniature artists in the palace and some foreign and especially Levantine painters who have come before.

Additionally, some ambassadors sent abroad are known to have acquired with the Western painting and made their own portraits.

Later, during the reign of Mahmut II (1785-1839), the tradition of hanging portraits on government offices began. In fact, this phenomenon is interesting in terms of exemplifying the relationship of the Ottoman Palace with the art of painting. In a sense, it can be understood that painting was recognised as an important power by the Empire. It can be stated that especially with the declaration of the constitutionalization, a change in society, especially in the elite, a desire to live in the western sense has been emerged. In mansion trainings have been come up and women began to play a more active role. In this period, while the place of women in society has not been fully clarified, paintings on women have started to appear.

At the end of the 19th century, when new technologies and inventions left their mark on the period and the results of the industrial revolution were felt in every field; technical difficulties such as reading maps, distance measurement and topography brought up the issue of adding landscape courses to the curriculum in military schools. These courses were compulsory first in military schools and then in Darüşşafaka. Later, it became widespread in Enderun schools.

Levantine, Armenian and Greek painters who lived in the Ottoman Empire and produced paintings were used to teach these lessons. But then a program was started and young talented soldiers were sent to Vienna and Munich, mainly Paris, for painting education. However, although the young people sent for this period received a good education, a preparatory school called “Mektebi Osmani” was opened in Paris for these men to overcome the difficulties in terms of cultural differences and language.

(<https://www.restorasyonforum.com/cagdas-turk-sanati/mektebi-osmani-ve-paris8217te-ogrenim-goren-sanatcilar/>)

Then the young people sent there for education returned to home at the end of their education and worked as an art teacher, especially in military schools, Darüşşafaka, Galatasaray and even Enderun schools. Ferik İbrahim Pasa (1815-1889), Hüsnü Yusuf (1817-1861) and Ferik Tefik Pasa from Harbiye (1819-1866) were among the first artists sent abroad. At this stage, the most important achievement is that the painting course had been officially included in the curriculum. (<https://www.afyonpostasi.com.tr/yazarlar/basak-nakilcioglu/asker-ressamlar-kusagi/213>)

It is interesting that in this period, while the Ottoman Empire took steps towards modernization in the Western sense, the interest to the East and the objects of the East increased in the Western countries. At this point, a period of Orientalism has started in the West and Istanbul has become a centre of attraction for the West.

In the first half of the 19th century, the camera has been invented; In addition to painting, photography also entered the Ottoman life. After Paris, flashy photo studios were opened in Istanbul.

The Ottoman Sultan of the period, Abdülhamit II (1842-1918), created an extensive collection of photographs due to his interest in photography. These photographs were

distributed to the painters of that period and transferred from photographs to the canvas, in other words, the paintings of the photographs were made. These paintings can be interpreted as sentimental and naive paintings, although they are painted by looking from the photographs and give a still faded appearance. These first paintings copied from the photograph consist only of the descriptions of nature and almost no living creatures depicted in them (Öndin, 2000, Vol. 1, Issue 2, p3). In fact, the living creatures in the photograph were removed when they were transferred to the painting and therefore the paintings looked dull. These artists were named as photo commentators, Turkish Primitives or Darüşşafaka people. (Berk, 1943, s36).

A second group of painters was sent back to France to study painting. This group consists of talented young people of military origin, such as Şeker Ahmet Paşa (1841-1907), Süleyman Seyyid (1842-1913) and Hüseyin Zekai Paşa (1860-1919), whom we call Turkish Classics. During this period France and especially Paris gave the appearance of a city in heavy working conditions, polluted environment and filth after the industrial revolution. The Academy in Paris tended to persist in traditional education. A group of artists who objected to this situation and also fed up with the filth in Paris went to Barbizon and found the school of Barbizon. In their paintings, there are no figures or very small details, if any. This has been done consciously as something that makes the human feel lonely and helpless in nature. Şeker Ahmed Pasa's Woodcutter in The Forest is a good example of that. With the illusion of a perspective, he minimized the figure in nature and his mobility to the figure shows the effects of the Barbizon school at that time. (Figure 1) Şeker Ahmed Paşa worked on subjects such as creating a collection for the palace, organizing exhibitions open to the public and arranging painting exhibitions in the Istanbul Halls.

(<http://biboyabifirca.blogspot.com/2017/11/seker-ahmet-pasa-1841-1907-hayat.html>)

These artists, who we call the Turkish Classics, have developed an understanding of painting that grows up with the observer's perspective, passion and admiration to nature of the West.

Osman Hamdi Bey (1842-1910) went to France to study law with the second group, but he was interested in painting and studied painting like his contemporaries. It is important to separate Osman Hamdi Bey from the other painters in the history of Turkish art. He proved

his difference not only with his paintings but also with his bureaucrat personality and the institutions and the works he created.

He established and opened the Archaeological Museum, and played role in the establishment of the Sanayi-i Nefise Mektebi, the enactment of antiquities law, and the establishment of archaeological excavations systematically. In addition, he served as the first director of the Sanayi-i Nefise Mektebi, the school he founded.

Osman Hamdi Bey also followed an attitude that deprived women of being a dogma in line with his intellectual personality and advancing the people towards modernization. As we have seen in his photographs he had a desire to move the woman to a more contemporary platform by bringing the family forward at a period in which the congregation life is more visible within the society.

Gerome has an important influence on the development of Osman Hamdi's understanding of art. However, with the awareness of cultural heritage and respect for the past, the artist has made paintings that glorify Ottoman life, contrary to the biased attitudes of Western orientalists. These paintings of the artist, which comply with the academic composition rules, are similar to those of Gerome in terms of fiction, however they are close to those of Austrian origin Ludwig Deutssch and Rudolf Ernst in terms of subject and form. (Inankur, 2008, 1183)

It can be stated that the way that Osman Hamdi Bey deals with the women issue in his paintings differs from the those of Orientalists. He demonstrated that the women's place in society was not limited to Harem as foreign orientalist painters depict. (Figure 2)

While the reflections of the period beginning with the declaration of Constitutional Monarchy II in 1908 to the social life provided a positive development in issues such as freedoms, women's social life, the overlapping wars changed both the geographical position of the country at the same time financially weakened the Ottoman Empire. As a result of the declaration of the Constitutional Monarchy, the change affected everything as well as the artistic environment. Although the financial situation of the country was not good, some young people from Sanayi-i Nefise Mektebi were sent to Europe especially to France to meet with the West, to get acquainted with the Western culture and get the Western education and to get to know the art environments there. With the outbreak of World War I, these young

people sent to Europe had to interrupt their education and return to the country, and thus the generation we call the “1914 Generation” emerged. (Özsezgin, 1982, p20)

In the last period of the Ottoman Empire, the dominance of the art scene, in general, passed into the hands of the “1914 Generation”, also called “Çallı Generation”. The return of these artists to home and the fact that they worked as an academician at Sanayi-i Nefise Mektebi led to the rapid development of art education and more importantly, the domination of non-native educators ended. In the years when the 1914 Generation had education, modern art movements such as Fauvism, Expressionism, Cubism and Abstract Art took the place of the impressionism movement that had already lost its influence in Europe and they carried and applied these movements at home as well. Thus, the artistic environment, which was dominated only by impressionism before, was enriched and enabled the creation of a variety of subjects in Turkish painting, including the creation of modern art movements such as Fauvism, Expressionism, Cubism and Abstract Art. Landscape, still life and figure studies, scenes from daily life and rural areas are discussed in the works of this generation (Ersoy, 1998, p16).

The 1914 Generation tended to use natural light and color, but they gave an example of impressionism by making paintings to show their own style with original brush strokes (Kamaci, 1997, p13)

In the ‘Sisli Atelier’, which was established in 1917 under the direction of the Intelligence Department of the Ministry of War, some of the artists of the 1914 Generation were assigned to produce paintings on military issues. These artists were taken to the front of the Çanakkale (Dardanelles) to observe the front in detail and then were asked to make large-scale pictures on this subject. The paints and canvases were brought from Germany and the old Bulgarian bazaar in Sisli, which was covered with wood and glass, was assigned as a place for painting by the authorities of the period. Although the creativity of artists may seem limited at first glance, the compositions with figures painted on partly large canvases are “extremely important as the steps taken in order to give a place to the figure in Turkish Art of Painting”. (Coker, 1996, p10)

Artists of this period acted comfortably and out the patterns in their paintings and always paid attention to reflect their emotions. They adhered to pure and natural colors, free from dark tones by daylight. In this period, when Turkish painting turned to technical mastery, the search for personal style was influential in the development of Turkish painting. The

artists emphasized color, light effects and composition in their paintings about women, landscapes and human communities with their impressionistic features. Among the artists of the 1914 Generation, Feyhaman Duran (1886-1970) focused more on the portrait. For the artist who is known to look at the human face from a different perspective, it can be said that he is the pioneer of the portrait in the real sense. He achieved this by successfully reflecting the inner world of the model (Erzen, 2002, p87).

The group, which covers various subjects from landscapes to still life, from nudes to portraits, strengthened the structural balance in their paintings with color harmony. In women's portraits, it is possible to observe the changing values of the Ottoman society and the modernizing woman within the environment changing with her. In women portraits, women present traces of contemporary life (Giray, 1997, p68).

This group strengthened the structural balance in their paintings with color harmony. The artists of the 1914 Generation, who included national and local issues, war and heroism in their works, were not indifferent to the situation of the society; in other words, they stood close to current issues. They effectively used national, religious and folkloric subjects on different themes in their works, and this composed an early example of social realism. (Gören, 2002, p381)

"The Society of Independent Painters and Sculptors", which is accepted as the second one of chronological groups in the history of Turkish painting, was the first artist association established officially. The artists of the Independent Painters and Sculptors who witnessed a rapid change experienced the successive World War I and the War of Independence and immediately after witnessed the declaration of the Republic and revolutions. They were grown up by reading, thinking and following that rapid change through which their society experienced. These artists, who were educated abroad, especially in France, and evaluated that it would be more advantageous for them to act collectively on their return and reached a consensus, founded an association on April 15, 1929, under the name of "The Society of Independent Painters and Sculptors." They both acted collectively and achieved to be unique and permanent individually as well. This organization played an important role in the development of Turkish painting. Moreover, they aroused the image of sustaining their lives with the material outcome of their works both among themselves and in the society in which they live. (Giray, 1997, Vol. 2 p1320)

Artists of the Society of Independent Painters and Sculptors broke the stagnation of painting and artists who were not active until then and paved the way for emerging of the new names. These artists pushed the impressionist view aside and emphasized the robustness of patterns, lines, and compositions. (Berk; Gezer,1973,p153)

Nazmi Ziya's (1881-1937) Taksim Square (Figure 3), İbrahim Çallı (1882-1960), Ali Avni Çelebi (1904-1993) and Refik Epikman (1902-1974) also had paintings on Modern İstanbul revealing their point of view to the city. (Figure 4) (Figure 5)

After the disintegration of the Society of Independent Painters and Sculptors, the D Group that regarded themselves as the 4th established community and therefore named with the letter D, which is the 4th letter of the alphabet, was founded in the 10th anniversary of the Republic and acted in line with the ideology of that period: modernization and westernization. In this period, new ideas, new techniques, and different tendencies alternated in the field of plastic arts in the West. (Ersoy,1998,25)

If to list the common characteristics of the D group, it can be stated that the artists were a generation born between the 1890s and 1910, who graduated from Sanayi-i Nefise Mektebi and all studied painting in Paris. The group D was founded in 1933 with the initiative of Nurullah Berk and this group was composed of artists who worked on social issues and worked with a pattern-based understanding instead of an aesthetic understanding of the past. The members of Group D worked in the workshop Fernand Leger (1881-1955), Andrea Lhote (1885-1962) and Jean Metzinger (1883-1956) in Paris before founding this group and that, they moved the language of Cubism and Constructivism, the movements of the period, to Turkey.

Within the libertarian atmosphere of the period and under the influence of this atmosphere; Group D has assumed a duty to adopt a libertarian approach, modern art movements and to bring society to a higher level as an art understanding.” (Gültekin, 1992, p15)

The first members of the group were Nurullah Berk (1906-1982), Elif Naci (1898-1987), Zeki Faik İzer (1905-1988), Cemal Tollu (1899-1968), Abidin Dino (1913-1993), Zühtü Müridoğlu (1906-1992) later Bedri Rahmi Eyüpoğlu (1911-1975), Halil Dikmen (1906-1964) and other artists joined the group.

The first exhibition of Group D is the design and watercolor exhibition. The exhibition was opened in the shop under the 'Narmanlı Dormitory' on İstiklal Avenue and was received with great interest, had a wide place in the press during that period. (Berk, 1964, p155)

While Group D was continuing its studies, in the same period the World War II. broke out and although Turkey did not go to the war; the adverse conditions brought on by the war, particularly in economically adversely affect people in lower-income classes. The poor people more impoverished and the conditions became more severe. In the same period, a new understanding developed in the Institute in the process that began with the appointment of Leopold Levy (1882-1966) as the head of the Painting Department. Leopold Levy asked his students to go out of the atelier to read and discuss their own culture, their people and their lifestyles. In this way, painting is rescued to be a plastic problem but turned into a theoretical issue. The conditions of the period brought these painters and writers closer to social issues closer. This social understanding gradually turned into a tendency, tendency grouping and attitude, and as a result of this, the New Ones Group or the Liman Group emerged.

This group of students, while dealing with the social realistic line, tried to deal with the contradictions of relations between people and society. At the same time, they saw Istanbul as a port city and an open laboratory, and they began to examine the people in that laboratory. The artists who founded the New Ones Group are Nuri İyem (1915-2005), Avni Arbas (1919-2003), Agop Arad (1913-1990), Selim Turan (1915-1994), Nejad Devrim (1923-1995), Turgut Atalay (1918-2004), Abidin Dino, Mümtaz Yener (1918-2007), Haşmet Akal (1918-1960), Ferruh Başağa (1914-2010). The most important common feature of the members of this group is that they have not been abroad for education. Therefore, since they did not have any education abroad, they sought an original, local and social style without being influenced by any abroad originated movement. (Başkan, 2013, p4) The most important characteristic of the group is that each of them paints different pictures on the same subject with their own styles. (Giray, 1994, p46) The first exhibition of this group is the exhibition in 1941 named Liman. In 1942, they opened their second exhibition with the theme of women. In this exhibition opened in the public house of Eminönü in 1943, Mümtaz Yener's painting named Oven (Figure 6) was removed from the exhibition by the police, and the articles published in the Çınar altı magazine on the New Ones group accused the group of being insensitive to nationalistic issues. On the other hand, writers such as Ahmet Hamdi

Tanpınar (1901-1962) and Hilmi Ziya Ülken (1901-1974) supported the group and stated that porter, fishermen, and workers are the people of this geography and that these young people are promising for the future. The group, which organized 14 exhibitions in total, disbanded in the late 1940s.

(<https://edebiyatvesanatakademisi.com/resim-sanati/yeniler-liman-grubu-19201.aspx>)

In 1942, the “Ten’s Group” was founded by ten students from the atelier of Bedri Rahmi Eyüboğlu. Since 1946, it has continued actively with the emergence of new participants and those leaving for a period of about 10 years. The founding purpose of the group; was to combine Anatolia's embroidery tradition with Western painting forms in line with the synthesis of East and West. They opened their first exhibitions in the cafeteria of the Academy of Fine Arts. In the exhibition poster, they created a manifesto and placed an Avşar rug (a kind of traditional Turkish rug) model on one side and a figure from El Greco on the other side. They took their subjects from nature and daily life but interpreted them in an abstract and western style. Although the members of the group have a common artistic vision, each artist has kept his originality. This was due to the libertarian attitude of his teachers Bedri Rahmi Eyüpoğlu and his desire for the students' finding their own personality and his guidance to their students in this regard. (Arslan, 1997, vol.3 p1376) The founders of the Ten’s Group are Leyla Gamsız(1921-2010), Mustafa Esirkuş(1921-1986), Nedim Günsur (1924-1994), Turan Erol (1927-), Orhan Peker (1927-1978), Mehmet Pesen (1923-2012) and Fikret Otyam (1926-2015).

In the aftermath of World War II, Paris left the war intensively experiencing the negative impacts of the war but still remained as one of the centers of the art environments. After the war, many artists from Turkey went to the West particularly to Paris. Unlike their predecessors who went with a desire to learn and to teach or practice what they learned on their return, these artists traveled to stay and develop their arts there. There are two main reasons for these travels. The first is the period of freedom that occurs periodically after the war, especially in the geography affected by the war and all over the world and secondly, the artists who attended the atelier of Leopard Levy at the Academy and influenced by his ideas and got a referenced from him desired to go, stay in Paris and continue their artistic life in Paris. Most of the artists who went to Paris immediately after the war, who were friends before or became friends there, started this journey after creating an art language in their country unlike the artists who went to the west before.

Paris in that period is a city with a high intellectual level with artists, thinkers and writers from all over Europe who have taken over the trauma after the Second World War. At that time, three movements existed in Paris: critical figuration, lyric abstraction, and geometric abstraction. These three separate movements together formed a school and took the name of the School of Paris. This school could not be defined by critics with sharp boundaries because it was in abstract painters when there were critically approaching the figure, but the main common feature is that they live in Paris and can be considered as artists who are world citizens from their ethnic and national identities and produce in a new art movement. These artists are Hakkı Anlı (1906-1991), Abidin Dino (1913-1993), Selim Turan (1915-1994), Nejad Melih Devrim (1923-1995), Mübin Orhan (1924-1981) and others.

(<http://polen.itu.edu.tr/xmlui/handle/11527/12505>)

Among these artists, Hakkı Anlı opened his first solo exhibition in 1958 in Paris. Initially working on concrete figurative works, the artist later turned to abstract painting. In the last period of his life, he made paintings with a figure weight. In his paintings, there is an understanding that aims the light to come from the paint itself. Abidin Dino is an artist that carried all the features of an artist with his identity as a sketcher and with the works that he produced on literature and cinema as well as on painting. Abidin Dino made both figurative paintings and abstract paintings, but he was not influenced by any movement but he used all the movements of the period in his paintings. After the Academy, Selim Turan went to Paris where he worked as an assistant to important abstract painters and in this period he changed his understanding of painting and turned to abstract painting and developed his own language. After his return to Turkey, he produced works out of the abstract image. Nejad Melih Devrim is an artist who has opened her first solo exhibition two years after going to Paris and stayed in Paris until the end of her life and has always produced an abstract painting. He is one of our first abstract painters. His paintings are multicolored, but these colors show a balanced distribution. After graduating from the Faculty of Political Sciences at Ankara University, Mübin Orhan came to Paris to pursue a doctorate in France and then began painting there. He produced abstract works throughout his life and died in Paris.

The changes, transformations and phases in Turkish painting and art from the 1950s to the 1970s are extremely important. What Semra Germaner wrote about this phase is extremely revealing:

“Various types of abstract (geometric-abstract, lyrical-abstract, non-figurative) that continued strongly from 1950s to 1970s have been tried in the field of painting and sculpture in our country. While an abstraction related to cubism was observed at the beginning, between 1960 and 1968 abstraction from the figure that focuses more on the space (espas) problem and focuses on the color element draws attention. Lyric-abstract Zeki Faik İzer, who brings the concept of a lively space, is followed by artists who live in Paris or who have a relationship with this center such as Fahrülnisa Zeid, Selim Turan, Nejat Devrim. Abstract Art has been present and developed in Turkey within a period of time, the second half of the XX, showing the exact parallels with the Western world. century. For this reason, the works of Turkish artists in this field are not the result of a style transfer, but the original works that contributes to the modernization of painting and thought. While Adnan Çoker and Lütfü Günay were among the first representatives of the movement, Cemal Bingöl, Sabri Berkel, Zeki Faik İzer, Nurullah Berk, Ercüment Kalmık, Bedri Rahmi Eyüboğlu, Ferruh Başağa, Nuri İyem were the first names that came to mind from that period. (...) Until that time, the discussions focused on the opposition of Academic-Modern Art turned towards the Figurative-Abstract debate. In this environment, it is observed that some artists try to create a Turkish painting in the East-West synthesis. In the field of painting, this view, which is defined as the reflection of national subjects - subjects and motifs taken from traditional life with the use of technical information obtained from the West, has been pioneered by Nurullah Berk, Sabri Berkel and Bedri Rahmi Eyüboğlu, and this understanding, which has changed form in the following years, is evident in Turkish painting became the representative of a concrete thought. (Germaner, “1950’den Günümüze Türk Resmi”, a.y., p. 19.)

According to Germaner, 1960s was a time when identity and origins were sought in plastic arts, when political views and consciousness gained great importance. It is observed that the young generation of the period, which leant from abstract narrative forms to figured narratives after 1968, included images that were enriched with surrealist and unconscious associations. Artists such as Cihat Burak, Mehmet Gülerüz, Neş'e Erdok, Alaaddin Aksoy, Komet, Balkan Naci İslimyeli were not limited to only local or only Western forms since the mid-1970s, and they have been working on using historical symbols properly and sometimes critically. Sometimes they appear to adopt an understanding that discusses the universal facts

within a broader framework and uses the figure as a means of real expression. (Germaner, "1950'den Günümüze Türk Resmi", a.y., p. 19.)

The years after 1970 have gained importance as a period of great changes in the field of art as well as in the social and political fields. All kinds of art trends emerge with a more pluralistic approach than other years. It can be counted as the precursor or the starting point of the great and radical change that will take place in the later period of Turkish art.

The acceleration of pluralist views that do not know the limits of creation in this period, the diversification of the language of art in parallel with these views can be described as a continuation of new pursuits, which began to be observed in the Turkish art environment since the late 1960s and 1970s. The reason for these independent and individual searches, which started to rise after the 1980s, can be seen in the effort to show the individual identity of the artist, who refuses to exist around a school or a cult.

1980s can be defined as a period in which artist and art are based on individuality, with the effect of political and cultural changes. In the 1970s, artists who turned to facts such as social reality adopted a sense of art towards themselves. It has also been diversified and strengthened by the formations in the art environment. Personal, curated or thematic exhibitions, biennials, art fairs and ateliers conducted by the gallerists through artists, which have been organized after 1980, have enabled the art scene to become more enriched than ever.

The 1990s and the period afterward are the years when the Turkish art environment expresses itself with a pluralistic language understanding. Especially conceptual art achieves maturity in this period. In this case, as well as the collective exhibitions, the state's relinquishment from the field of art and the individual's prominence also have a great impact. Since this period, art no longer speaks only the aesthetic language, but has started to feed on sociology, philosophy, popular culture, the language of the street, photography and technology. Identity has been the main problem of culture since the 1990s, and this has also been reflected in art. (Pelvanoğlu, 2008, p. 843.)

1.2.İnas Sanayi-i Nefise Mektebi (School of Fine Arts For Women);

During the Ottoman period, the woman worked in the countryside, in the garden, in the fields and in the works of her house, and lived a relatively more free environment and a more social life. On the other hand, in the city, the woman spent her life between the four walls of the harem and therefore could not participate in social life too much. After the Tanzimat Edict, the Ottoman Empire's relations with the West increased and they went to the west, and there was a reflection of the life in newspapers and magazines, and the women who were trapped between the four walls recognized the western lifestyle and created a demand for it. But the actual change occurred in 1876 after the declaration of the First Constitutional Monarchy. In the Article 114 of Ottoman constitution of 1876 which came into force with the declaration of the Constitutional Monarchy, “Men and women are equal and have to finish primary school”, has added value to women in society, monogamy has come up, a woman profile with equal rights in education and social life, more equal to men has been depicted (ALP, 1999: 14).

Ottoman society has started to adopt a new way of life. The idea of free-living like the western women began to form among the girls who grew up from an intellectual family and were well educated (BEYKAL, 1983: 6). With the changes in the political situations, economic and social changes that will be pioneers of modernizations have happened. Education, law, economy and social life began to change in every direction in this period and parallel to the modernization some changes have seen observed in the position of women as well (ALP, 1999: 14).

It took some time for women to be accepted in society and to realize this acceptance in the art scene too. The declaration of the Constitutional Monarchy II made it easier to reach this consciousness. With the Constitutional Monarchy, women used the slogan “Freedom” much more intensively. (BEYKAL, 1983: 6)

Family as an institution, especially women’s place in society was one of the most striking subjects of the Constitutional Monarchy II Period. The education of the woman, her clothes, her responsibilities were clearly discussed for the first time. In the newspaper headlines, news about the equality of men and women and the necessity of equal education in order to achieve this equality were published. Special magazines were published for women and women's associations were established. (GİRAY, 1993: 42).

In education, in the 19th century, girls' schools did not have such broad opportunities as in boys' schools. American College and French Girls' Schools running in the same period enabled girls to get a good education. Nevertheless, families with good financial conditions who wanted their daughters to receive education and upbringing in western-style sent their daughters to Europe. Although the girls who wanted to show their talents in the artistic fields such as music and painting and received the support of their families in this regard, unfortunately, Turkish Women participated in all branches of art too late. Many Turkish women who have longed for life and art have stayed between the four walls and have seen the writing as a temporary adornment of their official lives for centuries and their ability to play piano and violin and their interest in music and painting wasn't welcomed (BERK, 1975: 18, TANSUĞ, 1999: 136).

Established in 1883, Sanayi-i Nefise Mektebi was opened as a boys' school. Girls have not been able to attend this school. This situation has developed in the same way in the world, one of the most recognized schools of art education in Paris, the Academy of Fine Arts did not take female students for a long time. In France, the position of women in the field of art until the end of the 19th century was not very bright (GÖREN, 1996: 124).

In France at the end of the 19th century, women were not included in the major organizing committees and decision-making stages of artistic movements (GÖREN, 1996: 124).

In the Ottoman Empire after the Constitutional Monarchy II, girls started to take part in various higher education institutions, including in the field of art. With the Law on Unity of Education in 1913 Girls' industrial schools were opened in many districts by far opened only in city centers, and in 1914, girls started to be admitted to the university (BEYKAL, 1983: 7).

The only institution that educated women in art was the Darülmüallimat (Art School for Girls) Firstly, Müfide Kadri (1890-1912) worked in this school until her death, followed by an art teacher named Madame Rafael for a short time and then Mihri Hanım (1886-1954) came from France to teach here. Müfide Kadri became a member of the Society of Ottoman Painters and participated in the exhibition at the "Societe Operaia" in 1911 with her paintings. Müfide Kadri undertook the education of Adile Sultan, the daughter of Sultan Abdulhamid II, and led the adoption of the idea of a female painter in the palace. When Müfide Kadri's works are examined, it is seen that she studied many foreign painters. The

fact that she died of tuberculosis at the age of 22 and did not leave much work could not allow having a clear idea about her understanding of art. (PELVANOĞLU, 2018: 23)

Mihri Müşfik Hanım demanded the necessity of the establishment of a similar school for girls from Şükrü Bey (? - 1926), the Minister of National Education of the time, since the school, which was founded in 1883, opened to men only. In 1914, it was decided to open Sanayi-i Nefise Mektebi for Girls and three rooms were allocated for girls' education within the university. At that time, male and female students were not allowed to attend classes in the same class, and even break times were not allowed at the same time. (KÜÇÜKA, 1983: 28)

İnas Sanayi-i Nefise School was established with the regulation of 9 articles and started education with 35 students when it was first opened. The program consists of 3 sections, each consisting of 32 courses. These three sections consist of the Perspective program, the Anatomy program and the Art History program. The school consists of painting and sculpture departments. The number of the painting studio was two and Ali Sami Boyar (1880-1967) started to teach in one of these workshops on October 4, 1914, and Mihri Hanım started to teach in the other workshop one month later. (Pelvanoğlu, 2018: 24)

Nurettin Berkol (1882-1955) attended the anatomy classes while Ahmet Ziya Akbulut (1869-1938) attended the perspective classes at İnas Sanayi-i Nefise Mektebi. İhsan Özsoy (1867-1944) gave the modeling courses (BEYKAL, 1983: 9).

Salih Zeki (1864-1921) was the first director of the school, and then Mihri Hanım was appointed as the director. Subsequently, Ömer Adil Bey (1868-1928) continued to serve as a director. Feyhaman Duran, who was a member of Çallı Generation started to teach perspective at the school on 2 December 1919 during Ömer Adil Bey's directorship. (GÖREN, 1996: 124). Müzdan Said Hanım (1897-1986), Muide Esat Hanım, Belkız Mustafa Hanım (1896-1925) 28, Nazire Osman Hanım were among the first students of the school. Güzide Duran (1898-1981) and Nazlı Ecevit (1900-1985) 29 were two of the most prominent graduates of the school. (GÖREN, 1996: 126).

Other students of this school; Celile Uğuraldım (1883-1956), Vildan Gizer (1889-1974), Emine Fuat Tugay (1897-1975), Naciye Tefik Biren (1876-1960), Meliha Zafer Yenerden (1896-1979), Müzdan Arel (1897-1986) , Belkıs Mustafa (1896-1925), Fatma Nazlı Ecevit (1900-1985), Melahat Savut (1902-1973), Güzin Duran (1898-1981), Melek Celal Sofu (1896-1976), Fahr el Nissa Zeyd (1903-). 1991), Harika Lifij Sirel (1890-1991), Sabiha

Bozcalı (1904 - 1998), Hale Asaf (1905-1938), Celile Ugurdım (1880-1956), Emine Fuat Tugay (1897-1973), Bedia Guleryuz (1903-) 1991), (ALP, 1999: 15).

The most important characteristics of the female artists who graduated from this school are that they produce portraits in an impressionistic style. At the same time, most of these artists became members of the Society of Ottoman Painters.

These students carried out landscaping activities in various districts of Istanbul outside the school, accompanied by their teachers, especially during the summer months, and these studies were carried out under police supervision and with special permission. Competitions were organized under the leadership of Mihri Müşfik Hanım in order to give motivation and speed to the work of female students studying in this school and the paintings that were ranked were exhibited (GİRAY, 1993: 43).

One of the important problems in that period was the problem of finding a live model. Mihri Hanım solved this problem by bringing non-Muslim women working in the Turkish baths and using them as a model. As the male model, old, disabled, homeless people were brought and used as models. The most well-known of the male model is Zaho Ağa, one of the longest-lived people of that period. They solved the naked model problem with the dummies brought from the department of sculpture.

The artists who graduated from this school participated in many exhibitions and exhibited their paintings in these exhibitions and started to be recognized.

The school building has been constantly relocated just like the building of Sanayi-i Nefise Mektebi. The building of former Bezmialem Valide Sultan Mektebi, known as the Istanbul Girls' High School, became the site of the students of Inas Sanayi-i Nefise Mektebi after the first place in the Darlfunun building. After a few years at the Girls' High School, the school moved to a building known as the Gedikpaşa Sıbyan Mektebi. When Sanayi-i Nefise Mektebi and İnas Sanayi-i Nefise Mektebi were combined in the early years of the Turkish Republic (1924-1925), this building in Gedikpaşa was not abandoned and continued to function as a painting and sculpture atelier. While some of the female students worked in the sculpture atelier in Gedikpaşa, some of them moved to the building in Cağaloğlu where the boys were educated. Students gathered in the same building only after Namık İsmail (1890-1935) was appointed as the Director of Sanayi-i Nefise Mektebi with moving to the building in Fındıklı (GÖREN, 1996: 125).

1.3. After İnas Sanayi-i Nefise Mektebi;

Some of the students attending İnas Sanayi-i Nefise Mektebi continued their painting career and some of them did not continue their painting career, which they started with temporary enthusiasm. A significant number of artists such as Müzdan Arel and Nazlı Ecevit have not been able to renew the language of form and their works have not gone beyond an etude. A large number of women artists among the ones continuing their education; went on their education and production abroad. The reason for this is that women painters did not have enough space in the art scene at that time. Mihri Hanım in Italy, France and the USA; her niece Hale Asaf in Berlin, Munich and Paris; Melek Cela Sofu in Germany; and Sabiha Bozcalı continued her work in Italy.

Women's participation in society and in the background continued in the 20th century; It can be said that the depiction of modernization in the Republican period was seen with Kemalist ideology and the boundaries of women were determined within this ideology. In the modernization of the Republic, It is known that the attempts to transform women's social status were started with the Law on the Unity of Education enacted in 1924, the equality of women with the Civil Law enacted in 1926, participating in the elections of the Municipal Assembly in 1930 and right to vote and be elected in the National Assembly in 1934. Even if the ideology of the Republic changed the view on women and the image of the republican woman was moved to the public sphere, it is seen that the women's problem is dealt with in an eclectic formula that combines conservative, puritan sexual morality. The transformations that have come up with the modernization project have changed the private sphere as well as carrying the woman to the public sphere, and this change has been reflected in the works of art as “the removal of the sexuality of the woman”. Women artists, as stated at the beginning, played a leading role in the development of Turkish canvas painting at a time when it started to create a new ground for itself; while doing this, she fought for the establishment of the image of “painter woman”. (PELVANOĞLU, 2018: 30)After the İnas Sanayi-i Nefise Mektebi, the fine arts schools opened throughout the country, but especially in big cities, have given and are giving co-education. Women artists continue their art education in these educational institutions.

CHAPTER 2; 20th CENTURY TURKISH PAINTRESSES

2.1 MİHRİ HANIM (1890-1954)

Although women have emerged as the main figure in the history of painting, women as an artist have not been on the agenda as much as modeling. The situation is the same when we look at the examples in the world. As they concentrate their art skills in the field of handcraft, they have tried to create a craft which repeat itself, trapped in traditional borders, and tried to prove their mastery rather than their creativity. The Sanayi-i Nefise Mektebi, which was opened in 1914, is an important step that transforms Turkish women from craft to art (RÜZGAR, 2001: 41).

Being one of the founders of the School of Fine Arts for Women, Mihri Müşfik Hanım can be regarded as the first woman painter in the history of Turkish painting in a professional sense. The reason Mihri Müşfik Hanım has a great reputation among our paintresses is that her brush was strong. She used the French technique, especially in oil paint and pastel works. Being the first female professor in Turkey is another reason for the reputation of the profession. She achieved a very good level in her profession by making portraits of famous people in France, Italy, and America (TOROS(1), 1982: 32).

She was born on February 26, 1886, in Bahariye district of Kadıköy, Istanbul as the daughter of a wealthy family. Her father, Mehmet Rasim Pasha, taught at the Military Medical School. Mehmet Rasim Pasha, one of the leading figures of the period, was a wealthy statesman with two wives. The mother of Mihri Müşfik was Pasha's wife of Greek origin. Being a member of a wealthy family, Mihri Hanım started to raise an interest in literature, music and painting by studying with foreign teachers. Her interest in painting attracted the attention of Sultan Abdulhamid II of the period and with his encouragement, she started to take private courses from the palace painter Zanaro in his studio on Akaretler Street (TOROS, 1988:10).

She went to Rome with a false passport and with the help of the wife of the French consulate at a time when women were deported abroad for education. She stayed in Rome for a long time and then moved to Paris and settled in Montparnasse. She began to earn her living by making portraits there. Mihri Hanım met and married Müşfik Selami Bey, who studied political science at the Sorbonne. Cavit Bey, the finance minister of the time, was instrumental in the appointment of Mihri Hanım as an art teacher at Darülfünun in 1913 (GÖREN,1999: 26).

Immediately after the foundation of İnas Sanayi-i Nefise Mektebi in 1914, she transferred to this school and worked as a teacher of painting and director. (ALDOĞAN,1999:40).

She worked as painting teacher and director at İnas School in 1914 and she became one of the students of Sait Hanım, Nazlı Ecevit and Güzin Duran Mihri. (Aldoğan, 1999: 40).

In addition to being the first female director and teacher of this school, another of the first events initiated by Müşfik was the introduction of nude female models to the girls' school. (RUZGAR, 2001: 41).

Because of the lack of a male model, Mihri Hanım asked Halil Eldem, the director of the Archaeological Museum, for the plaster molds of the male sculptures in the Museum and used them as a model in the atelier. (AKSEL, 1977: 105).

Another innovation that Mihri Müşfik brought to education is that she organized competitions in the atelier. The first three works were exhibited in the atelier at the end of these competitions. (ALDOĞAN, 1999: 41).

Mihri Müşfik was also a strong artistic figure and tried to improve her strong design understanding further with her academic education. Especially her portraits and figures proved her artistic success. She painted portraits of beautiful and well-known women of her environment, and in these portraits, it was clearly seen how powerful her observation ability was. In the portraits of “Portrait of Old Women” (Figure 7) and “Portrait of a Standing Women” (Figure 8) found in the Istanbul Painting and Sculpture Museum, it was observed that her observation strength and perception was great as well. (BEYKAL, 1983: 9).

Mihri Hanım’s other well-known portraits are as follows; Two portraits of the mother of Leyla Turgut, one of our first female architects, Portrait of Rezzan Yalman, Portrait of Letta Asım, wife of Asım Bey, Minister of Foreign Affairs in 1910, Portrait of Naile Hanım, mother of journalist and politician Ahmet Rıza Bey, Portrait of Abdülhak Hamid's third wife, Lüsyen Hanım. The artist also made babyhood and childhood portraits. The Babyhood portraits of Poet and Author Munis Faik Ozansoy and Leyla Turgut’s portraits are two of them. (ALDOĞAN, 1999: 44).

Mihri Hanım painted an oil painting portrait of Gazi Mustafa Kemal in a marshal uniform of three meters. This work was presented to the Government of Yugoslavia while it was in the collection of the Ankara People's House, but it was destroyed by fires during World War II. (ALDOĞAN, 1999: 43) (Figure 9)

When Tevfik Fikret died, Mihri Hanım sent his portrait to Çankaya and presented it to Mustafa Kemal in 1915, and it shows how sensitive she was towards her environment. (SANCAR, 2001: 6).

One of the artist's portraits of Tevfik Fikret is in Topkapı Palace and the other is in Aşşıyan Museum. Mihri Müşfik combined with a realistic look, a strict understanding of pattern and observation power, and produced vivid, living paintings. A cloth spilled from a bare shoulder, a woman sitting on a wicker sofa and sipping her coffee, offered pieces of life. The dilemma in the artist's life can be observed in her paintings. Romance, unhappiness, melancholy, a moment of emptiness are observed in her paintings. (BEYKAL, 1983: 9).

She divorced from her husband in 1922 and moved to abroad by quitting her job as a teacher. The artist, who did not use the surname Müşfik after her divorce, is referred to as Besim in some sources. On this second trip abroad, she painted the portrait of Gabriel d'Annunzio, the Italian national hero and poet, and the portrait of the Pope. While painting the portrait of Gabriele d'Annunzio's, they established a strong relationship and it led Mihri Hanım to paint the portrait of the Pope. Mihri Hanım wanted to make a portrait of the Pope who was a close friend to Gabriel d'Annunzio. So that she was accepted to the Vatican several times and earn a high salary. However, this portrait remained in the Vatican Museum only until the election of the new pope. (TOROS, 1982 (1): 42).

Mihri Hanım continued her private studies in Rome until 1938 and then went to Paris for a short time and then to America. She has been in cities such as New York, Boston, Washington and Chicago in America where she became a guest professor at various universities. (GÖREN, 1999: 28)

She made her living by giving private lessons during that time, and this lively, wealthy life ended in solitude in 1954. (GÖREN, 1999, 28).

2.2 GÜZİN DURAN(1898-1981)

Güzin Duran is a member of a family includes well-known Calligraphers and well-known musicologist Rauf Yekta Bey. (İrepođlu, 1986, p34-36) Güzin Duran took her art education İnas Sanayi-i Nefise School. She became a student of Mihri Hanım and Ömer Adil Bey. In 1925, she won the first painting competition organized by Mihri Müşfik Hanım in order to increase the willingness of the students and the prize was an education in Germany. (Aksel,

1973, No14 p. 10) She married Feyhaman Duran on August 25, 1922; therefore she did not receive her award going to Germany and continued her education in Istanbul. Güzin Duran, together with her husband, regularly participated in exhibitions at Galatasaray and later Ankara. (İrepoğlu, 1986, s34) Other than painting, she worked as a painting teacher for 37 years in various places in Turkey. She collected valuable collections of calligraphy, embroidery, ornaments, and porcelain until she retired from the art teaching from Atatürk High School for Girls. (Taurus, 1988, p56)

Güzin Duran went on a one-month abroad trip with her husband in 1929, which includes Germany, Italy, and Vienna and it was very helpful for her artistic development that recognizing the art environment in Europe, new movements and analyzing the artworks in historical places.

Güzin Duran opened her first solo exhibition at the Academy of Fine Arts in 1937, focusing mainly on the subject of Karagöz, on which she spent a lot of time (Toros, 1983 Year: 9, Issue: 28, p.42).

She was influenced by her husband as an understanding of painting and produced paintings influenced by the Impressionism movement. In the meantime, she worked in accordance with her own taste, she adopted sometimes more realistic, sometimes more expressive style in her own art. In her works, Güzin Hanım was influenced by Expressionism, Fauvism and many other movements that her husband recognized during her Paris years and she has benefited from this influence in her works in colors, brush strokes and compositions and sometimes in style.

The artist had an impressionist tendency. This tendency was more evident in her oil paintings. The artist loved to be in nature and to work there, and because of the continuous motion of nature, she went to the same place to work at different times of the day or in different seasons to paint. This can be understood by that she painted a place several times from the same point. In watercolor studies, she used a more linear brush.

She used thick pure stains side by side to create the contour in her works. She used her brush in a hurry, intermittent and multi-faceted way to get the moving looks in her oil paintings. The color spots in these paintings created an eye-catching vitality. (İrepoğlu, 1986, p.73) (Figure 10) (Figure 11) (Figure 12)

2.3 FAHREL NİSA ZEİD

Fahrel Nisa Zeid was a member of a family in Istanbul which cares about art and knowledge and has brought out many famous figures. The eldest family member was Şakir Pasha, an art historian, and diplomat. The family was also known for the extraordinary lives of famous family members. Şakir Pasha's son Cevat Şakir Kabaağaçlı was a writer, his daughter Fahrel Nisa Zeyd was a painter, his other daughter Aliye Berger was an original print (engraving) artist, his grandchildren Füreya Koral was a ceramic artist, Nejad Devrim was a painter and Şirin Devrim was a theatre player. Fahrel Nisa started painting with the encouragement of his brother Cevat Şakir. She was graduated from İnas Sanayi-i Nefise School. After the school, she married the writer İzzet Melih; her trips abroad with her husband and observing the art life there opened new horizons and differentiated her perspective of art. In an interview, she said “To see and learn seemed to me like a potion, when I saw the Fra Angelico fresco in Florence, I almost lost my mind. It was that fascinating. Then we went to the Netherlands and visited museums and there I discovered my favorite painter Bruegel.” (DEVRİM 2000: 85).

She often went to Paris where she was enrolled to Ranson, an Art Academy. In this school, she became a student of her lecturer Bissiere, who was a master of abstract art, which had a major impact on her later artistic life. In 1934, she married the Prince of Iraq, Emir Zeid, who was the ambassador of Iraq at that time and she had been in various countries due to the job of her husband and she opened exhibitions. She got the identity of the artist known in abroad.

After returning home, Fahrülnisa Zeyd met with the painters in Turkey especially the Group D artists and participated in various exhibitions with them.

Fahrünnisa Zeyd, who spent a long time in the West, conveyed what she inspired and saw there with a local sense of both original and new style to her paintings and has made a very important contribution to contemporary Turkish painting. The works in which she kept the figure in the forefront in the beginning, then became the source for the magnificent compositions that she would create later. She gained a respected place among the artists and became the sought-after name of the environment in Paris, where she lived in the 1950s. With the impact of the abstract movement that she adopted, she was in the “New Paris School” movement that was formed in Paris at that time. After the end of her husband's duty, she returned to Iraq with her husband and did not paint until his death. After the death of her

husband, she started painting again and made large-scale figurative works and portraits. She made especially the eyes prominent in her studies. The artist, who continued to make portraits in Amman, died in 1991. As being one of the three Turkish artist other than Sabiha Rüştü Bozcalı and Hale Asaf, who took painting education in Europe's most in major cities (Istanbul, Munich, Berlin, Rome, and Paris) and studied in the field of painting in four different countries such as Germany, Italy, France, Turkey she has taken her place in the history. (GÖREN 1998: 51).

Her art, which was shaped in many different ways from abstract-embroidery compositions to portraits and instant evolving impressions, is based on a simple understanding stemming from the vitality of her unique style. She painted the geometric forms such as triangles, quadrangles, and small squares on the large canvases, by using vivid colors with the most bright and striking values with enthusiasm for her works. She used contrast colors freely, without worrying about harmony by combining these contrasting colors patiently to form a different, original and impressive whole, creating a network of bright and scattered, small colored geometric pieces. In the pictures below, there are 3 examples that demonstrate these clearly. After her death, a retrospective exhibition was opened in Tate Modern, London. (Figure 13) (Figure 14) (Figure 15)

2.4 ALİYE BERGER (1903-1974)

Aliye Berger who was one of the first female engravers of Turkey was the daughter of Mehmet Sakir Pasa and Sare Ismet. Mehmet Şakir Pasha had a family of intellectual writers and artists. Aliye Berger received her first education between 1909 and 1912 in a primary school in Büyükkada. The artist, who started Notre Dame de Sion in Istanbul in 1912, continued her education at Madame Braggiotti's private school in 1915 after the school was closed due to the First World War. In 1920, she took exams at the French Embassy and received her diploma. Aliye Berger opened her eyes to a life full of literature and music. Literature, painting and music mean “beauty” for her. Aliye Berger produced her first painting when she was 17 years old, but she started her painting career after the death of her first husband, musician Carl Berger Boranai. She attended the John Bucland Wright Atelier from 1947 till 1950. As a result of his instructors directing her to engrave, she began to

produce engravings completely. When she returned to Istanbul in 1951, she offered her engravings consisting of about 150 pieces to taste in the first exhibition opened up in Turkey. The fact that the award of the first prize in “Türkiye’de İş ve Üretim (İstihsal)” (Turkey Business and Production (Procurement)) painting competition which was organized on the occasion of Istanbul International Conference of Art Critics in 1954 by Yapı ve Kredi Bank and the committee of which was consisting of a selection three big names (Lionello Venturi, Sir Herbert Read, Paul Fierens) was given to Aliye Berger, known as the engraving artist, surprised the art circles. (MODERN VE ÖTESİ, 2007 p.100)

The jury stated that they deemed it appropriate to give the grand prize to “Sunrise” painting, which is “depicted by the sun, water and earth, which they considered as the only painting without cliché” (Figure 16).

Aliye Berger participated in many solo and group exhibitions between 1951 and 1972 and was awarded the second prize at the Tehran Biennial in 1955.

The artist, who had mostly abstract, expressionist works, reflected her inner world to her works and obtained a subjective style of expression. The artist, who made fantastic black and white engravings in her works, which she reflected in a fantastic lyricism and expressionism, also produced multicolored engravings. (Figure 17)

Aliye Berger, who had a very good technique, tried new techniques in her works and instead of reproducing the printing, she made changes for each printing on the engraving plate and transferred to the paper. Therefore, the artist does not have similar engravings, but each engraving is unique. (Figure 18)

The artist, who has had twelve private exhibitions in various cities throughout the world and participated in forty-eight group exhibitions, died on 10 August 1974 in Büyükdada.

Berger, who chooses her subjects from her own environment and from the whole of life, creates a rich world of images with the things she sees and experiences. Although her works, which do not reveal themselves, at first sight, are inspired by the images of the outside world, these images are not used as ready-made motifs. The formative complexity of the inner world is the preparatory element of the effort to create and interpret an impassable enthusiasm

2.5 SABİHA BOZCALI (1903-1998)

She was born in İstanbul and her family is a famous family of wealthy people who held important positions in the government.

She is known for her portraits and landscape paintings in an impressionistic style.

The reason why her paintings produced in her early ages is that she took painting lessons from Ali Sami Boyar. She was sent by her family to Germany to make progress in painting and German. Sabiha Bozcalı grew up in a close environment and large mansions within a wealthy, cultured family that was close to art as well. She has been taught German, French and Italian. Sabiha Bozcalı went to Berlin in 1918 at the age of 15 and worked in Lovis Corinth's atelier in Berlin.

Afterward, she moved to Munich and she continued her education with Karl Kaspar. After staying for 5 years in Germany, she returned to Turkey. Bozcalı's paintings sent from Germany took place in Galatasaray Exhibitions held in 1921, 1924, 1925, 1926, 1927, 1930. (ALİÇAVUŞOĞLU, 2008, P. 256) Afterward, she was invited to Egypt as a result of her paintings being admired by the mother of the Governor of Egypt, who went to Egypt where she produced paintings and then she went to Paris. In Paris, she entered the atelier of Paul Signac, the pioneer of the Modern Neo-Impressionist movement. Signac and his family regarded her as part of the family and did not let her feel lonely. The artist, who produced and exhibited the Signac family portraits, received praise for her works, returned home after her 3 years in Paris and opened her first solo painting exhibition at the Philharmonics Society. Afterward, she went to Rome, where she worked in the atelier of the painter Giorgio di Chirico. Watercolor and oil paintings of Sabiha Bozcalı (Figure 19), especially her portrait techniques, made her successful. She produced the illustration (Figure 20) of Nihad Bey and his wife Mualla and many other illustrations that she depicted prominent people. There were various books and prints in the field of literature in which Bozcalı's drawings are used, and what made her famous were the designs and trams she adapted for encyclopedias and magazines. This kind of work made her a name sought-after in media in a short time. Perhaps one of the most famous of these works is the book of Tales by La Fontaine published in 1948 by Doğan Kardeş Yayınları. (Figure 21) Another study is the Book of the King of the Mountains of Refi' Cevad Ulunay, published in 1955. (Figure 22) Sabiha Bozcalı, our first female illustrator, died at the age of 95, in 1998. (T. Toros, 1988, p72-78)

2.6 HALE ASAF (1905- 1938)

She was born in Istanbul and her father was Salih Bey, one of the chiefs of appeals during the reign of Abdulhamid. Salih Bey was married three times and Hale Asaf's mother was his first wife, Enise Hanım. His grandfather Asaf Pasha was the aide of Sultan Abdülhamit; and his mother's father, Çerkez Ahmet Rasim Pasha, is an anatomy specialist from the teachers of the Military School of Medicine. Mihri Müşfik Hanım, who was Turkey's first female painter and Professor of the Academy of Fine Arts was the aunt of Hale Asaf. (T. Toros, 1988, p.83)

She started painting at an early age and her first teacher was French. She took her primary education at home with private courses from an English women teacher. Then she completed her education at Notre Dame de Sion. She has a strong ability to learn languages and learned English, French, and Greek. In 1919 she studied painting with Mihri Müşfik and in 1920 she traveled to Paris. After taking technical painting courses from Mihri Hanım, she became a private student of Namık İsmail. (B. Pelvanoğlu, 2007, p72) Hale Asaf was sent to Berlin to study fine arts at the age of sixteen. She entered the Academy of Fine Arts in Berlin by passing the exam. She was a student of Arthur Kamf. (T. Toros, 1988, p.84)

The talent of the artist, who first studied drawing and then oil painting in Berlin, was recognized by her teacher and her portraits were published in important art magazines published in Berlin by the initiatives of her lecturer in 1924 when she was nineteen. During her stay in Berlin, the artist also dealt with health problems. Hale Asaf, who was cystically removed from his lungs by a surgery she had undergone at the age of five, also had an operation during her stay in Berlin and one of her breasts was removed as a result of this operation. (B. Pelvanoğlu, 2007, p.7)

Hale Asaf returned to Istanbul from Germany in 1924 and continued to work as a “student-painter in various ateliers in İstanbul. Afterward, she went to Paris and continued her studies on painting. Hale Asaf returned from Paris to Istanbul on August 13, 1928, and took part in the foundation process of the Society of Independent Painters and Sculptors with her friends. The artists of this union worked as a painting teacher abroad in various places in Turkey in exchange for the scholarship they obtained during their study abroad. (B. Pelvanoğlu, 2007, p.83)

Asaf also worked as a painting teacher in Bursa Girls' Teacher Training High School. During her teaching in Bursa, she continued painting and painted structures such as tombs and

bedesten in various districts of Bursa. (T. Toros, 1988, p.84) However, due to the fact that Bursa was a small place, and she obtained the freedom after staying abroad for a long time and she had various problems caused by the ongoing chronic diseases. (B. Pelvanoğlu, 2007, p.83) the painter Mahmut Cuda who was a close friend of Hale Asaf, who knew these problems, was replaced by Hale Asaf by the method of exchanging the position on mutual consent. (M. Cuda 1982, p.10)

With this exchange, Hale Asaf came to Istanbul on December 1, 1929, and started her duty at the Academy. The Society of Independent Painters and Sculptor opened two separate exhibitions where the members of the union exhibited their works and Hale Asaf's works became the most striking works in the exhibitions. Hale Asaf participated in the summer exhibition of Montparnasse-s in 1930 (B. Pelvanoğlu, 2007, p.90). The first exhibition she attended in 1932 in Paris, where she went in order to reside, was a painting exhibition opened under the name of "Young Europe". An article was published about the exhibition and Hale Asaf in Vakit newspaper and one of the works of Hale Asaf was published there.

The artist spent her last years in difficult conditions and financial problems that her family faced. (T. Toros, 1988, p.84) In the last period of her life, she met with Italian literary Antonio Aniante, friendship became a relationship and this relationship continued for the rest of her life. Hale Asaf died on June 6, 1938, after losing her battle against liver cancer. (T. Toros, 1988, p.84)

Some of Hale Asaf's paintings were found after 1980 and a portrait of her ex-husband İsmail Hakkı Toygar is among them (Figure 23).

She showed that she was a master painter especially in landscape paintings about Bursa houses. (Figure 24) Her portraits have attracted attention with their powerful structure and their lasting art tastes. (Figure 25)

The cubist and constructivist understanding influenced the works of the artist just like the other artists of the generation. Yet Hale Asaf was an artist who managed to synthesize different influences. The generation of Turkish women painters achieved a new and dynamic stage in the personality of Hale Asaf, who was usually a semi-academic and semi-impressionist effort.

(<https://www.istanbulsanatevi.com/resim-ekolleri/kubizm-akimi-nedir-ne-demektir/>)

Hale Asaf, whose works are mostly distributed in private collections apart from Istanbul and Ankara Painting and Sculpture museums, mostly worked in the portrait field. In her early

Works, she used interrupted brush strokes and path dye, after 1925, she produced Works in the frame of A. Lhota discipline and she became the first person before Group D who brought the Cubism form language, and the tradition of Lhote's working in the atelier which is longstanding more than forty years in Turkish painting. (Pelvanoğlu, 2008, p. 649)

2.7 EREN EYÜPOĞLU (1912-1988)

She was Romanian originated and her name is Ernestin Letoni, born in the Romanian Iași City. She took private painting lessons during her secondary education in Romania. She entered the Iași Academy of Fine Arts and studied painting. After finishing her study in Romania, she went to France in 1929, first attended the Julian Academy in Paris, and then worked with Lhote for four years. The artist who discovered Manet and Cezanne in France was influenced by these painters and examined the works of these masters and made copies of them (Arslan, 1997: 573).

When she was in France she met with Bedri Rahmi Eyuboğlu and married to him in 1936 in Paris, then she came to Turkey and lived as a Turkish painter until her death lived in Turkey (Ersoy, 1998: 69). She opened her first exhibition in 1933 in Paris before coming to Turkey. (Bayav, 2011: 26).

When they came to Turkey, she joined to Group D with her husband and became one of the important figures of the Group. During her trips with her husband, she had the opportunity to get to know Anatolia and was influenced by Anatolian culture. She dealt with the subjects of Anatolian people and traditional Anatolian life with a semi-abstract and expressionist view in her paintings. (Figure 26) She integrated folkloric features with plastic values in her works, and preferred form maturity and monumentality and avoided ornamentalism and arranged the distribution of light and shadow in her portraits and figures in line with this concern (Arslan, 1997: 573).

She frequently reflected the natural beauties to her works and transferred the images of Istanbul and Anatolia and the images she selected from Anatolian life to the painting with abstraction. (Figure 27). She depicted the village life, clothing and typecasting in Anatolia, and hold on the fovist understanding with bright and dark colors. (Figure 28) (Ersoy, 1998: 69).

She depicted the elements reflecting the Anatolian people and culture all over Anatolia to the canvas. The artist has also worked on the mosaic technique. The artist, who also worked on the portrait and still life subjects, produced non-figurative works for a while (Bayav, 2011: 26).

Eren Eyüboğlu was influenced by her husband and this effect can be observed in her works too. All of her works have demonstrated more powerful examples of “formal toughness and maturity” which we call plastic with a more splendid line structure. (Berk and Özsezgin, 1983: 66).

In her works during the period of the 1930s, the traditional decorative arts of Anatolia are observed in an effort to reach a contemporary and original style which depends on nature and the region. In Eren Eyüboğlu's paintings in this period, in contrast to her husband Bedri Rahmi's two-dimensional and embroidery style, the local narratives of plastic values tendencies were detected. (Arslan, 1997: 573).

Miniature art developed from the perspective of Eastern Islamic art, away from light and shadow, oil painting, plant pure colors, composed one of the main sources providing a place away from the perspective and sense of volume, especially the abstraction conception and opened the way for 20th century art which was seeking new languages. That was the case for the artist as well (Edgü, 1994: 20). The copies she made in the 1950s from painters such as Picasso and Braque led the artist to look at the whole, simplicity, and an enthusiastic color lyricism. She made lyrical abstractions in which color came to the fore after 1955 (Arslan, 1997: 573).

Eren Eyüboğlu's periodic affinity for Cezanne can be traced back to the times in the Andre Lhote atelier. The Cezanne influenced in her works shows that she was more impressed by her teacher, but her great love was Matisse. She followed Matisse very closely. After 1936 she settled in Turkey, naturally, with the influence of Bedri Rahmi and his environments and artistic tendencies in Turkish culture and art world the period, an adventure of Anatolia began in the art of Eren Eyüboğlu. This adventure continued until the end of her art life. So that no one has ever seen Eren as a foreign painter. The late 1930s and early 1940s were the years of folk songs, rugs, manuscripts, ballads, and halay and village institute. Eren Eyüboğlu with her husband and her friends toured Anatolia and depicted Anatolian people, nature and people's visual art material in her paintings (Edgü, 1994: 20).

The paintings of the artist were rich in the subject. She continued the tradition of both atelier and outdoor painters. She went to work outdoors in Istanbul and Bodrum and worked as much as from a model in her atelier until the last years of her life. She had never lost her interest in the visual elements of the outside world. (Edgu, 1994: 21).

After 1970, she ended her search for the new and turned to figure-based subjects. In addition to the Anatolian color, which came to life with new color and line values, She worked also portraits and figures until 1980 (Arslan, 1997: 573).

The artist's paintings are rich in subjects. She has continued the tradition of both atelier and outdoor painters. Until the last years of her life, she has been working outdoors in Istanbul and Bodrum and working with a model as much as working by heart in her atelier. She has never lost her interest in the visual elements of the outside world (Edgü, 1994: 21).

Eren Eyüboğlu also produced mosaic works. The mosaic panel of Etibank in Ankara, the walls in Levent 4th Neighborhood, Ankara Children's Hospital (Hacettepe), Istanbul Manifaturacılar Çarşısı, Cerrahpaşa Hospital, and Haydarpaşa Chest Diseases Hospital are some of her works (Arslan, 1997: 573).

2.8 ŞÜKRIYE DİKMEN(1918-2000)

Şükriye Dikmen was born in Istanbul. She was the older one of the two daughters of the family, and her sister, Tiraje Dikmen, is one of our painters who had an important place in the History of Turkish Painting (Özsezgin, 2004, p124).

Şükriye Dikmen (1918-2000) began her long-term education after completing her elementary school in Büyükkada by continuing her studies as a boarder at the American College for Girls. After completing her education in college, Dikmen worked for the Central Bank in Galata for four or five years. Then, with the support of her family and friends, Feyhaman Duran started her painting education on November 19, 1940, by registering to the Middle School of Fine Arts. Dikmen started her higher education in 1943-1944 by completing “Middle School in Department of Painting”, and graduated on June 28, 1948, from the Department of Painting (Kâtipoğlu, 2000, p10, 11).

Dikmen worked in the Atelier of Zeki Kocamemi (Gürak, 2004, Vol. 2, p180), in the Atelier of Nurullah Berk (Gürak, 2004, Volume 1, p185) during the Academy years and graduated from the Atelier of Cemal Tollu (Gürak, 2004, Vol. 2, p 201).

During her education at the Academy, she also benefited from Leopold Levy's principles of nature and museums and the views and feelings of the Paris school at the time (Dikmen, 1983, p4).

Then she went to Paris. There, she preferred not to work at the Ecole des Beaux Arts which was teaching painting but at the ateliers of the new and forward-looking artists of the day. (Dikmen, 1983, p4). Dikmen first worked in Fernard Leger's studio for three years (Dikmen, 1983: 4) then she worked with Gustave Singier (1909-1984) and Roger Chastel (1897-1981) at Académie Ranson for two years. At the same time, she attended the Department of Art History of the Ecole du Louvre in Paris for three years and completed her education in 1953. (Dikmen, 1983: 4; Kâtipoğlu, 2000, p11)

Dikmen lived in France for 5 years and in America for 5 years. She had been successively in England, Holland, Germany, and Scandinavian countries to examine the museums (Dikmen, 1983, p4).

It is observed that Şükriye Dikmen received a good education according to the conditions of the period she lived and also managed to make a difference among the painters of her time with the cultural accumulation she gained from many countries she visited. Şükriye Dikmen started her artistic life in the 1940s and continued until her death in September 2000, perhaps in a sense of stability seen in very few artists. (Gunyaz, 2000, p34).

At the end of the long-term artistic life, Dikmen reached unity among her contemporaries with her naive style. Today Dikmen is accepted among our contemporary painters and her works are among the collections of many museums and collectors.

She determined her style after her education. In this tendency, where simplicity comes to the fore, efforts to simplify are the most distinctive feature of Dikmen's understanding of art. Dikmen showed this tendency from the early stages of her art life. Fernard Legêr (1881-1955), Henri Matisse (1869-1954), Amadeo Modigliani (1884-1920), Paul Gauguin (1848-1903), Pablo Picasso (1881-1973) also contribute to her simplification tendency beginning at the academy and continued in Paris, and she reached a unique, simple and definitive style in a short time by assimilating herself (Kâtipoğlu, 2000, p21).

Another indispensable feature of the artist's paintings is the contour, and perhaps the fact that the artist had a pattern understanding is effective on that. Her lines are almost in the same thickness, clear, clean, long, continuous lines (Kâtipoğlu, 2000, p21). (Figure 29)

The simplification efforts that Dikmen used in her narration is also seen in her understanding of color. Her color system is in a silence that is aesthetical to the eye and peaceful. Selected fresh bright colors such as watercolor fill the bounded areas surrounded by certain contours, as a thin and flat paint layer, and, the plywood surface veins can easily be seen through this layer and this undoubtedly contributes texture to the Figure (Tansug, 1986, p32). (Figure 30) Another factor that was effective in the development of the art of Dikmen undoubtedly was the “Group D” which had an important place in the art world of Turkey at that time.

Although Group D exhibited in various parts of the country for the purpose of “teaching high art to the public” and Dikmen did not take part in these activities, it is seen that she represents the principles represented of the Group D with her independent style created by her sharp outer lines. (Tansug, 2012, p225) (Figure 31)

The last significant exhibition of the Group was held in 1947. Dikmen continued her education at that time and if the Group D had been able to continue its activities, it would be possible to find Dikmen's works within the Group's exhibitions. The approaches of Cemal Tollu and Nurullah Berk who regard Dikmen as “honor student” also support this prediction. On the other hand, it is suggested that Şükriye Dikmen could make an important contribution to the group with its non-contradictory structure to Group D (Tansuğ, 2000, p29).

It is not a coincidence that we see the pattern understanding based on drawing, erasing and rebuilding with a charcoal pencil in her paintings. On the contrary, it is seen that she prefers a unique paint surface. The fact that the artist continues to paint on materials that increase the surface effect such as plywood, duralite and cardboard and allows to erase and erase is a clear indication that she tries to discover ways to express herself in the best way without the fear of acceptance. There is no light and shadow in her sketches, contour is visible but the plans are given in the simplest way. The Simple plan, the use of contour and the shadowless narrative remind us of Matisse, but it shows that she has synthesized her simplicity with her knowledge of plastic. In the deformations used in her works; especially extending the neck extension and forming slanted big eyes are observed.

2.9. LEYLA GAMSIZ (1921-2010)

Leyla Gamsız was born in İstanbul as the only child of doctor Safi and Romanian originated Selma. She had been in various cities of Anatolia due to her father's job. Leyla Gamsız

attended primary school in a boarding school, Middle School in Erenköy Girls' School and Sivas High School in Sivas.

She became a student of Eşref Üren in Sivas High School and this encounter was one of the important turning points in her life. Eşref Üren encouraged her to focus on painting after seeing her works. Later, she continued her education at Istanbul University, the Department of Geography in the Faculty of Letters. After graduating from university, she enrolled in the painting department at the Academy of Fine Arts because of her passion for painting and continued her education in this school.

(http://www.turkishpaintings.com/index.php?p=37&modPainters_artistDetailID=779)

During her education at the Academy, Gamsız took part in a Ten's Group with her schoolmates and participated in exhibitions. The Ten's Group was recorded in the history as a painting group established by the students studied in the workshop of Bedri Rahmi Eyüpoğlu such as Ivy Stangali, Leyla Gamsız, Hulusi Sarptürk, Mustafa Esirkuş, Nedim Günsür, Fahrünnisa Sönmez, Turan Erol, Orhan Peker, Mehmet Pesen ve Fikret Otyam.

In 1949, she married Hulusi Sarptürk, a fellow classmate, and moved with her husband to Hendek, where he served as a teacher and they lived for a year.

She opened her first solo exhibition in 1949 at the French Consulate in Istanbul, then she went to France with a scholarship that she got from France and continued in Andre Lhote and Fernand Leger studios in Paris.

The artist returned to France after training Turkey, worked as a public servant for some time, then left her job by deciding just to produce paintings.

The artist, who lost her husband at an early age, was only interested in painting in her later life. The artist, who wanted to synthesize the local and the West in her paintings, became one of the innovative painters of Turkish painting in her own style.

A retrospective exhibition of 213 works of the artist was opened at Atatürk Cultural Center in 2001, and a comprehensive book and documentary were prepared on behalf of the artist.

(http://www.turkishpaintings.com/index.php?p=37&modPainters_artistDetailID=779)

She won the Academy of Fine Arts Painting Awards in 1964 and 1967 and the 11th Simavi Foundation Visual Arts Award in 1987.

Leyla Gamsız decided to leave the painting with the influence of her age after the glorious exhibition she opened in 2001. Leyla Gamsız who is one of the masters of Turkish painting and one of the most prominent painters of the 1950 generation has passed away in her house in Kartal at the age of 89.

(<http://www.radikal.com.tr/Radikal.aspx?aType=RadikalDetayV3&ArticleID=1008130&CategoryID=113>).

Although Leyla Gamsız was in the Ten's Group, she continued her work without sacrificing her own color and line style and produced nude, still life paintings and portraits (Figure 32, 33). It can be revealed from this painting that by selecting white as a color figure and the character is nude, she bent to a pure and clear depiction free of anything. The armchair and the flowers in the vase standing next to her, the sad and thoughtful mood of the figure is highlighted with the colors chosen in pastel tones (Figure 34).

2.10. NAİLE AKINCI (1923-2014)

She is known for her paintings of nature depicting Eyup and Haliç (The Golden Horn).

Naile Akıncı was born in 1923 in Van. She passed the entrance exam and enrolled in the Middle Department of Painting of the Academy of Fine Arts in 1938. Naile Akıncı continued to work in the ateliers of Nurullah Berk and Bedri Rahmi Eyüboğlu at the Academy and she continued her studies at Cour de Soir (night school) under Şefik Bursalı at the same time and graduated in 1943. After a break resulting from her health problems, Akıncı returned to the Academy in 1952 and graduated from Zeki Kocamemi Atelier in the Higher Department of Painting. She opened her first solo exhibition in 1964 in Istanbul, the artist represented Turkey with her works in the 13th national and 14th exhibitions, she was awarded international prizes in the exhibitions. The international awards she won repeatedly led her to be personally invited to the Women Exhibition of Today's Women Painters organized by the Mandet Museum in 1977 in Riom, France. In 1988, she received the "T.R. Ministry of Culture Honor Award" because of her 50th anniversary in art and her contribution to Turkish painting.

Akıncı avoided impressionism and copying exactly what she sees to her works and went beyond of landscaping. The essence of nature was important, not nature itself for the artist who followed in the footsteps of her teacher Zeki Kocamemi, who says “painting is inventing, not imitating.” Additionally, she made some arrangements, self-portraits and still-life paintings on islanders, fishermen, horses and cats, reflecting the unique colors and characters of the Marmara and Ekinlik Islands, where she settled in 1962.

Naile Akıncı, who was first known for her paintings on the Eyüp district she produced in 1953, has handled the views of this district with her understanding of diversification throughout her art life. The artist, who sometimes portrays the same point of the district with different sensibilities, made the image's changeability, the importance of the detail visible, with her many works on this district. In her paintings that are sensitive, differing in details, an understanding based on nature but not captive to it, dominates her views of various districts of Istanbul such as Haliç, Küçüksu, Anadolu Kavağı, Büyükdere, Bakırköy, Bebek, Rumelihisarı. In the 1970s, the artist, who discussed the architectural structure, port and human views of Marmara Island, where her atelier was located, also handled the people and architectural texture of Ekinlik Island in her works after 1980s. (Ergüven, 1993, p. 6-15.) (Özsezgin, 1999, p. 32-33.)

In 2012, “Evin Art Gallery” exhibited the latest works created by Naile Akıncı, our famous female painter, who is coetaneous of Turkish Republic, in the period of 2009-2011 under the title of “Reckonings”, Naile Akıncı explained her artwork with her words as follows; In my art life of more than seventy years, I have always tried to find the answers to the following two questions while continuing my ‘reckonings with myself: How can I interpret this issue or this environment without opposing to my previous interpretations or repeating myself in an aesthetic way? How can I overcome the aesthetic values that I believe and renew myself while interpreting the subject with my own plastic slice? The artist died on April 2, 2014, in Istanbul.

Eyüp and Bebek often became a source of inspiration to the paintings of the artist. In the image she chose from Eyüp, she transformed Eyüp's mystical atmosphere into a poetic expression (Figure 35). Akıncı can be evaluated as an artist who developed the impression of the picturesque emotions created by the nature she observes; rather than evaluating as an

impressionist who transferring her observations to the canvas in different ways. The work which depicts the Bebek crests is a good example of this. (Figure 36)

She considers all the beauty and details of the landscape in a natural way and rich in texture in this painting (Figure 37).

2.11. FATMA TİRAJE DİKMEN (1925-2014)

Fatma Tiraje Dikmen was born in Büyükkada İstanbul. She became one of the well-known representatives of modern Turkish painting beyond the borders of the country. Tiraje Dikmen, whose sister was a painter as well, grew up in an art environment due to her family's interest in art. After graduating from Işık High School in 1940, she received her bachelor's degree from Istanbul University, Faculty of Economics in 1946. She completed her Ph.D. in the same department with a thesis titled "İstanbul'da Kadın İşçilerin Çalışma Koşulları" (Working Conditions of Women Workers in Istanbul). During this thesis, she conducted extensive surveys in Istanbul's Cibali, Eyüp, Tophane and Üsküdar districts, while her interest in painting continued as a private student at the State Academy of Fine Arts in the atelier of Léopold Lévy between 1943 and 1948.

She went to Paris with a scholarship in 1949; she continued her education at the Faculty of Law and Economic Sciences. On the other hand, she continued to produce her works with her old teacher Leopold Lévy who returned to Paris. Instead of her original profession, she bent on painting, moreover rather than intervening only on painting, she did art history and museum internship at Louvre Museum and Folk Arts and Traditions Museum. During these studies, she established close relations with Max Ernst, Yves Bonnefoy, Man Ray and Jacques Herold in Paris Artist Society; and produced paintings that emphasized the figure. She opened her first solo exhibition in 1956 at Galerie Edouard Loeb in Paris. She exhibited only her drawings in this exhibition. Marx Ernst supported her by purchasing a pattern and writing positive reviews on her. She had her second solo exhibition again at Galerie Edouard Loeb, and she exhibited her oil paintings. Later, she participated in the "Turkish Artists in Paris" exhibition held by the State Fine Arts at the Academy in Istanbul in 1961, and the "Contemporary Turkish Art" exhibition at the Musée d'Art Moderne in Paris in 1963.

Tiraje Dikmen is considered as a surrealist artist with her works. She was invited to the exhibition, *The Origin and the History of Surrealism (Le Surrealisme Source-Histoire-Affinites)*, one of the most significant exhibitions of the history of surrealism, at the Charpentier in Paris in 1964 and she attended to the exhibition with her work named “İmgesel Resim” (Fictional Painting). (Pelvanoğlu, 2008. P. 1501) She opened an exhibition in Galerie Birtschansky in Paris in the same year. After the death of her teacher Leopod Levy in 1966, by appointing her as his heir in painting; she made a wide-scaled archive study and continued her painting at this atelier.

Watching the youth movements that started in France in 1968 deeply impressed her and she dealt with this issue in her series of works “Mai 1968”. She opened her first personal exhibition in 1970 with these works in Istanbul. She continued most of her later life in Istanbul and never closed the atelier in Paris in order to keep her teacher's memory fresh.

In the 1990s, periodically, she produced studies that followed the immigration theme, which was intensively on the agenda. In 1985, she opened her fourth solo exhibition titled “Zamanların Hafızası” (Memory of Times) in Ankara Gallery Nev. She preferred experimental works instead of exhibition activities. She died on September 1, 2014, and buried in Tepeköy Cemetery in Büyükkada. (Sönmez.N, 1996 p.42)

The artist, known for her surreal works, reflected the images that come to her mind as improvisations by deforming and displayed the topics around the fictions she had previously designed. (Figure 38) (<https://www.e-skop.com/skopbulten/turk-modernistler-tiraje-dikmen/1872>)

The artist, paying attention to create something new in her painting, used colors outside of the traditional meaning in painting. This feature made the colors appear as images (Figure 39, 40)

2.12. NEVİN ÇOKAY (1930-2012)

She was born in İstanbul. She entered the State Academy of Fine Arts in 1947 and graduated from Bedri Rahmi Eyüboğlu Atelier in 1953. She opened her first solo exhibition in 1953 in the "Maya" Gallery. Besides painting, she studied Turkish folk culture and one of the most

important examples of this is that she worked in Nedim Otyam's folk songs choir of Istanbul Radio for four years. Concerts and performances were held abroad during these activities. As a result of this work, they produced a film called "Yurda Dönüş" (Return to Home) directed by Nedim Otyam. She opened her first solo exhibition in 1953 in the "Maya" Gallery and this exhibition enabled her to meet her husband working as the director of the Gallery at that time. They got married in 1956. After 1954, she concentrated on painting and paid attention to open personal exhibitions every year and also to participate in collective painting exhibitions. Among these 7th "Ten's" exhibition was the most significant one. Moreover, she participated in the State Museum of Painting and Sculpture and the Paris Biennial - International Young Artists Event in Paris. She won the second prize at the "Istanbul Art Festival" in 1961. Her paintings were exhibited in various museums and galleries of Deventer, Den Haag and Rotterdam for a year in the Netherlands, where she was invited in 1979. She won the award of honor by the International Plastic Arts Association in 1998. Her paintings kept in private and public collections in the Netherlands, Germany and in Turkey as well as in the State Painting and Sculpture Museum, the Ministry of Culture and Tourism, Istanbul Municipality, Istanbul University, Anadolu University and Galerij'n Umjetnicki in Yugoslavia. She worked as a teacher of painting and a teacher of art history in high school for seventeen years. Her works were exhibited in private and public collections in several countries and in Turkey. She also taught painting at her own atelier for three years, at Levent Art Gallery for four years, at Çizgi Art House for three years. She was married with one child. She has died on July 24, 2012, and buried in Foça, İzmir.

Nevin Çokay tried to reflect human relations and love in her paintings and instead of going into much detail in her paintings, she created a powerful expression with her composition and color choices. (Figure 41, 42, 43)

(<http://www.nevincokay.com/eser2.asp?alttur=ozgecmis>)

2.13. TÜLAY TURA BÖRTECENE (1936-2018)

She is known for her colorist and abstract compositions. She graduated from the State Academy of Fine Arts in 1959 that she entered after completing her degree in Istanbul Girl's High School in 1955. Börtecene worked in the Painting Department of Halil Dikmen and in

the atelier with Bedri Rahmi Eyüpoğlu. Afterward, she did a master's degree in painting and ceramics in the University of Wisconsin in the US.

She opened her first solo exhibition in 1959 in Istanbul (United States Information Center), participated in group exhibitions in the US, France and Italy and participated in the Iranian (Tehran) Biennial in 1966. She married the poet-writer Ahmet Oktay (Börtecene) in 1964 and settled in Ankara. She worked as an art teacher at TED College in Ankara between 1964 and 1974. She returned to Istanbul in 1974 and continued her life and work in Istanbul until her death.

The artist's main subject was “the faces” in the 1990s, transforming from Abstract Expressionist tendency to Expressionism by producing figurative associations gradually. After her paintings, which she objectively transformed the traces of what has been experienced and transformed into emotions peculiar to all humanity, she also worked on faces, as well as unnamed forms. She passed away on October 8, 2018. She reflected her thoughts and feelings on canvas with her understanding of painting which consists of color and stains. She tried to reveal the things in the subconscious and dreams to the canvas with intense colors. She ignored these ancillary methods in her later abstract paintings, which she used in her early works to create meaning out of faces in her more concrete works (Figure 44, 45, 46).

(Edgu Birantoloji ve Yeniler Exhibition catalogue, 2010, p2)

2.14. TOMUR ATAGÖK (1936-)

She was born in Istanbul, and after graduating from art education and creativity Bachelor's Degree at Oklahoma State University in the United States (BFA), she completed her Master's degree at the University of California and returned to Turkey in 1973.

She also took the Proficiency Exam in Mimar Sinan University and while studying Proficiency in Art which is equivalent to Ph.D., she also worked as Deputy Director in State Painting and Sculpture Museum in the period of Devrim Erbil's Directorship. After Devrim Erbil resigned from his position as Director, she also left her job there and worked as Assistant Professor at Yıldız Technical University as Public Relations and Publicity Coordinator. She became a professor in 1993 and founded the Faculty of Art and Design at Yıldız Technical University and was the dean of this department. In addition to the 40 solo exhibitions, she has opened in Turkey and abroad, she has also participated in numerous group exhibitions in Turkey and abroad and received awards. In the paintings of Tomur Atagök; the color, movement and texture features that come to the fore are also prominent in this picture. In an abstract, expressionist narrative, the white bird and the people appearing behind are depicted with a simple and minimal form. (Figure 47) In this painting, the weapons and other objects seen at the foot of the Artemis figure enrich the concept of space with textural formations (Figure 48).

In her "Madonna with a thousand faces" Painting, the artist uses vivid colors to make the figures distinctive and the faces dim. (Figure 49)

The artist evaluated her view of art with these sentences: "At first, when I considered the space in art as a result of a relationship between forms, I came to an artistic conclusion aimed at perceiving the artist-artwork-art audience as a living and triple relationship. The work created by the artist exists every time it is perceived by others. This action initiated by the artist reaches a different artistic result with each audience. The artwork will not only reflect the artist's own reality but will also include the emotions and thoughts of the audience. The pictorial reality and space on the metallic surface, the images the artist perceives from the living environment, the symbols and depictions that make connotations to the world outside the work, the different realities of the material and the application, the viewer's own image and interpretation; creates different spiritual realities as well as objective realities.

(<http://tomuratagok.com/biyografi.php?l=tr>)

On the other hand, the pictorial reality and space, together with physical space and movement, undergoes a physical change with the participation of the environment and the viewers' reflections on the surface, providing the integrity of life and art beyond the painting."

2.15. NEŞE ERDOK (1940-)

The artist was born in Istanbul and she graduated from the Fine Arts Academy Neşet Günal's Atelier in 1963. She studied painting in Spain between 1965 and 1966 and made researches in her field. She went to the National College of Fine Arts in Paris where she went on a state scholarship and studied painting, fresco, stained glass and painting techniques between 1967 and 1972. She returned to Turkey in 1972 and became a faculty member in the Painting Department of State Fine Arts Academy (today's Mimar Sinan Fine Arts University).

Ayla Ersoy stated about Neş'e Erdok's technique and issues; “The artist, who is a student of Neşet Günal, continues his figure-oriented tendency. She produced paintings with social content with expressive, realistic expression features and examines human-specific situations such as loneliness, illness, fear, and anxiety in a pictorial language.” (Ersoy, 2004, p205) The works of the artist wake a sense of reality on the viewer. It demonstrates the ability of the artist to transfer her observation power to the audience by using the art materials efficiently.

The artist, who created her work with great attention and seriousness, began to work by observing and acquainting herself and the people around her, she made critiques and then started the creation process of her work.

The figure is large, detailed, serene, and very stable in her works and serenity is the dominant element both in the inside and outside Nevertheless, the movements of the figures and their views on life are easily perceived from the posture and gaze of the figures. Her subjects are the integration of the human, environment, and society. “The knowledge and habits that the individual acquires have been the value that a common environment gives us.” (Altıntaş, 1988, p49) The unique brush strokes in the painting and reflecting the ordinary, daily events and people to the painting have led to the creation of the artist's identity. Now the concept of absolute time, which is the stable time, has begun to move towards new forms of expression with the spiritual and perceptual power of the artist. (Coşkun, 2005, p4) In this painting, which depicts the painter and her model, she depicted a moment in which the painter is stimulated at that moment and looks back. It can be understood from the facial expression of the model how bored she is. (Figure 50) In her work called “Morning on the ferry to Kadikoy”, a cross-section of ordinary people rushed to the morning ferry is seen. It is understood which mood they are in, from the faces of the figures. The conscious

deformation contributes to the comprehension of this mood (Figure 51). In the paintings of Neşe Erdok expressions of uneasiness, loneliness, chill, indecision, tension, alienation, which the contemporary artist deeply senses can be observed. Again in her paintings, there is an understanding of art in which the human body constitutes the center of the painting. The human figure in her paintings is seen as having an indispensable duality that both constitutes and distorts expression. The human figure is a way of telling things, but it is also a way of getting away from things. In her paintings, she builds an atmosphere that wraps around her figures. This atmosphere, which becomes evident with the body movements of the figures, illuminates the staging and isolates the picture from the external reality. (Özön,"Modern ve Ötesi, p296)

2.16. NEVHİZ TANYELİ (1941-)

Nevhiz Tanyeli wrote in her diary that she kept while she was 15 like that "I will go to Paris after the academy and will be a painter". The artist, who we have described as a determined and self-aware person since then, has never compromised her determined and forward-thinking attitude throughout her life. She attended the Istanbul State Academy of Fine Arts and worked at the Ateliers of Neşet Günal, Bedri Rahmi Eyüboğlu, and Cemal Tollu. After graduating from the school in 1965, she worked with Gustave Singier at the School of Fine Arts in Paris from 1971-75 and learned lithography from A. Haddad. She studied stained glass in R. Gireux's studio at the School of Applied Fine Arts. She continued her studies on painting in museums and galleries in England and Spain and conducted research on Francis Goya. She returned to Turkey in 1976 and was appointed to the State Department. In 1978, she worked as an art teacher at Istanbul Atatürk Education Institute. She stayed at the academy as an academician and later made an academic career and she became an associate professor in 1989 and a professor in 1997 She worked as a dean at Mersin University between 1997 and 1999.

The subject of Nevhiz Tanyeli's paintings has always been "human". Adopting a symbolic narrative, she has processed the states of man in life. She forced the viewer to confront and reconsider the realities of humans and life by her paintings that directly or indirectly provoking, irritating, frightening and questioning the people. She used her brush like a pencil with her unique style and she diversified the color with lines. As an outcome of her

exhibitions, she was awarded “Sedat Simavi Visual Arts Award” in 2003 and “Tüyap Fair Honor Award” in 2014. She is known for her paintings on man and his life. Asking questions and making them feel uneasy and examining the layers of life have been the main themes of her paintings. The figures in her paintings depict people from real life. These people are the ones who have the whole burden of life on their shoulders, who want to shout and scream and who have to shut up, who never regret their passion, who are always in trouble and so on... The artist used the brush like a pencil and developed creative style combining her artist identity with mastery and transformed it into a very different and original structure (Figure 52)

As in her other paintings, Tanyeli, in her “Like Blue Roses” painting, uniquely reveals the human body by leading to the questioning with her uneasy lines. The world which consists of fine lines, colors, and sometimes broken lines, and created in vague spaces, is built out of the depths of both imagination and consciousness (Figure 53) (Aliçavuşoğlu. E,2008, volume 3, p1468).

2.17. NUR KOÇAK (1941 - ?)

Nur Koçak was born in İstanbul. She has been one of the pioneers of PHOTO-REALISM in Turkey. She made her first painting studies with Turgut Zaim during her secondary school years, and later in the US capital Washington, the art teacher Abstract-Expressionist Leon Berkowitz (1911-1987) named her as “the best painting student of the school”. On her return to Turkey, Nur Koçak studied in the Painting Department of Mimar Sinan Fine Arts School then worked on the Ateliers of Adnan Çoker, Cemal Tollu, and Neşet Günay. She graduated in 1968 and went to Paris to study painting after passing the foreign education exam. She was educated for a while in the design atelier for wall painting and, most importantly, she visited various countries of Europe and closely followed the museums and galleries in these countries. She started painting the series “Fetiş Nesnelere/Nesne Kadınlar” (Fetish Objects / Object Women) in 1974 in Paris. She worked as a lecturer at various universities since 1981 after returning to Turkey in 1974. In the late 1970s, she was interested in “postal art. Throughout the 1980s, she made the “Mutluluk Resimlerimiz” (Pictures of Happiness) series with her pencil on paper based on newspaper photographs and postcards and the “Aile Albümü” (Family Album) series which she benefited from her own family album. At the

end of the 1980s, she made the “Vitrinler” (Shop Windows) series, in which she took advantage of her own photographs. Since 1981, she has been living only by painting. (Koçak, *Modern ve ötesi*, 2007, p350)

Nur Koçak; paints by benefiting from the photo or transferring the photo directly to the canvas as in her mother's and father's photo from the 1930s (Figure 54).

She obtains clear and specific images by using an air-brush. She uses the consumption objects of the society such as perfume, nail polish, lipstick, fancy lace lingerie, netting women's socks, and carries them out of their daily function in symmetrical fiction by enlarging them and transformed into a fetish object. She reflects the brightness of the satin, transparency of nylon, the glitter of plastic and the provocative appearance of shop windows to her canvases. (Figure 55) (Figure 56) Although she opposed the strict rules of the Academy, Koçak made photo-realistic paintings and made significant contributions to the transformation of the history of art in which women's identity was ignored or kept in the background with its determination both in terms of road and technique and production with a feminist perspective.

2.18. İPEK AKSÜĞÜR DUBEN (1941 -?)

She was born in Istanbul. She studied philosophy and art history at Agnes Scott College in the USA in 1963. She completed her master's degree in political science at the University of Chicago in 1965; she studied painting at New York Studio School between 1972 and 1976 and completed her Ph.D. at MSU in 1984. She has worked in many fields of art. She has chosen more social and social issues such as identity, gender, migration, cultural prejudices as an influence of her education in the fields of political science and sociology besides art. Ipek Duben, who had been painting and drawing alone until the beginning of the 90s, has produced artist books, multimedia installations, three-dimensional works and video films using different materials after 1991. She also has publications on art and criticism other than continuing her artworks with her permanent exhibitions. She has participated in the exhibitions held in the foundations such as Istanbul Modern, The National Museum of Women the Arts (Washington), ZKM (Karlsruhe), Munson-Williams-Proctor Art Museum (Utica, New York), Akademie der Künste (Berlin), King St. Stephen Museum (Hungary) and Museum Voor Volkenkunde (Rotterdam) with her artist identity. Furthermore, some of

her works are kept in works in private collections in the USA, Turkey, Japan, France, and England. (Figure 57)

In her oil painting *Şerife*, with 3 long sleeve woman dresses, the shades of pink are seen on the canvas. The dress is an indication of the identity of the person wearing it. She examines the coherence or contradiction of social and cultural identity and individual identity as a theme. Here, she captures the clues of cultural identity with the names she gives to color, model and painting. (Figure 58)

After the “*Şerife*” series, in which she questiones the place of woman in Turkish society from a sociological point of view, she performed the “*Muscle Man*” series, which addressed the identity problem over male gender. (L.Gorgun, ZR, E. Yildiz, 2008. 425) In her work *LoveBook*, it was aimed to show the ignored events closer to the audience by creating small spaces with screens created from media clippings about domestic violence, honor and honor killings (Figure 59).

2.19. GÜL DERMAN (1942 -1994)

She was born in Ankara. She graduated from the Painting Department of Istanbul State Academy of Fine Arts (Mimar Sinan University) in 1971 and attended Bedri Rahmi Eyüboğlu Atelier.

She completed her Ph.D. at Istanbul University, Faculty of Letters, Department of Art History in 1982. She won a scholarship at the Salzburg Summer Academy for three times and studied at the Engraving and Lithography Departments under the direction of Prof. Werner Otte and Prof. Otte Eglau. She worked as a guest artist in the Printing Department of Rochester Institute of Technology in 1977, and in the Salzburg Lithography Atalier six times between 1981 and 1993.

She produced serigraphy works at Çamlıca Art Gallery between 1982 and 1993, became a member of the Painting and Sculpture Museums Association, United Painters and Sculptors Association and Painters Association. She and her husband passed away in a traffic accident in 1994.

Gül Derman; applied various painting techniques by changing from time to time and made continuous researches. She focused on different themes with different techniques and produced serial paintings such as *Turkish Baths* and *Naked People*, *Anatolian Travel Notes*,

World Travel Notes, Çatılı ve İstanbul Paintings with Roofs and Seagulls, Golden Horn Paintings and these paintings were inspired by the legends of İstanbul. The warm and sincere effect of the impressions, the non-linearity, the transparency of the colors gave these paintings a fantastic dimension. She has turned İstanbul almost into a dream city with The Golden Horn, Suleymaniye and sunsets on the Bosphorus by depicting them free from daily realities and living mostly in images. In her works, which close to naive painting at some point, she has a line that varies from child painting to miniature, Anatolian folk painting and to the primitive images of Oceania and Africa.

In the “Golden Horn Legend”, she depicted the old image of İstanbul with old pastel colors, the image of “Io” transformed into a cow by Zeus in the middle of the painting and underneath the golden horn with its folden color. (Figure 60) Besides the oil paintings of İstanbul (Figure 61), Derman also produced original prints (Figure 62).

(Turan G, “Gül Derman” Garanti Art Gallery Exhibition Brochure)

2.20 ZEHRA ARAL (1945 - ?)

She studied at the İstanbul State Academy of Fine Arts. She graduated from Bedri Rahmi Eyüboğlu Atelier. She received the first prize in DYO Painting Competition in 1969. Zehra Aral held many solo exhibitions in Turkey and abroad and participated in group exhibitions. She was sent to France with a scholarship by the state and completed her master's degree in Paris Academy of Fine Arts. If the history of Turkish painting is examined, it can be seen that she came from a period that can be considered as very productive. Zehra Aral generally worked on social issues and followed a narrative path in figurative abstraction in her paintings. The painter also differs from other social painters with one feature: in her paintings, she tries to reflect the psychology of the figures, which are the means of their expression, as if she went deeper to their individual characteristics. At this point, her narrative is mostly depicted with single-figure compositions - a portrait or human body with various motions- thus she created a unique line of painting in this respect. The photos in newspapers and magazines or what she sees on the television screen are ready themes of Zehra Aral. After sympathizing with the events she saw and heard, she passed them through her filter and painted simply. The effect of the photo of the Russian girl Zoya, who was hanged and killed by the Nazis that she saw on the page of the “Faşistmus” journal in Paris

in 1975 on her, can be an example of this. She drew her pattern on a napkin in a restaurant that evening and later, she couldn't forget Zoya for years, so she paints a large number of her designs and made an oil painting of her. (Figure 63)

The fact that there are no elements other than single or double-triple figures in the infinite spaces on the surface of her paintings ensures that the audience's attention is focused only on these spots. However, what is really striking here is that the surface has deep perspective surfaces that encompass, grasp the shapes and make it stand out. It can be observed that sometimes she obtained another layer of abstraction by using a layer of multi-layer paint and sometimes almost transparent colour on the surface (Figure 64).

(<http://www.cumhuriyet.com.tr/haber/kultur-sanat/1424571/ressam-zehra-aralin-sergisi-var-olmak-icin-toplanei-amirede.html>)

2.21 GÜLSÜN KARAMUSTAFA (1946-?)

Gülsün Karamustafa was born in Ankara. Her interest in painting began at an early age. The art teachers at Ankara College Eşref Üren, Turgut Zaim, and Selva Tamkan have supported her works. She opened his first exhibition in 1962 at the age of 16 while attending the final year of high school in Ankara College at school halls. More than 60 of her folio works were exhibited and one of her watercolors was accepted and exhibited by the State Painting Exhibition jury in the same year. She was admitted to the Painting Department of the Academy in 1963 by entering the top three, including Güngör Taner and Mustafa Şener.

She worked in one gallery that is included in the education system of the Academy of Fine Arts for the first two years. During this period, Sabri Berkel, Adnan Çoker and Özdemir Altan were the gallery teachers. . Özdemir Altan is the teacher of Gülsün Karamustafa. The artist's passion for figurative painting and her later desire to express are based on the primitive painting that Özdemir Altan told in the gallery. She entered Bedri Rahmi's atelier secondly in the gallery. During this period, Bedri Rahmi's workshop seemed to be the liveliest and free atelier of the Academy. The struggle of the teacher to reveal the personality of his students points out that he is looking for a new expression when compared with the modernist attitudes of other atelier teachers such as Zeki Faik, Nurullah Berk and Ali Çelebi. During this period, when modernism was dominant in the academy, there was never one who continued the painting style of Bedri Rahmi, but she strongly embraced the words of

the teacher “Use the material in hand as it is your own property”. Although she was a beloved student of Bedri Rahmi, she did not become a good atelier student and she lived a contradiction with her teacher due to the fundamental differences in the perception of art. The feminist movement in Turkey has its voice heard in this period. Gülsün Karamustafa and her friends did not know what to do as an artist in the feminist movement, but they supported the movement by creating posters. They graduated from the academy at a time when the politicization tendencies in 1969 started to rise. As soon as Gülsün Karamustafa graduated from the Academy, she went to Europe to see the paintings of the Middle Ages that she met during her gallery classes with Özdemir Altan and turned into a passion. Karamustafa made this journey with her own financial means and it lasted for several months, she formed the basis of figure-based “illustrations” which the artist defined as “function painting” in which she aimed to make a declaration. The most important reason for her adopting a storyteller attitude is the Italian primitives which she had the opportunity to get to know during her Europe travels. (Modern ve Ötesi,2007,p392)

After her travels in Europe, she went to London with personal means and spent nearly a year with her husband Sadık Karamustafa. After returning to Turkey, she worked in a small advertising company as a graphic artist and produced an illustration for books and magazines due to financial difficulties that she experienced over the last few years. After the 1971 coup in Turkey, she was imprisoned and she reflected her observations to the canvas in her Jail Series. (Figure 65) In 1975, she passed the assistant exam of the Faculty of Fine Arts at Marmara University, where she continued to work as an instructor for the following seven years. During this period, she began to paint with great speed. She participated in several group exhibitions until her first solo exhibition in 1978. She exhibited about 30 paintings based on the same subjects in her Thesis Exhibition, in 1980 in the Faculty of Fine Arts. The paintings in this exhibition were exhibited in various places such as Bodrum, İzmir and Ankara in 1980 and 1981, apart from the Faculty of Fine Arts. (Modern ve Ötesi,2007,p392) Her painting “Against To Snakes” is an exact example of complete symmetry. As in praying Virgin Mary mosaics, in this painting, which is reminiscent of the oldest depictions of Mary, she raised her arms with elbow symmetry and spread her hands with the same proportions. This ceremonial movement is the same as the movement of Mary in the Blakerna icon, although it belongs to both the mosaic of Ravenna from the early twelfth century and to a later period. The main feature that distinguishes the figure in Against To Snakes from its

historical counterparts is that she does not stare to the viewer. (Figure 66) (Modern ve Ötesi,2007,p392)

Gülsün Karamustafa illustrated the changes occur on the material and visual culture that is affected by the migration from rural to urban from the 70s till the 80s in Turkey through the human figure. In Karamustafa's paintings, collages and prints, especially in the early 1980s, the theme of arabesque stands out. In her work “God, you know”, man and woman figures, who stand in a dramatic pose in front of us, therefore, recall us a movie scene and the singer figures behind who repeats each other constantly draw attention. On the left, the figure that can be interpreted as transsexual is reminiscent of Zeki Müren with her haircut and stage costume, while on the right a plump female singer figure repeats herself with her one-shoulder dress. (Figure 67)

Karamustafa has adopted the concepts of migration and deterritorialization in contemporary Turkish art as a subject in a multi-disciplinary approach. In her works, the artist deals with contemporary issues such as gender, identity, memory, migration, which form the basis of contemporary art.

It can be said that Gülsün Karamustafa has an approach that does not make women stand out, but in some of her works she touches this problem on both "her" and "other" women. Karamustafa is one of the significant examples of the type of women artist who adopted an original, qualified and multicultural production process since 1980s in Turkish art history. Concentrating on women, identity, social and individual problems in her works, the artist draws attention with her approach to women in Turkish art. (Aliçavuşoğlu, 2007, p.49-50)

2. 22. TÛLİN ONAT (1946- ?)

She was born in Istanbul and she is the grandchild of Hikmet Onat. She graduated from the Painting Department of Istanbul State Academy of Fine Arts in 1971. She conducted researches and studies in museums abroad. The most important of these are the copies of Ingres “The Turkish Bath” in 1970 at the Louvre Museum in Paris and “Carvary” of Andrea Mantegna in 1971. She went to Salzburg Summer Academy with a scholarship in 1973. Then she founded Derimod Cultural Center with Hasan Yelmen in 1987 and designed many exhibitions. In the exhibitions she has designed, she has pioneered the printing of books and catalogs for each exhibition that she assumed to be permanent. Onat continues her academic

career at Marmara University. Her works with the figure in the foreground are seen after 1970. The political and social situation in Turkey also has influenced Onat and it leads her to add extra dominancy to the narrative in her paintings. As a result of the feminist movement that emerged strongly in the early 1980s, the works focused on “The Women” became a hint for her later formal works. (Figure 68) In these years, parallel to life, the change in her paintings increased rapidly, while the problem of space decreased, and brought the simplification and nostalgia together. According to Tülin Onat, the wall on which the painting is exhibited is actually a part of the painting, which manifests itself in all her exhibitions. She participated in many group exhibitions in Turkey and abroad. Her paintings are in private collections and museums. In her paintings, the depth, created by the effect of color, the third dimension, which arouses the desire to touch, and relief are seen excessively in her last works (Figure 69). The abstract dimensions in her paintings transformed into concrete dimensions by cutting or boring the canvas so that the third dimension is created. Thus, the cut canvases appeared. Tülin Onat has participated in over 200 group exhibitions. Tülin Onat expressed her perception of art with these words “The painting she produced is the discovery of her own life and her personality for the artist. Her paintings have never been copies or emulations, but a description of her inner world and the expression of her emotions through symbols. It is the conceptual depth she tries to achieve. Art is the conflict, reconciliation and unity of symbols. In other words, art creates its own language, which is a symbolic language. What she produces is like the artist's autobiography. For me, the priority is color and form, which is always regulated by ‘rhythm’. What I do is not about anything, although nothing is my subject, the things that happen in life direct my personality, my work. A certain period, a certain culture and the events that take my attention take place as ‘form’ in my paintings.” (<http://tulionat.com.tr/biyografi.html>) (Figure 70)

2.23. ALEV ERMİŞ MAVİTAN (1957- ?)

She was born in Istanbul. She has graduated from Boğaziçi University Marketing Department in 1979. She won the Painting, Sculpture and Decorative Arts Departments of Istanbul State Academy of Fine Arts with first ranking.

She continued her studies in the field of painting in the Ateliers of Prof. Dr. Neşet Günel and Prof. Dr. Neşe Erdok. The social views of her teachers influenced her. She married Bihrat

Mavitan, whom she met at school. She graduated in 1985 and worked as a design lecturer at Mimar Sinan University, Faculty of Fine Arts, Department of Stage Decoration and Costumes between 1999 and 2002.

She received awards in many competitions and continued teaching without interruption she has many adult and young students.

In her early years, the artist, as mentioned above, produced works in accordance with a socialist realistic understanding of painting under the influence of her teachers. In the following years, she moved away from this line and concentrated on the theme of women and started to paint on this subject. (Figure 71)

(http://www.galeriselvin.com/sergiler.php?p=alev_ermis_mavitan_oyun_devam_ediyor)

The human figures in her painting lie on a golden line symbolizing the lifeline and in front of the waves of gold and silver reflections created by the sunlight in the water. In fact, this line, staged by a play, can be seen as our play with life. The artist's paintings reveal that she is making universal paintings, producing innovative but without breaking tradition, without missing the beauties of life. (Figure 72, 73)

(<https://www.istanbul.net.tr/etkinlik/sergi/alev-ermis-mavitan-camalti-sergisi/43237/15>)

2.24. CANAN TOLON (1955-?)

Canan Tolon was born in İstanbul. Due to her illness, some of her childhood years were spent in hospitals and she explained her experiences in 2004 with the designs she created in her book entitled “Geçmişsiz Gelecek”. After completing her high school education in a French school, she moved to Scotland, where she studied design and architecture at the University of Napier in Edinburgh and later at the Fachhochschule Trier in Germany. She graduated from Middlesex University in London in 1980, and then she completed her master's degree in architecture at the University of Berkeley in California in 1983.

In her works, Canan Tolon visualized the correspondence, overlap, effects of each other and their resistance to each other by using architectural education.

She has the ability to use a wide range of materials on her canvases, such as grass seeds, water, coffee grounds, as well as the use of rust by leaving the metal pieces under the influence of outdoor conditions.

Reflecting the chaos created by the processes of changing or transforming nature without thinking of the future for the benefit of human beings (Figure 74), Canan Tolon's Works are included in various collections. She is known with her works, some of which are pre-designed and some of them are the contradictions and reactions against accidental natural conditions in which architectural spaces are located. She imitates the techniques of photography and reflects the complexity between documentary reality and imagination in her paintings. In her installations based on the same theme of error, Tolon's works use multiple fractures to manipulate the perception of gravity and create a spatial illusion, revealing the often overlooked aspects of a problematic world. (Galeri Nev Istanbul Exhibition Catalogue, p14)

The artist lives and works in California, USA.

It is possible to say for this painting that it is as if there is a multi-layered, in-depth expression and this adds a three-dimensional depth to the painting. (Figure 75) Canan Tolon stated in an interview that: "Nowadays, the architect's creative property is so small that it is almost extinct. That freedom is now thin enough to nestle anything, like a delicate and transparent membrane, shapelessly vulnerable, riddled and ready to explode...I evaluate it in that way. And it is reflected in my works as well. Strange, but now I feel closer to architecture than the period when I worked in architectural offices. Sometimes I frighten myself thinking that what happens to architecture may someday happen to art." (Lewallen, 2011: p 41) (Figure 76)

2.25. SELMA GÜRBÜZ (1960- ?)

She was born in Istanbul. She started her art education at Exeter College in 1978 and graduated from the Painting Department of the Faculty of Fine Arts at Marmara University. Selma Gürbüz may be described as an artist unlike any of her contemporaries. Her works can be perceived as a journey from the dream world to the canvas, she depicts

the continuation of 1001 nights and she creates her paintings from black, white or grey magic. In 2016, Artprice was ranked 425th in the list of the top 500 contemporary artists in the world.

(<https://www.wikizeroo.org/index.php?q=aHR0cHM6Ly93d3cuYXJ0cHJpY2UuY29tL2FydHByaWNlXJlcG9ydHMvdGhlLWNvbnRlbXBvcmlkeS1hcnQtbWFya2V0LXJlcG9ydC0yMDE2L3RvcC01MDAvdG9wLTUwMC1jb250ZW1wb3JhcjktYXJ0aXN0cy00MDEtZDg8tNDUw>)

She lives and works in İstanbul and Paris.

Knowing the power of the line and starting from here, the artist creates the images that appear from the unseen. She creates a world out of fairy-tale landscapes, sea creatures, patterns and ingenious, enchanting figures, the continuation of 1001 nights and she creates her paintings from black, white or grey. (Figure 77) She creates her paintings by benefiting from Karagöz, shamans, amulets, the Mehmed Siyah Kalem's mysterious figures, fortune tellings, and horoscope. Gürbüz's work also includes autobiographical elements; she calls upon her past relatives to the present day and even to the future after us. She extensively makes references from Ottoman, Japanese and European motifs, to Las Meninas of Velasquez, from the evil eye to Chintamani. The result is always provocative and tempting. (Figure 78) In her black-and-white paintings and sculptures in which she used animal forms, she exhibited the psychological connotations behind the form with an emphasizing and expressive technique. (Edgü, Uzun Gece Uzak Yolculuklar Brochure, 2013, Rampa İstanbul)

Gürbüz, who has added weaving to its techniques in recent years, has completed an important component of her art, which examines the quality of dreams and fantasy, with her carpet weavings in Konya Karapınar style, which can also be used as a mattress and blanket. (Güçhan, 2008, 640)

CHAPTER 3

3.1. ASSESSMENT AND CONCLUSION

In Turkish art, women cannot go beyond being a subject for a very long time; It can be said that they sometimes exist as an image in the crowd and sometimes as portraits, and in miniatures they are handled only in accordance with the requirements of the subject. The woman, who was inclined to the art of painting only in the context of "beautiful", "pleasant", "elegant", "entertaining", "mother" attributes, could not go beyond being an object and in general, could not reach her individuality beyond these adjectives.

Apparently, these adjectives are the patterns formed by the male-dominated society. When we look at the Turkish painting of Tanzimat and Constitutional era, which are the productions of mostly male artists, it is witnessed that this image of women, which is the subject of the paintings, has a feature that coincides with the sanctioning codes of the society. These women, which society has squeezed into a private space, have been used as portrait because they sometimes add a "beautiful" posture to painting, and sometimes they have been used as "beautifying" objects in the places such as the public areas - in the countryside, picnics, boat trips or those who attend the concerts. (Aliçavuşoğlu, 2007: p. 42)

It is important for women to not only be the subject of art, but also to transform themselves into a constructor of a field, art, where they can express their thoughts and themselves. The declaration of existence as an artist, and the selection that exemplifies this, constitutes the basis of this thesis. The artists handled have demonstrated that women adopt a very brave and self-confident in production style in the art environment.

The women's rights and women's issue were at the forefront of the issues that preoccupy the society with the declaration of the Second Constitutional Monarchy in the Ottoman Empire. With the declaration of the II. Constitutional Monarchy, it is observed that women enter the world of men by going beyond the traditional codes imposed on them, especially in big cities such as Istanbul. It is examined that especially the women, who have got an occupation in various professions such as poets, writers, teachers, and painter, to some extent, changed their descriptive patterns in the field of fine arts. In the period following the Second Constitution, the publication of women's magazines, the establishment of

associations dealing with women's problems created a different vitality from the past centuries. Schools opened one after another such as girls' art high schools and patient care courses have accelerated the period of educating the women.

At this point, İnas Sanayi-i Nefise Mektebi, which was founded in 1914, was the first move of an important transformation. With the İnas Sanayi-i Nefise Mektebi, women had the chance to receive a collective education in the field of painting and reflect their education on the canvas both in the atelier and in the external environment. Founded 31 years after the education of Sanayi-i Nefise Mektebi, to where only male students were accepted, on March 3, 1883, Inas Sanayi-i Nefise Mektebi was opened under the direction of a male educator Salih Zeki Bey, but immediately after a female instructor Mihri Müşfik passed to management. Mihri Müşfik (1887-1950?), one of our first female painters such as Müfide Kadri, is one of the prominent female figures of the period with both her art and her difference in her private life. This period is a starting point that should be emphasized, where women started to make important studies in the history of painting. This process, which started with Müfide Kadri and Mihri Hanım, also makes a dynamism come until the present.

Social changes play a major role in women's artists gaining independence, individuality and freedom of self-expression. The roles that society imposes on women are diversified, differentiated and transformed with social changes. With the declaration of the Republic in 1923, the change in women is worth mentioning. The republic woman has a modern, principled, revolutionary, educated identity that meets the requirements of the republican order. In a sense, the period after the declaration of the Republic will cause an important break for women artists to start to realize their realities and their own identity. Following the foundation of the Republic, the adoption of the civil law in 1926 and the right to vote for women in 1934 were among the democratic rights that the Republic gave to women. All the reforms that helped secularize and Westernize the Republic, such as the liquidation of the caliphate and its orders, the transition to secular education, language reform, the adoption of the Western calendar and the metric system, gave women the courage to play new public roles in society. Women could have a profession expected to be equal with men in the public sphere, embodying the universal ideals of humankind. In this process, women adopted their new roles with pride. (Yeşim Arat "Türkiye'de Modernleşme Projesi ve

Kadınlar”, Türkiye’de Modernleşme ve Ulusal Kimlik, Sibel Bozdoğan, Reşat Kasaba (ed.), 2. Edition, İstanbul, Tarih Vakfı Yurt Yayınları, 1999, p.88.)

Nowadays, it can be clearly observed that women artists carry their artistry and painting as an identity without any gender discrimination. Apparently, in this process, many firsts are realized by women. For example, Mihri Hanım is the first painter to settle in America and work there. Again, one of our first artist in Turkey has been implementing the Photo-Realism is Nur Koçak. While European women artists have not participated in the exhibitions yet, Hale Asaf has attended important exhibitions. By making important outputs on women's problems, women's rights have been brought to the agenda and the awareness about violence against women has been brought to the fore by mostly women artists.

With the rapid spread of the feminist movement in the international art scene, especially in the 1970s, the voices and activities of women artists have had a broad repercussion . In the early 1970s, the article entitled "Why Have There Been No Great Women Artists" by art historian Linda Nochlin is the first step of an important switchback. During these years, a group of feminist artists, art historians and critics worked to expand the representation of women in the art scene; Political changes and actions that took place in the late 1960s and 1970s caused the artists to focus their works on their past and culture. Also in these years, through the feminist theories, the place of the female artist in the history of art has been begun to be examined and the lives of the female artists have been investigated. In this period, it can be said that women artists chose their own experiences as subjects and they created works demonstrating the awareness of being a woman. Subjects and images that are specific to women, such as pregnancy, menstrual periods, and sexuality have led to the formation of an iconography that we have not encountered before in the art of painting. (Ali çavuşoğlu, 2007, p: 49)

Despite all the difficulties and pressures, women painters, who have been present in the art environment since the beginning of the 20th century and have existed with their art, have made critical contributions to the history of art with their persistent and determined attitudes. While originally it seemed like a limited initiative that developed only in an elite environment, a rapid increase was observed in the number of Turkish women painters as a result of the modernization and enlightenment movement in the Republican period. Supposedly, The Pioneer women painters have a great impact on this acceleration.

In this work, the artists selected to show only a section constitute a small panorama of Turkish art history. This selection, which started with Mihri Hanım and ended with Selma Gürbüz, could allegedly be made with different names. However, like in every study, it is limited to the number 25 to impose some restrictions and it has been tried to be exemplified for nearly 100 years since İnas Sanayi-i Nefise Mektebi. It is remarkable that some of the selected artists in the first part intersect with the İnas Sanayi-i Nefise school and it is quite natural because it was the only school for fine arts of the country. Some of the remaining artists were educated in other fine arts schools opened in Turkey after the closing of İnas Sanayi-i Nefise Mektebi and some abroad. The majority of the selected artists have been abroad after fine arts education and continued their education in the atelier of the important artists of the period and participated in exhibitions. Some even opened their personal exhibitions.

In the period from İnas Sanayi-i Nefise to the present day, it is observed that women artists, as witnesses of all kinds of social changes, have been evaluating almost every subject and context and examined these subjects in detail. It is observed that almost all of them think about the individual as well as the social one.

It can be said that the Turkish Woman Painters, the subject of this thesis; In a male-dominated country, not only produce pioneering and brave works but also produce extremely competent works in a field where men are educated and men are more dominated. In this context, women have produced remarkable works in the context of painting and conceptual art.

3.2. BIBLIOGRAPHY

http://www.turkishpaintings.com/index.php?p=37&modPainters_artistDetailID=779

<http://www.wikizero.biz/index.php?q=aHR0cHM6Ly90ci53aWtpcGVkaWEub3JnL3dpa2kvT25sYXJfR3JlYnU>

http://www.turkishpaintings.com/index.php?p=37&modPainters_artistDetailID=779

<http://www.cumhuriyet.com.tr/haber/kultur-sanat/1424571/ressam-zehra-aralin-sergisi-var-olmak-icin-tophanei-amirede.html>

<https://www.wikizeroo.org/index.php?q=aHR0cHM6Ly93d3cuYXJ0cHJpY2UuY29tL2FydHByaWNlXJlcG9ydHMvdGhlLWNvbmlBvcmFyeS1hcnQtbWFya2V0LXJlcG9yd>

C0yMDE2L3RvcC01MDAvdG9wLTUwMC1jb250ZW1wb3JhenktYXJ0aXN0cy00MDEtdG8tNDUw

<https://www.e-skop.com/skopbulten/turk-modernistler-tiraje-dikmen/1872>

<https://www.restorasyonforum.com/cagdas-turk-sanati/mektebi-osmani-ve-paris8217te-ogrenim-goren-sanatcilar/>

<https://www.afyonpostasi.com.tr/yazarlar/basak-nakilcioglu/asker-ressamlar-kusagi/213>

<https://edebiyatvesanatakademisi.com/resim-sanati/yeniler-liman-grubu-19201.aspx>

<https://edebiyatvesanatakademisi.com/resim-sanati/yeniler-liman-grubu-19201.aspx>

<http://polen.itu.edu.tr/xmlui/handle/11527/12505>

<https://www.istanbul.net.tr/etkinlik/sergi/alev-ermis-mavitan-camalti-sergisi/43237/15>

<http://www.radikal.com.tr/Radikal.aspx?aType=RadikalDetayV3&ArticleID=1008130&CategoryID=113>

http://www.galeriselvin.com/sergiler.php?p=alev_ermis_mavitan_oyun_devam_ediyor

<http://biboyabifirca.blogspot.com/2017/11/seker-ahmet-pasa-1841-1907-hayat.html>

<http://www.nevincokay.com/eser2.asp?alttur=ozgecmis>

<http://tomuratagok.com/biyografi.php?l=tr>

<http://tulinonat.com.tr/biyografi.html>

Aksüğür Düben, İpek (2007); *Türk Resmi ve Eleştirisi 1880–1950*, İstanbul, İstanbul Bilgi Üniversitesi Yayınları.

Aldoğan, Ayşe (1999) “*Mihri Müşfik’in Yaşamı ve Sanatı*”, Tombak

Ali, Alpaslan (Ocak 1988) “*Leyla Gamsız*”, Gösteri Dergisi

Alp, Selda (1999), “*II. Meşrutiyet Döneminde Kadın Sanatçılar ve Kadın Resimleri*” Anadolu Sanat Eskişehir

Aksel, Malik (1977) “*İstanbul’un Ortası*” İstanbul

Aksel, Malik (1977) “*Bir Kız Mektebi*”, Türk Edebiyatı Aylık Fikir ve Sanat Dergisi, Vol 14, İstanbul

Aksüğür Düben, İpek (1973); “*Türk Resmi ve Eleştirisi 1880-1950*” İstanbul Bilgi Üniversitesi Yayınları, İstanbul,

- Arslan, Necla (1997); “*Onlar Grubu*”, *Eczacıbaşı Sanat Ansiklopedisi*, YEM Yayınları Vol 3, İstanbul,
- Arslan, Necla (1997); “*Aliye Berger*”, *Eczacıbaşı Sanat Ansiklopedisi*, YEM Yayınları Vol 1, İstanbul,
- Başkan, Seyfi(1994); *Osmanlı Ressamlar Cemiyeti*, Ankara, Çardaş Yayınları
- Başkan, Seyfi; *Türk Resminde Yeni Eğilimler ve Kavramsallık Arayışları*, *Yayımlanmamış Ders Notu*, Ankara, 2013
- Bayav, D (2011), “*19. yüzyıl Sonu ve 20. yüzyıl Başında Kadın Ressamlarımız*” Dumlupınar Üniv. Sosyal Bilimler Dergisi, Vol: 29, 15-25
- Berk Nurullah,Özsezgin Kaya (1983), “Cumhuriyet Dönemi Türk Resmi” T. İş Bankası Kültür Yayınları, Ankara
- Berk, Nurullah (1943) “*Sanat Konuşmaları*”, Ülkü Basımevi, İstanbul
- Berk Nurullah(1943) “*Türkiye’de Resim*” *Güzel sanatlar Akademisi Neşriyatından* İstanbul
- Berk, Nurullah (1964); *Resim Bilgisi*, Varlık Yayınları, İstanbul.
- Berk, Nurullah; Gezer, Hüseyin (1973); “*50 Yılın Türk Resim ve Heykeli*”, İstanbul, İş Bankası Yayınları.
- Beykal, Canan (1983) “*Yeni kadın ve İnas Sanay-i Nefise Mektep-i Alisi*”, *Yeni Boyut Plastik Sanatlar Dergisi* Vol:2/16
- Boyar,Pertev (1948), “*Güzin Duran*”, *Osmanlı İmparatorluğu ve TC Devirlerinde Türk Ressamları Hayatları ve Eserleri*, Ankara
- Çoker,Adnan (1996) “*Cemal Tollu*”, Galeri B Yayınları İstanbul.
- Dikmen, Şükriye (1983), “*Resimlerim Üzerine...*” *Sanat Çevresi*, vol: 55, 4- 5, May
- Edgü, Ferit (1981), “*Eren Eyüboğlu ’yu Dinliyor Gözlerim*”, *Eren Eyüboğlu*, Ada Yayınları, İstanbul, February.
- Edgü Ferit,*Uzun gece uzak yolculuklar exhibition brochure*, 2013, Rampa İstanbul
- Edgü, Ferit (1984), “*1928’den 1978’e Elli Yılın Resimleri*”, *Eren Eyüboğlu: Yarım Yüzyılın Eserleri Resim Sergisi Kataloğu*, Garanti Art Gallery, İstanbul.
- Edgü Ferit(2010) “*Birantoloji ve Yeniler Resim Sergisi Kataloğu*,Mine Art Gallery

- Ersoy,Ayla (1998) “*Günümüz Türk Resim Sanatı(1950’den 2000’e)*”, Bilim Sanat Galerisi, İstanbul.
- Erzen,Jale (2002) “*Çağa Resim Koleksiyonu Bir Güzellik Tutkusu*” *Çağa Resim Koleksiyonu*, Ed. Zeynep Rona.
- Giray,Kıymet (1994) “*Türk Resim Sanatında Bir Tema:Kadın*”, *Türkiyemiz*, Sayı:73
- Giray,Kıymet (1993)“*Türk Resminde Liman Sergisi, Yeniler Grubu ve Leopold Levy*”, *Türkiye’de Sanat*, İstanbul, Vol:10
- Giray,Kıymet (2000) “*Çallı ve Atölyesi*”, Türkiye İş Bankası Yayınları
- Giray,Kıymet (1994) “*Görsel sanatlarda Kadın Sanatçılar ve Sorunları*”, *Türkiye’de Sanat*, İstanbul, Vol:13
- Giray,Kıymet (1993) “*Görsel sanatlarda Kadın Sanatçılar ve Sorunları*”, *Türkiye’de Sanat*, İstanbul, Vol:10
- Gören,Ahmet Kamil (2002) “*Günceli Yansıtan Konular*”, *RH+ Sanat*, Vol:2, November-December
- Gören,Ahmet Kamil (1996) “*Güzel Sanatlar Eğitim’inde Kadınlara Açılan ilk Resmi Mektep: İnas Sanayi-i Nefise*” *Art Decor* Vol:43
- Gören,Ahmet Kamil (1998) “*50. Yılında Akbank Resim Koleksiyonu*” Akbank Yayınları, İstanbul
- Gören,Ahmet Kamil (1999) “*Varlıktan Yokluğa Uzanan Yaşam Çizgisinde Türk Resminin İlk Kadın Ressamının Portresi, Mihri Müşfik Hanım Türkiye’de Sanat*, Vol:39
- Günyaz, A. (2000). *Bir eski zamanlar ustasını, Şükriye Dikmen’i yitirdik. Türkiye’de Sanat Plastik Sanatlar Dergisi*
- Gültekin,Gönül (1992) “*Batı Anlayışında Türk Resim Sanatı*”, TC Ziraat Bankası yayınları
- Gürak, H. G. (2004). *Ressamlar “Türk ve Dünya Ressamları” (Cilt 1-2)*. İstanbul: Güçlü Eğitim Hizmetleri ve Matbaacılık A.Ş.
- İslimyeli, Nüzhet (1967) “*Duran Güzin*”, *Türk Plastik Sanatçılar Ansiklopedisi*, Ankara Sanat Yayınları, Ankara,
- Kamacı,Nail Mustafa (1997) “*Çağdaş Türk Resminde Figür*” *Unpublished Master Thesis*, Selçuk University, Konya
- Kâtipoğlu, H. (2000). *Şükriye Dikmen’in Sanatı ve Yaşamı Üzerine. İçinde Dleri, C.* (Prepared by) Şükriye Dikmen (p. 10-28). İstanbul: Yapı Kredi Yayıncılık.

- Küçüka,Berrin (1983) “*İnas Sanayi-i Nefise Mektep-i Alisi'nin Öyküsü, Milliyet Sanat, Vol:69,*
- Koçak Orhan, (2007) “*Modern ve Ötesi*”İstanbul Bilgi Üniversitesi Yayınları
- Lawallen Constance (2011) “*Canan Tolon*” Finansbank Yayınları
- Öndin,Nilüfer (2000) “*Türk Manzara Resmi*”, *Muğla Üniversitesi SBE Dergisi*, vol 1, sayı:2
- Özsezgin Kaya (1982) “*Başlangıçtan Bugüne Çağdaş Türk Resim Sanatı Tarihi*”, Tiglon Art Gallery
- Özsezgin Kaya (1999) “*Cumhuriyetin 75. Yılında Türk Resmi*” İş Bankası Yayınları, İstanbul
- Özsezgin, Kaya. (2004). *Şükriye Dikmen Kataloğu*. İstanbul: Kare Art Gallery.
- Pelvanoğlu, Burcu (2007); “*Hale Asaf Türk Resim Sanatında Bir Dönüm Noktası*” YKB Yayınları, İstanbul
- Pelvanoğlu, Burcu (2018); “*Hale Asaf Türk Resim Sanatında Bir Dönüm Noktası*” YKB Yayınları, İstanbul
- Pelvanoğlu B, “*Tiraje*”, *Eczacıbaşı Sanat Ansiklopedisi*, 2008, vol 3, p. 1501.
- Pelvanoğlu B, “*Hale Asaf*”, *Eczacıbaşı Sanat Ansiklopedisi*, 2008, vol 2, p. 649.
- Rüzgar,Necla (2001) “*Resim Sanatında Kadın Sanatçı Etkinlikleri*”, *Türkiye’de Sanat, Sayı:50,*
- Rado, Şevket (1984); “*Türk Hattaları, XV. YY’dan Günümüze ünlü hattatların hayatları ve yazılarından örnekler*, MEB Yayınları, İstanbul
- Şirin Devrim (2000); “*Şakir Paşa Ailesi*” Doğan Yayıncılık, Ankara
- Tansuğ, Sezer (1986), “*Şükriye Dikmen’in Üslubu ve Sanat Yaşamı Üzerine Bir İnceleme*” Ezgi Ajans Reklamcılık Yayıncılık
- Tansuğ, Sezer (2000) “*Şükriye Dikmen’de Üslubun Yalın Hakikatleri Üzerine Bir İnceleme*” Yapı Kredi Yayıncılık, İstanbul
- Tansuğ, Sezer (1999) “*Çağdaş Türk Sanatı*” Remzi Kitabevi, İstanbul
- Toros, Taha (1998); “*İlk Kadın Ressamlarımız*” Akbank Kültür Yayınları, İstanbul
- Turan G (1989) “*Gül Derman*” *Garanti Sanat Galerisi*” *Exhibition Brochure*
- Germaner, Semra: “*1950’den Günümüze Türk Resmi*”, *Sanat Çevresi*, April 1987, Vol: 102.

(Yeşim Arat “*Türkiye’de Modernleşme Projesi ve Kadınlar*”, *Türkiye’de Modernleşme ve Ulusal Kimlik*, Sibel Bozdoğan, Reşat Kasaba (ed.), 2. Ed., İstanbul, Tarih Vakfı Yurt Yayınları, 1999, p.88.)

Esra Aliçavuşođlu, “*Cumhuriyet Öncesi Dönemden Günümüze Kadın Sanatçılarının Kendilerine ve Kadınlara Bakışı*”, *Sanat Tarihi Yıllığı XIX*, İstanbul, 2007, 41-72.

Esra Aliçavuşođlu, ‘*Sabiha Rüştü Bozcalı*’, *Eczacıbaşı Sanat Ansiklopedisi*, 2008, vol I, p. 256

Mehmet Ergüven, “*Naile Akıncı ya da Eyüp Çeşitlemeleri*”, *Eyüp’te Zaman 1953-1993*, İzmir, İzmir Devlet Resim ve Heykel Müzesi Yayınları, 1993, p. 6-15.

Kaya Özsezgin, *Türk Plastik Sanatçıları*, İstanbul, Yapı Kredi Yayınları, 1999, p. 32-33.)

Ayşegül Güçhan, “*Tülay Tura Börtecene*”, *Eczacıbaşı Sanat Ansiklopedisi*, 2008, vol I, p. 259.

L.Görünür, ZR, E. Yıldız, “*İpek Düben*”, *Eczacıbaşı Sanat Ansiklopedisi*, 2008, vol I, p. 425.

Ayşegül Güçhan, “*Selma Gürbüz*”, *Eczacıbaşı Sanat Ansiklopedisi*, 2008, vol 2, p. 640.

3.2 FIGURES



Figure 1- Şeker Ahmet Paşa, “Woodcutter in the forest” (140x180 cm)



Figure 2- Osman Hamdi Bey, “Women with special dress” (1904)



Figure 3- Nazmi Ziya, “Taksim Square” (1935)



Figure 4- İbrahim Çallı, “New Year's Eve Ball” (1930)

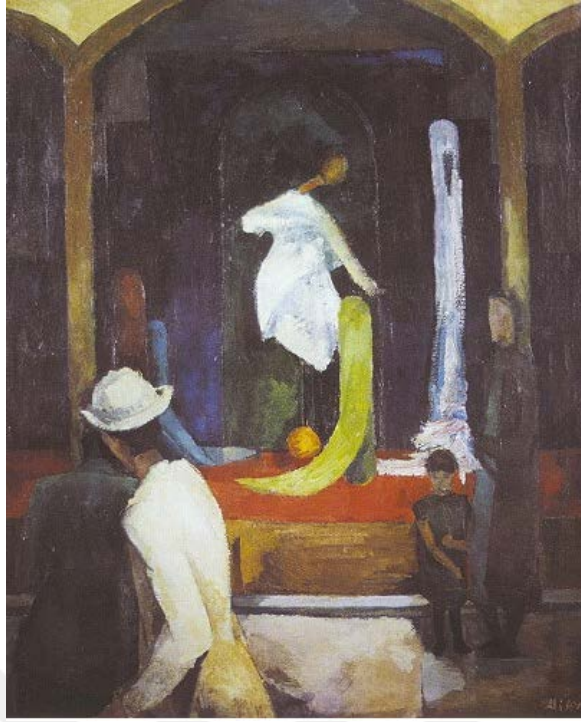


Figure 5- Ali Avni Çelebi, "masked ball" (1926)



Figure 6- Mümtaz Yener, "Oven"



Figure 7- Mihri Müşfik Hanım, “Potrait of old women”, Pastel, 30x40 cm.



Figure 8- Mihri Müşfik Hanım, “Potrait of a standing women”, Oils, 98,5x61 cm.



Figure 9-Mihri Müşfik Hanım, Atatürk,



Figure 10- Güzin Duran "Love on the beach", Oils, 38x55cm.



Figure 11 Güzin Duran “Kınık Cube Naturmort”, Oils



Figure 12 Güzin Duran “View from the island”, Oils, 35x28cm



Figure 13- Fahrünisa Zeyd, “Ballet carnival”, 1953, 200x280



Figure 14- Fahrünisa Zeyd, Femininity 1981, 130x100



Figure 15- Fahrünisa Zeyd, "Submarine World",1962



Figure 16- Aliye Berger, "Sunrise", Oils, 1954, 200x300cm



Figure 17- Aliye Berger, "Drummer", Gravure



Figure 18- Aliye Berger, "Bosphorus", Lithography



Figure 19- Sabiha Bozcalı, "Figs"



Figure 20- Sabiha Bozcalı, Mr Nihad & Mrs. Mualla illustration



Figure 21- Sabiha Bozcalı, “Tales of La Fontain”, cover illustration



Figure 22- Sabiha Bozcalı, “King of Mountains”, cover illustration



Figure 23- Hale Asaf, "View of Bursa"



Figure 24 Hale Asaf, Self-potrait

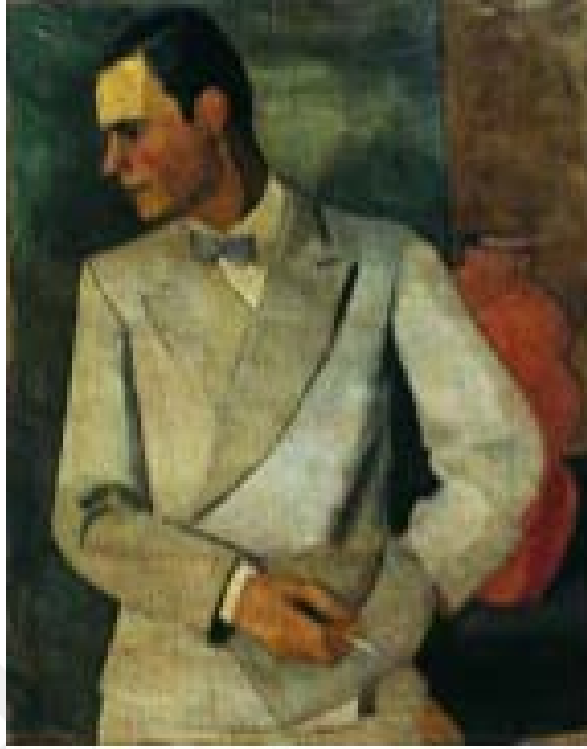


Figure 25- Hale Asaf, İsmail Hakkı Oygur Portrait, 1928, 91x72



Figure 26-Eren Eyüpoğlu “Composition”, 1954, 73 x 66 cm,



Figure 27-Eren Eyüpoğlu “Beylerbeyi”, Oils, 67 x 97 cm,



Figure 28-Eren Eyüpoğlu “Market-place”, 1983, oils, 73 x 118 cm



Figure 29-Şükriye Dikmen "Flowers" 50x70 cm, 1979



Figure 30-Şükriye Dikmen "Composition" 32x65 cm, 1980



Figure 31-Şükriye Dikmen “Ülker Gökberg Portrait” 50x37 cm, 1980

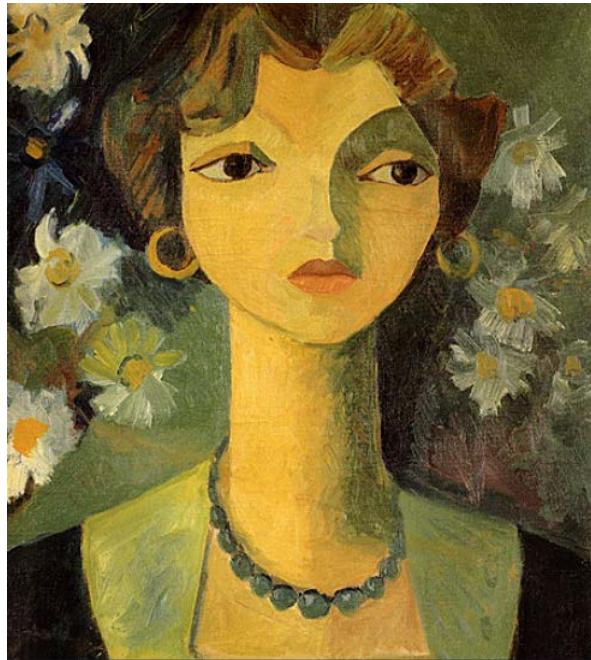


Figure 32-Leyla Gamsız “Self-potrait”



Figure 33-Leyla Gamsız “Fish Naturmort” 36x48 cm, 1984

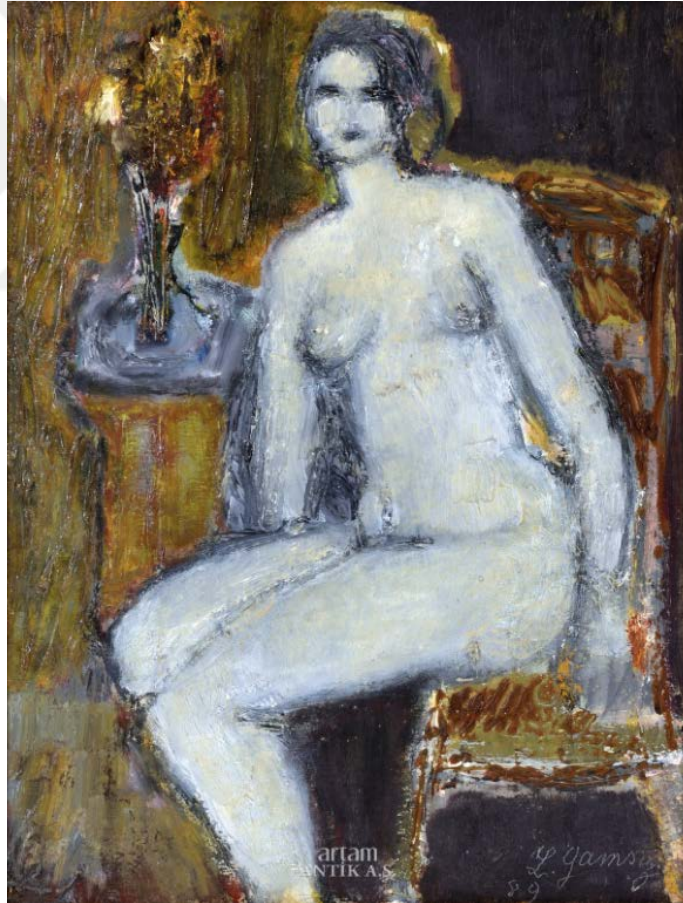
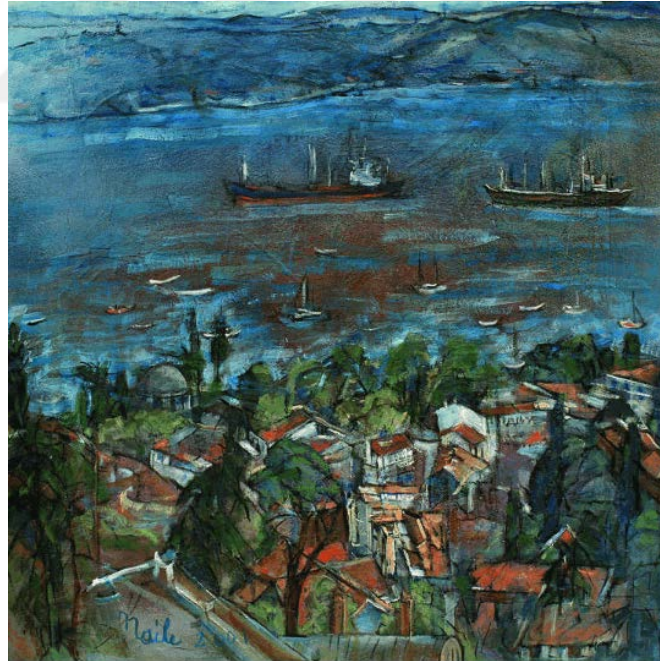


Figure 34- Leyla Gamsız, “Nü”, Oils, 1989, 46x35 cm



Figure 35-Naile Akıncı "Eyüp", 1961, Oils, 55x46 cm



Resim 36-Naile Akıncı "Bebek Backs", Oils, 70x70 cm

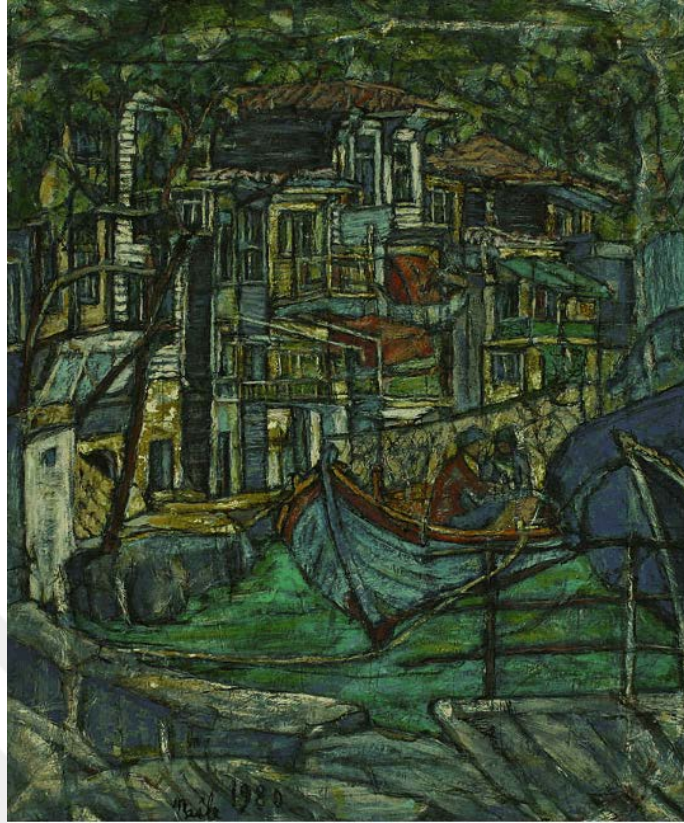


Figure 37-Naile Akıncı "Paysage", Oils, 56x46 cm



Figure 38-Fatma Tiraje Dikmen, "Immigration"



Figure 39-Fatma Tiraje Dikmen, "Composition" Oils



Figure 40-Fatma Tiraje Dikmen, "Composition", Oils, 52x64 cm



Figure 41-Nevin Çokay, "Composition", Oils



Figure 42-Nevin Çokay, "Horses", Oils



Figure 43-Nevin Çokay, YOils



Figure 44-Tülay Tura Börtecene , “Composition”



Figure 45-Tülay Tura Börtecene , “Kaos & Genesis” Oils



Figure 46-Tülay Tura Börtecene , “Micro-Organic Worlds” Oils



Figure 47-Tomur Atagök, "Flying", Oils



Figure 48-Tomur Atagök, "Artemis from Ephesus", Oils



Figure 49-Tomur Atagök, “Madonna with a thousand faces”, Oil



Figure 50-Neşe Erdok “Self-portrait” Oils, 2006



Figure 51-Neşe Erdok “Morning on the ferry to Kadikoy” Oils, 180x150



Figure 52-Neviz Tanyeli, “Immigration”

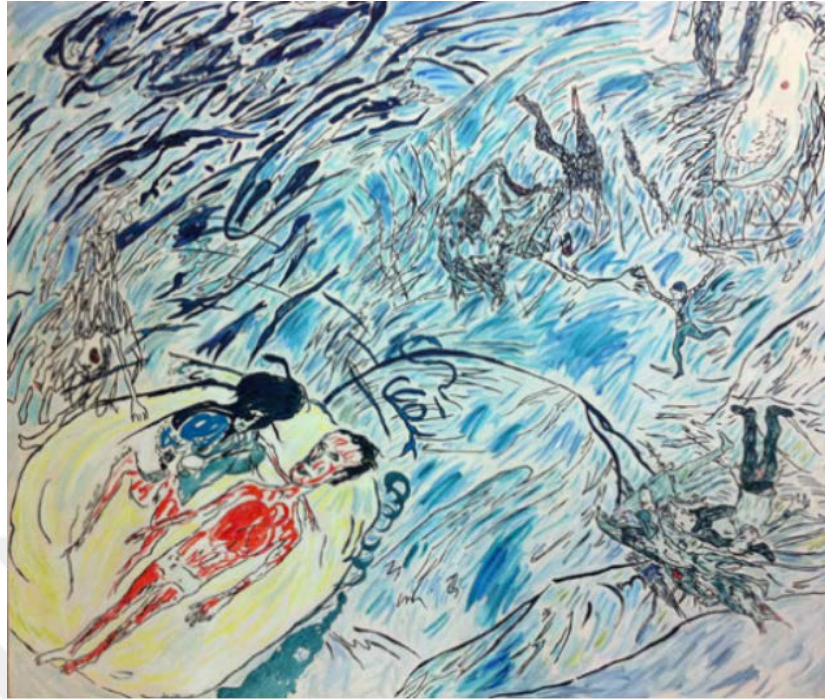


Figure 53-Neviz Tanyeli, “Like blue roses”



Figure 54-Nur Koçak, “My parents”, Oils



Figure 55-Nur Koçak, “Berk Socks”, 1986



figure 56-Nur Koçak, “Nu”, Oils



Figure 57-İpek Aksüğür Duben, “manuscript ”



Figure 58-İpek Aksüğür Duben, “Şerife ” Oils



Figure 59-İpek Aksüğürlü Duben, “Love Book ” Installation

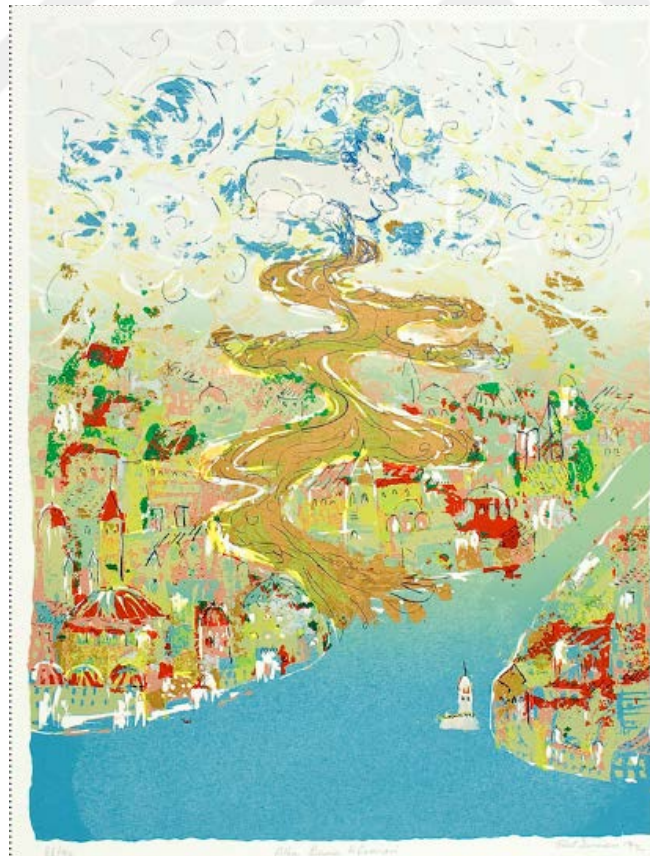


Figure 60-Gül Derman “Golden Horn Legend” Oils



Figure 61-Gül Derman "Anonymous" Oils

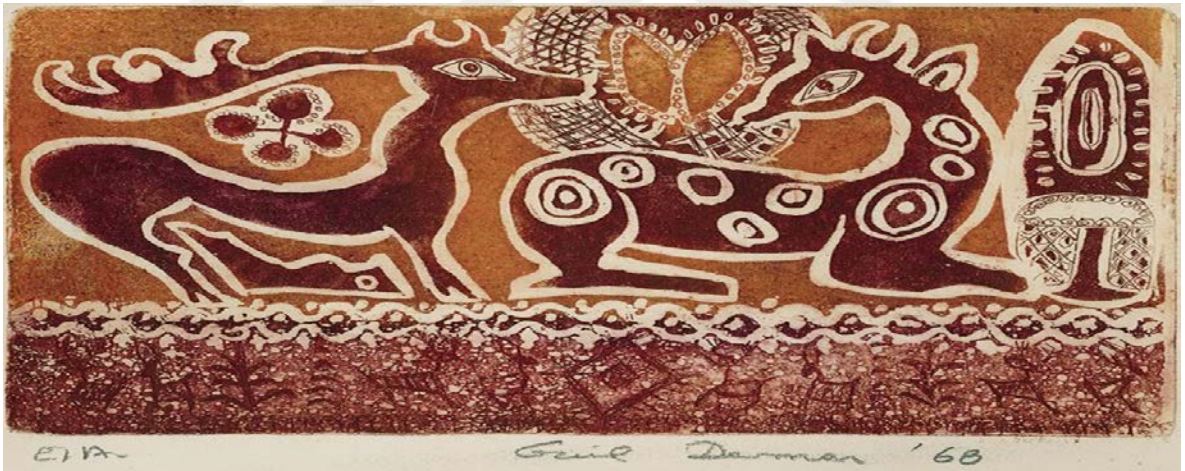


Figure 62-Gül Derman "Anonymous" Lithography



Figure 63-Zehra Aral, "Zoya", Oils

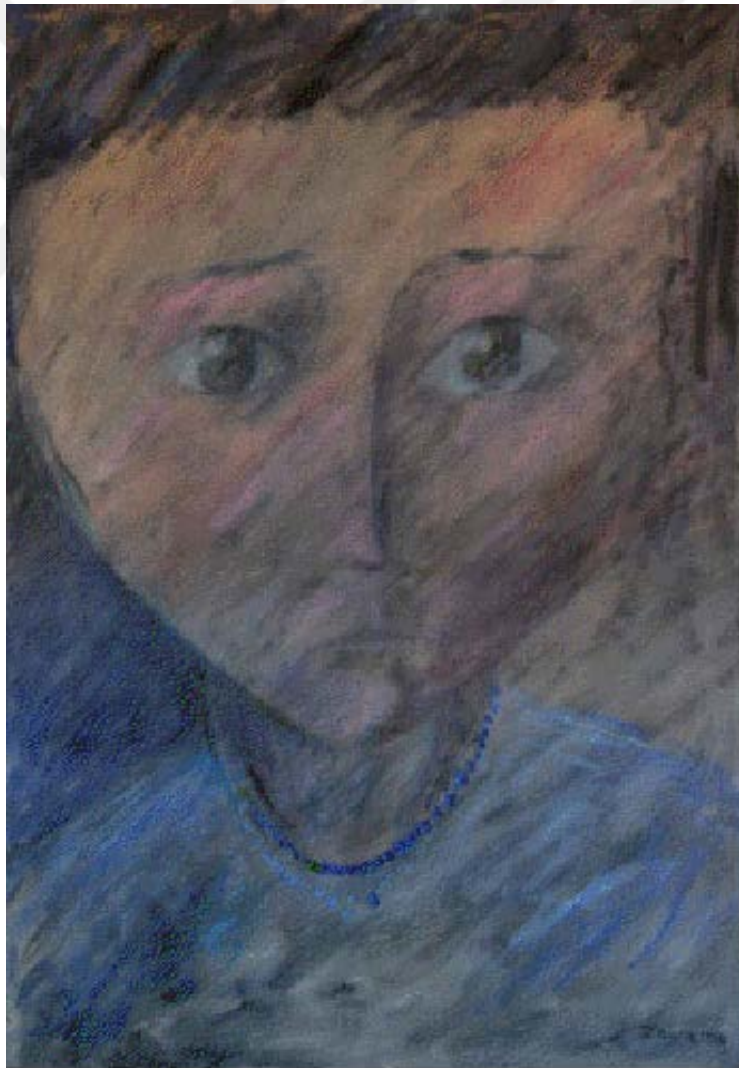


Figure 64-Zehra Aral, "Portrait", Oils (Virgin Series)



Figure 65-Gülsün Karamustafa “Jail Series”, Oils



Figure 66-Gülsün Karamustafa “Against to Snakes”, Oils



Figure 67-Gülsün Karamustafa “God, you know”, Oils



Figure 68-Tülin Onat, “Women Series”, Oils



Figure 69-Tülin Onat, “Virtual exhibition”, Acrylik



Figure 70-Tülin Onat, “From the Mediterranean Festival Exhibition”, Acrylik



Figure 71-Alev Ermiş Mavitan, "Daytime Players", 100x100 cm



Figure 72-Alev Ermiş Mavitan, "Lifeline Players"



Figure 73-Alev Ermiş Mavitan, “Lifeline Players”



Figure 74-Canan Tolon, “Minor Offenses” Oils, 61x45 cm, 2010



Figure 75-Canan Tolon, "Glitch XI" Oils, 112x76 cm, 2008



Figure 76-Canan Tolon, Glitch II, Oils, 140 x 180 cm, 2007



Figure 77-Selma Gürbüz, "In the forest" 230x155 cm, 2011



Figure 78-Selma Gürbüz, "Ad Gloriam" 220x120 cm, 2016