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GRADUATE SCHOOL OF SOCIAL SCIENCES

SCRIBBLING TEXT IN PAINTINGS

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Istanbul - 2024

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Filiz Hatipoğlu

ABSTRACT

With the discovery and use of writing, the lives, cultures and belief systems of societies were affected and transformed over time. Documents that express feelings and thoughts through writing and convey information from communication to lifestyles have survived to this day. The fact that writing has an abstract tendency separates it from nature, causing it to carry a spiritual value in different languages, religions and cultures and to be expressed artistically.

The aesthetic harmony and proportional balance of letters from the Eastern and Far Eastern regions are applied with different methods and techniques, making the art of calligraphy gain importance. While the different written language in Eastern and Far Eastern culture took a different form with the painting-like writings written by Zen priests, it was called calligraphy (text stacking) in Eastern art. Since calligraphy is the act of writing beautifully, it has gained meaning in art by expressing it in a balanced and spiritual way. The aesthetic value of Arabic letters has acquired a different value in the formation of the art of calligraphy in Eastern Islamic countries. The texts written by Turkish calligraphers by applying the text stacking method were visually pleasing to the eye. The scribbles that calligraphers made to practice their hands and in the serenity of interiority have influenced different art disciplines in addition to originality. By influencing artists in the West as well as in the East, works under the influence of these calligraphic scribbles began to be seen in their works. Painters who create works in this field continue their production today and continue to make experimental works with different techniques and methods.

This work focuses on text study, the history of writing, the connection of scribbling with art, and the artists who adopted scribbling as a painting element or attitude in their paintings. In the last part of the text, it is discussed how writing and scribbling are the starting point and used in Filiz Hatipoğlu's paintings.

Key Words: Writing, Calligraphy, Calligraphy, Lettering/Meinting, Painting

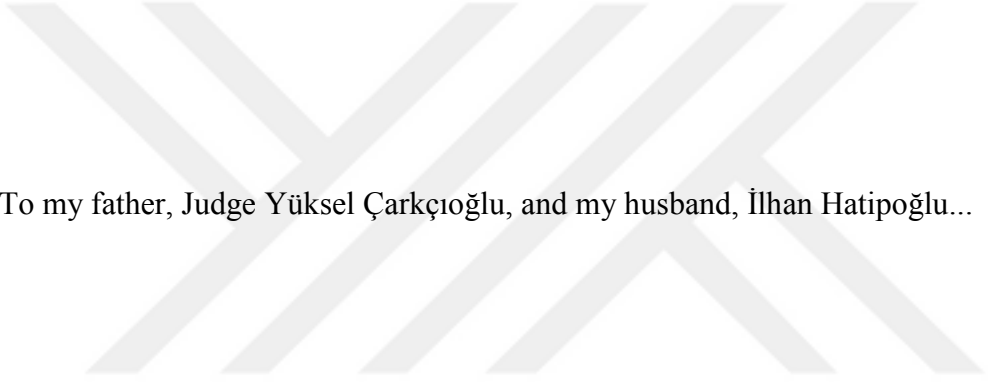
ÖZET

Yazının keşfi ve kullanılmasıyla birlikte, toplumların yaşamları, kültürleri ve inanç sistemleri etkilenmiş ve zamanla dönüşüme uğramıştır. Yazı ile duygu ve düşüncelerin ifade edildiği, iletişimden, yaşam biçimlerine kadar bilgilerin aktarıldığı belgeler günümüze kadar gelmiştir. Yazı yazmanın soyut bir eğilimde olması, onu doğadan ayırıştırarak, farklı dil, din ve kültürlerde tinsel bir değer taşımasına ve sanatsal olarak da ifade edilmesine de neden olmaktadır.

Doğu ve Uzakdoğu bölgelerinden harflerin, estetik ahengi ve orantısal dengesi, farklı metod ve tekniklerle uygulanarak yazı sanatının önem kazanmasını sağlamaktadır. Doğu ve Uzakdoğu kültüründeki farklı yazı dili, Zen rahiplerinin yazdığı resim gibi yazılar ile farklı bir hal alırken, doğu sanatında hat (yazı istiflemesi) olarak adlandırılmıştır. Kaligrafi, güzel yazı yazma eylemi olduğuna göre, bunun dengeli ve tinsel olarak ifade edilmesi ile sanatta anlam kazanmıştır. Arap harflerinin estetik değeri, Doğu İslam ülkelerinde hat yazı sanatının oluşumunda farklı bir değer edinmiştir. Türk hattatların yazı istifleme yöntemini uygulayarak yazdıkları yazılar, görsel olarak göze güzel görünen değerde olmuşlardır. Hattatların ellerini alıştırmak ve içsellüğün dinginliğinde yaptıkları yazı karalamaları, özgünlüğün dışında farklı sanat disiplinlerini de etkilemiştir. Doğu'da olduğu kadar, Batı'da da sanatçıları etkisi altına alarak, onların eserlerinde de bu kaligrafik karalamaların etkisindeki çalışmalar görülmeye başlanmıştır. Bu alanda eserler yapan ressamalar, günümüzde üretimlerini sürdürmekte, farklı teknik ve yöntemlerle deneysel çalışmalar yapmaya devam etmektedirler.

Bu eser metin çalışması, yazının tarihi, yazı karalamasının sanatla olan bağı ve resimlerinde yazı karalamayı bir resim elemanı ya da tavır olarak benimseyen sanatçılara odaklanmaktadır. Metnin son kısmında, Filiz Hatipoğlu'nun resimlerinde yazının ve yazı karalamasının nasıl bir çıkış noktası olduğu ve kullanıldığı ele alınmaktadır.

Anahtar Kelimeler: Yazı, Kaligrafi, Hat, Yazı Karalama/Meşk, Resim



To my father, Judge Yüksel Çarkçioğlu, and my husband, İlhan Hatipoğlu...

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1. INTRODUCTION

From the existence of mankind, it is understood that they have been in communication with each other, as evidenced by the wall drawings discovered by scientists in the Lascaux cave in France. These schematic drawings can be defined as a means for people to communicate, a form of record-keeping, a depiction of hunting scenes, or, according to some opinions, a ritual for magic. From these drawings, which date back approximately twenty thousand years, it can be seen that primitive societies continued to draw in simple linear and symbolic forms until the invention of writing around 3200 BC. In the Neolithic period, it is believed that they communicated through pictograms, which depicted objects and concepts symbolically. Pictograms can also be considered the prototype of writing characters following the invention of writing by the Sumerians due to economic needs. This paper aims to investigate the existence and evolution of writing, from its inception to its aesthetic use in art.

The history of writing spans approximately six thousand years. Historians have stated that the history of writing marks the beginning of human history. The primary reason for the invention of writing by the Sumerians around 3200 BC, besides communication, was to keep accounting records. The characters formed by engraving with pointed tools on wet clay are called 'cuneiform.' Cuneiform, which is known as a pictogram in historical records, began to appear on clay tablets by representing objects through depictions and adding lines next to, below, or above the shapes to diversify their meanings. Due to the variety in these writing characters, which together represent a whole and express thought, they are also referred to as 'ideogram writing.' The depiction of the spoken language through these symbols initiated the formation of ideograms. In the subsequent process, realizing that it was insufficient to account for only traded goods, lands, animals, or other items, scribes, while shaping writing according to their own desires, also worked with the awareness that there should be characters corresponding to phonetic letters. After a long period, they recognized the necessity of phonetic letter equivalents. While the value of expression increased with linear depictions, the addition of signs representing phonetic letters in cuneiform writing found its place in the system. Pictograms not only symbolize objects through shapes but also form a collective of indicators expressing thoughts and words. The evolution of writing, from symbolic values

to the current alphabet, shows that the abstract expression of writing has remained unchanged over time. The invention of writing signifies its profound importance in the history of humanity.

One of the civilizations that used cuneiform was the Hittites. It is known that the Hittites first settled in Anatolia around 2000 BC. Their trade with Assyrian merchants and the use of cuneiform writing for record-keeping on tablets are evidenced by these records. Later, the appearance of Egyptian hieroglyphs on clay tablets in Anatolia led to the naming of these as 'Anatolian hieroglyphs.' This was influenced by the use of the Luwian language, an ancient Indo-European language also found in Anatolian languages. The presence of texts in this language on clay tablets discovered in the Hittite capital Hattusa further justifies the term 'Anatolian hieroglyphs.'

Writing continued to be inscribed on clay tablets for a long period. The discovery of papyrus in Egypt about five thousand years ago initiated the use of paper. Papyrus was obtained by converting fibers peeled from the stems of a plant (papyrus) grown in the Nile Delta. The dry climate in Egypt increased the durability of these papers, allowing documents to be preserved until today. Pergament, known as parchment, made from animal skins such as goat, sheep, goat, lamb, and calf, was discovered by the Kingdom of Pergamon. Parchment, meaning Pergamon paper, was preferred over papyrus due to its more practical use. Additionally, the roll usage of papyrus in Egypt was also referred to as 'parchment.' The process of obtaining it involved thinning animal skins and drying them in the sun to convert them into paper. Today, parchment paper, in its final form, is a type of paper obtained in this way.

After parchment paper, the Chinese invented the first form of modern paper obtained from tree barks in 105 AD. Before the invention by Chinese Cai Lun, silk fabrics and bamboo rods were used for writing in China. The use of these materials necessitated the vertical writing of Chinese characters. The use of paper spread rapidly to all European countries, culminating in its modern form obtained from trees. Ecologically produced raw and natural papers are preferred by artists and calligraphers due to their artistic value.

The abstract form of writing allowed its use in different ways, separating it from nature. Since there is no new creation in writing, it can only be used aesthetically. Abstract writing, when used in painting, is performed by the artist's pure artistic skill and internality,

particularly resulting in works created by experiencing the infinity of calligraphy without material constraints. The materials used to bring forth these indicators are as important as the depiction of the indicators themselves. The experimental works, originality, and expression between the artist and the work are equally important.

Throughout history, different writing systems developed in the East and Far East. In the Far East, Chinese writing was influential. Chinese writing, which began to develop around 2000 BC, is a writing system that has undergone minimal change. Historians attribute the lack of expansion beyond the borders of Chinese writing to the complexity of Chinese characters, which reach up to twenty thousand letters. While it remained confined to its geographic region, characters from Chinese writing were also used in Japanese writing.

In Far Eastern calligraphy, Chinese and Japanese calligraphy generally consisted of educated individuals, often Zen monks, who wrote with skill and internality influenced by Zen philosophy. After receiving good training, Chinese and Japanese calligraphers were seen to be inspired by nature while creating their works. The abstract nature of writing, combined with nature-inspired paintings, gave it a different meaning. Poetically and visually, calligraphy emerged in an expressive style where the mastery of the ink's stain was also felt. When considering Chinese and Japanese calligraphers, the importance of their belief systems in their works goes beyond the visual expression of their originality and poetic narratives.

Eastern calligraphy, using Arabic letters due to Islamic influence, followed a different path than Far Eastern calligraphy. The impact of curved forms in Eastern calligraphy, being a product of mathematical thought, is seen in many works of Islamic calligraphy. Turkish art, known as the art of curves, transforms into a visually appealing language with its organic movements, arcs, and rounded forms combined with strong spiritualism. The meaning of calligraphy is 'beautiful writing.' Calligraphy, in Eastern culture, derives its place from the Arabic alphabet. Therefore, in Turkish calligraphy, the use of calligraphy is seen as the art of 'Hat.' The art of Hat, following specific rules, forms by the calligrapher arranging letters appealingly while drawing, combining, and composing them. Just as in Chinese and Japanese calligraphers, the belief system is valuable in the art of Hat. During the writing process, Sufism intervenes, enabling the calligrapher to express the information and skills between the brain and hand through the spiritual experience in

the depths of the heart. This can be considered as the calligrapher's practice. The aesthetic value of calligraphy, combined with its spatial infinity, transforms into a form that the calligrapher can perform in one go with ink and a calligraphy pen. The curved forms of Arabic letters in calligraphy, besides having a structured form, also have a measured and dotted calculation, standing balance, and complementary features, making it necessary for the calligrapher to practice hand skills. This practice stage brings forth 'meşk' (scribbling). In experimental works created with scribbling, a hidden connection forms between the writer and the paper and pen. In this context, the spiritual dimension of scribbling, influenced by Sufism, results in unique works by the artist. Although it can be compared to sketching by realist painters, the 'murakkas' created in scribbling are formed from different experiences. Unlike sketches that depict objects, these scribbles/works involve shapes drawn according to the characteristics of letters, with thickness and thinness values, including overlapping shapes with ink distribution. These scribbles/works are preserved as 'musakkas,' and the works of old calligraphers are still preserved as art pieces.

The structural features of the curved letters in the writings found in murakkas can be used for their linear value without losing their form. Considering that painters have been influenced by these writing characters, a different thought arises. While depicting and resembling objects, the aesthetic movement of pure lines influenced by calligraphic letters intensifies the effect. Like the connection between a calligrapher and writing, there is a bond between the painter and the canvas, formed with free and unconscious internality. Scribbling, unique to calligraphers, enhances their hand skills and takes them on a spiritual journey. Their purpose in scribbling is neither to prove themselves nor to set an example for students, but simply to improve hand skills. Through this, the master of writing achieves unity with the body and writing, preparing without the concern of organizing the script.

The expressions of writing and calligraphic tendencies by artists in Western, Eastern, and Turkish art, whether in calligraphy or painting, are seen with distinctive clarity influenced by scribbling. In Europe, the development of calligraphy was geometrical and intuitive, while in the East and Far East, calligraphy was generally associated with intuitive and spiritual dimensions. The influence of Zen philosophy and Islamic Sufism in the calligraphy of the East and Far East has resulted in unique works.

In Western painting, the relationship between painting and writing was interpreted differently, while in Islamic philosophy in the East, it was a complementary traditional element. The impact of stacking Arabic letters in the formation of the art of Hat became an area of importance for calligraphy masters. The diversity in Hat writing, beyond just stacking arrangements, included varieties like Sülüs, Nesih-i, and Talik, which were used in various works of Islamic calligraphy. These writings are seen on inscriptions, monuments, manuscripts, historical buildings, and the combination of illumination and writing. The diversity of writing in Islamic calligraphy allowed different arrangements in calligraphic works. The letters' appearances vary aesthetically, with Kufic writing being graphically preferred in architecture due to its structure. Considering that Turkish calligrapher Emin Barın had a graphic background, it can be understood why Kufic arrangements are found in his works.

The adventure of writing, starting with its history and extending to the art of beautiful writing, 'calligraphy,' has always been a subject of interest in examining how artists use writing in their art. In addition to the literary aspect of scribbling, its impact on visual arts transformed writing's abstract form element into form in paintings with color-brush strokes, thickness, and space-fullness elements. The influence of scribbling/calligraphy on foreign and Turkish painters, with rhythmic movements and an impression of extending into infinity, where the brush flows with paint, can be seen in the internality of their works just like in murakkas. The differences in the style of each painter, influenced by their personal and spiritual interactions, are hidden in the colors and lines.

Starting with the line drawings in the Lascaux cave, the evolutionary process with the invention of writing, and the state of art today shows that people's communication through drawing led to the creation of writing, and the symbolic and schematic uses of writing, with its curved and graphic structures, influenced art elements.

Filiz Hatipoğlu uses the calligraphic effect in her paintings, influenced by the aesthetic curves of calligraphy, taking advantage of its fluidity to represent the timeless paradox of the past-present-future always being in the present. Knowing Ottoman Turkish, Filiz Hatipoğlu sometimes writes meaningful phrases in her works and sometimes creates paintings influenced by the aesthetic curves of letters. Her works, often conveying a sense of being beyond boundaries and prioritizing color, evoke past impressions through the gaps between textures. Filiz Hatipoğlu uses the details of scribbling in her paintings.

Before using Ottoman Turkish in her paintings, Filiz Hatipoğlu studied Turkish writing history, examining and understanding this subject and analyzing works of artists who incorporated writing in their paintings. Influenced by her experience with Ottoman Turkish, her paintings, sometimes reflecting the influence of marbling, feature flowing lines and stains reminiscent of the fluidity in scribbling, giving an impression of infinity. Combining the undeniable values of our past with the present in a paradox of past-present-future, she creates expressive, lyrical, and sometimes objective works using calligraphy.

In this text, by investigating how cultures and civilizations used writing, its symbolic expression separate from language as a means of communication, and the differences in the meanings of writing characters from Sumerian, Uyghur, Göktürk, Egyptian, Roman, Chinese-Japanese scripts, the history of writing is examined in the context of its relationship with art. While writing on this topic, texts related to writing, calligraphy, and calligraphy in the Mimar Sinan Fine Arts Library and Yeditepe University Library were studied. Works of artists and calligraphers were also researched, and their art philosophies were discussed. With the help of technology, visual examples were examined. During internet research, visuals were prioritized, and the topic was researched to provide a general idea. Notes were taken following a chronological path, and opinions of authors, philosophers, and artists were quoted with citations. Ideas were expressed uniquely, following the purpose and truth of writing.

2. THE HISTORY OF WRITING

Writing is a system in which people express their emotions and thoughts using specific signs and symbols. It is the visual representation of verbal expression through letters. It is considered the most significant invention of humanity and marks the beginning of human history through a collection of signs and symbolic values. Writing is the fundamental indicator and result of human social development. In the evolutionary process of writing, the living styles, cultures, languages, and belief system differences of civilizations play a crucial role. Although the scientific history of humanity began with the invention of writing, scientists have also revealed various periods of civilization history thousands of years before this invention. Based on historians' research, the drawings found on the walls of the Lascaux cave in France indicate that humans have been in communication since their existence. These symbolic drawings and paintings, depicting hunting scenes, may have served as a form of communication, whether for magical purposes, rituals, or record-keeping.

“By nature, humans are compelled to communicate with their fellow beings. In one-on-one interactions, this communication sometimes involves words, gestures, and facial expressions; however, the desire to convey emotions and thoughts to those at a distance has, since the beginning of humanity, been achieved through lines, symbols, or symbolic drawings. Writing, as a form of expressing words and thoughts through standardized symbols, holds a significant place in human history..” (Uslay, 1989, s. 8)

Since the dawn of humanity, people have needed a method of communication. They have tried to convey this through shapes or pictorial representations on stones and cave walls.

If we observe that the symbolic shapes on prehistoric cave walls were created as a form of expression, we can see a similar situation with the invention of writing, where lines and schematics serve comparable purposes.

“The theories regarding the origins of writing fundamentally follow two main lines of thought. According to one view, writing emerged through a gradual process of evolution. During this evolution, fairly distinct separations formed between phonetic

writing, which is based on sounds, and writing systems where phonetic elements were either absent or undeveloped. According to both theories, writing is a way to symbolize a system of symbols, which is language, by using a second set of visual symbols to represent these primary symbols. The emergence of writing ultimately developed with the birth and eventual predominance of phonetic elements or sound factors.” (Gaur, 2001)

Considering that the known life process in the universe has existed for a million years, the period of human beings' acquaintance with writing during this period is known to be approximately 6000 years old. Research has not been able to definitively explain neither the existence nor the absence of writing in ancient times. Perhaps it could have been discovered by a single individual, all at once, during the course of evolution. The absence of the phonetic element has turned the text into a symbolic expression, thus turning it into a pictorial expression. In this case, while writing survived for many years only as a means of communication, it also evolved through the use of phonetic letters.

After the invention of writing, it was considered sacred in all civilizations. It is a second system that determines the system called language, through which people communicate, with a certain sign.

Writing is a tool used to solve basic needs such as losing, accumulating, storing, transferring and expressing information in different civilizations. Writing also makes words and thoughts visible.

For tens of thousands of years, countless ways of conveying messages through pictures, signs and depictions have been found. But the text itself emerged only after users created a set of symbols that they thought and felt. The evolution of writing is both complex and long. Verbal combinations expressed with icons, symbols and signs went through a long, slow process until they took their current form.



Figure 1: *Assyrian King List, 15th Century BC, Museum of the Ancient Orient, A116*
Assyrian King List, Assyria, 15th Century BC, Istanbul Archaeological Museums, A116
(Donmaz, 2001)

2.1. The History and Origins of Writing

Writing was invented by the Sumerian civilization settled in Mesopotamia around 3200 BC. The Sumerians, whose primary means of livelihood were agriculture and animal husbandry, believed that everything belonged to the gods and delivered their produced goods to a temple called a "ziggurat," controlled by the king. As the quantity and variety of products entering the temple warehouses increased, the Sumerians encountered difficulties in the processes of totaling and distributing these goods. Consequently, the officials began to assign a unique mark for each citizen's products to avoid forgetting and to document the items brought to the temple. They also drew pictures of the products next to these marks.

"In the lands between the Tigris and Euphrates rivers in Mesopotamia, writing developed with the growth of trade. Earlier, around 8000 BC, small clay objects used by farmers to keep records of debts and credits have been found." (Gaur, 2001, s. 4).

These first pictograms, also defined as primitive writing, are considered the earliest recorded documents. Research by scientists suggests that these simple symbols, representing objects, are prototypes of logographic writing, a type of writing system used today. According to their usage in the Neolithic period, these writings symbolized trade goods such as sheep, fabric, and cattle by using the number of shapes to indicate quantities.

With the invention of writing by the Sumerians, the variety of trade goods also emerged. The diversity of goods traded and the volume of recorded items were identified, including the goods traded with neighboring civilizations.

The primary reason for the Sumerians' settled life along the Indus River was the fertile lands. Today, the region known as Mesopotamia was also home to civilizations like the Akkadians and Egyptians, who settled in the same geographic areas. While writing was invented by the Sumerians, over time, it began to be used by these civilizations according to their cultural structures, social lives, and belief systems. Writing continued to evolve symbolically and schematically, showing differences in form.

"Although the Sumerians and Akkadians were geographically very close to each other, they spoke languages as different as French and Chinese. These advanced civilizations lived in small communities around cities like Babylon, believed in various protective gods, and were ruled by a monarch. Apart from the officials, priests, and

merchants living around the palace, the population consisted of shepherds and peasants. The writings on the first clay tablets discovered in the Sumerian city of Uruk, where the great temple was located, are explained in this manner. The 'Uruk Tablets' consist of lists of sacks of grain and cattle, essentially serving as the temple's bookkeeping records..” (Jean., s.: 12-13.) (age, Jean, Georges.)

The symbols on the clay tablets where the Uruk Tablets were found are arranged in repeated sequences. Historians state that these writings are evidence that they are documents explaining the accounting of that period. The Uruk Tablets are named after the ancient city of Uruk in Iraq, where the Sumerians settled. These tablets prove the existence of the first agricultural calculations.

In short, the inability to keep accounting records orally made the invention of writing necessary through this simple method.

The inscriptions engraved on clay by the Sumerians also provide information about the social structure of Sumerian society. These tablets reveal that the Sumerians invented money and used an interest system. It is a discovery that marks the beginning of the most basic and rational method of the modern banking system. Mesopotamia is known as a region where many civilizations and inventions took place. In the region, cuneiform writing was also frequently used on stones with pictures or letters.

The Sumerians wrote this script, known as cuneiform, on soft tablets using a wedge-shaped stylus. The clay tablets were then dried in the sun to harden and further solidified by baking in kilns. This method ensured their preservation for many years. In this writing system on clay, specific symbols were used, each with a particular meaning. For example, an ox head was drawn to indicate the number of oxen, and a pubis triangle with a vulva line was used to represent a woman. They added other drawings to these symbols to change their meanings and attempted to give them phonetic value.

The Sumerian cuneiform script spread widely and was learned by many peoples in Egypt, Anatolia, Syria, Iran, and the Mediterranean basin. One of the earliest written laws of the Sumerians, the 'Code of Hammurabi,' is considered the oldest preserved laws and is named after the Babylonian king Hammurabi. This shows that the use of cuneiform writing, with its variety of expressions, began to be used in different fields, from legal

codes to literature. Thus, the writing initially created for documenting accounts continued to develop and appear in various domains.



Figure 2: Sealed Envelope, 1900 BC, 11.7 x 3.5 cm.

Sealed Envelope, an important contract signed between King Inal of Kaneş and King Hurmeli of the Mama territory (around Kahramanmaraş), concerning the sale of houses and lands. Kültepe, 1900 BC, 11.7 x 3.5 cm, Museum of Anatolian Civilizations, Ankara.

(Donmaz, 2001, s. 24)

“About five thousand years ago, the accumulation of information and notifications using symbols tied to a specific system began in regions such as Crete, Egypt, Mesopotamia, and the Indus River valley. Although these early writings had different appearances, they also shared some common features. Alongside phonetic elements based on the rebus method, logographic pictures, and determiners were used to clarify meaning. Another common element was the use of numbers for counting/calculating various objects, measuring time, or documenting the legitimacy of dynastic traditions.” (Gaur, 2001, s. 21).

Since its invention, writing has been used by many different civilizations with various alphabets. The first form of writing, invented around 3200 BC, was inscribed on clay tablets using sharp tools, a practice that continued until the discovery of papyrus. Although cuneiform writing developed by the Sumerians was prominent in their region, the Egyptian civilization adopted a completely different form despite starting with pictograms. Over time, these pictograms evolved into representations of objects. This system of writing, composed of pictorial symbols, is known as "hieroglyphic writing." The development of writing throughout history continued according to the social lives, cultures, and belief systems of different civilizations.

2.2. The Historical Development and Evolution of Writing

When examining human history, it is evident that different societies independently invented writing. While the Sumerians are recognized as the first civilization to invent writing, new forms of writing also emerged in ancient Egyptian civilization. The invention of writing arose out of necessity in transactions such as trade, allowing for the recording of these exchanges. Over time, humanity developed new symbols, assigning meanings to each shape, leading to the rapid evolution of writing. After its initial appearance in the Mesopotamian region, writing quickly spread to all civilizations.

The journey of writing began with the Sumerians developing cuneiform script around 3500 BC. This writing system, named for its wedge-like symbols, was used by the Sumerians to record daily life and conduct trade. Initially, the symbols represented simple pictures of objects, but over time they began to express abstract concepts as well.

As symbols initially represented objects, later they evolved into symbols corresponding to sounds. These developments allowed writing to keep pace with the complexity of social and economic relationships.

Cuneiform writing was not limited to the Sumerians; it spread to other civilizations in Mesopotamia and later to regions like Anatolia and Iran. Many societies, such as the Elamites, Akkadians, Assyrians, Hittites, and Persians, used cuneiform writing for thousands of years.

In general, even primitive societies felt the need to symbolically record human interactions, gifts exchanged, agreements made, inventory of goods, and orders from rulers. This necessity is one of the reasons for the birth of writing. In Mongolia, lines and drawings were accepted as signs used for agreements and communication. Thus, it can be said that the invention of writing was driven by necessity. Cuneiform writing spread throughout Mesopotamia, beginning with the recording of commercial transactions..

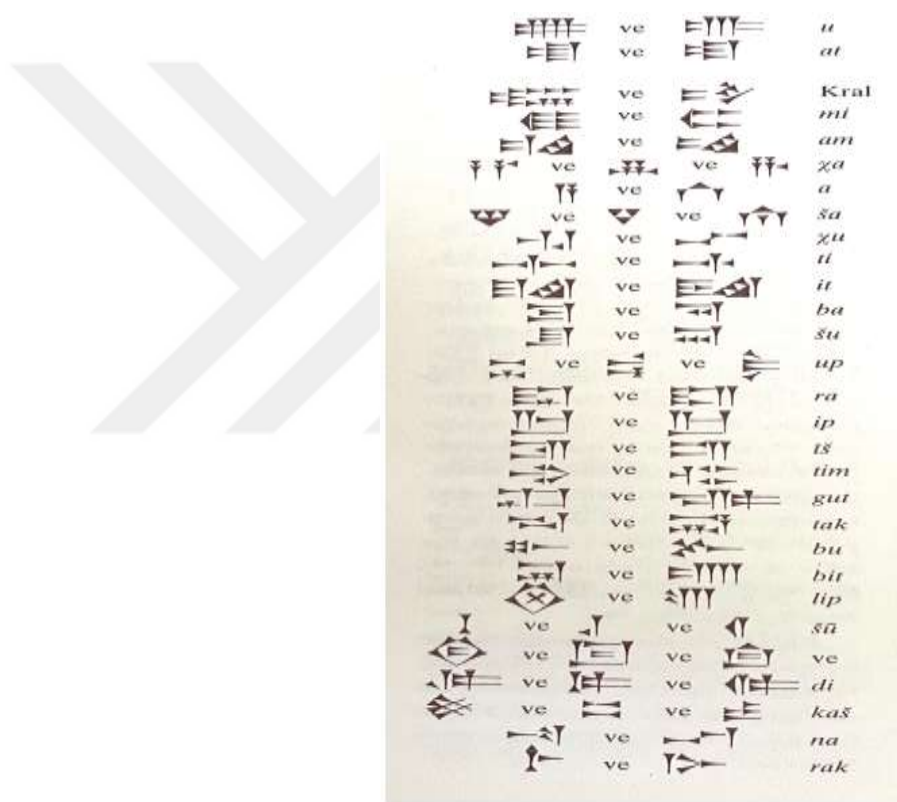


Figure 3: Symbolic expressions of cuneiform writing

(Faulmann, 2009, s. 67)

2.3. The Historical Development and Stages of Writing

When we look at human history, we see that different societies invented writing independently of each other. In addition to the fact that the Sumerians were the first civilization to invent writing, new types of writing were also born in the ancient Egyptian civilization. The existence of writing emerged as a necessity in bilateral relations such as

shopping. Purchases made in this way were recorded. Over time, humanity found new symbols. With the discovery of new symbols in this way, writing underwent rapid development. After writing first appeared in the Mesopotamian geography, it spread to all civilizations in a short time.

The adventure of writing dates back to the Sumerians' B.C. It began with the development of cuneiform around 3500 BC. This writing system was called cuneiform because the symbols resemble nails. Sumerians began using symbols to record their daily lives and conduct business. The first symbols represented simple images of objects. However, over time, symbols began to be used to express abstract concepts.

While symbols originally represented objects, symbols corresponding to sounds were later developed. With these developments, writing kept pace with the complexity of social and economic relations.

Cuneiform writing was not limited to the Sumerians; It spread to other civilizations of Mesopotamia and then to regions such as Anatolia and Iran. Many societies, such as the Elamites, Akkadians, Assyrians, Hittites and Persians, used cuneiform for thousands of years.

In general, even primitive societies have to write down in one place, with symbolic pictures, the gifts and agreements given and received in human relations, the counting of goods, and the orders of the rulers; can be shown among the reasons for the birth of writing. It has been accepted that the lines and pictures encountered in the Mongols are signs that help understanding and communication. For this reason, it can be said that writing was born out of necessity as a general reason for its birth.

2.3.1. The Types and Meanings of Writing from Cuneiform to Phonetic Writing

The presence of lines, drawings, and symbols in the initial concept of writing serves as the reasons for its birth. These symbols and signs were schematically written, taking examples from the most well-known objects and tools of the early ages. Scientific research indicates that the first picture-writings began to be used around 3500 BC in Egypt and Mesopotamia.

Initially, when people saw a drawing of a foot, they thought only of a foot. Later, the same image became a symbol for actions like walking. This picture-writing, capable of conveying not just objects but also concepts, can be called ideographic writing or thought writing. People's understanding of symbols through thought led scribes to seek a greater variety of symbolic expressions. As writing evolved under the scribes' influence, it gained meaning and increased the likelihood of being read accurately.

Primitive writing use was also found in the Neolithic period, expressed in simple symbols on stone tablets for the purpose of keeping records. This primitive writing from the Neolithic period, called 'pictograms,' began the journey of writing that continued to develop with the invention of cuneiform by the Sumerians and took shape according to different civilizations. Pictograms, considered the prototype of cuneiform writing, continued to evolve with the Sumerians.

2.3.1.1. Pictograms, Ideograms, Hieroglyphs, Logographs, and Runic Writing Systems

Pictogram is the depiction of anything through images. Essentially, it is a form of messaging using words and objects. It is a reflection of an object, image, idea, or an abstract or concrete entity. Pictograms are the representation of everyday thoughts and ideas through drawings or sketches. Since writing is the depiction of emotions and thoughts through signs, pictograms are a primitive form of this expression.

The first scribbles and drawings seen on cave walls shaped the earliest depictions of art. Along with this, the depiction of thoughts also led to the creation of pictograms. Scientists have explained that these depictions date back to twenty thousand years ago. The earliest examples of pictograms can be seen in hieroglyphs and cuneiform writings. Before the advent of writing, people communicated through pictures consisting of simple drawings. Therefore, pictograms were an effective means of communication in the pre-writing period. This is further evidenced by examples found on clay from those times.

The cuneiform writing used by the Sumerians, also known as pictograms, is described in Albertine Gaur's research in "The Prehistory of Writing": *"The writing of the Sumerians consisted of about 2000 pictures/signs written in vertical columns from right to left. In these writings, made up of pictures and drawings (pictographs), objects were*

represented by pictures, numbers by repeated lines or circles, and proper names were depicted not by illustrating the object but by pictures read as syllables or letters." (Gaur, 2001, s. 5-6).

Although the diversity of cuneiform script, which is a rich symbol of writing, makes it difficult to read, it has become a writing system that scientifically enriches those who can read it.

The Hittites, who emerged around 2000 BC, were another civilization that adopted cuneiform writing. The Hittites were a society that embraced the Luwian language. Many clay tablets with Luwian inscriptions have been found in Hattusa, the Hittite capital. Additionally, the pictorial writings (hieroglyphs) on wall reliefs show that they used both types of writing. Since they were settled in Anatolia, these pictorial writings are also referred to as "Anatolian Hieroglyphs."



Figure 4: *From the Stone Tomb of Kagemni, around 2350 BC*

Relief with Hieroglyphs Bearing the Name of Kagemni from the Stone Tomb, End of the 5th Dynasty - Beginning of the 6th Dynasty, around 2350 BC. Limestone. Saqqara Memphis Necropolis, Egypt.

(Maruejol, 2001, s. 33)



Figure 5: Pyramid Text, 2345-2181 BC, Limestone, green pigment, 24.5 x 25 cm

Pyramid Text, from the Pyramid of the Fifth Pharaoh of the 6th Dynasty, Pepi I (2345-2181 BC). Limestone, green pigment, 24.5 x 25 cm. Petrie Museum of Egyptian Archaeology, University College London.

(Maruejol, 2001, s. 26)

A pictogram is a way of expressing something through images. It is essentially a form of messaging using words and objects. It is a reflection of an object, image, idea, or an abstract or concrete entity. It involves shaping everyday thoughts and ideas by depicting or drawing them. Since writing is the depiction of emotions and thoughts through signs, pictograms are a primitive form of this expression.

The first scribbles and drawings seen on cave walls shaped the earliest depictions in art. These depictions of thoughts also led to the creation of pictograms. Scientists have stated that these depictions date back as far as twenty thousand years. The earliest examples of pictograms can be seen in hieroglyphs and cuneiform writings. Before the advent of writing, people communicated through pictures consisting of simple drawings. Thus, pictograms were an effective means of communication in the pre-writing period. This is further evidenced by examples found on clay from those times.

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Figure 6: A Section from One Face of a Structure. End of the 5th Dynasty - Beginning of the 6th Dynasty. Limestone, 108.68 cm

A Section from One Face of a Structure. End of the 5th Dynasty - Beginning of the 6th Dynasty. Limestone, 108.68 cm. Ägyptisches Museum und Papyrussammlung, Berlin

(Maruejol, 2001, s. 35)

“For the ancient Mesopotamians, reading and writing cuneiform was not easy. This art was the work of those who knew how to draw the symbols, understand the pronunciation of the words, and decipher their meanings based on context. The masters of writing, the scribes, formed a noble class that, as in Babylon and Assyria, was sometimes more powerful than even the palace officials or kings who were illiterate.” (Jean, 2018, s. 20-21).

The Hittites, who emerged around 2000 BC, were another civilization that adopted cuneiform writing. Research indicates that literacy in the Hittite society was limited to a very small segment of the population. It is known that even kings could not read cuneiform, as evidenced by the "read aloud" notation at the end of letters they received. Among the texts written in cuneiform were annals, ceremonial texts, historical documents, treaties, donation records, and letters. Like the Sumerians, this writing was inscribed on clay tablets using a pointed tool, while the clay was still wet. The clay tablets, especially those that had been fired and hardened, have been well preserved to this day.

During the same period as the Sumerians, Egyptian civilization used hieroglyphs, which were written on stone surfaces of royal tombs as the "words of the god-kings." While Sumerian writing lines became increasingly abstract, Egyptian hieroglyphs evolved into a more pictorial form of expression. The Hittites, who spoke an Indo-European language, adopted Sumerian cuneiform writing around 2000 BC. Alongside cuneiform, the Hittites used pictorial writing (hieroglyphs) especially on seals and rock inscriptions. During the same period, the Egyptian script, a beautiful form of writing, also developed. Although it is unknown exactly when and how Egyptian writing originated, its hieroglyphs are not similar to cuneiform and have a pictorial value due to their structure.

“In ancient Egypt, writing and expression were closely interconnected. Hieroglyphic signs themselves are pictures, and the expressions they convey are not very different from the images they depict (apart from the linguistic and decorative purposes that determine their arrangement). Conversely, many images contain hieroglyphic texts that can provide explanatory information about the image or, as seen in some temple reliefs, completely shape the visual element.” (Sadıkoğlu, 2007, s. 75)

The symbolic and pictorial hieroglyphs of Egyptian writing characters carried mystical meanings that addressed the connection between life and death. The schematic

images in hieroglyphs often included symbols such as the "Ankh" representing "eternal life," "immortality," or amulets and talismans against the evil eye. To preserve the magical power of these pictorial letters, the complex writing system avoided innovations, and phonetic letters were believed to disrupt the magic, so they were avoided.

An ideogram is the general term given to ancient writing systems, such as cuneiform, hieroglyphs, and Chinese characters. While ideograms represent abstract concepts, pictograms are symbols that denote more concrete objects. The term logogram refers to a different form of writing from both systems, representing thoughts. Logographic writing, a primitive form of today's logograms, represents words by corresponding signs. The evolution of this type of writing was influenced by different societies, cultures, and social lives, shaping it according to the area where it developed.

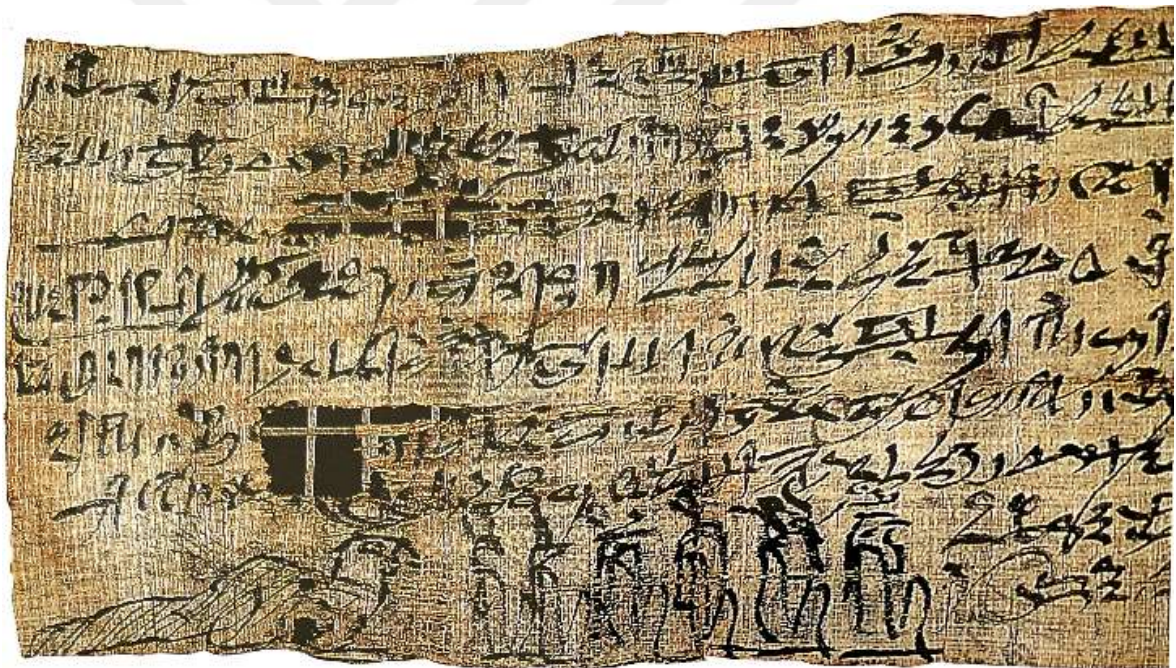


Figure 7: Amulet Inscribed Papyrus, New Kingdom, 20th Dynasty (1185-1070 BC). Papyrus with carbon ink, linen cloth, 10.30 cm.

Amulet Inscribed Papyrus, New Kingdom, 20th Dynasty (1185-1070 BC). Papyrus with carbon ink, linen cloth, 10.30 cm. Musée du Louvre, Paris

(Screech, 2001)

2.3.1.2. The History of the First Turkish Writing: Runic Scripts

“The term 'Runic,' meaning secret or mystery, refers to the ancient Scandinavian alphabet from times when literacy was very rare. Due to the research conducted on the Scandinavian region before Turkology studies began, the term became a scientific term. In the 1800s, scholars encountered inscriptions with Göktürk symbols and, due to their similarities, also referred to this writing system as Runic writing.” (Doğan, Kafkasya’daki Göktürk (Runik) İşaretli Yazıtlar, 2001, s. 1).

The Runic writing system was used in different versions at different times, spreading across the geographical region where it was found. The Orkhon Inscriptions, with Chinese characters on their western side, made them readable, revealing that the texts were actually in Turkish and were inscriptions belonging to the Turks. Although Runic writing was the first written language of the Turks, it is referred to as 'Göktürk Script' due to the Göktürk monuments. In the parts written in Chinese, the term 'Turk' is clearly mentioned in these inscriptions.



Figure 8: Close-up view of the general appearance of the Türklük Dorbunu Inscriptions

Close-up view of the general appearance of the Türklük Dorbunu Inscriptions

(Doğan, 2001, s. 148)

The largest remnants of the first Turkish alphabet are found in the inscriptions erected during the Göktürk period. Their decipherment and evaluation only became possible at the end of the 19th century. The first discovered were the inscriptions along the Yenisei River. In 1889, two large inscriptions known as the Orkhon inscriptions were also unearthed. Unlike other inscriptions, the back of these inscriptions contained Chinese texts. This was similar to the Temple of Augustus in Ankara, which had texts in two different languages. Danish Turkologist Wilhelm Thomsen deciphered these inscriptions in 1893, revealing that they were erected by Kül Tigin and Bilge Khagan, that the writing was a unique Turkish alphabet, and that the language used was Old Turkic.

“Runic script is the writing used by the Göktürks. The main centers where Runic-shaped writings have been found include Transylvania, Northern Italy, France, Eastern European countries, Crimea, the Caucasus, the Volga-Ural Basin, the Altai-Sayan Mountains, the Lena River basin, the area around Lake Gobi, and the steppes of Central Asia and Southern Siberia between the Caspian Sea and Lake Baikal.” (Açıkgöz, 1997, s. 15).

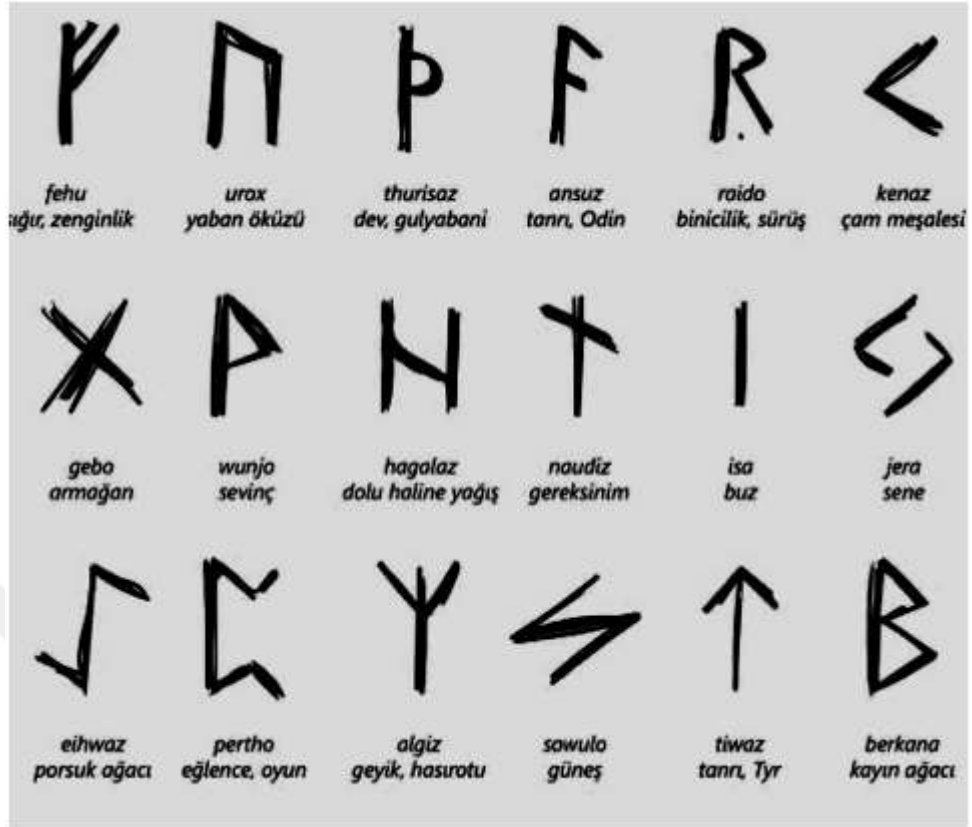


Figure 9: The Shapes and Meanings of Runic Alphabet

The Shapes and Meanings of Runic Alphabet

(Nordik Hanım, 2024)



Resim 10: *Göktürk Inscriptions*

Göktürk Inscriptions

(Türk Edebiyatı, 2024)

The Orkhon Inscriptions are particularly valuable because they have played a crucial role in the recognition and acceptance of the Göktürk script by the academic world. Additionally, the texts inscribed on these monuments hold significant historical importance due to their content. The inscriptions consist of three major monuments that provide insights into the history of Turkish writing and the social and cultural lives of the Turks.

2.3.1.3. Symbolic Expressions of Writing Images

Although writing and painting are not completely separated from each other, although the paintings on the cave walls are thought to have the quality of writing and we know that hieroglyphs are also pictorial writings, over time, while writing acquires its real

feature in terms of meaning and concept, painting is separated as a separate artistic value. However, just as writing and painting have been used together over the centuries, writing has also found its place in art in an aesthetic sense with its indispensable aesthetic value and literary feature. Text is written primarily to be read. Takes over the communication task. The unreadable text is not text, but it has the nature of a picture and takes on an artistic expression. The fact that the text has a communication purpose distinguishes it from the picture and prevents it from being equivalent to the picture. Like calligraphy, the most beautiful examples of the art of writing emerge aesthetically through word stacking consisting of letters of the Arabic alphabet. The fact that the letters have a scribble nature reveals the different aesthetic values of the mesks.

“The history of the arts shows this: Art is a social phenomenon, like religion, language, and morality. The development of artists and the birth of artworks are not without reason. Like all social phenomena, artworks are born within a specific society, live with it, and die with it. Beautiful writings are no different. These writings are not only the creations of the artists' individuality and personality but also the works of the collective identity that lies outside this individuality. Therefore, by studying the history of artistic writings in this context, we can understand not only the artist's individuality but also the social environment in which they lived.” (Baltacıoğlu, 1993, s. 8).

It is known that the first tribe believed to be Turkish was the Huns. According to Chinese history, the Huns lived in the present-day region of Mongolia, and some Hun emperors had names of Turkish origin. Although there are no surviving written inscriptions, it is recorded in Chinese documents that they predominantly spoke Turkish. Examples of tribes that settled in the same region using a written language composed of Runic characters have also been found. Even though they contain different versions, the influence of the Turkish language can be seen in these writings.

“It is known that even the Etruscans, who settled in the regions of Greece and the Italian peninsula from the Caucasus and Carpathian regions, adopted the writing and cultures of the areas they lived in. In fact, the debate on "Were the Etruscans Turkish?" is still an ongoing research topic, as discussed in Adil Ayda's research and publications.” (Ayda, 1971).

In the archaeological excavations of other tribes that settled in the same or nearby geographical regions as the Huns, inscriptions and metal pieces with runic letters have been found.

“Due to the extensive geographical and temporal span of the Göktürk script, which evolved into a semi-syllabic form capable of producing literary texts with the Orkhon Inscriptions, different versions can be observed. Generally, we can categorize the versions of Runic writing as follows: a- Hun, b- Avar, c- Etruscan, d- Futhark, e- Sekel (Hungarian), f- Caucasian, g- Southern Siberia-Yenisei-Orkhon, h- Khazar, i- Proto-Bulgarian.” (Doğan, 2002, s. 5).

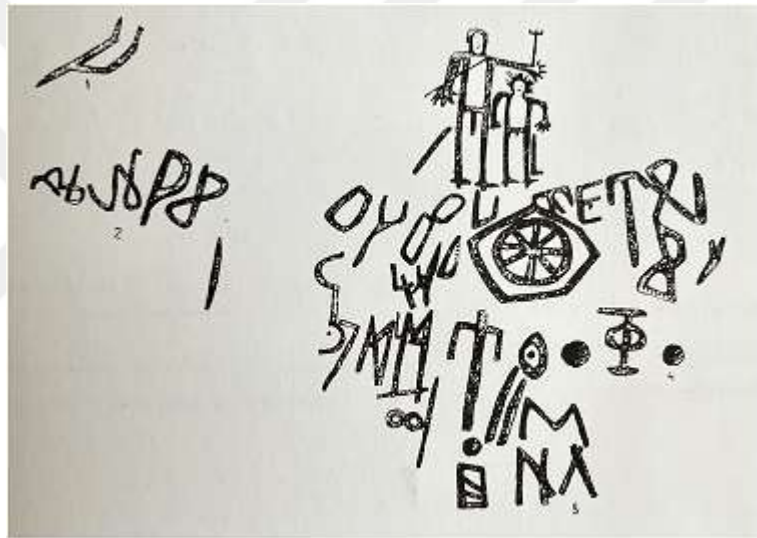


Figure 11: *Runic inscriptions in the Gınakızı mountain pass.*

Runic inscriptions in the Gınakızı mountain pass.

(Doğan, 2002, s. 231).

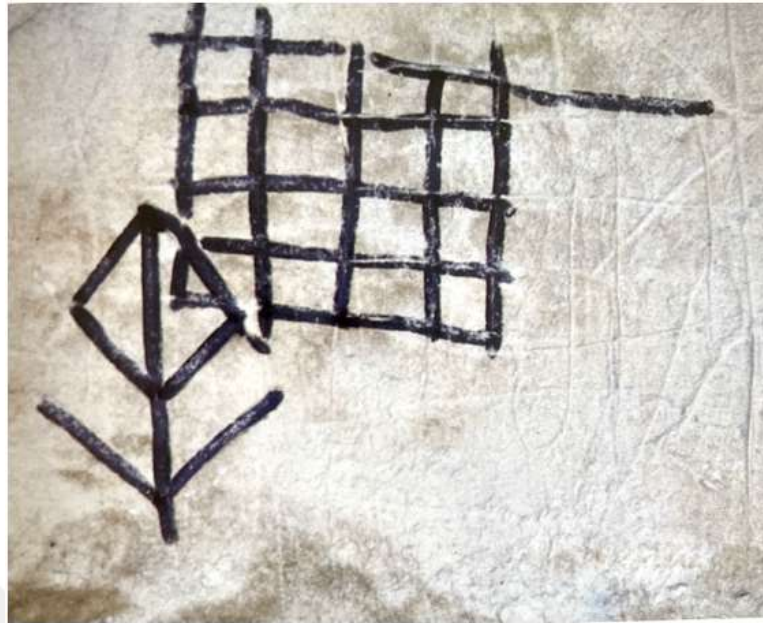


Figure 12: *Detailed depictions from the Turkic Dorbunu inscriptions*

Detailed depictions from the Turkic Dorbunu inscriptions

(Doğan, 2002, s. 149)



Figure 13: Phoenician script syllabary system

Phoenician script syllabary system

(İreç, 2017)

“One of the significant features of the first millennium Anatolia is the richness of its writing systems. While the Urartians in Eastern Anatolia continued to use cuneiform script, new alphabet-based writing systems emerged in Southern and Western Anatolia. The introduction of the Phoenician script into Anatolia was a turning point. The Phoenician script likely served as a source for the Phrygian script. It developed through a gradual evolution, during which phonetic writing and writing systems lacking or having undeveloped phonetic elements can be observed.” (Tekoğlu, 2020).

The introduction of phonetic letters into ancient writing characters made meaning and expression more understandable, which contributed to the beginning of the education system and, consequently, the advancement of literacy. Symbolic writing systems carried meanings that were only conveyed through the writing itself. The discovery of readability

with phonetic letters was also achieved. It has been documented that the Phoenicians pioneered this writing system.

“The theories regarding the origin of writing fundamentally follow two main lines of thought. According to one view, writing was discovered at one time by a specific individual. According to a second view, writing emerged through a gradual evolutionary process, during which fairly distinct separations formed between phonetic writing, based on sounds, and writing systems where phonetic elements were either absent or undeveloped. In both theories, writing is a way to symbolize a system of symbols, which is language, by using a second set of visual symbols to represent these primary symbols. The initial emergence of writing developed due to the birth and eventual predominance of phonetic elements or sound factors.” (Gaur, 2001, s. 1).

Considering that the known process of life in the universe has existed for about a million years, humanity's acquaintance with writing is believed to be about six thousand years old. Research on ancient times does not definitively explain the presence or absence of writing. According to this theory, can it be definitively said that writing was discovered by a single individual? Perhaps, even if writing was discovered by a single individual in a single moment during the evolutionary process, it has changed through interactions with different cultures and civilizations, becoming a symbolic tool for communication. The absence of phonetic elements led to the symbolic use of writing, thus transforming it into a pictorial expression. The only difference is the inclusion of phonetic elements within the writing.

2.3.1.4. Medieval Codices and Their Use in Europe

In the Middle Ages, a mixed type of writing was used, characterized by the use of Latin letters from ancient Roman times, with larger letters having a rounded form. Over time, the use of handwriting in manuscripts led to a greater variety of Latin letters. Writing and illustration were combined with Latin letters, and the art of ornamentation added a different value.

Codices, known as medieval manuscripts, are illustrated books. They consist of pages decorated and placed between two panels, often containing religious content. These are some of the earliest illustrated codices using Latin letters. Codices were written on parchment made from animal skins. Although paper became more common in Europe, its

expense meant that parchment continued to be used for a long time. Despite surviving examples, many illustrated writings have lost their durability and are preserved in fragments.

As European societies developed in various directions over time, scribes began to emerge as writing artists; especially illustrated manuscripts brought together master calligraphers with decoration and painting artists on the same pages.” (P Sanat K lt r Antika, 2001, 60,)

Medieval codices were often named after the city where they were created and typically contained religious content. Handwritten manuscripts with prayers were elaborately decorated and illustrated.

Additionally, Boccaccio's text "The Fates of Illustrious Men and Women" features stories of famous individuals from the Bible and the Middle Ages. This work begins with the lives of Adam and Eve.”(P Sanat K lt r Antika, 2001, 64.)

These codices, containing both text and religious topics, are among the finest works written in Latin letters from the Middle Ages. Although their exact starting date is unknown, they are historical documents that provide insights into the life of those times.

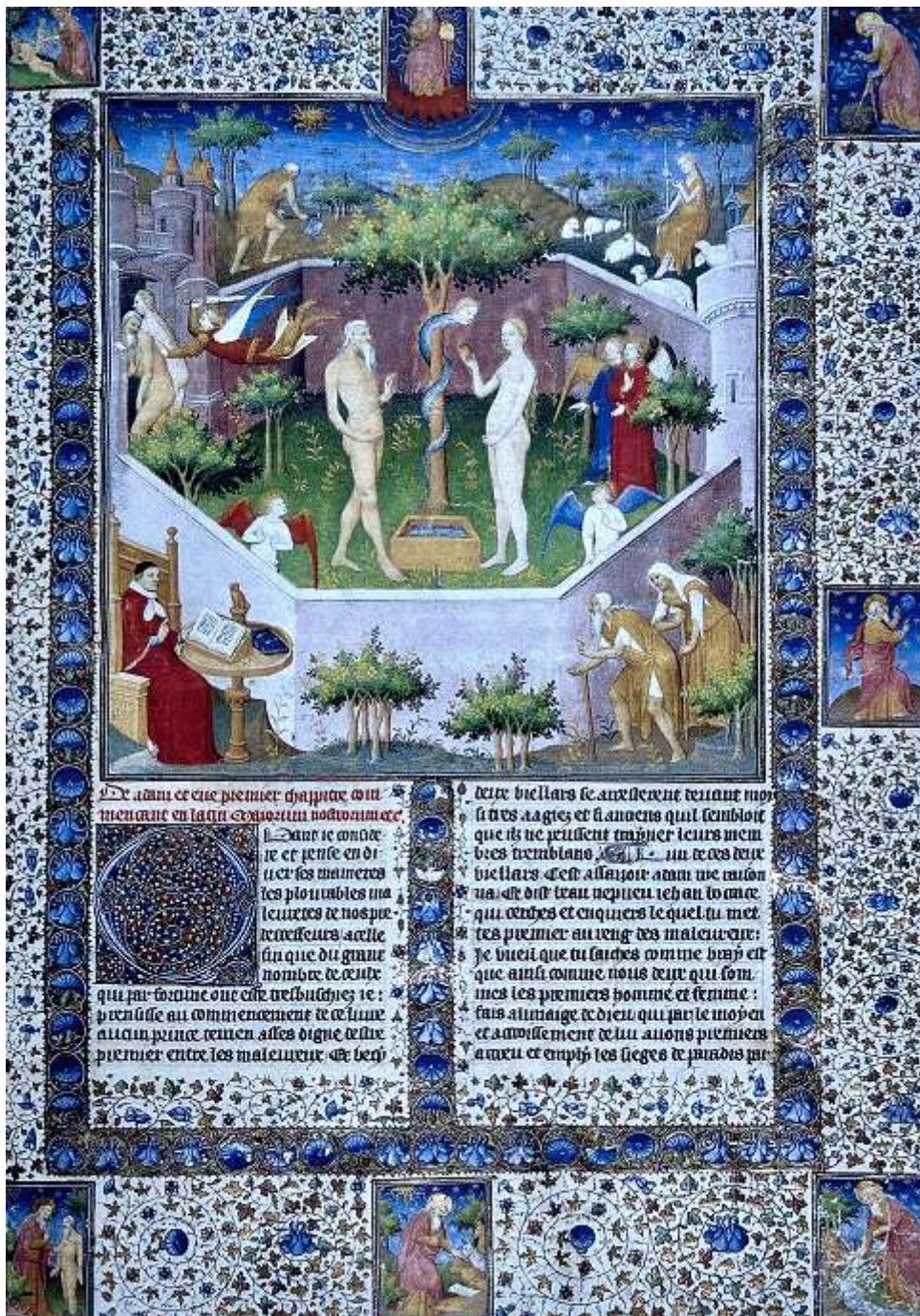


Figure 14: Giovanni Boccaccio. "Des Cas des nobles hommes et femmes" (The Fates of Illustrious Men and Women). Paris, around 1415. 318 leaves. 42.5 x 29.3 cm. J. Paul Getty Museum, Los Angeles.

Giovanni Boccaccio. "Des Cas des nobles hommes et femmes" (The Fates of Illustrious Men and Women). Paris, around 1415. 318 leaves. 42.5 x 29.3 cm. J. Paul Getty Museum, Los Angeles.

(P Sanat, 2001, s. 59)

The invention of the alphabet was a significant milestone in the evolution of writing. The alphabet used by the Phoenicians in the 11th century BC made writing more understandable and easier to learn. The Phoenician alphabet consisted solely of symbols corresponding to sounds. This simplified writing system expanded access to writing and facilitated its spread by being used among different peoples and languages. In Mesopotamia and Egypt, ancient writing gradually became more straightforward, eventually evolving into the syllabic script and then into the phonetic writing we use today.

With the invention of the alphabet, writing enhanced societies' ability to transmit and preserve knowledge, marking a crucial turning point in human history. Writing laid the foundation for intercultural communication and knowledge sharing, significantly contributing to the development of civilizations. Thanks to this remarkable invention, humanity gained the ability to record its past and convey it to future generations. The invention of writing and the alphabet is one of the greatest legacies of our history and a marvel for humanity.

3. THE ART OF WRITING AS A FORM OF ABSTRACT EXPRESSION

“Writing (letter) is undoubtedly an abstract form. However, it is not an abstraction of any existence or part of nature. Since writing does not originate naturally, it does not exhibit an impressionistic approach. There is no new creation involved; it simply starts with the use of writing. Here, the main character is the 'letter.' The goal is not to re-abstract the abstract letter but to use it in its abstract form. In other words, even when writing about concepts, description, analogy, and interpretation of nature and objects are not involved.” (Edgü, 1988, s. 8).

Writing and social life, along with the communication of human communities as a nation, have naturally brought about the emergence of cultural and artistic fields. The socio-cultural conditions of nations are also shaped by their lifestyles and beliefs.

“It is a well-known fact that humans who lived in caves drew pictures before building their huts, and these pictures were considered writing at that time. Although writing began to be used as a means of communication, one of its most significant drivers was trade. In the lands between the Tigris and Euphrates rivers in Mesopotamia, writing developed with the growth of trade. As early as around 8000 BC, small clay objects used by farmers to keep records of debts and credits have been found. These clay objects were stored in some containers, which contained certain symbolic markings.” (Gaur, 2001, s. 4).

It is documented evidence that humans who lived in caves drew pictures before building their huts, and these pictures were considered writing at that time. The drawings on cave walls, which began with the existence of humanity, are the first examples of abstracted objects, regardless of their intended meaning.

The representation of a bison is akin to the building blocks of Egyptian hieroglyphs. Humans, by their very nature, are beings with the capacity to think. Although this cognitive ability has developed over centuries, the conceptual expressions of early

humans were not vastly different. Their ways of handling objects without formal teaching evolved over time and began to be used in different ways as needs arose.

As Mondrian expressed, *"Thought directed towards truth remains purely in the realm of the mind, and this is never art. In contrast, creative thought is formative. Both philosophy and art express the universal by giving it form. The former expresses truth, the latter beauty. Since truth and beauty are fundamentally one and the same, it would not be logical to deny their apparent kinship. However, art is the plastic expression of humanity within universality. This is precisely how it is."* (Tunalı, 2008, s. 121-174).

The drawings, a form of communication that has existed since prehistoric times, eventually evolved into symbolic characters etched onto rocks and stone tablets to express sounds and ideas. The representation of thought through language, made tangible by drawings, became a visual communication tool.

Writing, as a representation of thought, inherently makes it an abstract concept and transforms it into an abstract plastic value. Beyond its use for communication, writing gained plastic value through meaningful expression across different civilizations and times, ultimately becoming an automatic form of writing.

"Because writing is the visual depiction of language, Foucault argues that the relationship between things and words makes nature more visible through words. He states that naming nature (things) adds visibility to it, and severing the connection between nature and words leaves it silent and invisible." (Foucault, 2001, s. 236).

Writing is the visual form of language and thought. Whether it consists of symbolic signs like cuneiform or alphabets formed by lines and shapes like Runic scripts, writing is always an abstract form of representation. In hieroglyphs, the depiction of objects as a means of communication and expression is essentially the representation of abstracted objects. All types of writing, such as the Runic scripts, Latin alphabet, and Arabic script, are abstract expressions throughout all times.

When these writings are used as a means of communication, their connection to language, meaning, and content is evident. However, when used as a plastic value, they lose their meanings and create a different abstract world.

For example, even in Ancient Greek and Egyptian paintings, which depict daily life scenes, they used narrative writing that expressed the same images depicted in the paintings.

In art, abstraction varies psychologically and philosophically across different religions, languages, and cultures. Abstraction is closely related to beliefs and lifestyles within societies. Writing has taken different forms of abstraction across societies due to the same influences over centuries, leading to its symbolic representation in different languages. This diversity in cultural structures, belief systems, social lives, and societal living patterns among civilizations has also played a role in shaping the character of writing.

An image is something conceived in the mind and desired to be realized. It is the form that an object, concretely perceived by the senses, takes in consciousness. This form manifests differently in everyone. The important aspect here is not the concrete state of the object but the individual's character, dream, and psychology. Abstract thinking is a feeling that reaches conclusions through conceptual thought, separated from the perceptible and tangible.

When considering whether it is abstract painting or abstraction, it is actually about the shaping of things in an imagistic form. With modernism, the precedence of form over substance highlighted the importance of abstraction. Writing is an already abstract image created to express speech and thought. Using it as a plastic value on canvas or paper reveals it in a blot-like and imagistic manner. An image can represent a word or a group of words. Imagistic expression conveys the expressed emotions and thoughts through hints rather than clearly articulating them in writing.

Greenberg believes that *"the most important element in a work of art is its formal characteristics, and the formal value of the work relies on this."* (Pooke & Whitham, 2018, s. 45).

Greenberg is an important art historian who defends Modernism. Considering that form is important in modern art, imagined values play a role more than the essence. Abstracted or expressed sensory compounds emerge as representations of things. The fact that writing is an abstract concept also indicates that its formal expression is important in painting.

Early humans and civilizations that used writing symbolically and linearly after its invention certainly did not have such a concept. However, the consistent thinking pattern of humanity acts as if it is the foundation of Modernism. This understanding, which can also be considered as a different dimension of postmodern thinking, implies that art, while evolving towards realistic reality over time, allowed for individualism during the transition from old to new in the late 19th and early 20th centuries. Consequently, the abstraction of writing aligns with modern art in some contexts.

Images are sensory impressions conjured in the viewer's mind, and the importance of the viewer's perception of the image in painting holds separate value. The artist may sometimes unconsciously bring forth the existence of the image. When the image is used consciously, it creates different imagistic perceptions in the viewer.

Art forms like Action Painting and Tachisme are created spontaneously, without adherence to aesthetic judgment, principles, or rules, and are experienced unconsciously and automatically. The tools and materials used are of no importance. This automatic form of writing emerges from the subconscious, revealing abstract writing in an unplanned manner. It appears through spontaneous use of paint and brush.

An image, as a mental design, transcends the boundaries of language, making abstract concepts more tangible through concrete expressions. In literary works, images allow the surface meaning of words to be surpassed, painting a vivid and striking picture in the viewer's mind. They make emotions and thoughts more profound and impactful by creating visual and sensory associations.

Painter and critic Patrick Heron firmly believed that *the increasing tendency towards flatness, symmetry, and a "center-dominant style" in abstraction did not align with the "sources of European sensibility."* According to Heron, *European abstraction tended to "recomplicate" the pictorial space by emphasizing the disjunction of asymmetric, irregular, and dissimilar formal elements to achieve overall architectural harmony.* (Hopkins, 2018, s. 40).

Heron's concept of European abstraction, with its tendency towards "recomplicating" the pictorial space, aligns with the use of the inherently abstract nature of writing in art, especially when used in a blot-like manner. Perhaps Heron concluded that the abstractions unique to European art were characterized by their inherent complexity.

American artists who used writing in action painting also embraced this complexity, employing irregular and formal elements. Similarly, artists in the East and Central Asia who incorporated writing into their paintings often did so with a tendency towards recomplication.

When we think of the art of writing, the first thing that comes to mind is "beautiful writing." Beautiful writing, known as 'calligraphy' (derived from the Greek 'kallos,' meaning beauty), is an art form that varies from person to person but is cultivated through practice. Despite being practiced in different regions over centuries, writing has maintained its consistency as a living art form both intellectually and physically.

“Beautiful writing, or calligraphy, relies on the correct observation of rules and continuous practice. The skill acquired from understanding the proper formation of capital letters and the precise angles of the pen should become so natural for the writer that they can display all the required subtleties of the art spontaneously, without overthinking.” (Jean, 2018, s. 167).

The act of writing beautifully is a personal endeavor. Each society has cultural, religious, and social differences, and the characteristics of the writer also influence the writing. The speed of writing varies with practice and time. Writing slowly can lead to indecisive and inconsistent mistakes, while writing too quickly can result in incorrect letter usage and undisciplined writing. Writing that is done with pleasure and appreciation for the craft reveals the writer's personal characteristics.

“Writing, in itself, is an art form and has played a significant role in enriching decorative arts and architectural monuments. If we were to completely remove writing from monuments and works of art, it is undoubtedly clear that they would present a much less meaningful and conceptual view.” (Aslanapa, 1984, s. 391).

Writing has held artistic value with its pictorial expression for centuries. In the 19th and 20th centuries, writing was further individualized, incorporating the artist's body language and appearing in various disciplines. Sometimes it emerged in art movements such as action painting, with images created through dripping and blotting. Other times, it maintained its true identity, as seen in calligraphy, where letters are stacked and arranged.

3.1. Calligraphy and Its Development Process

The term "calligraphy" originates from Greek, combining 'kallos' meaning beauty and 'graphos' meaning writing. The art of beautiful writing, calligraphy, is often associated with the embellishment of Latin letters but is also used with Arabic script. Throughout history, there are many examples of calligraphy from East Asian and Western societies, with Chinese calligraphy holding a particularly significant place.

Calligraphy is used to arrange and shape the basic elements of writing, such as letters. Due to its nature, it allows for experimental work and gains artistic value. Like writing, calligraphy carries a personal expression. Its entirely abstract nature maintains its formality in calligraphy, allowing it to become unique without the concern of readability, unlike typical writing.

In Western calligraphy, aesthetic understanding, forms, and techniques emerge with the artist's style. This stylistic approach results in different techniques and experiments for each artist. Renowned painters such as Kandinsky, Klee, and Miró were particularly influenced by Chinese calligraphy. The naturalness of Chinese calligraphy and Zen philosophy were reflected in their unique depictions in their painting styles.

The structure of Arabic letters has become an important part of visual arts in Islamic art, while the diversity of religions, languages, and cultures has significantly influenced the formation of unique calligraphy styles for each nation. The most well-known calligraphy in the world is the Chinese writing style. Other calligraphies with high aesthetic value include Japanese calligraphy, Indian calligraphy, Korean calligraphy, Greek calligraphy, and Arabic calligraphy..

“The most active calligraphy today is Western calligraphy. Western calligraphy is created using Latin letters. The art of calligraphy is particularly popular abroad, especially in the United States, the United Kingdom, and Australia.” (Dönüm, 2024).

3.1.1. The Art of Calligraphy in East Asian and Eastern Cultures

E.H. Gombrich says, *"If something is made so perfectly that it makes us forget to ask about the true purpose of the work due to our admiration for it, then I have said that we are speaking of 'art'."* (Gombrich, 2004).

East Asian writing art is the embodiment of the admiration Gombrich mentioned. Although Gombrich generally referred to painting, the writing art of East Asia is so perfect that it makes one forget to ask about its purpose. In East Asia, particularly in China and later Japan, writing art is not phonetic, so it carries a pictorial expression due to its graphic structure and usage. The East Asian artist begins writing with ink on an unprimed surface, with the skill and sensitivity of a painter. The calligraphic tendencies in East Asian writing art are evident in the thick brushes drawn in a single stroke, where the path of the ink is felt through a sensory experience.

“In East Asia, art is seen as a tool for meditation, whereas in modern art, stripped of its sacredness, it is determined by sensory-motor processes. Consequently, reflexive behavior is replaced by voluntary movements shaped by mental processes. Action painting, abstract expressionism, and tachisme derive their names from the naturalness and spontaneity of painting.” (Wichmann, 2001, s. 396).

In East Asia, calligraphy is the most respected art form. Chinese writing art is particularly significant. Although Chinese and Japanese writing arts show similarities, it is observed that the Japanese adopted writing later than the Chinese. Over time, the interaction between the two cultures became intertwined, developing under the influence of Zen philosophy. However, the complexity and numerous characters of the Chinese writing system have limited its spread beyond China's borders.



Figure 15: *The Meanings of Chinese Characters*

The Meanings of Chinese Characters

(Vera Tercüme, 2024)

In East Asian art, although Chinese calligraphy is the first to come to mind, Japanese calligraphy is known to have developed intertwined with it. However, unlike Chinese calligraphy, Japanese calligraphy does not have its own unique writing system.

Chinese calligraphy, particularly during the Han Dynasty, is a highly esteemed art form that allows for the use of experimental materials due to the nature of ink and calligraphy. It involves giving beautiful shapes and arrangements to the fundamental elements of writing, such as letters. Calligraphy is also defined as the formal interpretation of writing, which can change and transform according to the artist's style. Without the concern for readability, calligraphy shares similarities with the Stain Painting approach in painting. Its personal sensitivity and unique interpretive language have distinguished it and influenced artists from different cultures to incorporate writing into their works.

“They learned not by studying nature directly, but by examining the works of famous masters through a unique method of meditation and concentration. Initially, they

acquired techniques such as 'how to paint a pine tree,' 'how to paint rocks,' and 'how to paint clouds.' Only after mastering these techniques would they embark on journeys, immersing themselves in deep contemplation before the beauty of nature to capture the spirit of the landscape." (Gombrich, 2004, s. 153).

In this observation, Gombrich refers to the profound impression behind the inner world of Chinese calligraphy masters. While meticulously studying the works of their masters, they engage in a form of meditation, merging their inner voices with their spiritual selves. Chinese masters create a personal connection between paper and ink with a poetic or musical tranquility. The depictions painted and written in the blot style form an expressive visual with abstract expression.

Chinese calligraphy is a crucial cornerstone of calligraphic art. In calligraphic compositions written with a structured arrangement, space and composition are fundamental. The use of the brush, the distribution of ink, and the artist's originality carefully balance the spaces, creating a harmonious whole.

"In China, nearly one-fifth of the world's population uses a non-alphabetic ideographic writing system. This different system corresponds to their unique social and spiritual structures." (Jean, 2018, s. 184).

The absence of a phonetic language in the Chinese writing system has led to the preservation of its graphic form for centuries. This ensured that the written language maintained its dominance over spoken language. As a result, the graphic appearance of early Chinese writings has retained its esteemed status up to the present day.

"The characters of Chinese writing have taken such distinctive forms that they quickly began to be used as stamps (symbols of power, identity, property, and factory stamps). Characters are always present on Chinese seals. However, this is not the case in Western and Middle Eastern civilizations, where seals often contain images. In China, a written name can serve as a representation of a person in every way (such as a statue or drawing)." (Jean, 2018, s. 184).

The characters in Chinese writing are composed of line characters. This writing system consists of approximately twenty thousand line characters. Although the primitive Chinese writing had nearly a hundred line characters, they were still not simple. Today,

despite the dense line characters appearing almost indistinguishable, they are readable as a whole. China values wholeness. In the literary and artistic works it presents, this graphic approach is perceived as a whole, while also drawing attention to the controlled form and expression.

“In the formation of Chinese characters, the tendency to avoid intense wholeness and naturally developing forms, using detail to express the whole, is even more striking. This approach has contributed to Chinese remaining one of the most difficult languages, not extending beyond its borders except to Korea and Japan, preventing it from becoming a universal language.” (Jean, 2018, s. 186).

While Chinese characters maintain their graphical structure, they do not represent objects as depictions like Egyptian hieroglyphs do. Instead, they express through line continuity. This avoidance of representation in their writing systems contrasts with the dominance of objects and figures in their painting arts. In Chinese paintings, writing and images are often used together.

Adnan Turani, regarding Chinese calligraphy masters, states: *"In Chinese, the words for 'calligraphy master' and 'painter' have the same meaning. In the context of calligraphy, which is written with tools such as pen, brush, and reed, looking at the history of Chinese painting art, the Chinese had grasped the concept of calligraphic forms in painting centuries before European art reached this point in the 17th century."* (Turani, 2010).

Chinese calligraphy in manuscripts dates back to long before Europeans discovered writing. Europeans only began using writing calligraphically in the 19th century. Chinese writing carries a spiritual dimension. The harmony and wholeness of the lines transform it into a pictorial form. Manuscripts are written with the same sensory harmony. These manuscripts, influenced by their belief system, reflect the impact of Buddhism, giving rise to Zen calligraphy. Buddhism, which plays a significant role in Chinese culture, spread Chinese writing, language, and culture to Vietnam, Korea, and Japan.

"Chinese calligraphy relies on skill, imagination, and above all, education. Like a painter, the calligrapher learns their art by meticulously and patiently copying the old masters and heeding their mentor's advice. A long period of training ultimately enables

them to write swiftly and without hesitation. Once a line is drawn, it cannot be changed or altered. Just like a painter, the calligrapher's inspiration comes from nature; every brush stroke, every dot evokes a natural object." (Gaur, 2001, s. 10).

The artistic expression of Chinese writing highlights its superiority in their painting and calligraphic arts. The character lines of Chinese script have maintained their artistic influence throughout various periods. Depicting the unseen is a form of imagery that emerges through sensory feelings. Western artists, influenced by Zen philosophy, emphasized their spiritual emotions by pioneering purely linear painting, much like Chinese and Japanese calligraphy. Over time, this movement influenced not only European artists but also American artists, leading to the creation of deeply sensory and philosophical artworks where calligraphy is prominently featured.



Figure 16: “Dragon and Tiger” or “Plum Tree and Bamboo,” Ink on paper. Each: 125.0 x 51.4 cm.

“Dragon and Tiger” or “Plum Tree and Bamboo,” a calligraphy piece by Emperor Go-Yozei (1571-1617), a pair of scrolls. Ink on paper. Each: 125.0 x 51.4 cm. Hokongoin, Kyoto, Japan.

(Gaur, 2001, s. 14)

In the writing arts of China and Japan, the significance of ink, combined with the influence of Zen philosophy, reveals the dominance of Buddhist thought and meditation, particularly in the stain effect.

The beauty of the line harmony felt in Chinese writing is also evident in their paintings, which display a similar linear value. The Chinese reflect their inner worlds in their writings just as they do in their paintings. The tranquility of their inner worlds, influenced by Buddhism, is perfectly reflected, with the impact of 'Zen Philosophy' being particularly strong.

"It is important to remember that Zen monks see calligraphy not only as writing but also as part of contemplation." (Screech, 2001, s. 56).

In Japanese calligraphy, simplicity and aesthetics are essential, along with the connection between mind and body. Japanese characters are called "shodo," and the philosophy advocates for keeping the writing concise. Therefore, beyond writing characters and words, the importance of mental and physical expression is emphasized. In Japan, calligraphy was often practiced by Zen Buddhist monks. To write Zen calligraphy, one's mind needed to be clear, allowing the writing to flow flawlessly. This could only be achieved through the purity of the soul, which is a core principle of Zen philosophy.





Figure 17: *The Epic of Oghuz Khan, written in Uighur script, from a 15th-century manuscript.*

The Epic of Oghuz Khan (Oghuzname), which narrates the life of Oghuz Khan, the ancestor and ruler of the Oghuz, written in Uighur script on the first leaf of a 15th-century manuscript.

(Screech, 2001, s. 15).

The Epic of Oghuz Khan (Oghuzname), which narrates the life of Oghuz Khan, the ancestor and ruler of the Oghuz, was written in Uighur script on the first leaf of a 15th-century manuscript. The manuscript features fewer brush strokes, emphasizing the importance of emotions and aesthetics in this calligraphy, which forms the focal point.



Figure 18: Moon Poems from the Shinkokin Wakashu. Early 17th century. Scroll; ink on paper.

Moon Poems from the Shinkokin Wakashu (New Collection of Poems Ancient and Modern), adorned with plant and animal patterns. Early 17th century. Scroll; ink on paper. Daitokyu Kinen Bunko, Tokyo.

(Screech, 2001, s. 15).



Figure 19: The Chinese character for "Kan" (to see) written in Kaisho (standard script) or everyday script

The Chinese character for "Kan" (to see) written in Kaisho (standard script) or everyday script.

(Screech, 2001, s. 15).

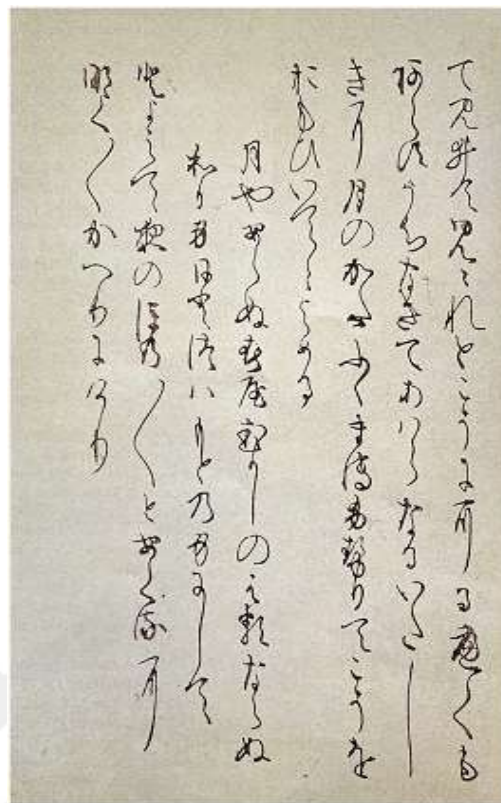


Figure 20: *Ise Monogatari*, 1608, bound booklets; ink on paper. 27.1 x 19.3 cm

Ise Monogatari (Tales of Ise), 1608, a collaboration between Koetsu and Suminokura Soan. Bound booklets; ink on paper. 27.1 x 19.3 cm. The New York Public Library. The Spencer Collection. Astor, Lenox and Tilden Foundations.



Figure 21: *Sanjurokkasen, Poems, Scroll*; ink, gold, and silver leaf on paper

Poems from Sanjurokkasen (Thirty-Six Immortal Poets). Decorated with crane patterns. A collaboration of Koetsu (calligraphy), Statsu (cranes), and Soji (paper). Scroll; ink, gold, and silver leaf on paper. Kyoto National Museum

(Screech, 2001, s. 15).

“When the Chinese writing system reached Japan, it had already undergone over two thousand years of evolution and was not easy to adopt in its entirety. One of the main reasons for this difficulty was the significant differences between the Japanese and Chinese languages. The Chinese writing system was based on the characters themselves rather than the phonetic components of the words. In contrast, the Japanese language relied on multi-syllabic and agglutinative words. While Japanese had features involving sound opposition, it lacked the tonal variations found in Chinese. Due to all these reasons, the Japanese adopted a more complex and sophisticated writing system that did not easily fit their language.” (Yip, 2021, s. 47).

Japanese and Chinese calligraphy techniques and methods have intertwined over time. While Chinese calligraphy holds precedence in East Asian art, both cultures, influenced by similar cultural and belief systems, have developed complementary styles.

“The pleasure of the paper, the weight of the arm on the table, the writing emerges from the movement that creates it.” Roland Barthes illuminates this fundamental characteristic of Japanese writing and, more generally, all writing in his work *Empire of Signs*.” (Jean, 2018, s. 181).

According to Japanese thinker Kojin Karatani, *“Unlike traditional East Asian painting, the empty spaces where colors and lines are absent should also be considered part of the drawing. The existence of what appears on the surface is somewhat dependent on these voids. Gilles Deleuze also highlights the foundational value of 'primordial voids' in the Chinese and Japanese painting traditions. In paintings where tools like color and line are used actively, the disappearance and concealment of objects become as significant as their visibility. The condition for things to be visible is their temporary disappearance. To achieve this, lines on the surface are interrupted, and areas without color are left.”* (Karatani, 2011; Taburoğlu, 2013, s. 46).

Japanese calligraphy, or Shodō, is a unique form of calligraphy that utilizes the writing sequences of the Japanese language and possesses its own distinctive techniques and traditions.

"In Japan, the changing aesthetic perceptions brought by Buddhism in 553 introduced an influential Chinese writing style. In Japanese, characters known as kanji, derived from Chinese, formed the first alphabet." (Genç Sanat, 2010).

In Japanese, like in Chinese, the writing developed in a traditional style, written from top to bottom and right to left; this is known as Shodo. In these writings, the formality and writing rules of calligraphy are meticulously observed in East Asian characters.

Shodo, which means "the way of writing," is a term given to Japanese calligraphy. The name reflects the characteristic structure of this writing style. In Shodo calligraphy, the writings are typically short words, written on long, narrow parchment, with one or at most three words. Like the Chinese, the Japanese, influenced by Zen philosophy, create their art under the principles of simplicity and minimalism. This calligraphy lacks color, emerging in the perfect harmony of black and white.

The painting created by the strokes of ink requires the artist's thoughts and emotions at that moment to be skillfully transferred to the artwork. According to Güvenç, *"The Japanese brush is drawn with the movement of the entire body. Therefore, it expresses not only thoughts but also the emotions in the body. As a result, the viewer recreates the process while observing the painting. This integration of writing and painting*

has not been present in Europe. Consequently, the combination of calligraphy with free brushwork has not been achieved here." (Güvenç, 2002).

What is being referred to here is the inability to freely express the union of the pleasure derived from the curved structure of Eastern calligraphy and the dance of the hand on paper, both physically and spiritually, due to the precise and regulated arrangements in Chinese and Japanese calligraphy.

3.1.1.1. Japanese Zen Monk and Calligraphy Master 'Hakuin Ekaku'

Hakuin Ekaku, one of the master names of Japanese calligraphy, lived from 1686 to 1769. He was a Zen monk who influenced both his era and subsequent periods as a master of calligraphy. He entered monasteries at the age of fifteen by his own will and gradually became a Zen master. He began to utilize his talent in calligraphy at an early age, transferring deep, meaningful, and mysterious expressions to paper with powerful brush strokes. Despite the few remaining works from his time to the present, Ekaku is recognized as an important master in the history of Japanese calligraphy. The importance of Zen philosophy is evident in Ekaku's works as a testament to his devotion to contemplation. His calligraphy is almost a manifestation of his inner peace.

At the age of sixty, Hakuin felt that his spiritual journey had reached a level that made his works worth seeing, and he returned to calligraphy after a long hiatus. At this stage, he also began to paint. These two brush arts, calligraphy and painting, were depicted together in Japan. Hakuin developed a depiction style in his paintings that stemmed from calligraphy techniques, further strengthening the connection between the two arts. Today, this art is known as Zen painting.

"Hakuin, a Zen monk, regarded calligraphy as a path to achieving Buddhahood, or Enlightenment. Through meditation, even reaching the truths enabled one to write meaningfully and beautifully. This approach was in contrast to the palace calligraphy, which often merely imitated old stereotyped works. Furthermore, the content of Zen calligraphy was also contrary and rebellious. It should be remembered that calligraphy involves written words, and words carry meanings." (Screech, 2001, s. 54).

On a large roll of paper, Hakuin Ekaku wrote in ink: *“There is no use in saving money and leaving it to your children; they will spend it all. There is no use in leaving books to your children; they will not read them. It is better to accumulate wisdom and leave wisdom to your children. It is more enduring.”* (Screech., s.: 57.). (age.,Screech, Timon, s. 57.)

In Zen calligraphy, brush strokes are the primary character. The meticulously diluted ink flows with thick brush strokes, covering a large portion of the roll of paper. Although the sudden style of writing may seem resolute, the displayed delicacy is significant. The flow of thick and thin brush strokes also reflects the personalities of the Zen monks.





Figure 22: *Hakuin Ekaku, Death (33 x 50.5 cm)*

Hakuin Ekaku, Death (33 x 50.5 cm)

(Screech, 2001, s. 53)



Figure 23: *Hakuin Ekaku, Bodhidharma, Ink on paper. 81.8 x 26 cm.*

Hakuin Ekaku, Bodhidharma, Ink on paper. 81.8 x 26 cm. GitteYelen Collection, New Orleans, USA.

(Screech, 2001, s. 52)

3.2. Calligraphy Art

Islamic art, it is known as 'Calligraphy Art.' The term 'Hüsn-ü Hat' means beautiful writing. Calligraphy art consists of compositions created by arranging Arabic letters. Islamic calligraphy is typically executed with a reed pen and calligraphy pen on

paper treated with a special coating. The letters, formed by dipping the reed pen in ink, are designed into organized compositions and shapes by calligraphers. The place of calligraphy in Eastern culture, especially in Turkish writing art, is very significant. Its high aesthetic value and the use of different techniques and materials have kept calligraphy contemporary.

For centuries, calligraphic writings have been used in mosques, religious books, and ceramic applications within established rules. The difference between calligraphy and Islamic calligraphy lies in the approach: while calligraphy, as seen in East Asian calligraphy, involves creating writings with a sensory, unique, and subconscious manner even with Latin letters, Islamic calligraphy is performed with a set order and rules. In calligraphy, this results in unique works produced by the individual artist.

“The visual design elements of calligraphy include dot, line, stain, space, void, color, form, and texture. These elements are as fundamental to calligraphy as they are to plastic design. The dot is an abstract concept that, when in motion, forms objects. Besides creating patterns by aligning or overlapping, the dot serves to fill spaces, balance, decorate, and differentiate similar letters. In constructing the anatomical structure of each script type, the dot is used as a component in organizing the space, whether empty or filled, and in the vertical-horizontal arrangements.” (Genç Sanat, 2010).

Although calligraphy does not fully meet the meaning of calligraphy, it takes this name in Islamic civilizations to mean beautiful writing. There are impressive examples of calligraphy in the period from the Seljuk Period to the Ottoman Empire. In addition, the effectiveness and use of calligraphy from Arabic letters in our country was also effective in Western countries and America. It became the main theme of the paintings of artists in these countries.

“Within the Islamic belief system, one of the most significant contributions of the Turks to the cultural milieu has been the art of calligraphy. They have elevated this art to a high level of plastic value and abstract schematism. The Turks directly assumed the indirect role played by the East in the traditional schematism of Anatolia. However, it is natural that the old influence in the field of calligraphy could not be as strong after the establishment and spread of the printing press in Istanbul in 1828.” (Tansuğ, 1996, s. 79).

When it comes to Turkish calligraphy, it refers to the artistic writings created using Arabic letters, which the Turks adopted as a means of reading and writing after accepting Islam.

“In Islamic countries like Iran, Egypt, and Jordan, the interest of visual artists in Arabic calligraphy to create local impressions shows parallels with the efforts of some Turkish artists to modernize calligraphy. However, the level of interpretation of calligraphic motifs in these countries does not reach the level of perception found in Turkey.” (Tansuğ, 1996, s. 74-75)

Calligraphy, unlike East Asian calligraphy, has no direct relationship with nature. Due to the inherently abstract nature of writing, the use of Arabic letters in calligraphy is entirely spiritual. This spiritual sensibility, similar to that of Zen monks, is closely tied to the belief system of Islamic calligraphers. It has a mystical characteristic. The measured letters, formed by stacking letters using special ink and reeds, also carry symbolic value. This mystical feature is especially seen in early Islamic calligraphy examples in mosque inscriptions. The calligraphic writings often contain words and phrases with religious meanings. Someone who can easily read the Arabic or Persian alphabet may find it difficult, or even impossible, to read the stacked words in calligraphic works. This is because these calligraphic writings are balanced and styled according to the special design and character of the calligrapher. Despite the prohibition of figures during the Ottoman period, calligraphers could create shapes such as birds, pitchers, or Mevlana figures with their writing. The figure in calligraphy is the letter, and the forms designed with these letters take shape with the characters of the writing.

"The most beautiful definition of the art of writing in Islamic sources is: 'Calligraphy is a spiritual incident created with physical tools.' This definition has guided the practice of calligraphy for centuries." (Derman, 2010, s. 14).

The examples of calligraphy from the East have garnered interest worldwide. Picasso's statement reflects the significance of calligraphy in the world of art. When Picasso saw calligraphic writings, he remarked, *"This is what I have been striving to achieve until today."*

Since calligraphy does not depict nature but is designed in an imaginative way over time, it can be considered a pure plastic art where inner peace and faith, created entirely through mysticism, take precedence. Today, there are examples of calligraphy used in canvas paintings. Calligraphy is also an indispensable part of miniatures, illumination, and ceramic patterns, where it is often used in conjunction with painting.

In Islamic examples, calligraphy was not only used on paper but also on metal objects, walls, woven garments, and leather book covers. Especially on garments, the writings were believed to be talismanic and were favored by sultans. Examples of talismanic shirts are still exhibited at the Topkapi Palace Museum.

“It is not appropriate to view calligraphy as a form of painting. It is a unique art form with its own intrinsic values that do not require such a comparison. Calligraphy has no resemblance, whether distant or close, to either ancient or contemporary painting. There is no similarity or common ground between calligraphy and Western classical and modern art, Chinese and Japanese paintings of the Far East, or Islamic miniatures.” (Doğanay, 2012)

It would be correct to think of the closeness of calligraphy with Far Eastern calligraphy as spirituality. Because Zen and Sufism cause writings to be produced with a deep spiritual feeling. This can be felt in the pen of the person who writes.

“The calligrapher's knowledge and state of mind direct and concentrate towards the tip of the reed pen. Like blood gushing from veins, the dot, line, and word born from the ink merge and dissolve back into the ink, only to be reborn at the pen's tip.” (Jean, 2018, s. 177).

While the text is poured from the calligrapher's pen through expression, the use of Arabic letters also gives universality to the Arabic letters through the use of calligraphy. Since the first alphabet of the Turkish written language is Ottoman Turkish, consisting of Arabic letters, it also enables Turkish calligraphy to become an art form consisting of these letters. In addition, with the 'Letters Revolution' and the use of Latin letters in the Republic of Turkey, a variety of calligraphy in the stacking style of Latin letters was born.



Figure 24: Calligraphy written in the form of scribbles. Filiz Hatipoğlu collection.

Calligraphy written in the form of scribbles. Filiz Hatipoğlu collection. Celi Sülüs Hat script



Figure 25: Calligraphy arranged in a figurative form. Filiz Hatipoğlu collection

Calligraphy arranged in a figurative form. Filiz Hatipoğlu collection. Celi Sülüs Hat script

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Figure 26: Ma'kili Kufi Script

Ma'kili Kufi Script

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ۝ مِنْ شَرِّ مَا خَلَقَ ۝ وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ۝
وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ ۝ وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ۝

Figure 27: Example of Nesih Script

Example of Nesih Script

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Figure 28: Example of Sülüs Script

Example of Sülüs Script

“It is possible to make a more general grouping of Kufi script in terms of technical differences in writing and construction style as 'writing Kufi' and 'constructing Kufi'. Writing Kufi is the script written with a pen, meaning it comes directly from the pen. Constructing Kufi, on the other hand, is not written with a pen but is created by drawing, similar to a ruler. Both styles (writing and constructing) of Kufi can be used in a plain form or decorated with various ornamental elements. In fact, there are such embellished examples that the writing gets lost among the decorations.” (Özkeçeci, 2017)

The fundamental characteristic of Kufi script is that it consists of letters in vertical and horizontal lines. This type of script, found in many areas of Eastern art, is written in a plain and undecorated manner as writing Kufi. These writings, as a result of the calligrapher's arrangement, resemble a labyrinth-like appearance. With its visually pleasing structure, it presents a decorative aesthetic. When combined with the ornamental types made up of curves in Islamic art, Kufi script creates a complementary aesthetic feature. The art of curves, also known as Turkish decorative patterns, achieves a flawless state with the complementarity of calligraphic writings. Especially with the use of the angular, vertical, and horizontal lines of Kufi script, the calligraphy and ornamental elements are unified in a holistic manner.

“Kufi, which stands out with its dynamic vertical lines, is balanced by spiral curves and other decorative elements. While horizontal lines express stillness and tranquility, vertical lines evoke dynamism and vitality. Sharp lines signify determination, and inclined lines symbolize movement and continuity. When horizontal-vertical lines, rounded curves, and sharp lines come together in a certain harmony in a composition, it creates a sense of perfection for the viewer. Kufis composed together with ornamental elements establish this balance, resulting in mature, classical works.” (Özkeçeci, 2017, s. 100).

Kufi script has been frequently used in architectural elements and continues to be an integral part of architecture today. In ancient architectural works, particularly in mosques, tombs, and madrasas, Kufi script appears decoratively. These writings are very old. Later on, Kufi script was also used on coins belonging to rulers. In the early periods of the Ottoman Empire, Kufi script was more commonly seen in architectural works. The most distinctive feature of these writings is that they are perceived as a whole and appear as an integral part of the architecture.

During the Seljuk period, Kufi writings were seen in architectural structures with knotwork, braided, floral, and interlaced designs. These decorations are also notable in mosque architecture. The overlapping structure of the Seljuk octagonal geometric forms with Kufi script suggests an influence from this type of writing.

3.2.1.1. Calligraphy in Turkish Art

Calligraphy composed of Arabic alphabets, known as Turkish calligraphy, is a significant branch of art in Turkish culture. The importance of this art form is greatly influenced by the country's strong ties to traditional arts. The value of calligraphy has been significantly elevated by the master calligraphers who practice it. It continues to be a highly regarded and practiced form of writing, akin to other esteemed Turkish traditional arts.

“Cultural differences in societies, stemming from their lifestyles, traditions, and historical accumulations, are reflected in the art they produce. Turkish artworks are immediately noticeable for their compositional simplicity, harmony, and rationalism, free from any form of exaggeration.” (Özkeçeci, 2001, s. 17.). (Özkeçeci, Prof. İlhan., Zamanı Aşanlar, IX. Yüzyıla Kadar Türk Sanatı, s.: 17, 2001, İstanbul.)

The Sumerians are widely acknowledged as the first to invent writing in the world. Additionally, the most important literary epic of the Sumerians is the "Epic of Gilgamesh."

“The Uyghur Turks were also known for creating graphic-style paintings and adapting their art to their walls using pictorial writings. The technique of the Turkish text illustrations in Burkan religious texts was the same as that of Uyghur wall paintings; lines drawn with black and red ink were overlaid with transparent colors. Illuminated surfaces were dotted or decorated with red and black ink or pictograms. Some Manicheist book illustrations, mentioned to include Göktürk script in the text, show red drawings that are stylistically indistinguishable from Uyghur Buddhist paintings.” (Esin, 1978).

With the discovery of the Orkhon inscriptions from the Göktürk era, many more inscriptions written in Göktürk script were unearthed. Although these subsequent findings may not be as significant as the first three Orkhon inscriptions, they are still important historical discoveries for Turkish calligraphy. These inscriptions provide information about the art and culture of the Göktürks and narrate the memories of travelers and ambassadors

of the period. The Göktürk alphabet, used by the Turks since the 4th century, was later replaced by the Uyghur alphabet. Additionally, the wall paintings and manuscripts found have become a decisive precursor to the later development of Turkish painting art.

3.2.1.2. Hat Arrangement in Turkish Calligraphy

The act of writing among the Turks took on a new dimension with the adoption of Arabic letters. Initially used in inscriptions, manuscripts, miniatures, and illuminations, Turkish script characters found their place in the art of calligraphy with a mystical, aesthetic, and introspective quality. The inherently aesthetic nature of Arabic letters made them well-suited for artistic use. The curved forms and fluid movements of Arabic script, deviating from straight lines, gained significance in Turkish writing through the art of calligraphy. The transformation of writing from a straightforward script to a meaningful, spiritual, and historical art form in the hands of calligraphers marked the importance of this practice.



Figure 29: *Zendud Panel by Mehmed Haşim Efendi (b. 1845), Celi Sülüs, 40.5 x 68 cm*

Zendud Panel by Mehmed Haşim Efendi (b. 1845), Celi Sülüs, 40.5 x 68 cm

(Pera Müzesi Yayınları, 2007)



Figure 30: A Turkish calligraphy example arranged in the shape of a pitcher.

A Turkish Celi Sülüs calligraphy example arranged in the shape of a pitcher. Janus Mezat Collection.

(Janus Mezat, 2024)

The Turkish script characters used in inscriptions, manuscripts, miniatures, and illuminations found their place in the art of calligraphy in a way that incorporates conceptual, aesthetic, and mystical elements. The aesthetic quality of Arabic letters, due to their structure, made them suitable for artistic use. The characteristic of Arabic letters, with their flowing, curved movements, gained importance in Turkish script and calligraphy. These characters transcended the mere act of writing in a straight line, and through the hands of calligraphers, they were arranged into meaningful, spiritual, and historical works of art.

The necessity of considering the aesthetic value of Arabic letters anatomically was discussed by İsmail Hakkı Baltacıoğlu in his book "The Art of Writing in Turks," where he states: "*What is the connection of Turkish artistic writings with humans, human anatomy, human physiology, human psychology? I answer this question a priori for myself, saying: Turkish artistic writings are related to humans, to the human body, to human posture, to human emotions, to human beauty.*"

Although İsmail Hakkı Baltacıoğlu believed that the curvatures of Arabic letters are related to human anatomy, some scholars of writing are not as receptive to this idea. It is conceivable, however, that the emotion and spirituality in the compositions created by calligraphers through stacking could be influenced by this connection. When calligraphers convey their spirituality through their writing, it can be thought that Arabic letters possess a certain linguistic quality, forming a sense of embodiment through the letters.

"The greatest characteristic of Arabic letters is that they are not geometric and are related to the human body and posture. Turkish calligraphers, who have mastered the use of this feature, have created Turkish artistic writings that are nothing short of surreal paintings." (Baltacıoğlu, 1993, s. 87).



Figure 31: *İsmail Hakkı Baltacıoğlu's Celi, (H.1324/1906)*

İsmail Hakkı Baltacıoğlu's Celi, (H.1324/1906)

(Baltacıoğlu, 1993, s. 122)

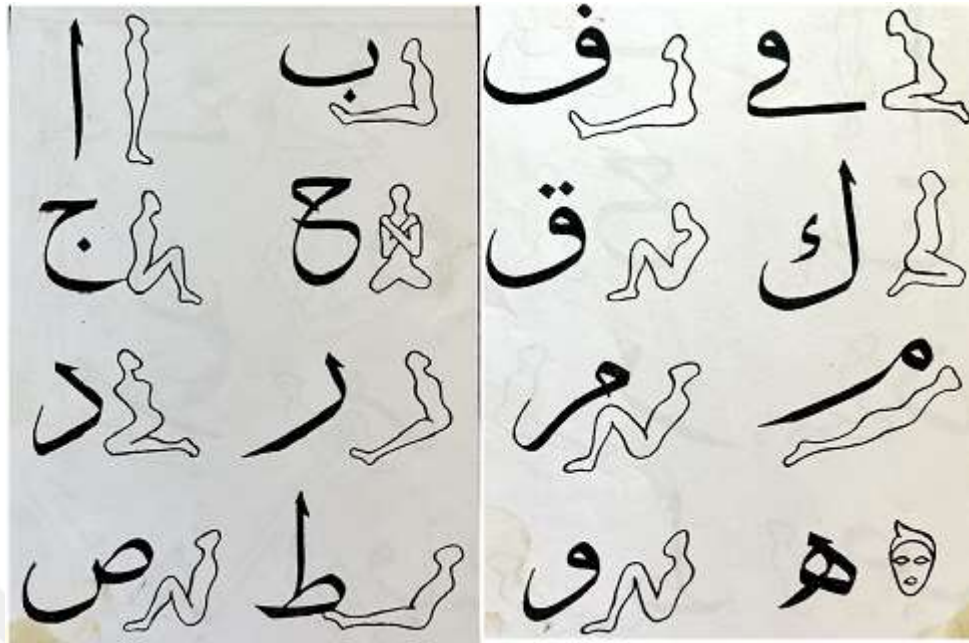


Figure 32: *Ismail Hakkı Baltacıoğlu's Representation of Arabic Letters Inspired by Human Anatomy*

Ismail Hakkı Baltacıoğlu's Representation of Arabic Letters Inspired by Human Anatomy

(Baltacıoğlu, 1993, 88-89)

The importance of Turkish script art lies in its legacy from past to present. Starting with the Sumerians and continuing with the Göktürks and Uighurs, the expressive power of the Turkish writing system gained a more aesthetic and spiritual dimension with the introduction of Arabic letters. In Turkish culture, ideograms and runic letters that expressed the language over time became more curved and aesthetic with Arabic letters, which Ismail Hakkı Baltacıoğlu described as 'anatomical,' transforming Turkish scripts into a form with plastic value. This movement, which began with the use of Arabic letters in the Turkish writing language, namely Ottoman Turkish, found its place not only in calligraphy but also in painting with literary characters. Turkish script art, designed with aesthetic concerns by adaptors and calligraphers, aimed to convey spiritual communication, making these writings more visible. The cultural and social lifestyles of Turkish society significantly influenced Turkish script art. All cultural and social events experienced over centuries were reflected in this manner.

"In Turkish artistic scripts, each letter evokes the thought of a human body, and each letter's stance suggests a human posture. Therefore, the impact of these artistic scripts on us is akin to the influence of the postures of beautiful human bodies." (Baltacıoğlu, 1993, s. 88)

Turkish calligraphy art, despite being influenced by surrounding cultures, has retained much of its original essence. In contrast, it is not as easy to make the same claim for Turkish painting, which has been significantly influenced by Western art and has followed its path for a period. Discussing Turkish painting as a distinct genre has not always been possible.

However, Turkish art, and calligraphy as a significant element of it, has preserved its originality and evolved into more contemporary forms today. Turkish calligraphers have played an influential role in this evolution by translating their beliefs and profound, sincere personalities into their scripts without succumbing to external influences. These artists, with their humble and wise personalities, designed their writing and, in a spiritual unity, dipped their reed pens into ink. The ink traveling on the paper moved like a guiding light from the calligrapher's heart to the reed pen.

Turkish calligraphy has now found use in different dimensions of calligraphy. Scripts including Latin letters have taken on a more typological, universal, and graphical value. Therefore, this aspect should not be evaluated within the general framework of Turkish calligraphy. However, the use of calligraphy outside of traditional forms has notably influenced painters. The fluidity suggested by Arabic letters reveals the inherent curvilinear and helicoidal nature of Turkish art. Calligraphic movements created not just with reed pens but also with brushes can be seen in the works of many Turkish painters, as well as Western and American artists.

In the 1700s, Kadızade Mehmed Efendi was a calligrapher who earned his certification through practice with his master. Another notable calligrapher of the same period, Şeyhu-l-İslam Veliyuddin Efendi, left his mark with his signed cel-i talik works on the buildings and monuments of his time. Other prominent Turkish calligraphers include Mustafa Naili, Mehmed Nazif Beyefendi, and Ali Alparslan. Emin Barın, a significant figure in recent history, is known for his contemporary approach to calligraphy.

In modern times, Ali Rıza Özcan, Hüseyin Kutlu, Hüseyin Gündüz, Adem Sakal, and Prof. Hüsrev Subaşı are notable calligraphers of the new generation.

3.2.1.2.1 Calligraphy Artist Emin Barın

One of the prominent doyens of Turkish calligraphy is Emin Barın. A Turkish graphic artist, Barın went to Germany in 1937 to take courses in calligraphy and bookbinding. After completing his education in Germany, he returned to Turkey and joined the academic staff. Barın did not limit his calligraphy to paper; he also worked on stone, using gold leaf. Notably, he inscribed the texts of "Gençliğe Hitabe" and "Onuncu Yıl Nutku" on the stone relief at Anıtkabir.

In his calligraphy, Barın typically used the Kufi and Celi Divani scripts. Despite being a graphic artist, his works displayed a more original and free impression. Emin Barın's multifaceted artistic identity played a leading role in elevating the importance of calligraphy in Turkey, taking it to the highest level. His creative personality, combined with craftsmanship and the discipline of graphic design, is evident in his works. Particularly in his arrangements of Kufi scripts, the aesthetic appeal of his graphic influence is prominently displayed.

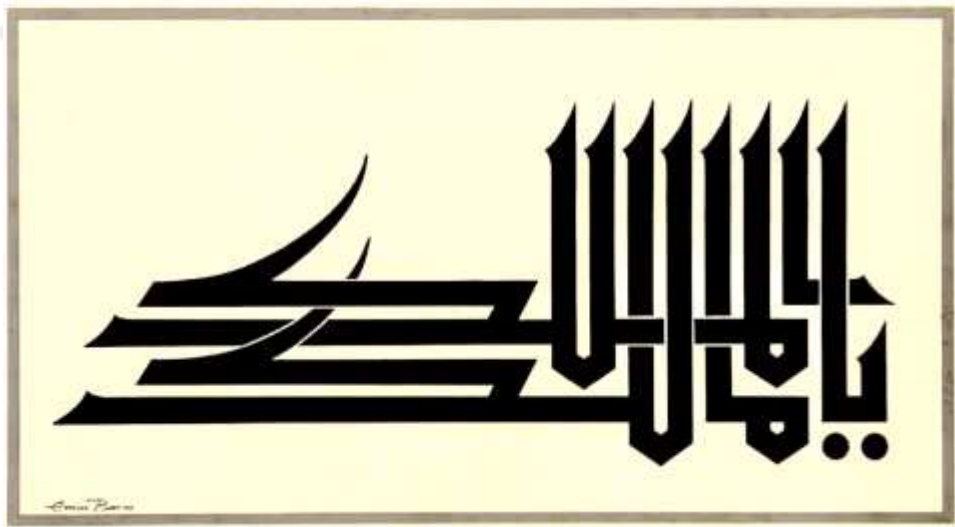


Figure 33: Emin Barın, "Ya Malik-ül-mülk (Ey mülkün sahibi olan Allah)" inscribed. 63 x 39 cm.

Emin Barın, "Ya Malik-ül-mülk (Ey mülkün sahibi olan Allah)" inscribed. 63 x 39 cm.

(Barın, 2002, s. 70)

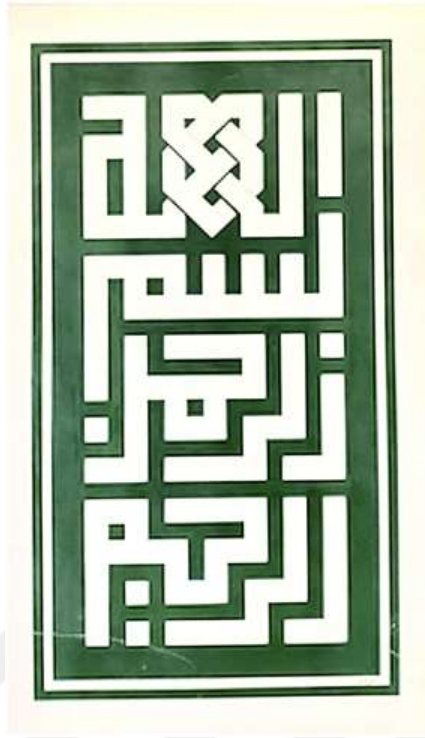


Figure 34: *Emin Barın (1913-1987), Modern/Kufi Basmala, Signed, 68 x 44 cm*

Emin Barın (1913-1987), Modern/Kufi Basmala, Signed, 68 x 44 cm

(Barın, 2002, s. 70)

4. SCRIBBLING IN ART

The calligraphic language, in a way, is a product of free motion. On the other hand, the directed line is unfamiliar to East Asian painting. In Western art, forms are clearly defined and reality is conceived as a collection of objects moved or influenced by certain forces within space.

The scribbles made by Turkish calligraphers for practice purposes have found meaning in painting, influencing many artists. These scribbles have inspired unique works with individual styles and uses for each artist. While the influence of East Asian calligraphy is evident in a distinct manner in painting, the impact of Eastern calligraphy is more prevalent in the dominance of scribbles. This abstract expression observed in the works of both Turkish and foreign painters continues to persist among many artists.

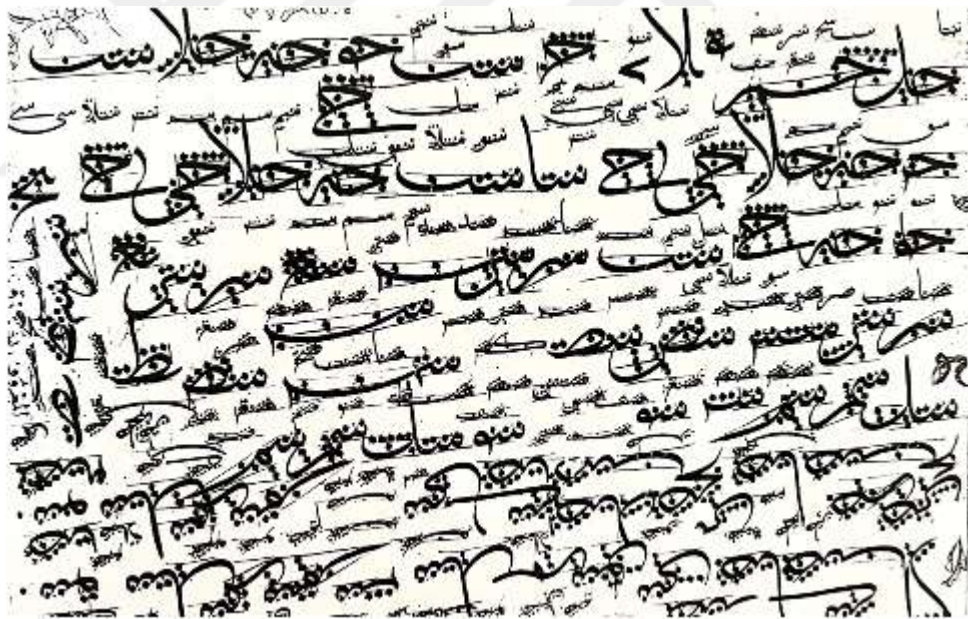


Figure 35: *The Sülüs scribble by calligrapher Osman Efendi*

The Sülüs scribble by calligrapher Osman Efendi

(Baltacıoğlu, 1998, s. 119.)

4.1. Scribble/Meints in Islamic Calligraphy

In Turks, calligraphy is a branch that is practiced patiently and with permission, within the framework of certain rules, in the measured letters of the Arabic alphabet, in

collaboration with the teacher and the student. While learning and practicing calligraphy will take many years, it is also of great importance in terms of hand exercises. Calligraphy is learned within a strict discipline. The Arabic alphabet has been preferred throughout the Islamic world due to the aesthetic identity of these letters. Ottoman Turkish, the first written language of the Turks, also consists of the Arabic alphabet. Learning to write these letters did not mean being able to write calligraphy, but becoming a calligrapher started by getting a license after long studies. The calligraphy instructor or the calligraphy student would make scribbles to improve his hand. Training the hand with the clear rules of Arabic letters could only be mastered in this way. That's when "meşks", also called scribbling, emerged. It is undeniable that these doodles had a great impact on painting as well as calligraphy.

The writing experiments that calligraphers make to practice their hands and not lose their sensitivity are called 'meşk' or 'scribble'. The work that calligraphers do to increase their manual skills can also be thought of as the sketches drawn by painters. Both of them experiment for their success in the field of art.

The scribbles of master calligraphers, the writings and letters they have scribbled for years, are brought together in murakkas. These types of experimental works, called meşk and karalama, are works specific to calligraphy.

Ferit Edgü states in his writing book "Meşkler": *“The calligrapher creates his own world through letters. This is a world of art that is closed off from the outside world and nature. It is much like music. Therefore, what the calligrapher writes is of no importance at all. What matters is how he writes it.”*

As can be understood from this, the practice of calligraphy is not limited to adhering to specific rules, arranging letters meaningfully, or transforming letters into certain shapes to create an object. It can also involve creating scribbles within the dimensions of the letters, allowing the hand to move freely. Another thesis Edgü mentions is, *“The artistic personality of the calligrapher expresses itself in that brief moment while writing the letter.”* This expression can be linked to 'expressionism' in the art of painting.

Edgü also likens the act of scribbling in calligraphy to composers. He compares it to how composers imagine sounds that do not exist in nature and transcribe them into notes.

While making this comparison, Edgü provides the following example: *"Just as the note C has no meaning, the letter vav also has no meaning (outside of hurufism). The Hurufi attributes meaning to the letters."*

The calligrapher typically fills the entire page with aesthetic letters and words, moving from bottom to top and top to bottom, without leaving any empty spaces. Edgü likens this scribbling feature to musical notes. He suggests that, unlike East Asian calligraphy, Islamic calligraphy is not influenced by nature and has no relation to the art of painting. Instead, he finds it closer to music, implying that the inherent arrangement in Arabic letters resembles the structure of musical notes. According to Edgü, these scribbles are not sketches or studies in the language of painting. His comparison holds because calligraphers do not create calligraphic art from these scribbles. Considering that painters use sketches in their paintings, his thesis is quite accurate. The fact that these scribbles, meant to enhance the calligrapher's skills, inspire the art of painting is another topic for discussion.

When a calligrapher creates scribbles, they are focused on developing their skill and internal awareness. Their goal is self-improvement. Only the calligrapher understands the meaning of their scribbles. They alone are aware of the intention, the distinctiveness of their handwriting, and its meaning.

Scribbles are both absolute and transient works. Calligraphy is 'absolute' because it does not lead to another place or meaning. It is 'transient' because, by nature, writing is meant to be read, but scribbles do not possess this quality. While calligraphic writings consist of arranged words and phrases that can be read, scribbles do not carry this concern. Despite lacking an aesthetic aim, over time, scribbles have been perceived as aesthetically pleasing, leading to the creation of calligraphic works known as 'meşk'. These are valuable because they are composed of randomly scribbled yet measured and balanced writings formed by the calligrapher's skill.

During the process of creating scribbles, the linearity, flexibility, and interwoven nature of the letters, along with the variations in thickness, inspire different compositional ideas. These practice writings, where calligraphers write letters and words freely on the paper, often overlapping, are aimed at distinguishing the most beautiful writing, determining proportion and harmony, and developing a new style. These scribbles by calligraphers share a resemblance to the method of conscious randomness observed in East Asian calligraphy, especially among Zen monks.

ادب اولور لسی محال
 لسی سیر مانه محال
 ادب اولور نه درای حرج طالم ماری
 رحم لسه صای ۱۹۶۳
 ۱۶

برنیم نشه صای بوجمانک بهارینی
 رسا غر کشیده یه طوی - لاله
 ۱۹۶۱
 سوای

Sadi Belger (1916-1976), 1961 ve 1962

Figure 36: Sadi Belger (1916-1976), 1961-1962

Sadi Belger (1916-1976), 1961-1962

(Yazı Zaman Fikir, 2024)

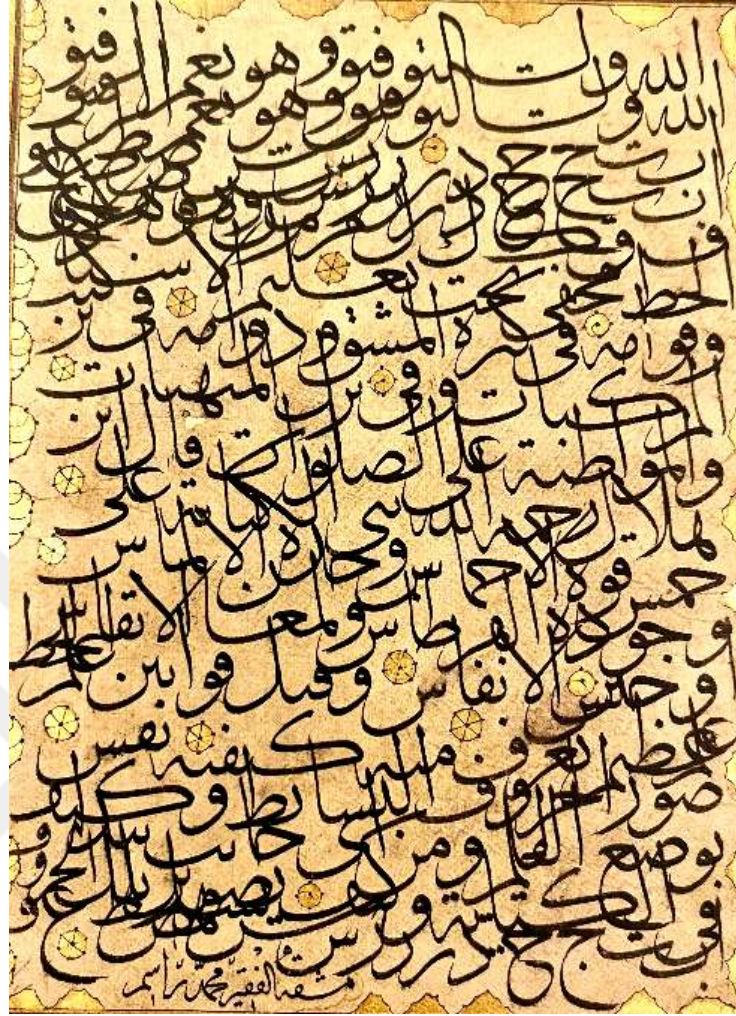


Figure 37: *Murakka*, Eğrikapılı Mehmed Rasim (1688-1756), Istanbul, Sülüs, 27.5 x 81 cm
Murakka, Eğrikapılı Mehmed Rasim (1688-1756), Istanbul, Sülüs, 27.5 x 81 cm

(Pera Müzesi Yayınları, 2007, s. 237)

“In the 1720s, calligrapher Şeyhülislam Veliyuddin Efendi was one of the first calligraphers and a prominent master of the Ottoman ta'liq school. There is not much information about his surviving works. However, the traces of this new formation and stylistic quest are clearly visible in Veliyuddin Efendi's ta'liq *kıta* and celi ta'liq inscription writings that have reached the present day. Veliyuddin Efendi's ta'liq *kıta* and murakkas can be found in various museums and libraries. Examples that showcase Veliyuddin Efendi's artistic strength in ta'liq writing include *meşk* murakkas in the Turkish and Islamic Arts Museum, the Topkapı Palace Museum Library, and recorded murakkas in the Istanbul University Library.” (Özcan, 2013)

When Islamic calligraphy is mentioned, 'calligraphy' comes to mind. The work done by important masters of calligraphy to familiarize themselves with their works was described as meşk. Scribbles made with calligraphy ink on paper, called Murakka, also inspired the compositions used in calligraphy. The practices of Sheikhulislam Veliyuddin Efendi, one of the masters on this subject, are praiseworthy.

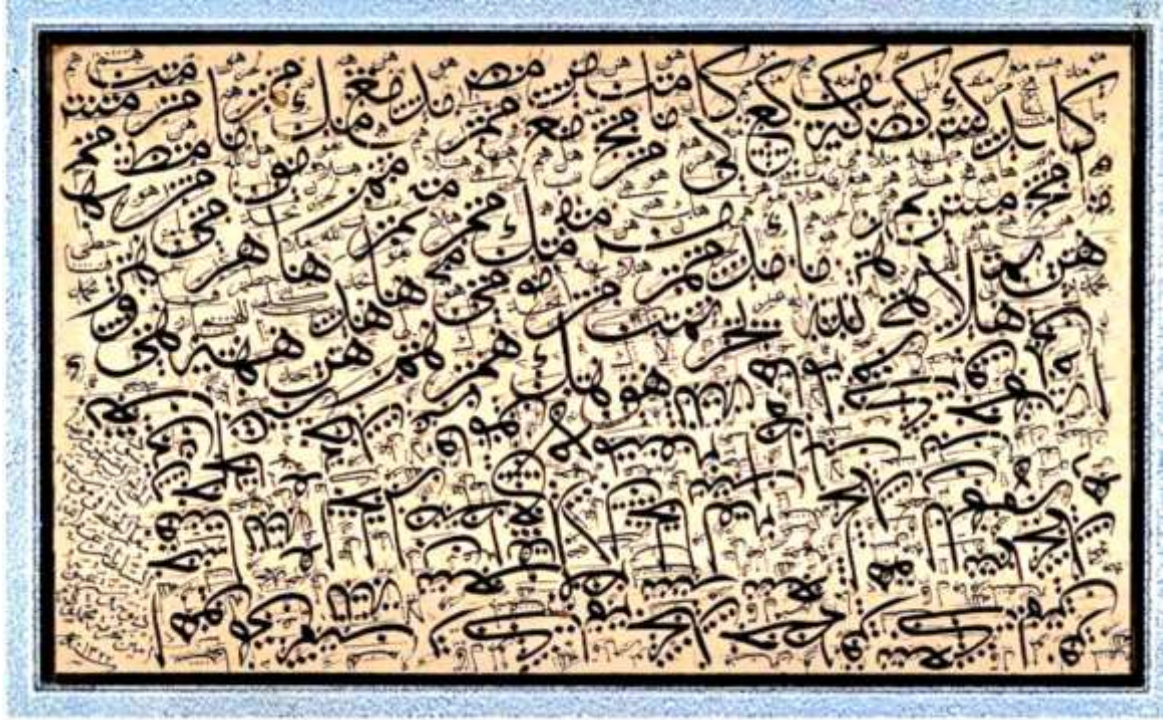


Figure 38: *Hasan Rıza, 1849-1921. Karalama (Scribble), Ketebeli, dated H. 1322 (1904). 23.5 x 34 cm. Sülüs and Nesih script, marbled border by Necmeddin Okyay. Emin Barın Calligraphy Collection.*

Hasan Rıza, 1849-1921. Karalama (Scribble), Ketebeli, dated H. 1322 (1904). 23.5 x 34 cm. Sülüs and Nesih script, marbled border by Necmeddin Okyay.

(Derman, 2010)



Figure 39: *The Ta'lik scribble / practice (meşk) of Şeyhülislam Veliyüddin Efendi.*

The Ta'lik scribble / practice (meşk) of Şeyhülislam Veliyüddin Efendi.

(İstanbul Tarihi, 2024)



Figure 40: *Sülüs Nesih practice, with a note on the lower left side of the practices stating, "This is the writing that the late Hafız İhsan showed to Aziz Efendi."*

Sülüs Nesih practice, with a note on the lower left side of the practices stating, "This is the writing that the late Hafız İhsan showed to Aziz Efendi."

(İstanbul Tarihi, 2024)

4.2. World Art History Writing/Meints in Painting

Greenberg believes that "the most important elements in a work of art are its formal characteristics, and that the formal value of the work depends on this. From this perspective, he concludes that figurative or naturalistic art, with its emphasis on content or subject matter, does not qualify as high-quality art." (Pooke & Whitham, 2018, s. 45).

Based on Greenberg's explanation, it becomes apparent that a different understanding of painting, rooted in spirituality and influenced by technique and method, began to emerge in modern art. Between 1945 and 1960, Informal Art arose in Paris following World War II. The most prominent features of Informal Art include Realism, the New Paris School, and Tachisme, particularly lyrical abstraction. Notably, lyrical abstraction demonstrates the influence of calligraphic tendencies. This art movement eschews figuration entirely, favoring abstract expression with dynamic line movements. Among the artists influenced by this movement are Jean-Michel Atlan, Andre Lanskoj, Henri Michaux, Antoni Tàpies, Pierre Soulages, Hans Hartung, Zao Wou-Ki, and Jackson Pollock.

These artists created works characterized by an aesthetic freedom defined by non-traditional approaches. Mark Tobey, an American artist, produced pieces influenced by Informal Art, combining emotional elements with Eastern philosophy through calligraphic brushstrokes and the impact of semiotics.

Jean-Michel Atlan's paintings, with their helix-like curves, convey a dynamic sense of movement where rhythm takes shape. Atlan, passionate about dance, claimed to use this dynamism internally in his art. Jackson Pollock, a major figure in American Abstract Expressionism and Action Painting, created works dominated by lyrical, Tachiste-like, irregular linear movements.

4.2.1. Jackson Pollock

Jackson Pollock, a significant figure in Abstract Expressionism, was an American painter known for his spontaneity and individualism.

"Pollock first exhibited his Action Paintings in January 1948. His radical innovation involved laying massive canvases on the ground and dripping house paint onto them directly from the can or using a stick or trowel. This technique earned him the nickname 'Jack the Dripper.' His paintings, which he described as visible energy and movement, are not as haphazard as they may appear at first glance. For Pollock, painting was the most subjective and instinctual act through which he expressed his deepest emotions." (Hodge, 2013, s. 181).

Jackson Pollock's painting technique and method, as he described it, reflect a profound internality akin to the sensory amalgam of Eastern and Far Eastern calligraphy. While Pollock is often seen as an action painter whose work involved pouring and splattering paint, the essence of his art lies in the expression of inner energy and emotion. This characteristic parallels the dynamic strokes and spiritual underpinnings of Eastern calligraphy, particularly influenced by Zen philosophy. Both art forms share a hidden bond between the artist and the medium—whether it be Pollock's paint and canvas or the calligrapher's pen and paper. The impact of calligraphic scribbles or "meşk" extends beyond their original context, influencing various disciplines with their inherent spontaneity and spiritual depth.

"Jackson Pollock's 'Guardians of the Secret' is a painting that delves into the therapeutic realm of the psyche, necessitating mythological or symbolic intermediaries. This work signals the evolution seen in Pollock's later pieces. Strikingly different in style

from his earlier paintings, these abstract works mark a significant departure, embodying a more enigmatic and symbolic approach." (Hopkins, 2018, s. 15).

Jackson Pollock, in discussing the creative process, stated, *"The modern artist is working with an inner world and brings it to light—in other words, he is expressing energy, movement, and other inner forces."*



Figure 41: Jackson Pollock, 'Autumn Rhythm', 1950

Jackson Pollock, Autumn Rhythm, 1950. Drip technique on canvas.



Figure 42: Jackson Pollock, *The Guardians of the Secret*, 1943

Jackson Pollock, *The Guardians of the Secret*, 1943, Oil on canvas.

4.2.2. Hans Hartung

Born in Leipzig in 1904, Hans Hartung was a German who later became a French citizen. Although he strayed from the tachisme style, his work reflected large color spots reminiscent of Arabic calligraphy. Tachisme involves pushing the limits of possibilities, and Hartung's artistic identity is evident in this context.

His works exhibit mathematical balance and graphic order, with his pictorial expression taking on an abstract form. Influences from East Asian calligraphy can be seen in his work. The dynamic and sharp movements of the lines he uses on his canvases are what he refers to as color spots that convey letters and numbers. His emphasis on the dominance of lines is particularly striking.

In his paintings, where scraping techniques are evident, the scribbles on a flat surface are sharp. This contrast in the dynamics of the brushwork moves away from tachisme. In his later works, his lines appear as bundles. His paintings are characterized by a unique atmosphere filled with color and light.



Figure 43: *Hans Hartung, 1952, 48.71 cm*

Hans Hartung, 1952, 48.71 cm, Acrylic on Canvas.



Figure 44: *Hans Hartung, 1956*

Hans Hartung, 1956, Acrylic on Canvas.

(Turani, 2010, s. 627)

4.3. Writing/Doodles in Turkish Painting Art

It is known that Turkish painters incorporate calligraphy into their paintings either as it is or in the form of collages. One of the famous painters, Erol Akyavaş, creates works that convey the meaning of writing in his paintings, while Ergin İnan uses collages from old Ottoman book pages in his works, combining them with universal and cultural images, figures, and insects in a spiritual context. In İnan's paintings, the reflection of living beings in nature is fantastically seen within the color harmony alongside the pages of writing. The figurative identity in Mustafa Ata's works began to emerge over time within the dynamic of calligraphic movements. Additionally, in the interpretation of Mustafa Ata's early painting "Amentü Gemisi," it is clear that there are calligraphic tendencies. Zeki Faik Özer, while among the artists of the D Group, created non-figurative works with geometric forms. Although the representation of the object is not apparent, it is observed that he followed an expressionist path in the dynamic of the subconscious with the abstract color and brush agility. What is felt here is precisely the expression of nature in the artist through color and movement in writing doodles. Mübin Orhon is a painter who follows a conscious theme with instant brush movements playing over spotty color values in his works. His works are serene, without leading to chaos, and consist of surface works created with the influence of spotty elements. In valuable painters such as Zeki Faik İzer, Adnan Turani, and Şemsi Arel, the internality and dynamism of writing doodles can also be felt. Many other Turkish painters exhibit an abstract expression influenced by writing doodles. The influence of writing doodles is seen distinctly in the works of Abidin Elderoğlu, Burhan Doğançay, and Mehmet Gün.

4.3.1. Abidin Elderoğlu

One of the significant Turkish painters who created artworks influenced by calligraphy, Abidin Elderoğlu, stated: *"My art is based on the technique and plunder of Asian and Far Eastern art. To achieve the liveliness and agility of my brushstrokes and the emotionality created by the lines, as well as to ensure and apply their richness, I am inspired by European art techniques."* (Elderoğlu, 1973).

In Abidin Elderoğlu's works, there is a fusion of the linear movement of Eastern calligraphy and Western culture. He breaks away from the patterns of classical Turkish culture in his paintings, creating a dynamic through calligraphic movements. In his own

words: *"The pure and free meaning of beauty and the sense of art is based on nature, humans, and spiritual laws. Today, everything that bears the qualities of color, form, light-dark, and half-darkness can enter a process of chaos and an art world. It is enough to be able to grasp the theories in this direction and to provide the opportunity to find one's way."* (Elderoğlu, 1973). He emphasizes that these feelings can also be seen through movement.

"Representing an intriguing style initiative in the abstract movement, Abidin Elderoğlu, in some of his works which can be considered as a modern composition of old calligraphy examples, makes references to this field while being able to turn the calligraphic orientation into a general element of the design, thus overcoming the traditional drawing study. In works where he does not use calligraphic elements, there is no indication of this. Therefore, we can distinguish Abidin Elderoğlu from others who incorporate calligraphic elements into painting without interpretation, but we can also delineate the limits of his artistic success achieved by interpreting these elements." (Tansuğ, 1995, s. 74).



Figure 45: *Abidin Elderoğlu, K.Ü. Gouache, 16.25 cm Retrospective, Polart, Catalog, 2008.*

Abidin Elderoğlu, K.Ü. Gouache, 16.25 cm Retrospective, Polart, Catalog, 2008.



Figure 46: *Abidin Elderoğlu, K.Ü. Gouache, 15.25 cm, 1964*

Abidin Elderoğlu, K.Ü. Gouache, 15.25 cm, 1964



Figure 47: *Abidin Elderoğlu, Black Writing, T.Ü.K.T., 81 x 101 cm, 1968*

(Elderoğlu A. , 2008)

In Abidin Elderoğlu's later works, more relaxed brush movements can be observed in a blotchy manner. Although their simplicity might give a straightforward impression due to the contrast of colors, they are akin to the rhythmic notes of music rather than just the abstraction of his painting art. Instead of the viewer searching for a subject, it is about getting caught up in the rhythm of the music. Abidin Elderoğlu, without interpreting calligraphic elements, immerses himself in this enthusiasm with a blotchy understanding and internalization, modernizing the influence of calligraphy.

4.3.2. Burhan Doğançay

Another Turkish painter influenced by the aesthetic dynamics of calligraphy with its more modern and clear lines is Burhan Doğançay. In Doğançay's paintings, the curves created with color combine even in the torn wall appearance in the context of past and future in the final stages of his art. Observing from an urban approach, he emphasizes the chaotic structure of city walls with his approach to texture and form, and with the color and dynamic lines. He boldly reflects the abstract form behind his concrete approach.

In his book "New Period in Turkish Painting," Sezer Tansuğ mentions: *"Burhan Doğançay's method is fundamentally based on old calligraphy. The color curves, which form a dynamic calligraphic order on a plain black or white background, tend to overflow from the surface and have also led the way to the artist's sculptural works. Doğançay's later application of some colors on the background, beyond black and white, has gained meaning as a phase of his development logic."* (Tansuğ, 1995, s. 78-79).

The chaotic liveliness of city walls leaves a different impression in Doğançay's work. The variety of colors in the moldy structure of the walls and the cracked and peeled impressions of the paints in the torn paper appearance led to the initiation of the "World Walls" project. Thus, he began to produce paintings in this style in his artistic life. His first exhibition titled "Whispering Walls" was showcased in Paris.

His painting "Respect for Calligraphy," displayed in the European Parliament, expresses the pleasure and inner world he derived from calligraphy and calligraphic elements. His ribbons, more like curls, intertwine with the harmonious movement of colors. These works, influenced by calligraphic tendencies, are the ones made in response to the wear and tear of walls.



Figure 48: *Burhan Doğançay "Kurdeleler", İmzalı Litografi, ED:173/400, 47 x 35 cm*

Burhan Doğançay "Kurdeleler", İmzalı Litografi, ED:173/400, 47 x 35 cm



Figure 49: *Burhan Doğançay, "Walls" (Signed), 1969. Lithograph Trial Print. 13/20. 57x47 cm.*

Burhan Doğançay, "Alexander's Night (Alexander Walls Series)," Mixed media on paper, signed. 1996. 18x26 cm.



Figure 50: *Burhan Doğançay, "Walls," Signed. 1969. Lithograph Trial Print. Edition 13/20. 57x47 cm.*

Burhan Doğançay, "Walls," Signed. 1969. Lithograph Trial Print. Edition. 57x47 cm.

4.3.3. Mehmet Refik Gün

“Born in 1954, the artist studied at the Academy of Fine Arts in Vienna in 1983. Having participated in numerous group exhibitions and held many solo exhibitions, the artist continued his work in Italy, France, New York, Rome, and Berlin. Residing in Berlin, the artist carried out his work there. Gün's works are based on a conceptual understanding, using stains and calligraphy on a white background to interpret his pieces.” (www.aksam.com.tr)

Mehmet Gün, one of the prominent painters in Turkish painting art, has left behind valuable works. Known for his flora paintings, Mehmet Gün approached this subject experimentally through thorough research, and the influence of scribbling in his brushstrokes can be felt. Realizing a common theme with the works of painter C. Twombly, Gün continued his work in a referential manner. His paintings not only carry formal features of similar value but also demonstrate a chromatic approach to nature,

influenced by the flora of the Aegean culture, Roman Period artifacts of Anatolia, and mythology. As an abstract expressionist artist, Gün depicts flora with the impact of impressions from his memory, and these depictions have a scribbling effect in a chromatic dimension.

In his later years, primarily working in Berlin, Gün continued his work feeling the poetry, music, and sometimes the tension and struggles reminiscent of Klee. Underneath this emotional turmoil lay a passion and attachment to life. His works, where all the exuberance of emotional themes can be felt, seem to challenge life with a dynamic brushstroke approach to flora.

Mehmet Gün, whose works are featured in significant museums and galleries abroad, passed away at a young age, leaving behind unforgettable works where meaning is transformed into form, nature's rhythm is influenced by music, and an inner depth is felt as if he were practicing calligraphy.



Figure 51: Mehmet Gün, 147 x 297 cm, oil on canvas, 2009.

Mehmet Gün, 147 x 297 cm, oil on canvas, 2009.



Figure 52: *Mehmet Gün (1956-2014), Abstract, mixed media on canvas, signed, 2009, 180 x 190 cm.*

Mehmet Gün (1956-2014), Abstract, mixed media on canvas, signed, 2009, 180 x 190 cm.



Figure 53: Cy Twombly: *A Retrospective*, MoMA, September 25, 1994 - January 10, 1995

Cy Twombly: A Retrospective, MoMA, September 25, 1994 - January 10, 1995



Figure 54: Cy Twombly, *Drawings*, 63 x 48 cm, 1951-2008

Cy Twombly, Drawings, 63 x 48 cm, 1951-2008

5. ON THE ART OF FİLİZ HATİPOĞLU

Filiz Hatipoğlu embarks on an artistic exploration with the understanding that the reason for expressing a concept or idea lies in unique methods and forms. She leverages the expressive power of writing and the spatial aspect of calligraphy to shape her art. Observation and application processes are paramount in her practice, emphasizing the importance of experience. Hatipoğlu highlights the significance of the thought process, asserting that observation, examination, experimentation, and individuality gain meaning in this process, guiding her compositions. Her works often feature calligraphy prominently, with Arabic letters from Ottoman Turkish appearing either as meaningful words or purely for their aesthetic and dynamic qualities. In her abstract compositions, she aims to capture the essence by utilizing traditional calligraphic elements.

Hatipoğlu's paintings exhibit layers of paint interspersed with calligraphic characters, merging writing with the texture of the paint to convey temporal and spatial expressions. Her approach to nature in her paintings incorporates rich colors and distribution, transforming into a form of gestural abstraction. The notion that abstract art does not convey anything may be debatable, but the connection between the artist and the underlying thought is a persistent reality. In her works, color and form (calligraphy) hold significance in both semantic expression and aesthetic movement, with the passage of time always palpable. This dominance of the temporal concept imbues her abstract art with spirituality through color and form.

Prof. Ergin İnan has significantly influenced Hatipoğlu's calligraphic tendencies in her art. During her graduate studies, İnan encouraged her to incorporate her knowledge of Ottoman Turkish and calligraphic experiments into her work. Hatipoğlu's experimental works with colorful and gestural calligraphic elements laid the foundation for her current art practice. Her work often features both the color perspective and the clear definition of lines, juxtaposing abstract perspectives with calligraphic elements. These influences are evident in her paintings, where layers of blurred letters become more distinct and vivid, culminating in a dominant, thick calligraphic stroke, symbolizing a journey from past to present.

Regarding Hatipoğlu's "Timeless" series, Prof. Gülveli Kaya states, *"Observation, experience, thought, and application are key factors in the emergence of individual expression in composition, much like seeing. Knowing the artist's journey can*

facilitate the readability of the work. Looking at Filiz Hatipoğlu's paintings, I am inclined to this view. The calligraphic expressions, symbols, and signs in her work reflect her traditional arts education." Kaya emphasizes the significance of Hatipoğlu's observational skills and sensitivity in shaping her art.

Furthermore, Kaya remarks, *"The placement of compositional elements in Hatipoğlu's paintings, removed from narrative, demonstrates her approach."* This acknowledgment underscores the coherence in her artistic practice.

In her "Timeless" series, Hatipoğlu uses water-based paints, creating a translucent effect that reveals intertwined writings, suggesting a sense of the past. The influence of random scribbling in her works is evident in the chromatic unity and spiritual expression. This effect is notably present in her pieces, where reverse perspective achieved through color, combined with a thick calligraphic brushstroke, enhances the aesthetic value.



Figure 1: Filiz Hatipoğlu, "Beyond Time," T.Ü.K.T., 120x100 cm, 2011

Filiz Hatipoğlu, "Beyond Time," T.Ü.K.T., 120x100 cm, 2011



Figure 2: Filiz Hatipoğlu, 'Kainat', T.Ü.K.T., 170x70 cm, 2011

Filiz Hatipoğlu, 'Kainat', T.Ü.K.T., 170x70 cm, 2011

Hatipoğlu, in his next series, begins to use calligraphy, the main theme of his work, in a slightly different way. The intensive use of paint is of primary importance. The idea behind the texture he reveals in layers is influenced by the restoration work (such as in mosques and tombs) he encountered during his studies, showcasing the periods beneath the engravings and incorporating the traces of these periods into his paintings with his own introspection. The aesthetic value of the thick brush strokes he applies over the traces of these periods gives a timeless feeling and is also schematically present. The spatial aspect of calligraphy is emphasized as the letter or its meaning, with the curves of the letters shaped similarly to how calligraphers stack them. In the writing depicted in Painting 3, 'Hades,' the viewer perceives different impressions from various angles. The meaning of the interlocking letters presents a schematic expression. In Painting 4, the letter's aesthetic value is solely used by extending its curves. This painting, with its curved structure, loads different meanings onto the viewer schematically, creating ambiguity about whether it is a

shape, writing, or a sign. The use of the brush is seen in the freedom of scribbling, layered just like in his previous paintings. However, the difference lies entirely in the opacity of the paints. While establishing the balance of the composition, proportion and ratio are also significant.

In this series, titled 'Dreams of Lived Experiences,' Hatipoğlu's work again emerges from his dreams. While painting under the influence of lived stories and poems, he transfers his childhood memories, the remnants of his youth, and his current feelings or the poet's sentiment into his paintings with dense paints, reinventing nostalgia. In Paintings 5 and 6, he writes lines from significant poets of Turkish literature in Latin letters, trying to convey the impression of lived experiences with layers of color beneath the text. Painting 5 depicts a quote from poet Nazım Hikmet's poem 'Who Is It?' Similarly, Painting 6 includes Hikmet's poem 'Sofra.' He writes the title of the poet's poem in calligraphy, almost covering the entire canvas. The scribbles between the layers of texture carry traces of different periods. By complementing the poet's feelings while writing the poem with his own sensitivity, he takes a journey through time. In Eastern calligraphy and especially in scribbling/mashq, introspection is prioritized. For the painter, the canvas is like a sacred space unique to him.

The painter has a world that is actually pictorialized, with the precedence of his colorist and textural approach in his paintings. The teaching of the world he has lived in, and the lived experiences, combined with his research and experimental work, form a creative process that he continues in search of his memory and interactions. His abstraction of the text is not an abstraction but a temporal flow created by depicting concrete lived experiences in an abstract concept.

As Özgür Taburoğlu puts it, *"In modern painting, the echo of voices under the words, the presence of colors and lines under the paintings, and the existence of letters, lines, and punctuation within the writings become visible to a certain extent."* (Taburoğlu, 2013, p. 26). Hatipoğlu's paintings are directly proportional to Taburoğlu's expression. His play with color within the context of past and future in his paintings also expresses the language of colors and writings. It is akin to how a poet performs poetry or a musician performs music. While utilizing the sharp and dynamic linearity of calligraphy as the main theme, scribbling is placed at a lower level as the same scribble. It represents the dynamism within the chaos of life's flow.

Another notable aspect of Hatipoğlu's painting work is that his paintings can be viewed from any angle. Whether sideways or straight, they provide a different perception to the viewer from every angle. There is no concept of upside down or right side up. The curves of the calligraphy, which sometimes cover half or all of the painting with thick brushes, reflect the dynamics of the letter and take on a different meaning and appearance as they change direction. The paintings dominated by color, texture, and writing are created in the dynamic of mysticism and tranquility, also conveying every culture of life through color. It can also be described as a modernized version of the infinite calligraphic visuality of Turkish history, resulting from exploration, research, and endless scribbles.



Figure 3: Filiz Hatipoğlu, 'Hades', Acrylic on Canvas, 120 x 100 cm, 2012

Filiz Hatipoğlu, 'Hades', Acrylic on Canvas, 120 x 100 cm, 2012



Figure 4: Filiz Hatipoğlu, 'Haziran', Acrylic on Canvas, 150 x 100 cm, 2013

Filiz Hatipoğlu, 'Haziran', Acrylic on Canvas, 150 x 100 cm, 2013

Filiz Hatipoğlu, while continuing her experimental works in the pursuit of painting, persistently utilizes the dynamics of calligraphy. In one series, she incorporates the three forms of written language in Turkish art, which she also researched as a subject. In her poetry series, she uses the runic characters, the first Turkish characters, the Ottoman

Turkish script, the first written language, and the Latin script, which became both our spoken and written language after the Alphabet Reform. The theme of her solo exhibition, titled 'Dreams of Lived Experiences: Present Time,' focuses on significant poets of Turkish poetry.

The approach to color, contrary to representative paintings, is a method employed by many painters. With the notion that abstract paintings lack the imagery of objects, they leave a simple expression on the viewer, evoking the impression created by faith values in those who understand it. Abstract paintings, by clearly demonstrating the expressive power of words and writing, allow the rhythmic movements of the script to take shape. The harmony of form, technique, and imagery seen in informal art is balanced in the artist's works. The works with the impressions of lyrical art show the transformation of stains into textures, as the meaningful lines of writing merge in the abstract expression in space. While writing meaningful poem titles with the calligraphy of Arabic letters in Ottoman Turkish, the painting emerges where meaning and expression meet.



Figure 5: Filiz Hatipoğlu, 'Kim O' (from Nazım Hikmet), Acrylic on Canvas, 140 x 90 cm, 2014

Filiz Hatipoğlu, 'Kim O' (from Nazım Hikmet), Acrylic on Canvas, 140 x 90 cm, 2014



Figure 6: Filiz Hatipoğlu, 'Sofra' (from Nazım Hikmet), Acrylic on Canvas, 140 x 90 cm, 2014

Filiz Hatipoğlu, 'Sofra' (from Nazım Hikmet), Acrylic on Canvas, 140 x 90 cm, 2014

Filiz Hatipoğlu's paintings, in which she makes the literary expression of the sensuality of poems felt on her canvas, appear to be the integration of form with color. In these paintings, the sound of interiority creates a rhythmic trace in balance through colors and textures.

While the fluency of Arabic letters, which form the basis of Eastern and Islamic art, is included in these paintings only rhythmically but within balanced writing rules, the comprehensibility of Latin letters is also noticeable in works where poetic lines are also included intermittently. It is presented to the viewer as a view that is not open to interpretation. Imagination here is the image that is intended to be expressed, giving it concretely on an abstract plane.

In his paintings following the Tachism art movement, linearity is at the forefront, in the manner of an action painter. While creating his paintings in a lyrical style with the

interiority of his subconscious, he gives the impression of concrete reality on an abstract plane.

Although Hatipoğlu uses all the colors of nature in his paintings without being aware of his subconsciousness, rather than thinking of them as depictions of nature, he creates his paintings with the expression of his admiration for nature and interprets the descriptions, use of paint and textures over time by expressing them in his own experience. For him, this is nothing more than a line extending to infinity, using the dynamics of calligraphy and the stain he made in the awareness of unconscious consciousness.



Figure 7: *Filiz Hatipoğlu, 'Su', Acrylic on Canvas, 50 cm, 2015*

Filiz Hatipoğlu, 'Su', Acrylic on Canvas, 50 cm, 2015



Figure 8: *Filiz Hatipoğlu, 'Ab-u Hayat', Acrylic on Canvas, 50 cm, 2015*

Filiz Hatipoğlu, 'Ab-u Hayat', Acrylic on Canvas, 50 cm, 2015

The examples in Painting 7 and Painting 8 are works inspired by the water and fountains of the Bursa region, created with scribbled writing and temporal texture effects. The calligraphy, written in the artist's own style, is balanced with the delicacy and lightness of the writing characters' proportions. Generally working in large sizes to express the vastness of the universe and using the fluidity of calligraphy to symbolize infinity, Hatipoğlu sometimes confines this approach in smaller works.

In one period of her work, she found Ismail Hakkı Baltacıoğlu's thesis that "*the structure of Arabic letters is similar to human anatomy*" meaningful and relevant. Therefore, she included calligraphy and human silhouettes within the colorist and textural unity of her works. Some Islamic calligraphy historians did not agree with Baltacıoğlu's thesis and even declared it a wrong assessment. However, upon careful examination, the connection between the letters and human anatomy can be clearly seen. Perhaps the fact that Arabic letters are not geometric but curved, like human forms, makes them uniquely suitable for use in painting. The diversity of these letters may also have played a crucial role in increasing their artistic value.

In this context, Hatipoğlu decided to use letters and human silhouettes in her paintings. By depicting letters analogous to human postures, she emphasizes the creation of human history through writing.



Figure 9: Filiz Hatipoğlu, 'Dinleyiş', Acrylic on Canvas, 40 cm, 2015

Filiz Hatipoğlu, 'Dinleyiş', Acrylic on Canvas, 40 cm, 2015



Figure 10: Filiz Hatipoğlu, 'Meşk', Acrylic on Canvas, 50 cm, 2015

Filiz Hatipoğlu, 'Meşk', Acrylic on Canvas, 50 cm, 2015



Figure 11: *Filiz Hatipoğlu, 'Yedi Göller', Acrylic on Canvas, 80 x 60 cm, 2014*

Filiz Hatipoğlu, 'Yedi Göller', Acrylic on Canvas, 80 x 60 cm, 2014

In Paintings 11 and 12, the artist is completely influenced by Baltacıoğlu, using letters and postures in an internal, introspective manner. In Painting 11, the colors of the background were created under the influence of her trip to Yedi Göller (Seven Lakes) during that period. In the second stage, it is seen that she preferred to use silhouettes within the aesthetic value of calligraphy. The vertical openings among the colors integrate with the form, creating a unified whole.

Baltacıoğlu explained in his book "Yazı Kitabı" that Arabic letters are "*not geometric like Latin scripts, but ageometric. They relate to the human body, human organs, and human heads without being copies of human shapes*". This thesis, which is not at all impossible and quite plausible, clearly reveals the semantic nature of the language of these letters. These letters and postures are significant details for the art of painting. For Hatipoğlu, who wants to express her faith in this reality, the conscious perception of this logic ensures that her paintings convey a deeper meaning, reflecting the reality between life and death.

During a certain period, Hatipoğlu, working with this awareness, began to integrate calligraphic values with other significant elements of Turkish art over time.



Figure 12: Filiz Hatipoğlu, 'Aşk', Acrylic on Canvas, 120 x 100 cm, 2022

Filiz Hatipoğlu, 'Aşk', Acrylic on Canvas, 120 x 100 cm, 2022



Figure 13: *Filiz Hatipoğlu, 'Nefes; Galata', Acrylic on Canvas, 150 x 100 cm, 2019*

Filiz Hatipoğlu, 'Nefes; Galata', Acrylic on Canvas, 150 x 100 cm, 2019

By synthesizing the significant values of the Byzantine Period in Turkish and Anatolian art, Filiz Hatipoğlu uses form and shape in a colorist and blotchy manner while incorporating the movement of calligraphy to harmonize the entire piece. Although she worked within the experimental spirit of modern art, she also integrated the traditional and historical forms that modern art rejects, using the undeniable values of the past in her unique context.

In Eric Grzymkowski's "Art 101," he discusses the death of traditional art with modernism, stating, *"The movement, theory, and attitudes can be identified as modernist if they tend to question the established."* This quote could spark a separate discussion (Grzymkowski, 2016, p. 161).

Influenced by the experimental spirit in the process of painting, Hatipoğlu repeatedly plays with her paints as if creating new paintings with each brushstroke, a characteristic of modern painting. She begins to synthesize forms other than calligraphy,

imagining them with her own introspection, and by combining the dynamism of calligraphy with the past, she focuses on the present. Without denying the existence of historical structures that still stand, she starts to position them in harmony. Ultimately, she believes that incorporating values that still exist today, without denying the past, forms an undeniable innovation in modern art.

The calligraphy on the textured background in her area paintings, combined with historical structures and forms, appears faintly on the upper plane, like the final stroke. Here, the artist focuses on the end, similar to finishing a novel or a poem. In Painting 13, the harmony in the form and texture is seen to conclude with a word of calligraphic significance. The blotchy colors of the background, giving the impression of a fragmented texture, reveal glimpses of the underlying layer. Hatipoğlu acts with her introspection while doing this. Through the windows opening from below, she creates a painting that proves the existence of the past. The effects created by the scribbles on the surface also resemble the poetry of the lived experiences of the walls. The imagery of the entire historical form covering the surface takes its place as a modern expression that updates the old with the new, conveying beauty. The meaning of the calligraphic writing at the bottom, 'Nefes,' represents the significance of a Byzantine-era historical structure in Anatolia that adds value to Istanbul. The artist wishes to express that this structure, standing with grandeur, continues to breathe life into a city that has become chaotic. The visual representation of this iconic structure of Istanbul appears in many of Hatipoğlu's works.

While creating a series on three periods in Anatolia, Hatipoğlu generates a new synthesis through research and conceptual imagery. Considering that societies and artists who do not deny their traditions have always used these values in their paintings, it is evident that Hatipoğlu's works depict these differences both spiritually and literarily. In the entirety of her paintings, overlapping forms and shapes intertwined with writing are seen. While history is often thought to reflect the past, her colorist identity aims to bring the vitality of those periods to life. This introspection delves deeper, influenced by her unforgettable childhood memories spent at her grandmother's house during summer vacations. The sensibility developed through her academic studies and examinations becomes an indispensable inner voice. Her initially lyrical, calligraphic paintings, starting as colorist and blotchy, gradually transform into expressions of the abstract and the concrete, uniting form and shape.



Figure 14: Filiz Hatipoğlu, 'Aşk; Kız Kulesi', Acrylic on Canvas, 150 x 100 cm, 2021

Filiz Hatipoğlu, 'Aşk; Kız Kulesi', Acrylic on Canvas, 150 x 100 cm, 2021

When naming her paintings and using the pure reality of form, Filiz Hatipoğlu expresses her admiration for historical structures through the unity of texture and color, while concealing the meaning of the text in her use of calligraphy. Shades of blue are prominently featured in these works. In this series, she typically uses the historical structures of Istanbul as forms in her paintings.

In Painting 15, the expressive power of her works continues with the same understanding. This painting features the Maiden's Tower, a structure from the Byzantine

Period, and the word 'Aşk' (Love), symbolizing the importance of the love felt for Istanbul, represented by this historic landmark in the heart of the city. Although the red background might be thought to symbolize love, it creates a harmonious unity.



Figure 15: *Filiz Hatipoğlu, 'Aşk; Galata', Acrylic on Canvas, 100 cm, 2022*

Filiz Hatipoğlu, 'Aşk; Galata', Acrylic on Canvas, 100 cm, 2022

Hatipoğlu mostly uses round canvases. She believes that the round frame represents infinity and has an unrestrictive structure. In Painting 14, the structural fragmentation in the background forms acts as windows revealing the notches of past periods. Here, scribbled writings also take their place, while the pure image of the form is concluded with the meaning in the calligraphic tendency.



Figure 16: Filiz Hatipoğlu, 'Aşk; Kız Kulesi', Acrylic on Canvas, 40 x 40 cm, 2019

Filiz Hatipoğlu, 'Aşk; Kız Kulesi', Acrylic on Canvas, 40 x 40 cm, 2019



Figure 17: Filiz Hatipoğlu, 'Nispetiye Saat Kulesi', Acrylic on Canvas, 40 x 40 cm, 2019

Filiz Hatipoğlu, 'Nispetiye Saat Kulesi', Acrylic on Canvas, 40 x 40 cm, 2019



Figure 18: Filiz Hatipoğlu, 'Zaman Bükülmesi; Kariye', Acrylic on Canvas, 200 x 100 cm, 2019

Filiz Hatipoğlu, 'Zaman Bükülmesi; Kariye', Acrylic on Canvas, 200 x 100 cm, 2019

Hatipoğlu believes that socialization is starting to disappear in the current era due to the impact of digital technology. As social life and cultural approaches in contemporary societies are observed to be turning into chaos, she uses the possible authorities of the age in the still existing and enduring canvas painting. Her use of paint and canvas leads her to approach it internally within a time paradox, rather than focusing on the clarity of the digital medium. Although she begins her paintings with a blotchy style and scribbles of literary characters, they gain a final dimension over time with the inclusion of cultural elements.

It is evident that many artists are inspired by Seljuk and Ottoman art. Since the beginning of the 20th century, art in Turkey has become increasingly significant. Just as societal movements have influenced popular art, traditional arts have always impacted artists. The crucial aspect is not whether the art is popular or traditional, but the moment when the artist gains freedom. Besides the importance of the viewer's sensitivity, the significance of the artist's free will in presenting their art to the viewer should be more prominent. Every artist who can utilize their ability to think freely brings out their art in their own identity. When these original works meet the audience, they stand out even if

they carry traces of traditional structure. The uniqueness of art is shaped not only by adhering to the time of its era but also by the spirituality of the artist's lived reality.

Hatipoğlu narrates life stories and lifestyles in her paintings. From her childhood to the future, she cannot escape the influence of nostalgia. Spirituality in artists generally manifests itself between life and death. While many artists express this by abstracting with color fields, it appears more dramatically in paintings where figuration and form are prominent. When it comes to color, the colors in figurative paintings tend to lose their vibrancy. However, the nostalgia of lived experiences in Hatipoğlu's paintings follows a path with the forms of past periods, showing vitality in terms of color. The characteristic underlying her understanding of color is her way of life. She is attached to nature with love and to the past with longing. While synthesizing the joy of life with history, she finds herself in the moment. The construction of those who lived and experienced the past-present, the planning thoughts of their architects, come to life in the artist's memory and return to those moments.

In her "Zaman Bükülmesi" (Time Bending) series, she revitalizes the domes of historical structures from an underside perspective in a schematic sense. The calligraphic element here lies in the thick brushstrokes that render the pendentives connecting the domes in a single stroke. In her research on the dome series, she was influenced by Einstein's Theory of Relativity. Time-space-motion, like past-present-future, are inseparable trinities. According to Einstein's theory, "an object is relative to time, time to an object, space to motion, and motion to space."

Hatipoğlu's use of the dome, an essential architectural element in Anatolian and Turkish art, represents the interconnectedness of time, space, and motion. In her calligraphic design, which is given in an imaginary sense, the relativity of time-space and motion addresses the past, present, and future, ultimately anchoring to the present moment. In the theory of relativity, the connection between space and time, where the speed of light slows down time in space, is reflected in Hatipoğlu's feelings while creating these works, as if no time has passed. These moments, reflecting the sentiments of the masters who worked in those periods, are portrayed on her canvas. The series titled "Zaman Bükülmesi" consists of paintings created with these intertwined feelings.

In Painting 19 of the "Zaman Bükülmesi" series, while depicting the frescoed dome of the Kariye Mosque, the calligraphic strokes are interpreted on the pendentives where the dome connections are made. The brushwork here involves thick brushstrokes

made in a single stroke. The interior views of the domes seen in Paintings 20 and 21 are approached in the same manner.



Figure 19: *Filiz Hatipoğlu, 'Zaman Bükülmesi; Topkapı Sarayı, Hünkar Sofası Kubbe', Acrylic on Canvas, 150 cm, 2019*

Filiz Hatipoğlu, 'Zaman Bükülmesi; Topkapı Sarayı, Hünkar Sofası Kubbe', Acrylic on Canvas, 150 cm, 2019



Figure 20: *Filiz Hatipoğlu, 'Zaman Bükülmesi; Sultan Ahmet Cami Kubbe', Acrylic on Canvas, 120 x 120 cm, 2019*

Filiz Hatipoğlu, 'Zaman Bükülmesi; Sultan Ahmet Cami Kubbe', Acrylic on Canvas, 120 x 120 cm, 2019



Figure 21: *Filiz Hatipoğlu, 'Zaman Bükülmesi; Dolmabahçe Sarayı Kubbe', Acrylic on Canvas, 160 x 110 cm, 2019*

Filiz Hatipoğlu, 'Zaman Bükülmesi; Dolmabahçe Sarayı Kubbe', Acrylic on Canvas, 160 x 110 cm, 2019



Figure 22: *Filiz Hatipoğlu, 'Hiç', Acrylic on Canvas, 100 x 80 cm, 2020*

Filiz Hatipoğlu, 'Hiç', Acrylic on Canvas, 100 x 80 cm, 2020

Filiz Hatipoğlu has approached the domes of Mimar Sinan's masterpieces—Süleymaniye Mosque, which he called his masterwork; Selimiye Mosque, which he referred to as his journeyman work; and Şehzade Mosque, which he labeled as his apprentice work—in an abstract manner from a bottom-up perspective. The abstracted appearance of the domes finds its place in the spatial context of calligraphy. In this series, the impressions on the background textures give the impression of the notches seen in restoration work from past periods. Alongside mosque domes, this series also features the domes of Topkapı Palace, Dolmabahçe Palace, Kariye Mosque (museum), and Hagia Sophia (museum), all presented in the "Time Paradox" series. The dominance of colors in these paintings naturally emerges according to the periods and the nature of the works. This desire to travel back in time is not just a conscious effort by the artist but is influenced by the periods and structures.

In all her paintings, Hatipoğlu uses mixed media on canvas. She starts by creating a marbled color field on the base layer, influenced by her lessons in marbling (ebru) from Hikmet Barutçugil during her academic studies. Although she had no prior interest in marbling, its inclusion in her education introduced her to the fluid movements of colors in

water. By using acrylic inks, she initiates this process, and the effect can be seen in some of her paintings' blank areas. She mentions that she only feels time when her fingers are involved and that she understands the visual history by providing these textures, being aware that she is traveling back to those periods. The act of filling layers and gaps with color is driven by the pleasure of capturing the essence of those periods' notched ceilings in the restorations of mosques, tombs, and churches. The use of writing characters as documents of these periods makes the inclusion of calligraphy in her paintings inevitable.

In her recent works, Hatipoğlu has taken a slightly different path by synthesizing Turkish art with a different understanding of form and shape. These works, which include enlargements of Islamic miniatures while adhering to their original forms, serve as historical documents expressing the past, present, and future within a textural unity. The scribbled writings seen through the gaps in the textures are present here as well. She indicates that the fluid structure of horse drawings in the early Islamic miniatures, as noted by Baltacıoğlu's analogy of Arabic letters to human anatomy, brings her joy while drawing calligraphy.

Hatipoğlu emphasizes the importance of introspection in all her paintings related to the concept of time. She states that calligraphy will always be a part of her paintings, even in works that contain form and figure, as they are a continuation of her calligraphic tendencies. Particularly in the fields enriched by the scribbled writings on the surface, she notes that they contain spirituality, similar to her area paintings.

In Painting 32, titled "Amentü Gemisi," there is an interaction solely featuring calligraphic characters. Influenced by the enchanting story of this ship, a subject that many artists have worked on, she interprets it in her own unique style.



Figure 23: *Filiz Hatipoğlu, 'Hiç', Acrylic on Canvas, 100 x 80 cm, 2019*

Filiz Hatipoğlu, 'Hiç', Acrylic on Canvas, 100 x 80 cm, 2019



Figure 24: *Filiz Hatipoğlu, 'Devinim', Acrylic on Canvas, 40 x 20 cm, 2012*

Filiz Hatipoğlu, 'Devinim', Acrylic on Canvas, 40 x 20 cm, 2012



Figure 25: *"Filiz Hatipoğlu, Sketch"*

"Filiz Hatipoğlu, Sketch"



Figure 26: *"Filiz Hatipoğlu, Sketch"*

"Filiz Hatipoğlu, Sketch"



Figure 27: *Filiz Hatipoğlu, 'Aşk', Acrylic on Canvas, 50 x 50 cm, 2021*

Filiz Hatipoğlu, 'Aşk', Acrylic on Canvas, 50 x 50 cm, 2021



Figure 28: *Filiz Hatipoğlu, 'Aşk', 50.50 cm, 2021*

Filiz Hatipoğlu, 'Aşk', 50.50 cm, 2021



Figure 29: *Filiz Hatipoğlu, 'Kırmızı Evren', Acrylic on Canvas, 100 x 80 cm, 2014*

Filiz Hatipoğlu, 'Kırmızı Evren', Acrylic on Canvas, 100 x 80 cm, 2014



Figure 30: *Filiz Hatipoğlu, 'Anı', Acrylic on Canvas, 220 x 150 cm, 2013*

Filiz Hatipoğlu, 'Anı', Acrylic on Canvas, 220 x 150 cm, 2013



Figure 31: *Filiz Hatipoğlu, 'Amentü Gemisi', Acrylic on Canvas, 110 cm, 2024*

Filiz Hatipoğlu, 'Amentü Gemisi', Acrylic on Canvas, 110 cm, 2024



Figure 32: *Filiz Hatipoğlu, Seramik Tabak Üzerine Kaligrafik Uygulama, 40 cm, 2019*

Filiz Hatipoğlu, Seramik Tabak Üzerine Kaligrafik Uygulama, 40 cm, 2019



Figure 33 - 34 - 35 - 36: Filiz Hatipoğlu, 'Serigrafi Baskılar', 45 x 33 cm, 2015

Filiz Hatipoğlu, 'Serigrafi Baskılar', 45 x 33 cm, 2015



Figure 37: Filiz Hatipoğlu, 'Anka Kuşu', Engraving Print, 2015

Filiz Hatipoğlu, 'Anka Kuşu', Engraving Print, 2015

Filiz Hatipoğlu, in her own words, leads a 'postmodern life.' She attributes this to attending university with her children in her forties. Studying Ottoman Turkish, the architectural structures of Turkish and Anatolian history, and the traces of periods seen in restoration work at the Mimar Sinan Fine Arts University, Department of Traditional Turkish Arts, she synthesized these influences in her paintings. During her master's studies at Yeditepe University's Department of Plastic Arts, where she studied with esteemed professors, she experimented with technique and materials, charting a new path in her art. Filiz Hatipoğlu, an artist who incorporates calligraphic characters and scribbles into her paintings, applies tradition within a time paradox.

In an article, art historian Abdulkadir Günyaz wrote about Hatipoğlu: “*Scattering Vavs, Hes, eyes streaming with tears, Kaafs, Keefs, Elifs, Lamalifs here and there—is it possible to make a painting, let alone art? But it is certainly possible to reach art, by absorbing Mims, Nuns, Dals, Jims, and all the others with their proper method, integrating them into painting... Being familiar is not enough; one must become one, having lived with*

all that essence, being trained and matured by it” (Günyaz, 2013) (Günyaz, Abdulkadir, Filiz Hatipoğlu Exhibition Catalogue Essay, 'Dreams of Lived Experiences; The Top of My Glass Table,' Istanbul, 2014).

In her works, Hatipoğlu uses writing while emphasizing color and texture, sometimes placing these elements in front of the text. The main theme of her paintings, the writing, sometimes overlaps with the components of texture. She presents her philosophical sensibility within the time paradox, focusing on the past-present context and synthesizing historical places with writing to the viewer. The effects of scribbled writing, seen in the use of techniques and materials, as well as in the color values, appear as evidence of transcending time. The tendency of pure calligraphic writing, usually drawn with thick brushes in a single stroke, reflects the inclination towards infinity. The process of examining the history of writing, and its expression in her art, follows a meaningful path influenced by her research and education. Continuing her understanding of painting through the synthesis of history and writing, she proceeds with new works.



Figure: 38: *Filiz Hatipoğlu, 'Anka Kuşu', Engraving Print, 2015*

Filiz Hatipoğlu, 'Anka Kuşu', Engraving Print, 2015



Figure 39: *Filiz Hatipoğlu, 'Vav', Engraving Print, 2015*

Filiz Hatipoğlu, 'Vav', Engraving Print, 2015



Figure 40: *Filiz Hatipoğlu, 'Hu', Engraving Print, 2015*

Filiz Hatipoğlu, 'Hu', Engraving Print, 2015



Figure: 41 - 42 - 43 - 44: Filiz Hatipoğlu, *Sketch Experiments*

Filiz Hatipoğlu, Sketch Experiments

6. CONCLUSION

In the history of humanity, which can be divided into periods before and after the invention of writing, it is possible to see drawings similar to writing as a form of linear expression in the cave paintings from before the advent of writing. Approximately six thousand years ago, the Sumerians invented writing out of necessity, and the characters of writing have since evolved through different civilizations and cultures. The cultural and social life of various periods influenced these changes in writing. Significant differences can be observed from cuneiform script to hieroglyphs. Hieroglyphs, which form letters in a pictorial sense, did not develop much and remained within the same geographical boundaries, while the development of cuneiform led to the creation of the first writing characters of Turkish with Runic letters. It is well known that the most crucial factor in the invention of writing was trade. Over time, writing, initially invented for commercial reasons, became universal, developing according to the necessity of communication and leading to the use of diverse writing characters in artistic fields. The spiritual and unique writing styles of Eastern and Far Eastern calligraphy, combined with aesthetic values, have given rise to a distinct art form. Masters of Zen in the Far East, initially using Chinese writing, created spiritual works of writing and painting. Influenced by Chinese script, Japanese calligraphy also produced memorable, valuable works, integrating drawings and poems or using the blotchy style of writing. However, despite its many characters, Chinese script did not become universal beyond its borders.

In the East, Islamic calligraphy, with its curved and diverse Arabic letters, developed within a religious context. The term 'hat,' meaning beautiful writing, evolved into an art form that stacks letters into aesthetically valuable and meaningful writings. This practice led to the transformation of writing scribbles/meşk into a separate art form, as calligraphers improved their skills. The originality and spiritual immersion of calligraphers while scribbling added meaning to these works.

Writing scribbles/meşk gradually attracted the interest of painters outside of calligraphy, finding a place in artistic applications. Artists influenced by Eastern and Far Eastern calligraphy expressed the dynamic power of these lines with their brushes. The linear values seen in the works of painters influenced by writing scribbles began to be viewed as the expression of spirituality in Abstract Expressionism. The dynamic expressive power of these lines turned into a form, opening a unique path for artists in a

lyrical sense. Calligraphic elements or writing scribbles have influenced many artists, both internationally and in Turkey, leading to the creation of original works where aesthetic meaning is achieved, even if not forming a new art movement. Artists of this period ensured that calligraphy gained value in modernism within informal art. Some of these artists include Hans Hartung, Pierre Soulages, Henri Michaux, Jackson Pollock, Antoni Tàpies, and Mark Tobey.

Turkish artists have also created paintings that convey the essence of writing scribbles. Examples of artists who used calligraphy both purely and in original literary and blotchy styles include Mübin Orhon, Mehmet Gülerüz, Abidin Elderoğlu, Sabri Berkel, and Burhan Doğançay. These painters each created works in their unique ways, using the literary influence in their styles.

In contemporary art, paintings influenced by writing scribbles or calligraphy are often seen in an abstract sense. Scribbles formed from abstract curves, transitions, and color values are more often found in decorative terms in the works of new generation painters. They do not appear as distinctly as in the works of Hans Hartung or Abidin Elderoğlu. While this is more contemporary in Eastern art as 'hat,' it continues to be influential in the works of Chinese artists in Far Eastern art. Writing scribbles in the works of Turkish and Iranian painters are seen with transitions of color values in the clarity of calligraphic letters. Today, artists like Ertuğrul Ateş use the movement of writing, while Seyit Mehmet Buçukoğlu creates compositions with writing scribbles. At art fairs, biennials, and exhibitions, works influenced by scribbles are not very prevalent.

Filiz Hatipoğlu, who incorporates writing characters and scribbles into her paintings within Turkish painting, is an artist who applies tradition within a time paradox. Hatipoğlu began her work in this field as experimental explorations, and later, knowing Ottoman Turkish and experiencing the pleasure of the curved structure of calligraphy, consciously transformed her use of writing and scribbles in her paintings.

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