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TURKISH
FIGURATIVE
PAINTING

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TURKISH FIGURATIVE ART: THE FORMATIVE YEARS

Approaches to the human figure in the early development of modern Turkish art reflect both the anthropomorphic influences of western art and an attempt to come to terms with Islamic traditions.

Islamic art, in its own way, had also dealt with the figure. Although anthropomorphism, pagan in origin and based on tactile, organic reality, was alien to Islamic attitudes and thought, this did not prevent Islamic art from developing its own styles through calligraphy, illumination and miniatures. Technical developments were avoided, or ignored, in the handling of space, but even in miniature and illumination work there were clearly some understanding of organic human form.

Life was changing in the early 19th century in a way that lent urgency to a radical western-oriented quest for the human figure. But as elsewhere, it was the discovery of photography that chiefly paved the way for realistic figures. Religious qualms hindering figurative art were also smoothed over with the help of photography; and the subsequent history of painting indicates that photography provided painters with an abundant source of material with which to observe the world.

The challenge of the human figure has provoked an array of stylistic adventures from the superstitious down to the industrial age. A modern disciplined education is essential if organic anthropomorphic aims are now to coexist with Islamic belief. One of the gains made by Turkish painters from their western experiences was the habit of making life studies. Interest in the human figure became progressively more pronounced during the 19th century. There are numerous studio studies as well as photographs. With the employment of nude models by Turkish studios these studies take on a new dimension. Once the reluctance to treat nudes had been allayed, it was not long before individual

and personal interpretation of human figures assumed an important role in stylistic movements and development.

The figure was not the only problem to influence the general transformation of Turkish art of the 20th century. Interpretation of earlier Turkish pictorial art in western terms is a pitfall to be avoided since figures were not of primary importance. Pagan anthropomorphic values did not have a strong formulative influence on traditional Turkish painting. Turkish art did employ a unique abstraction of form, though, which is of considerable interest to western contemporary art today. In a world of eclectic mutual influence, the 19th century saw western art introduce the Turkish world to organic figurative representation; today the art of classical Turkish designers and miniaturists is turning the west's attention to questions beyond the figurative.

Every movement in modern Turkish art today has to face up to the question of how to portray the figure in a way that reflects its own psycho-sociological make-up. The fact that figurative art did not play a role in the past is of no importance; current figurative developments are the natural outcome of the development of Turkish art and contemporary pressures.

BACKGROUND AND PERIODS IN THE DEVELOPMENT OF TURKISH ART

Developments in Turkish painting form a vivid and striking parallel to socio-economic change. From the beginning of the 19th century, when it was mandatory to conform to European norms, to the 1880s and the application of western academic standards to painting and education, there was a growing consciousness of industrialization against hegemonic restrictions. The Ottoman Empire's unique place in the Islamic world had arisen from a long-standing relationship with the west. The most vivid result was a recognition of western superiority in martial technology. A new approach was essential to military needs; this created a demand for reform as a prerequisite for technology.

Experimentation, and mechanical invention were the key to industrial revolution in the west. They created the setting for the Renaissance's discovery of the East; man set himself to become one with his environment; mediaeval mysticism made way for intellectual freedom. Inventions and discoveries naturally resulted in the industrial revolution. The artist, a part of the political texture reflecting this, was forced to come to terms with a constant tempo of change which created intellectual and emotional conflicts. This phenomenon led to periods of artistic change that kept pace with industrial change.

In Turkey changing circumstances marked periods of renewal echoing the west; they were reflected in works of art, but they did not necessarily produce results stemming from a passion for experiment. Conformation to new norms and their synthesis with traditional currents are the dynamic basis of modernisation. It is through the intensity and quality of this synthesis that a new personality, a brand new cultural identity going beyond mere western tutelage, emerges.

It would be no exaggeration to trace the initial organisation of socio-economic and cultural development in Turkey today to a hundred years ago. Ideological and artistic movements all had programmes which anticipated increasingly intense nationalist aims and their realisation. It is worth approaching

contemporary innovation and change in the light of value systems confirming principles of adaptation and synthesis. Until the founding in 1883 of the Sanayiî Nefise, the first art school, Turkish painting was dominated by artists brought up in the military academies. These painters worked with an emotional detachment that did not reflect academic rules. Those who were sent to train in the west were noted for their acute receptivity to synthesis. After the constitutional movement of 1909, the Sanayiî Nefise adopted a clearly nationalistic character, in which the military artists played an indirect role.

THE SPREAD OF OBJECTIVE NATURALISM

The first painters to form a clearly identifiable style in the last hundred years of Turkish painting are the Turkish impressionists. It is worth casting a general eye over their forerunners at the end of the 19th century. A number of painters to play a significant role in the early quest for stylistic development trained in western ateliers. Painters like Süleyman Seyyit Bey and Şeker Ahmet Pasha, each distinctive in style but having something in common, were followed by a second generation, most notably Halil Pasha and Hoca Ali Rıza.

Şeker Ahmet Pasha and Süleyman Seyyit Bey were undoubtedly bound to the conventions of 19th century European classical art. Both achieved a homogeneity of style which in certain respects absorbed something of the Romantic, Realist and Naturalist movements. Above all they contributed to a significant change in attitudes to nature. Their interpretation of nature brought a new perspective to ways in which their contemporaries regarded their surroundings, an essential characteristic undoubtedly being the attempt to create a new balance between the challenge of direct contact with nature and visual artistic traditions. These artists were far removed in spirit from western sources of influence because of the challenge of combining observed experience of nature with traditional miniaturist design.

Hoca Ali Rıza, with his highly sensitive approach, was successful in striking a balance between the two. Working in seclusion with nature, without any European education or experience, the balance he achieved has a greater feel for tradition than the work of his contemporaries and succeeding artists.

Halil Pasha is considered the father of Turkish impressionism. He used his experience of the west to bring a new solution and a different dimension to the balance between nature and miniaturist design. What makes Halil Pasha's work so unlike Şeker Ahmet Pasha or Süleyman Seyyit Bey's is the revolutionary quality of daylight that he instils. Hoca Ali Rıza's perception of light by comparison was less whole-hearted. There are certain conventions to which he clearly remains bound.

Turkish painters of this century, whether educated abroad or not, occupy a spiritual and intellectual world in which they have to come to terms with traditional values and contemporary pressures. They cannot simply remain aloof and pursue the ideological conflicts that preoccupy western artists. They are always aware of the brilliant coloration of daylight of the miniatures which for centuries has characterised the work of Turkish artists. But this tradition did not approach the problem of how to harness such coloration to detailed observation of daylight and subject matter. Instead it sublimated design elements in rational abstraction, a process in which the mind was firmly in control of perception. The 19th century reversed this. It opened the way for a period in which the eye could dominate the mind. It was this that enabled Halil Pasha and Hoca Ali Rıza to confront nature in a way that no artist had hitherto done.

THE INFLUENCE OF PHOTOGRAPHY ON PAINTING

When talking about the influence of late 19th century painters - the pioneers of light - it should not be forgotten that certain traditional and historical values played a part in their stylistic development.

It is worth mentioning at this point the work of Osman Hamdi Bey, who founded the School of Fine Arts, the Sanayiî Nefise, and the photographer-painters from the Darüçşafaka School, also called the primitives, whose style is imbued with a certain anonymity derived from direct or indirect involvement with photographic techniques. Osman Hamdi Bey studied law and painting in Paris where he painted orientalist pictures heavily influenced by his master Gérôme. The orientalist movement of which he was a member is considered degenerate today in terms of western realism. He has no main characteristics to distinguish him from his western contemporaries. He used photographs of himself and his family in his portrayal of imaginary scenes.

The Darüçşafaka painters did, however, create something new. They stylised photographic images in a way that recalled the earlier illustrators and illuminators. At the time nobody was even aware that these so-called primitives were using photographs. In fact they were largely interpreting photographs, a process of intensification which involved abstracting the model and recreating the photograph. These photograph-interpreters are now a respected school.

Neither Osman Hamdi Bey nor the Darüçşafaka painters were pioneers in the development of contemporary Turkish painting. All the same Osman Hamdi Bey remains the best known Ottoman painter in the west, and the photograph-interpreters are also significant in having created a unique system absolutely free of European influence.

THE MARRIAGE OF POLYCHROMIC TRADITIONS AND IMPRESSIONISM

The Turkish impressionists working in Paris returned home when the First World War broke out in 1914. In Istanbul they staged exhibitions and came to form the teaching staff of the Sanayiî Nefise and the Inas Sanayiî Nefise Schools (for men and women respectively) which later merged in the Academy of Fine Arts. Europe was now experiencing Cubism, and the seeds were being sown for other new movements which would follow in quick succession and attempt to break down the barriers between the plastic arts, modern abstraction, industry and concepts of speed.

In Europe the effects of the war combined with the acceleration of technological development to create profoundly traumatic psychological contradictions. These in turn led to reaction in the form of anti-art attacks on art. In Turkey, the war, however disastrous, did not impinge deeply on painting apart from provoking a degree of religious reaction which did not seriously threaten art. Painting in Turkey, unlike Europe, did not become a vehicle for the deeply rooted sense of psychological tragedy that haunts the work of many contemporaries in the west. This may be explained by the survival of traditional ways of feeling and thinking which, partly influenced by religious education, continued to shape artistic aspirations.

This is not to say that westernisation lost momentum, as is evident from the emergence of women painters, art schools for young ladies and a toleration towards the use of nude models. Istanbul suffered defeat in the First World War materially but not spiritually. The vitality and dynamism of everyday life in the great metropolis survived. Its inhabitants continued to try to lead western-style lives as they had done at the turn of the century. Painters like Çallı İbrahim, Namık İsmail, Nazmi Ziya, Feyhaman Duran, Avni Lifij, Ruhi, Hikmet, Sami and Ali Cemal, all contemporaries of Atatürk, continued to work in an impressionist vein, and they were joined by a number of women painters like Mihri, Müşfik and Müfide Kadri. Two painters, Ahmet Ziya and Ömer Adil, also deserve

mention among the artists who bridged this and the earlier generation of Halil Pasha and Hoca Ali Rıza.

Although Turkish artists were faithful in the main to the principles of light and colour expounded by European impressionists, in some ways they differ fundamentally because of their continuing interest in linear design. The Turkish impressionists, whether viewed collectively or individually, had a distinctly different perception of nature in which objectivity is deeply imbued with a sense of linearity stemming from traditional design. Their impressionism has a dynamism of style born of harmonising contrasts. Robust realism exists side by side with restrained formalism. Boundless enthusiasm in front of nature is always balanced by an introverted sensibility, a kind of intense timidity. This attitude to nature and their surroundings is the common essence fundamental to all the Turkish impressionists and explains why they display a greater affinity to Halil Pasha and Hoca Ali Rıza than to their European counterparts. Both light and subject matter in their paintings are instrumental in the achievement of balanced harmony.

Impressionism was readily adopted by Turkish painters because it suited their traditional preoccupations; their sensitivity towards colour made it easy for them to adopt a movement which required a continuous observation of changing light.

Such joy of colour, so much sensuality, passion and introvert mystery was of course intolerable to the rock-hard discipline of academicism. Istanbul's Academy of Fine Arts, as the earlier schools came to be known in 1926, continued to instill not only classical draughtsman but also the unnatural deformation so much a part of academic discipline. As such the name of this new institution was perhaps suitable. Art never profits when enthusiasm is stifled. Nonetheless it is undeniable that a degree of studio discipline, visual training through anatomic drawings, and a foundation in the principles and concepts of composition are a necessity for the artist.

FROM SOCIAL CONTEXT TO ABSTRACTION

Contemporary art in Turkey is generally considered to be the result of developments since the Second World War. This is only partly true. It is impossible to ignore roots that go further back.

Post-war developments form a dynamic period built on several phenomena. One of these concerns the question of art education. The educational establishment lost the role of stylistic arbiter. Evidence of this may be cited in the weakening of relations between arts events and the bureaucratic state-run cultural boards, a symptom of liberalization and privatisation; and in the fact that artists now began to make their own individual efforts to solve their financial problems. It was to be another twenty or thirty years before an art market would be created with the accompanying phenomenon of galleries and collectors supporting artists, but in the 1950s individualisation was clearly tending towards a system of private support. As a consequence of the declining relations between artist and state, the state-organised exhibitions of painting and sculpture which date from the early 1940s showed a continuing decline in interest and quality.

Turkey in the post-war era felt the need to look more confidently at its place in the world. Symptomatic was a dawning recognition of the scale of the imperial past. An important effect of this new awareness of the country's history was the raising of art historical studies to a more professional level of expertise, and greater emphasis on historical continuity in academic theses. Serious art-historical research, underlining the dynamism of the post-war period, came to be a field in its own right.

Another factor in post-war art was urbanisation, which has left its mark so heavily on the last forty years. This inevitably created a division between popular and elitist values in cultural developments. The major movements of population created depressions. They also meant that attitudes and criteria used in critical appreciation had to be reevaluated.

RADICAL STEPS TOWARDS WESTERNISATION

The first important moves by the young republic towards westernisation were taken in the early 1930s. They reflected a necessary change in value systems. The question of form became a leading issue in the arts. The Turkish artists of the Constructivist and Cubist movements brought the principles of German and French contemporary art back home. The Constructivism of Zeki Kocamemi and Ali Çelebi was followed by the Cubism of Cemal Tollu, Nurullah Berk and Zeki Faik İzer, and finally the ethnic-oriented preoccupations of Bedri Rahmi Eyüboğlu. Other painters outside the academic fold, like Hamit Görele, Turgut Zaim, Malik Aksel, Fikret Muallâ and Hale Asaf, belong directly or indirectly to these movements.

To promote academic standards, foreign artists were drafted in from abroad to lecture and direct the Academy's painting classes. This was part and parcel of the policies of reform. The advocates of academicism failed, however, to take genuine artistic enthusiasm into consideration. Soon opponents became increasingly resentful. When they began to pose a serious threat to the Academy's domination of the arts the summary departure of the foreign teachers was inevitable.

The first group to stand up to the academy called itself Yeniler (the new artists). Among them were Nuri İyem, Haşmet Akal, Abidin Dino, Avni Arbaş, Selim Turan and Ferruh Başar, who mainly stressed social content. Although in many respects very different, Nejat Devrim and Şükriye Dikmen certainly shared a spiritual kinship with Yeniler.

Although Turkey did not take part in the Second World War, she suffered considerable material and spiritual deprivation during it. The social realism of the Yeniler group never went beyond criticism of society's problems. It did not acquire a firm ideological footing. After the war, abstract movements in art all over the world began to reappear. In the definition of painting, line and colour became valid in non-figurative approaches resulting from surface and spacial preoccupations. Some members of Yeniler and the earlier D-Group moved into the field of non-figurative art, working in both Istanbul and Paris. Zeki Faik of the D-Group and the independent Sabri Berkel headed two main tendencies - lyrical and geometric - which form convenient labels for a number of non-figurative painters who played pioneering roles in the development of Turkish art, among them Nuri İyem, Fahrünissa Zeid, Selim Turan, Ferruh Başağa and Nejad Devrim. Those who persisted in non-figurative abstraction were later joined by such artists as Adnan Turani and Adnan Çoker.

New figurative trends were never lacking in Turkish art. Right up to the present day figurative art has dominated the Turkish art scene. In the 1950s figurative stylisation was imbued with significant qualities by artists like Neşet Günal, Bedri Rahmi Eyüboğlu, Eren Eyüboğlu and Şükriye Dikmen. They were followed by artists who formed a group calling itself "Onlar" which included Orhan Peker, Nedim Günsür, Leyla Gamsız and other artists who insisted on figurative stylisation. Orhan Peker employs native anger and humour in a highly individual and influential brand of expressionism.

FIGURATIVE ART REGENERATED

The delay with which western movements like Cubism, Surrealism and Expressionism came to Turkey is generally blamed on poor communications. But the real reason was that for the most part people were not ready to understand the implications of these movements. Only movements to which people could readily relate were reflected in coherent synthesis, admittedly even then after some delay. These movements, isolated from their socio-economic and cultural context were adapted to the country's traditional modes of thought and feeling. A typical example is the work of Yüksel Aslan who has tried to use local elements of every kind, from the illustrations of Siyah Kalem to Karagöz figures and even tekke calligraphy, to express surrealist eroticism and wit in a unique brand of phallic humour.

A number of painters working in the same vein, though employing widely divergent techniques, have gone beyond the borders of surrealist fantasy and imagery in their experiments with space, colour and form. Yüksek Aslan, Ömer Uluç, Orhan Peker and Cihat Burak were the precursors of this movement in the 1960s.

In the 1960s the predominance of the Academy began to wane. The Academy continued to exist as an establishment for the training of artists which it performed with success, but it ceased to conduct the art movements. In 1954 Aliye Berger, an independent woman artist, won the first prize in an international competition judged by prominent western critics. Some academic circles could not digest why unbridled enthusiasm was given an award which in their eyes should have gone to disciplined standardised compositional cliché. This marked the demise of academic superiority and the crude artificiality of exaggerated folkloric themes with which it had come to be associated.

The reform of the Academy in the 1960s started in pioneering spirit with a cluster of new programmes based on conceptualist rather than classical design. Altan Gürman, whose tragic early death was a great loss to Turkish art, was the most important formulator of these new programmes. Later in the seventies and

eighties, this reformist spirit continued with studies in conceptualism. But attempts to replace the canvas with other alternative materials, installations or spatial organisation of material were far from effective. With only one exception: Sarkis, who worked in Paris and did achieve something of a name in this movement.

In the early 1970s economic progress led to an increase in the number of private art galleries. They reflected popular cultural activity and so stimulated mainly figurative trends. A group of artists emerged whose style was varied and personal, among them Burhan Uygur, Mehmet Gülerüz, Neşe Erdok, Komet, Alaettin Aksoy and, also Mustafa Ata whose work though different could equally be considered figurative.

Although in the 1980s there are some new protagonists of expressionism and fauvism who have sought to achieve an authentic expression of feelings and facts in their art, the leading painters of the 1960s and 1970s remain more widely appreciated.

For all their fifteen years of experience, art galleries in 1989 do not yet have a very effective reformist role. Their main concern is to make a place for themselves in the developing art market. This does not mean that they do not influence this market positively, but in general there is still a feeling that the firm regulating hand of a selective and responsible authority could lend coherence to artistic values and market prices.

ARTISTIC TRENDS AND PARALLEL ECONOMIC DEVELOPMENTS

Although an unpredictable market does not hinder the birth of new art movements and styles, it makes it difficult to ensure conditions under which the arts can find moral support. In recent years the arts have looked demoralised in a way that parallels economic instability and the uneven tempo of city life. Attitudes influenced by extremism in the western world deny their own healthy emotional roots and damage the process of synthesis. The most obvious purpose of harmony with the west in an atmosphere of intensified communications is to absorb outside influences into a native synthesis. Young artists have neglected their sensitivity to synthesis. There is a lack of historical consciousness. Is it possible to regenerate this by looking back from a contemporary viewpoint to mystical sources inherent in an Islamic past? Erol Akyavaş, working in New York, has brought mystical sources into the world of contemporary art in the last ten years. Ergin İnan has likewise worked towards creating an original feeling in his paintings by employing motifs derived from old tekke (dervish) mysticism.

In the aftermath of abstract expressionism, movements in American painting such as Pop Art and Hyper-Realism have been the focus of stylistic quest in Turkey just as they have in Europe. Nur Koçak has taken hyper-realism as a starting point from which to convey latent meaning. Burhan Doğançay, a wall-painting artist working in New York, has achieved interesting qualities in his work by combining collage and calligraphic concepts.

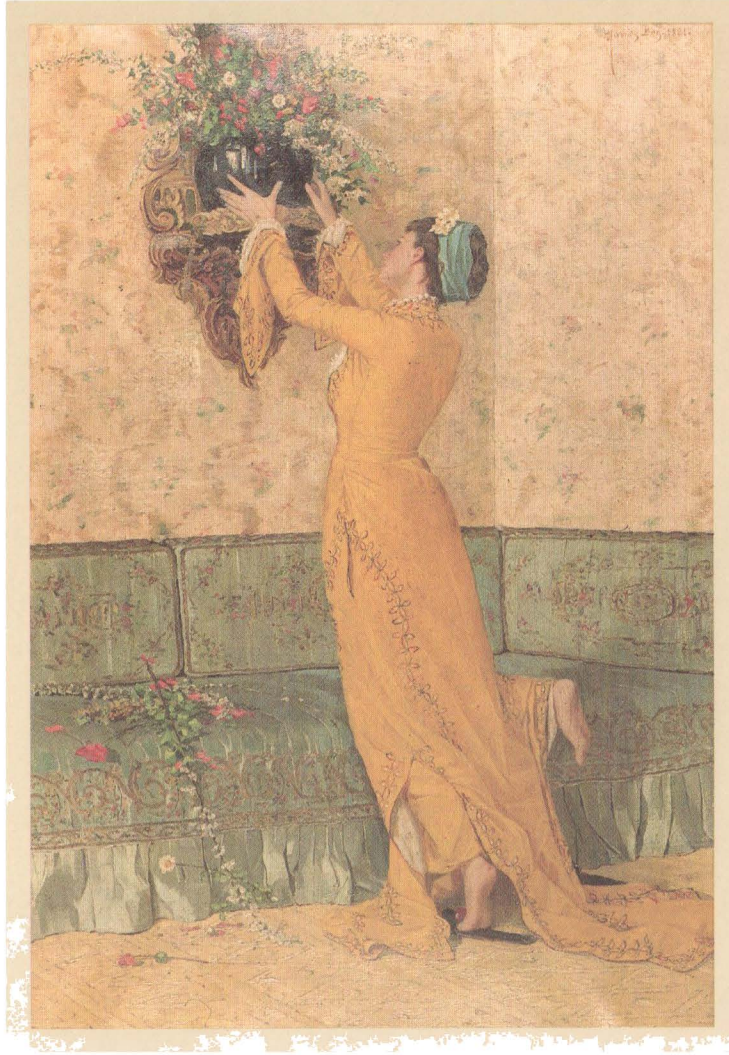
Through the 19th and 20th centuries, Turkish artists have been working in the major cities of the west. They cannot be said to have made much of an impression in the international scene. Before this is possible, respect must be secured for Turkish painting with the help of public and private finance. In foreign circles Turkish art is simply expected to reflect exotic, picturesque and ethnic cultural values. Painting, unlike popular cinema or folkdancing, does not have a very wide appeal. Styles distinct in character and absorbing something

of the historical heritage are all that are expected of artists of non-western origin. Turkish art is expected to follow suit, but with the backing of firm publicity we believe it should be able to apply itself to universal issues and go beyond artificial copying and plagiarism of the west.

In the past, western movements in art have been tentatively followed, albeit late in the day, with a realistic eye kept on conditions in the country. To follow each current closely and transfer them home is admirable. But the social, economic and cultural structures being so very different, hastily transferred, misapprehended forms will only impede the progress of Turkish painting and confirm cultural domination by the west. The importation of foreign contemporary art trends simply on the grounds of intellectual necessity marks flagrant disrespect and irresponsibility towards imbalances in society. If Turkey wants the progress made in art to accelerate and to be just to past experience, and if she is to cope with the speed of modernisation held by the west to be the only mark of westernisation, we must strive individually very hard towards genuine synthesis.

Sezer Tansuğ

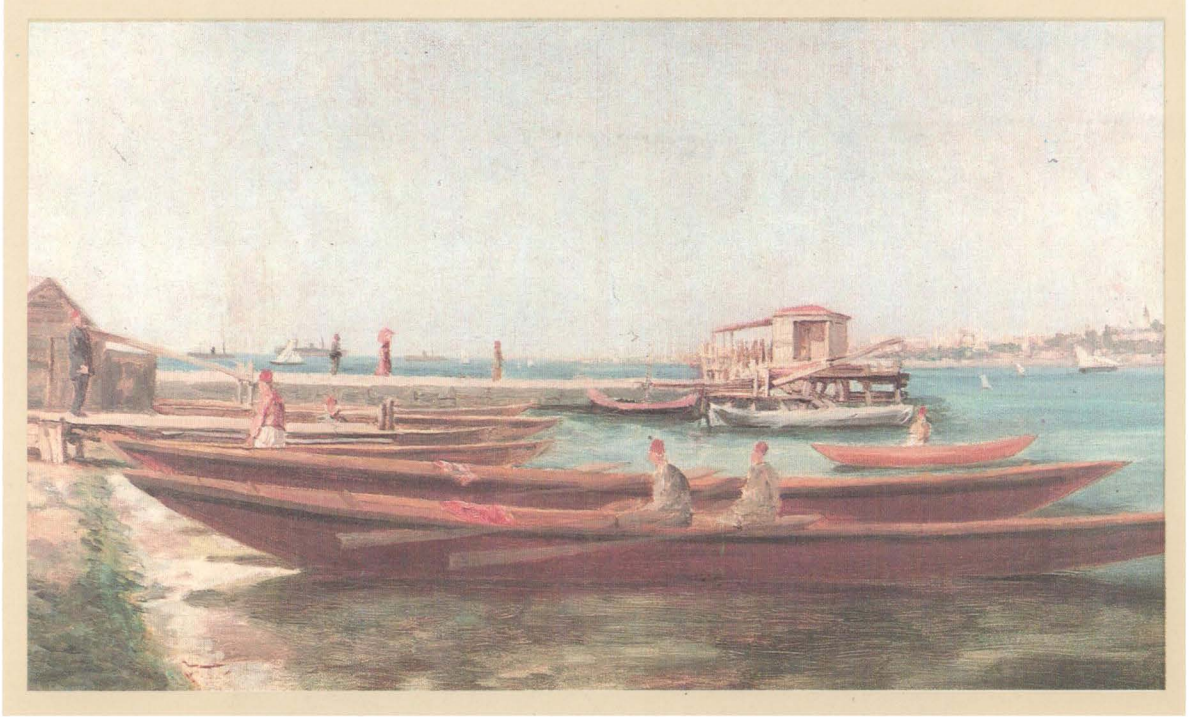
This book is an important record of
the development and vitality of Turkish Art.
The illustrations have been carefully selected to
afford detailed comparative study.



1
Osman Hamdi (1842-1910)
57x37



2
Osman Hamdi (1842-1910)
33,5x27,5



3
Süleyman Seyyit(1842-1913)
61x43



4
Halil Pasha (1857-1939)
90x65



5
Halil Pasha (1857-1939)
132x86



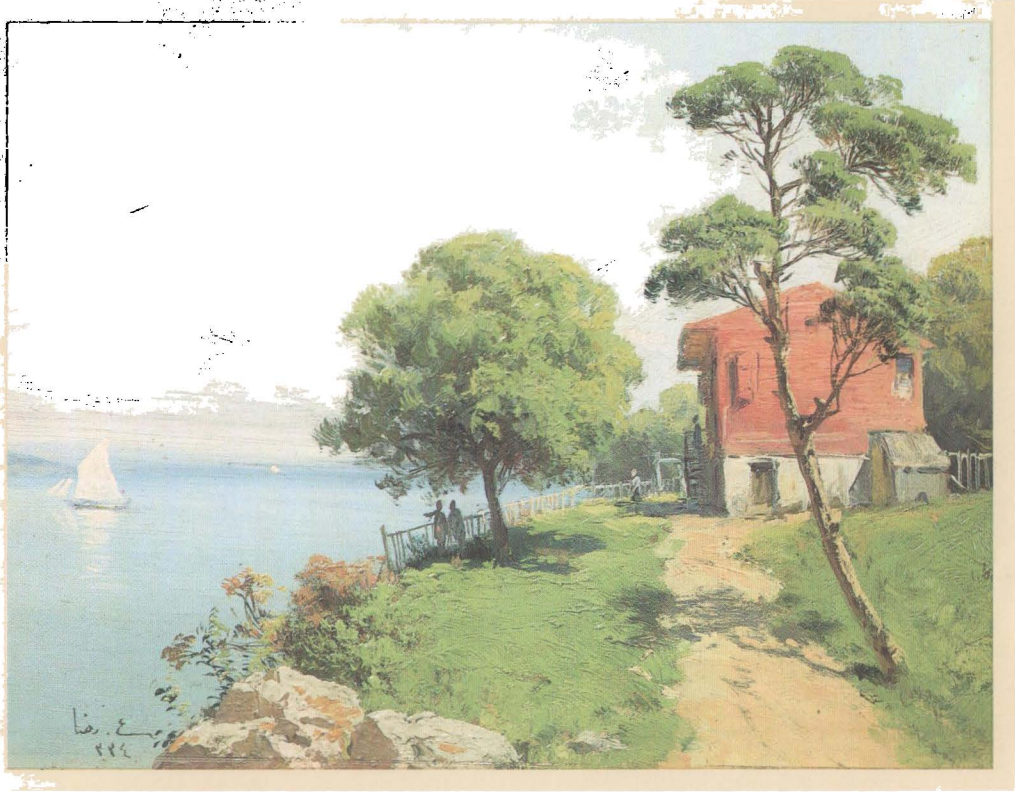
6
Halil Pasha(1957-1939)
50x60



7

Hoca Ali Rıza(1858-1930)

27x39



8
Hoca Ali Rıza(1858-1930)
28,5x22



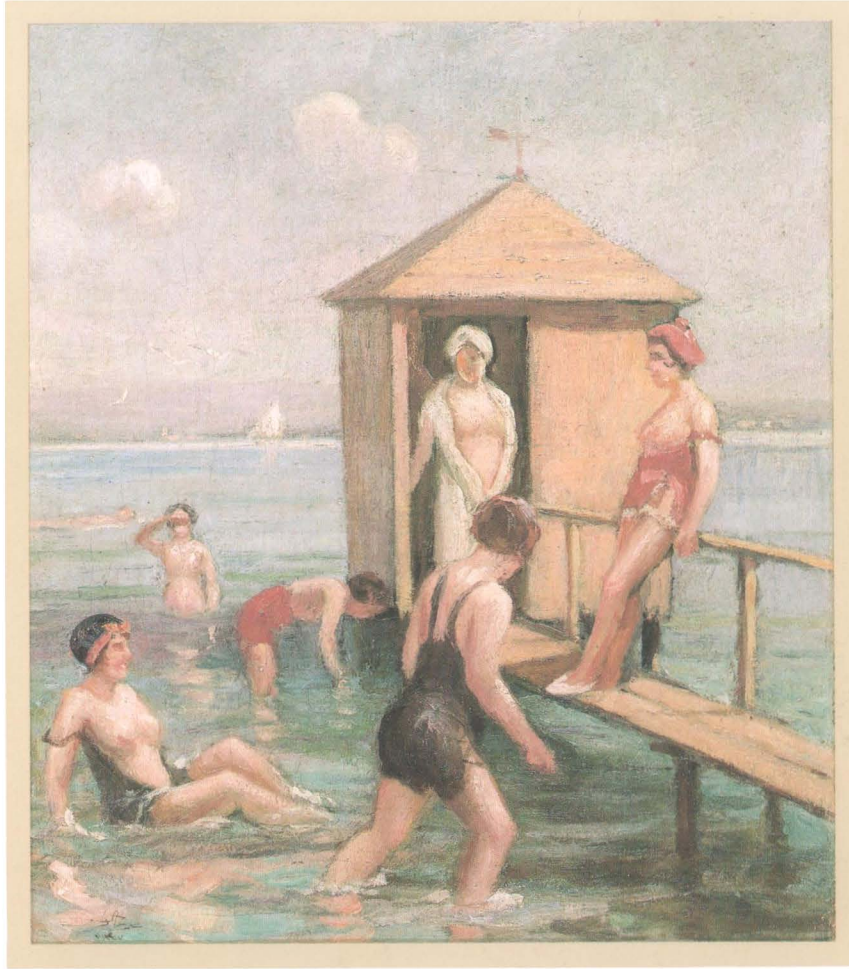
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Abdülmecit Efendi(1868-1944)
136x108



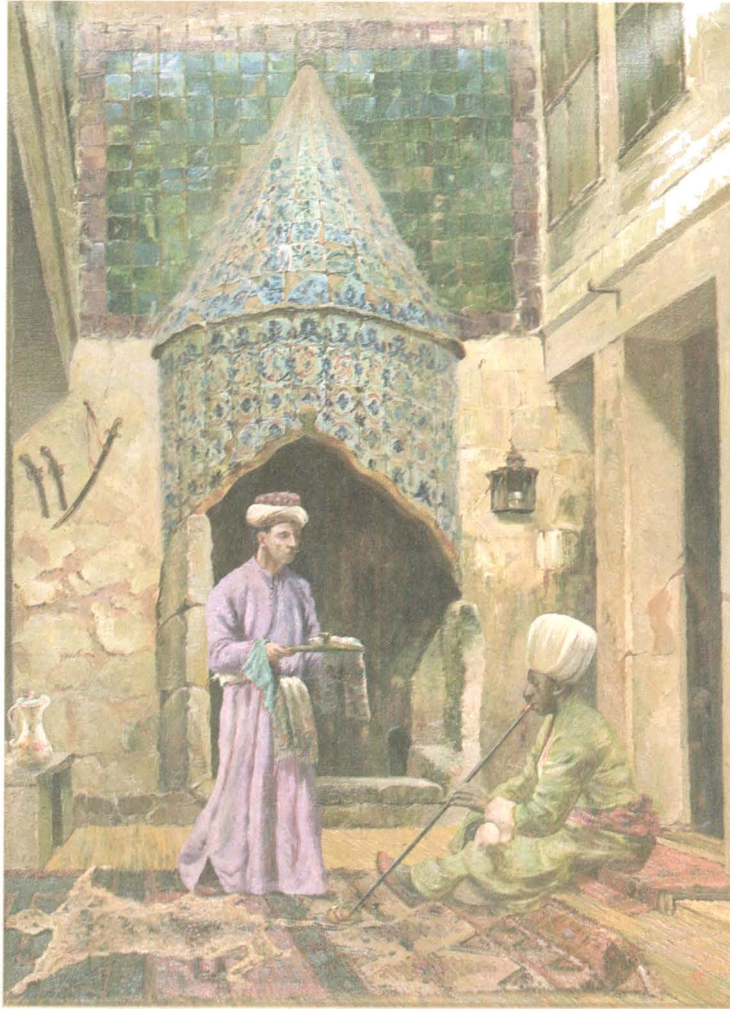
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Rifat Çeteci (1861-1939)
72,5x149,5



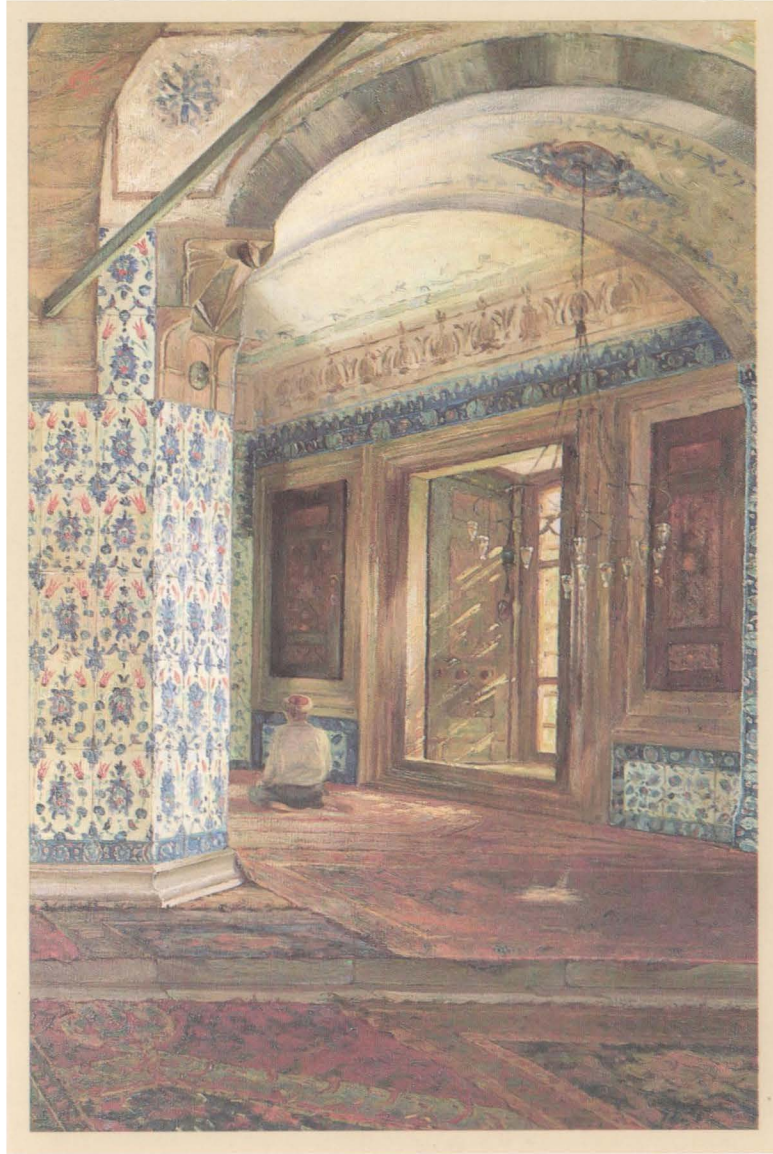
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Ömer Adil(1868-1928)
92x125



12
Ömer Adil (1868-1928)
46x54



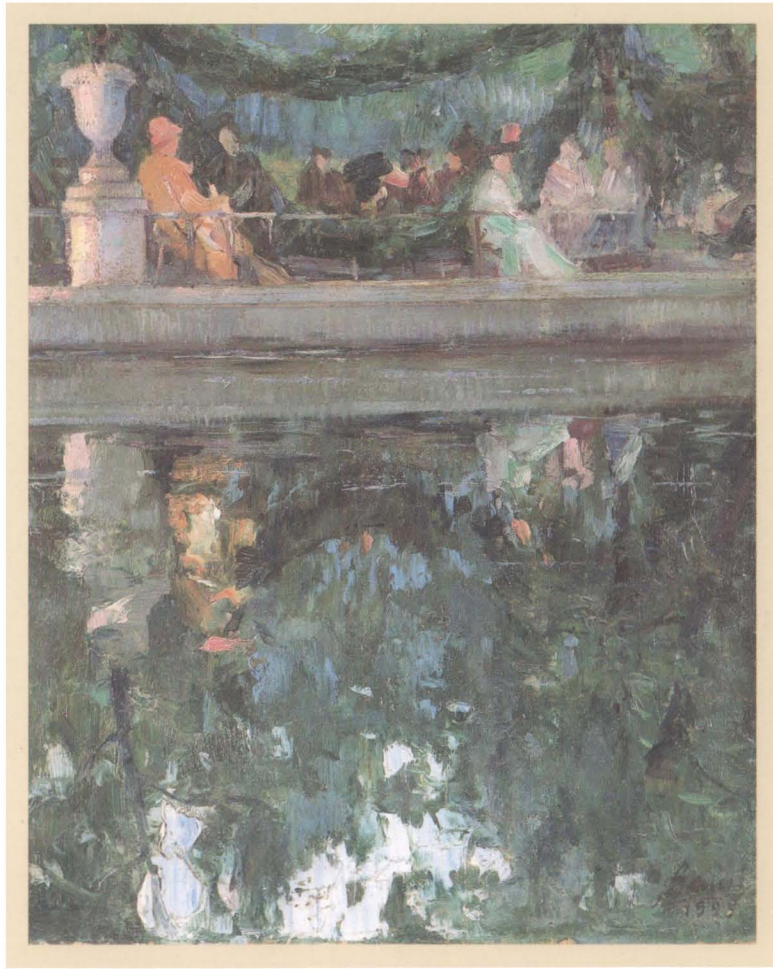
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Şevket Dağ (1876-1944)
91x65



14
Şevket Dağ(1876-1944)
61x90



15
Sami Yetik(1876-1945)
46x81



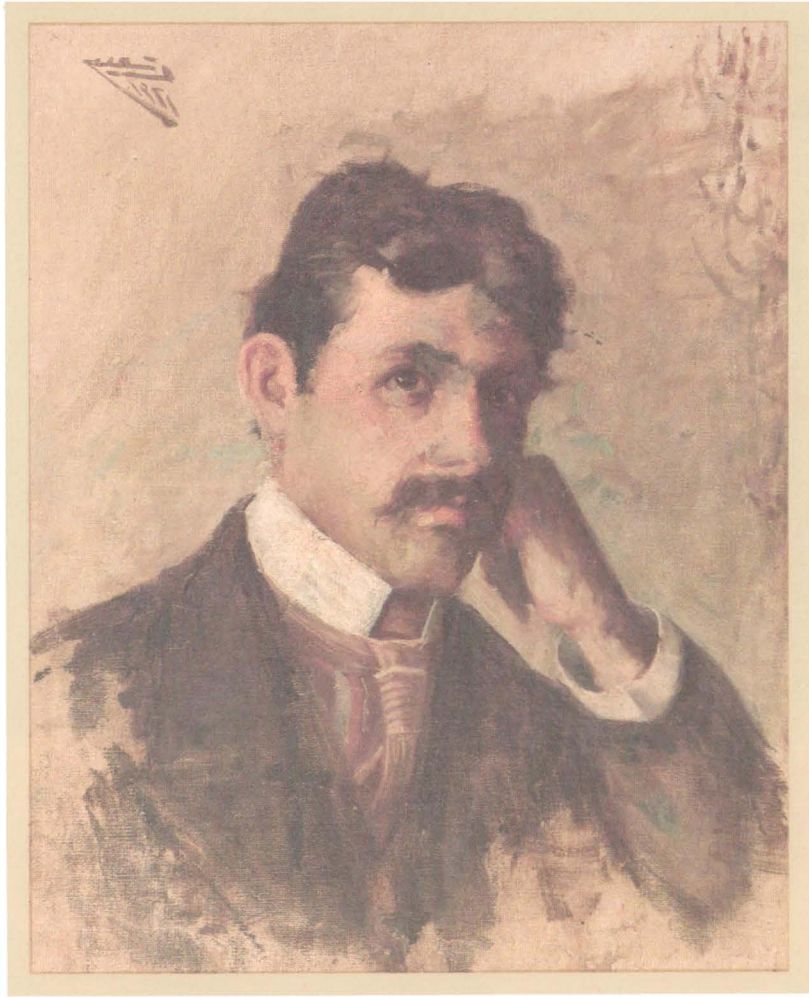
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Sami Yetik (1876-1945)
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17
Nazmi Ziya(1881-1937)
42x60



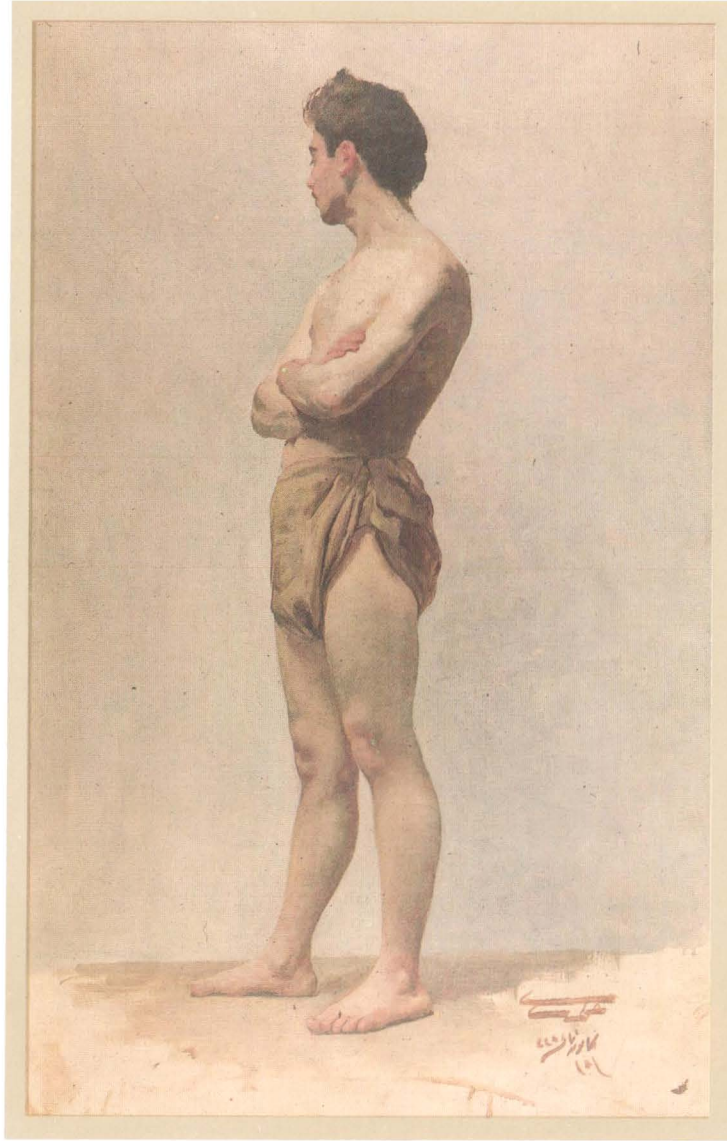
18
Nazmi Ziya(1881-1937)
45x30



19
Tekezâde Sait (1870 ?)
52,5x42



20
Ali Cemal(1881-1941)
37,5x48



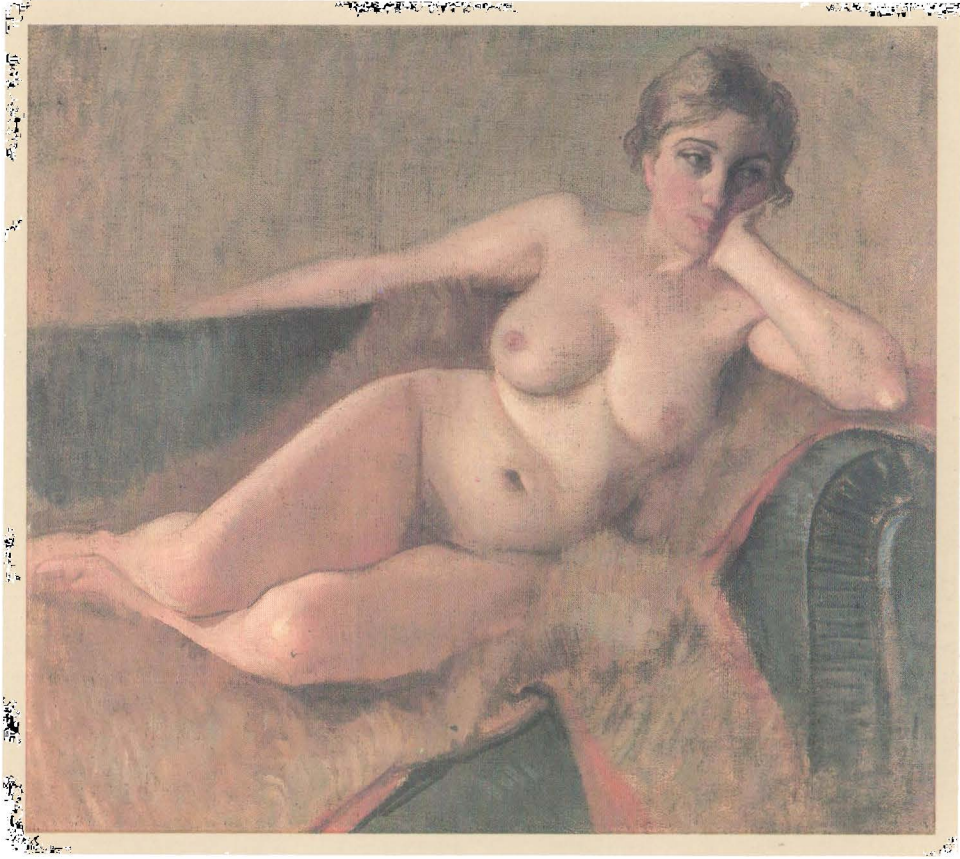
21
Hikmet Onat (1882-1977)
73x45



22
Hikmet Onat(1882-1977)
81x110



23
İbrahim Çallı (1882-1960)
70x100



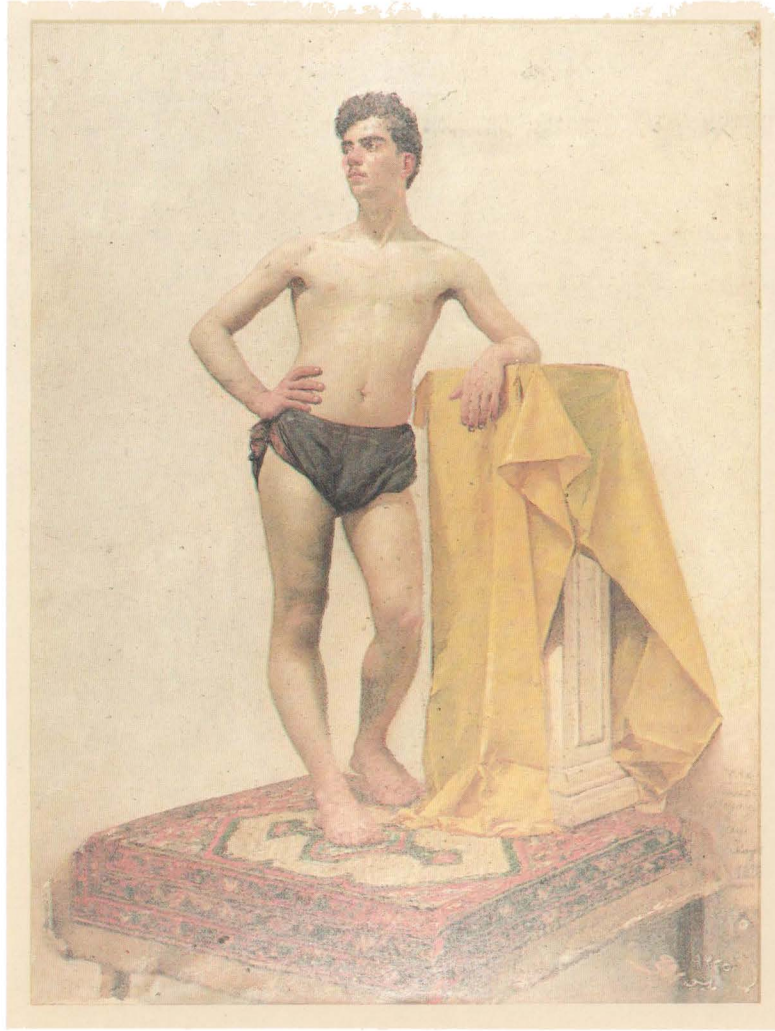
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İbrahim Çallı (1882-1960)
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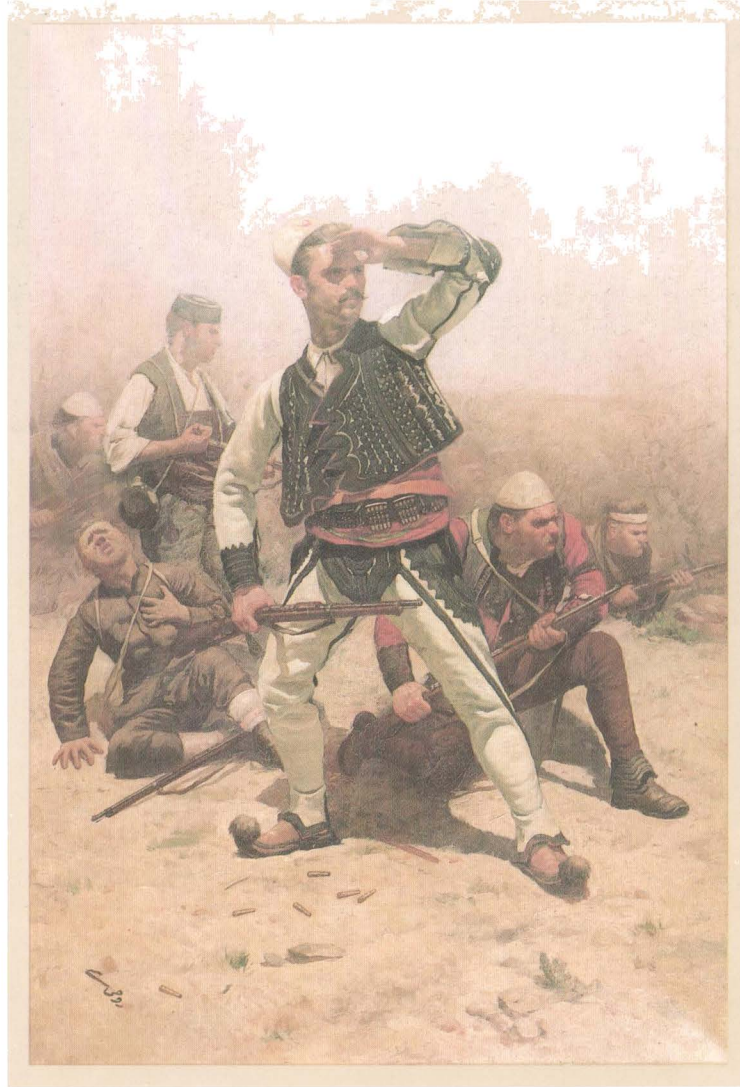
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İbrahim Çallı (1882-1960)
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26
Ruhi Arel(1883-1931)
72x53



27
Ruhi Arel(1883-1931)
100x73



28
Ruhi Arel(1883-1931)
119x80



29
Avni Lifi(1886-1927)
17,5x13,5



30
Avni Lifiy(1886-1927)
30x37



31
Feyhaman Duran(1888-1970)
64x48



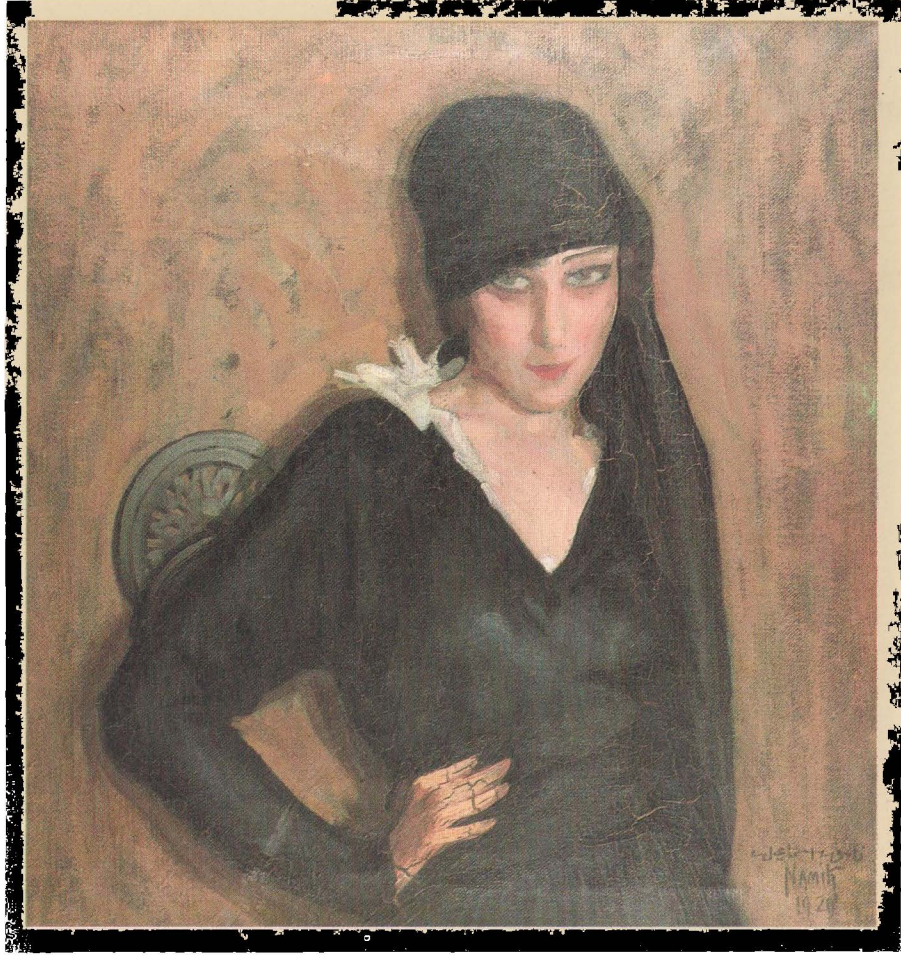
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Feyhaman Duran(1888-1970)
61,5x73,5



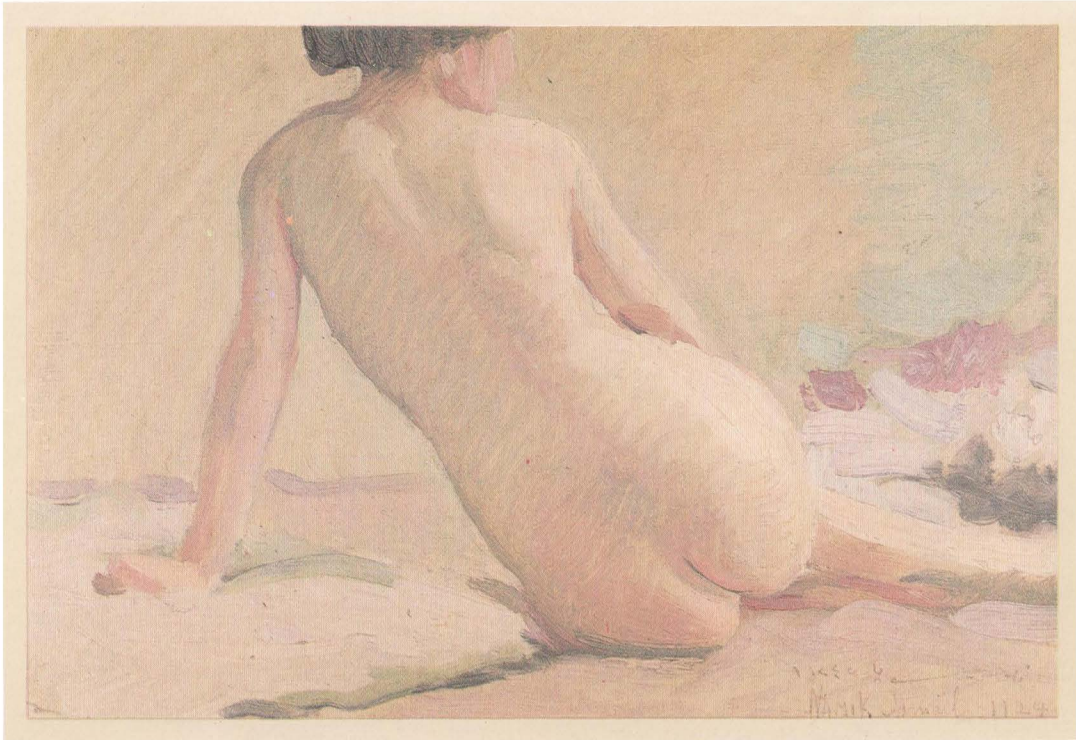
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Naci Kalmıkoglu(1896-1969)
120x50



34
Müfide Kadri(1890-1912)
38x55



35
Namık İsmail(1892-1935)
62x56



36
Namık İsmail (1892-1935)
26,5x18,5



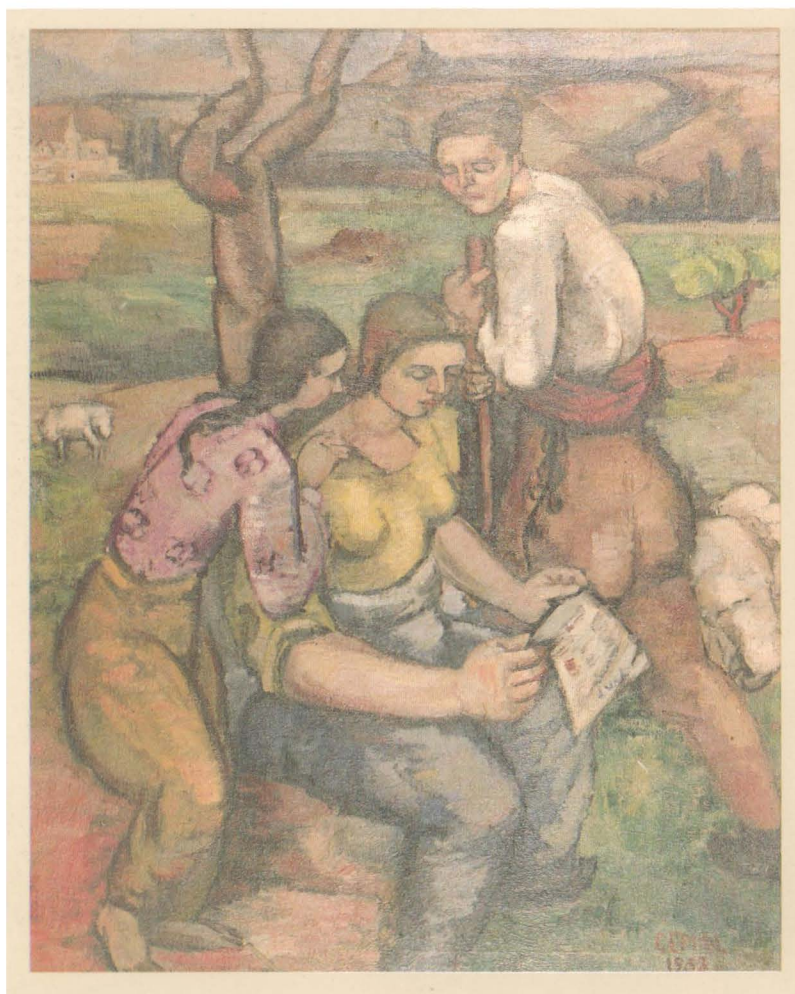
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İbrahim Safi (1898-1983)
44x56



38
Esref Üren(1897-1984)
49x36



39
Ali Halil (1904-1974)
40x24



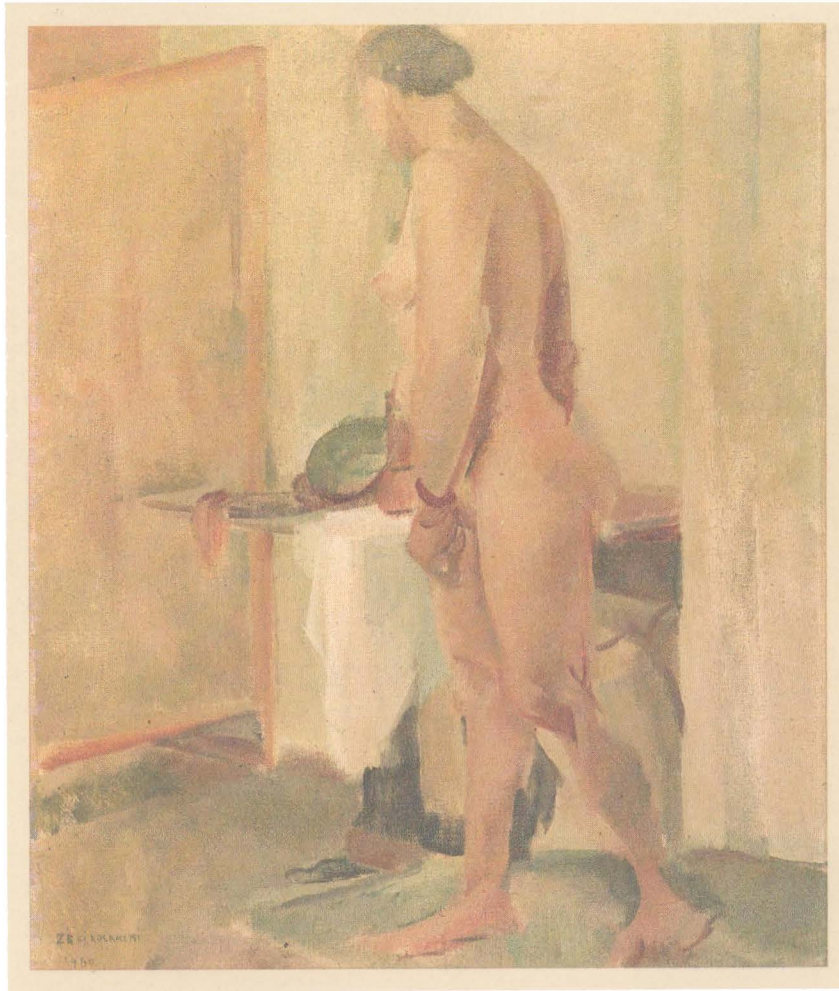
40
Cemal Tollu (1899-1968)
92x73



41
Melek Celâl Sofu(1899-1965)
39x35



42
Melek Celâl Sofu(1899-1965)
26x32



43
Zeki Kocamemi (1900-1959)
55,5x46



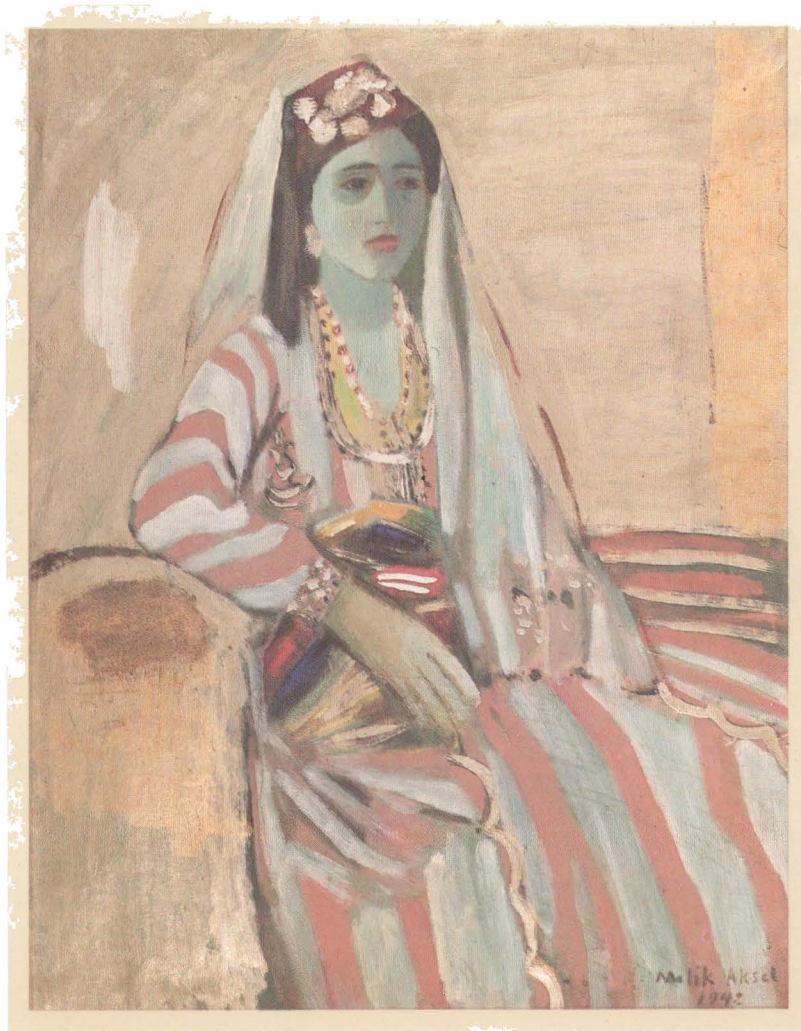
44
Zeki Kocamemi (1900-1959)
34x25



45
Hamit Görele(1903-1980)
55x45



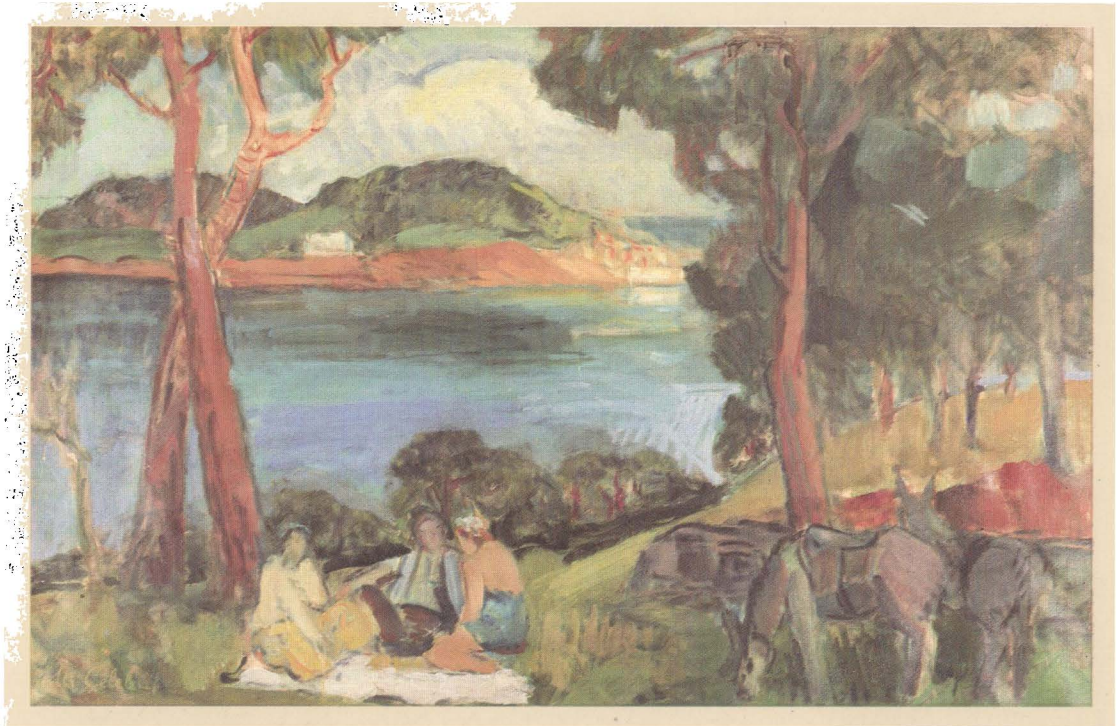
46
Hamit Görele(1903-1980)
45x33



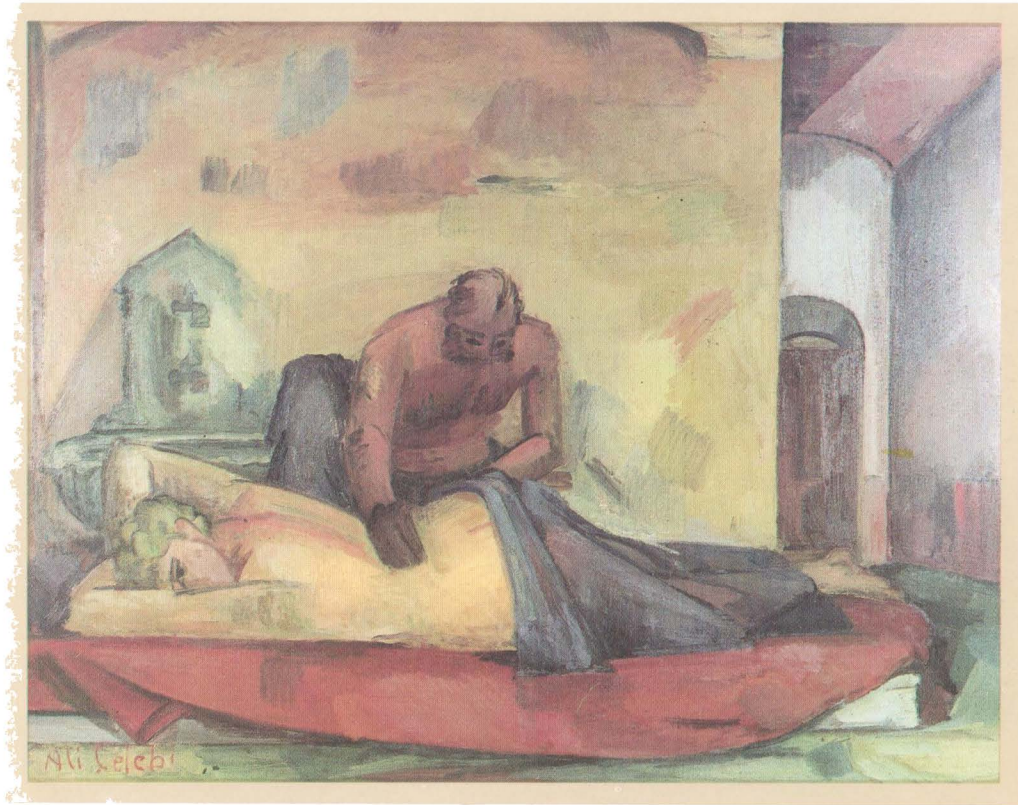
47
Mâlik Aksel(1903-1982)
73x55



48
Malik Aksel (1903-1982)
30,5x42



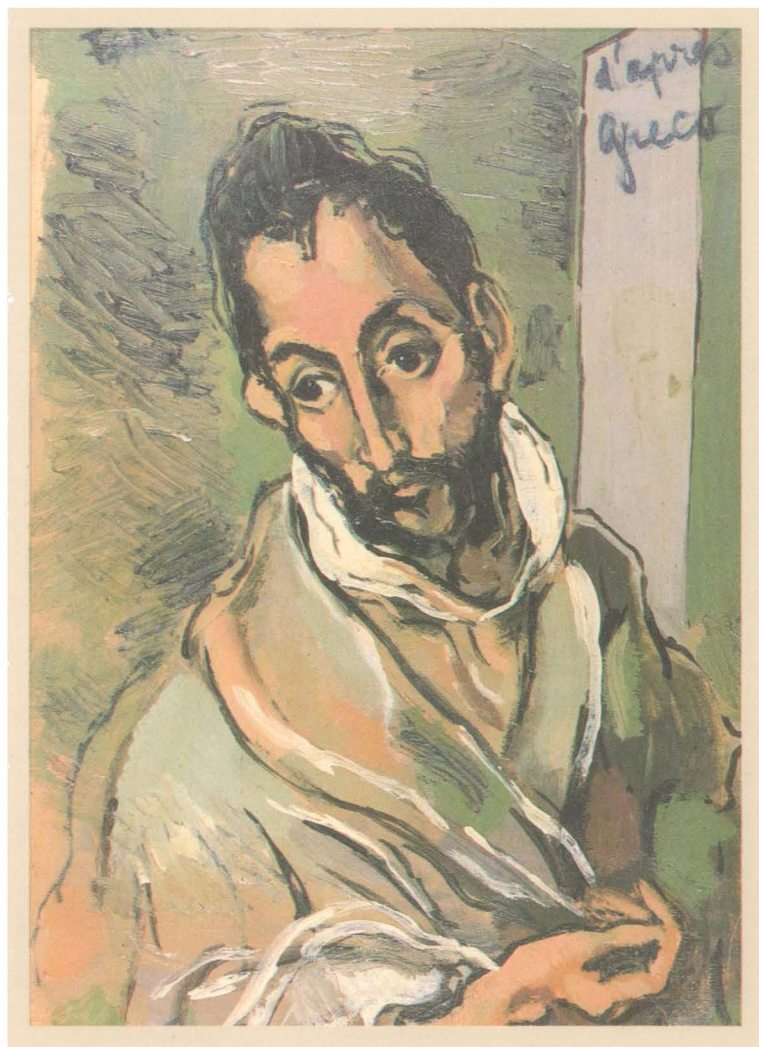
49
Ali Çelebi(b.1904)
116x78



50
Ali Çelebi(b.1904)
140x175



51
Fikret Mualla(1904-1967)
54x65



52
Fikret Muallâ (1904-1967)
31,5x24



53
Mahmut Cuda(1904-1987)
73x96



54
Mahmut Cuda(1904-1987)
73x96



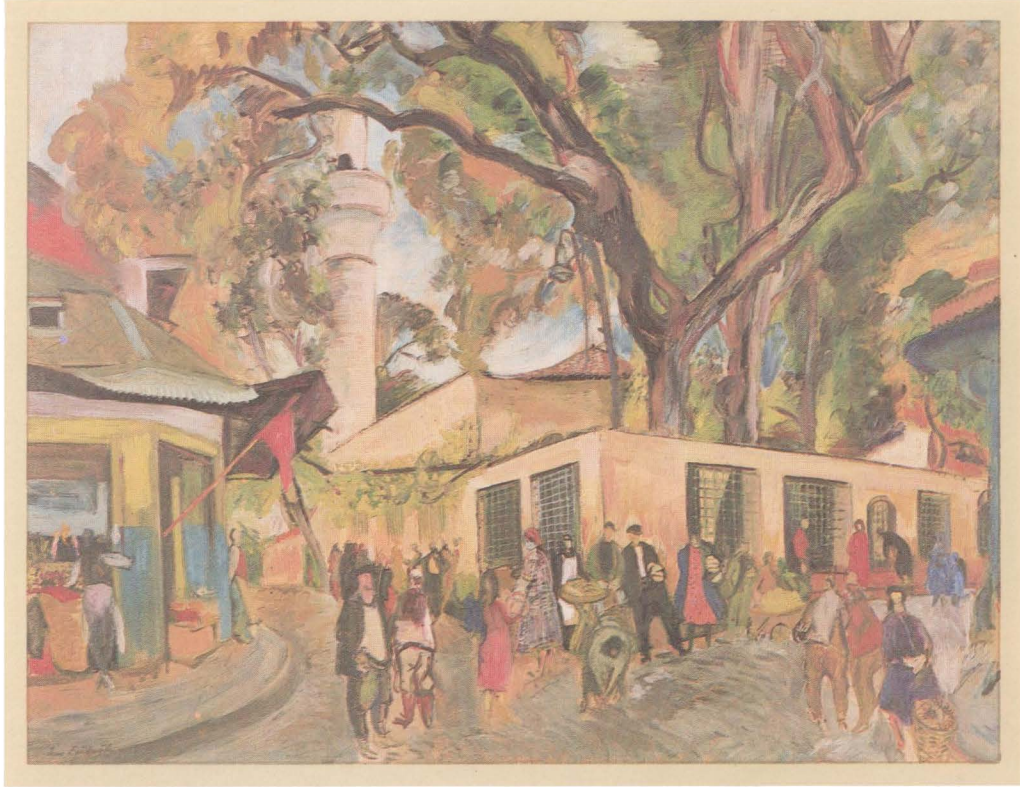
55
Şefik Bursalı(b.1903)
80x97



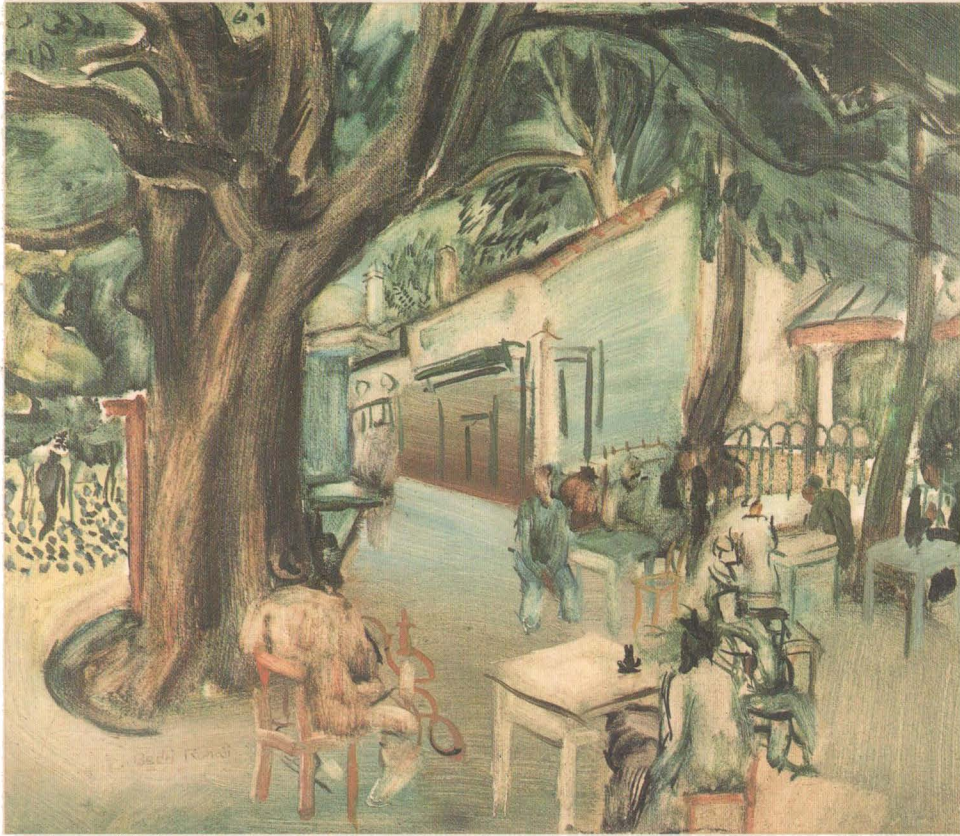
56
Turgut Zaim(1906-1974)
34x40



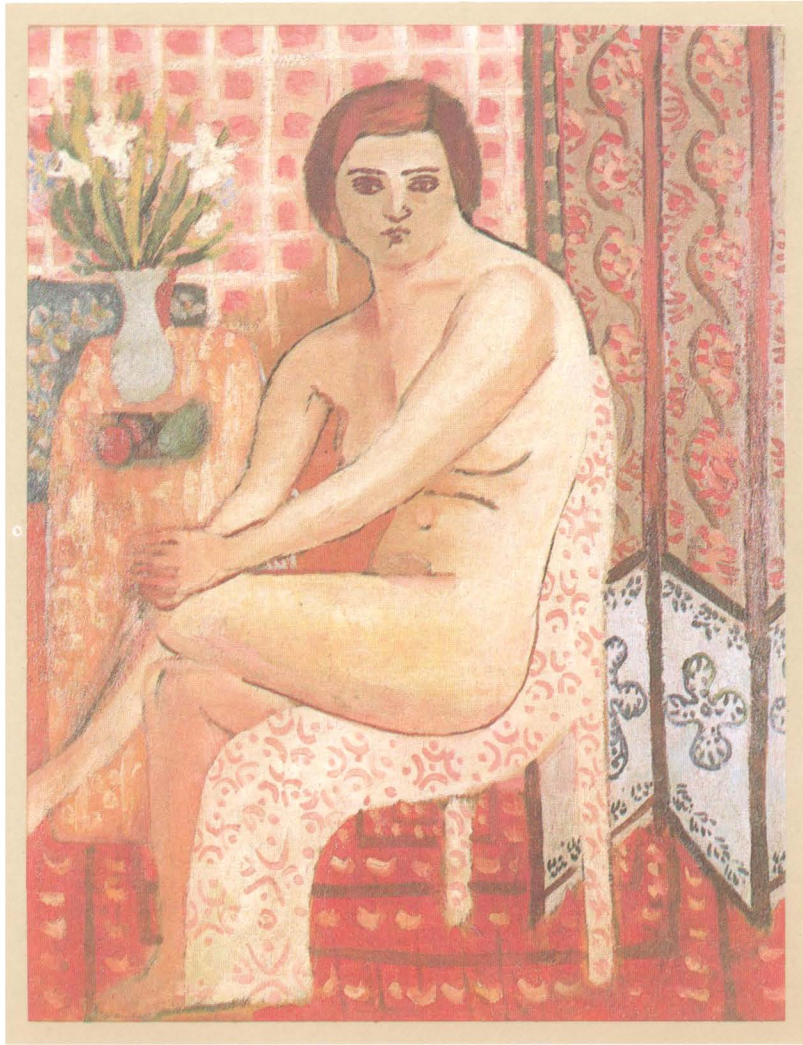
57
Zeki Faik İzer(1905-1988)
98x106



58
Eren Eyüboğlu(1913-1988)
65x51



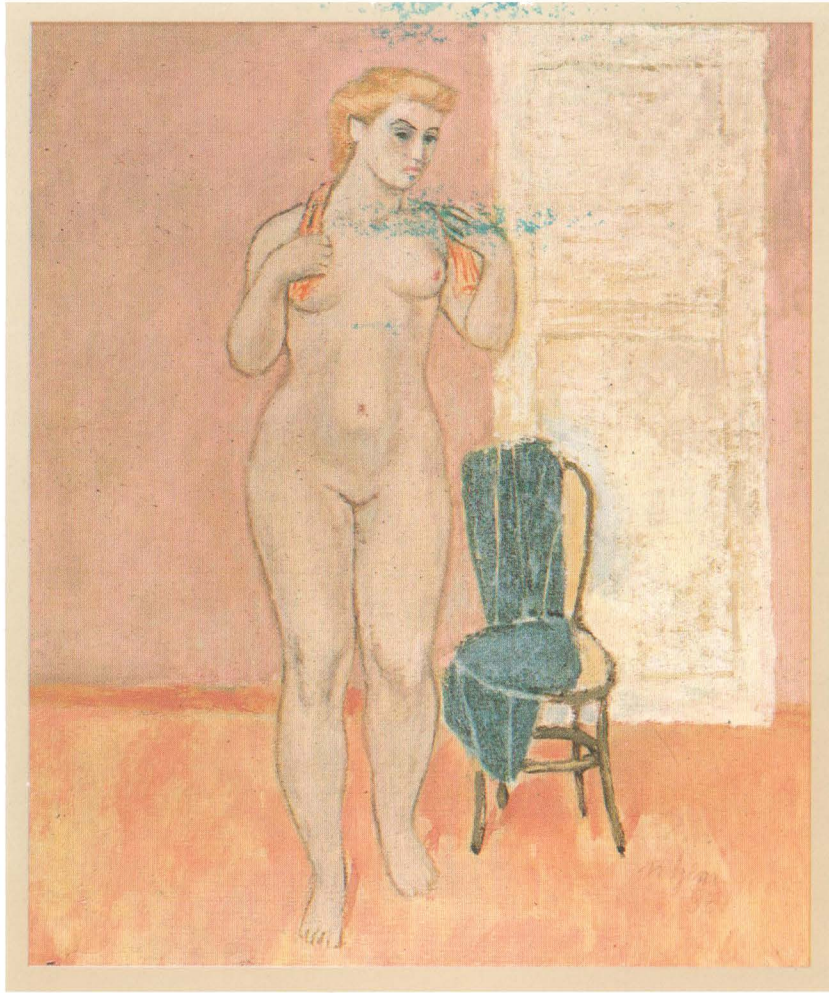
59
Bedri Rahmi Eyüboğlu (1913-1975)
38,5x45



60
Bedri Rahmi Eyüboğlu (1913-1975)
80x60



61
Neşet Günel(b.1913)
148x151



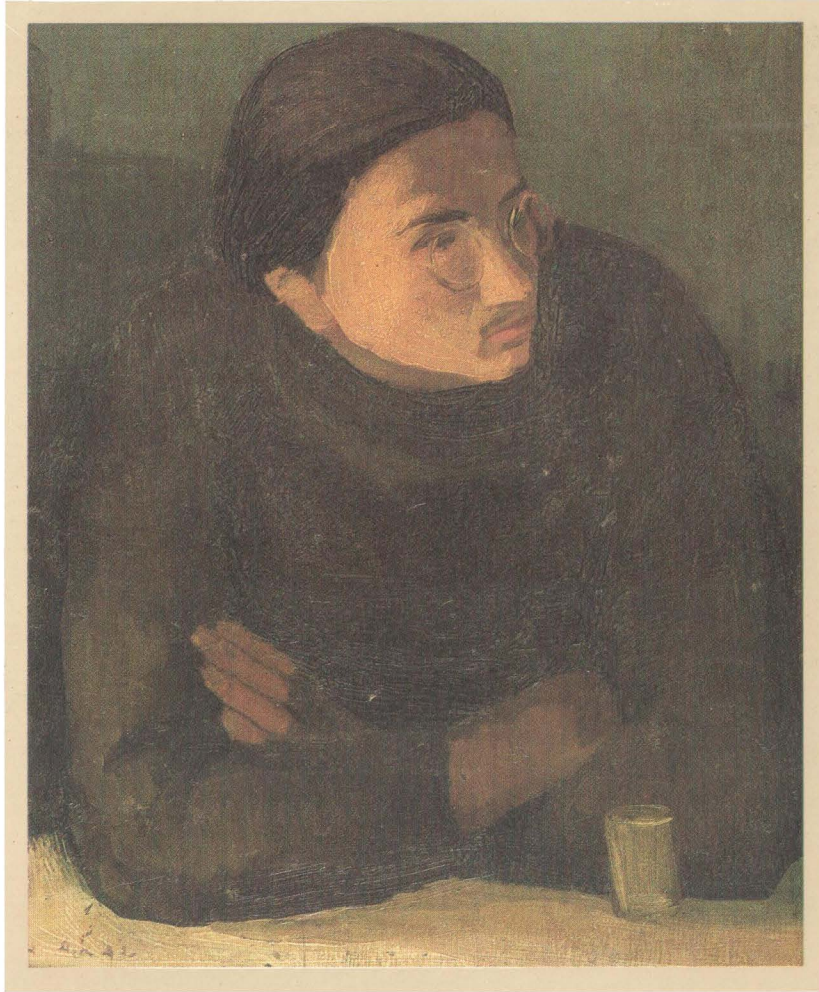
62
Nuri İyem(b.1915)
42x33



63
Cihat Burak(b.1915)
60x72.5



64
Cihat Burak(b.1915)
116x88



65
Haşmet Akal(1918-1961)
29x37



66
Haşmet Akal(1918-1961)
93x69



67
Orhan Peker (1927-1979)
64x42



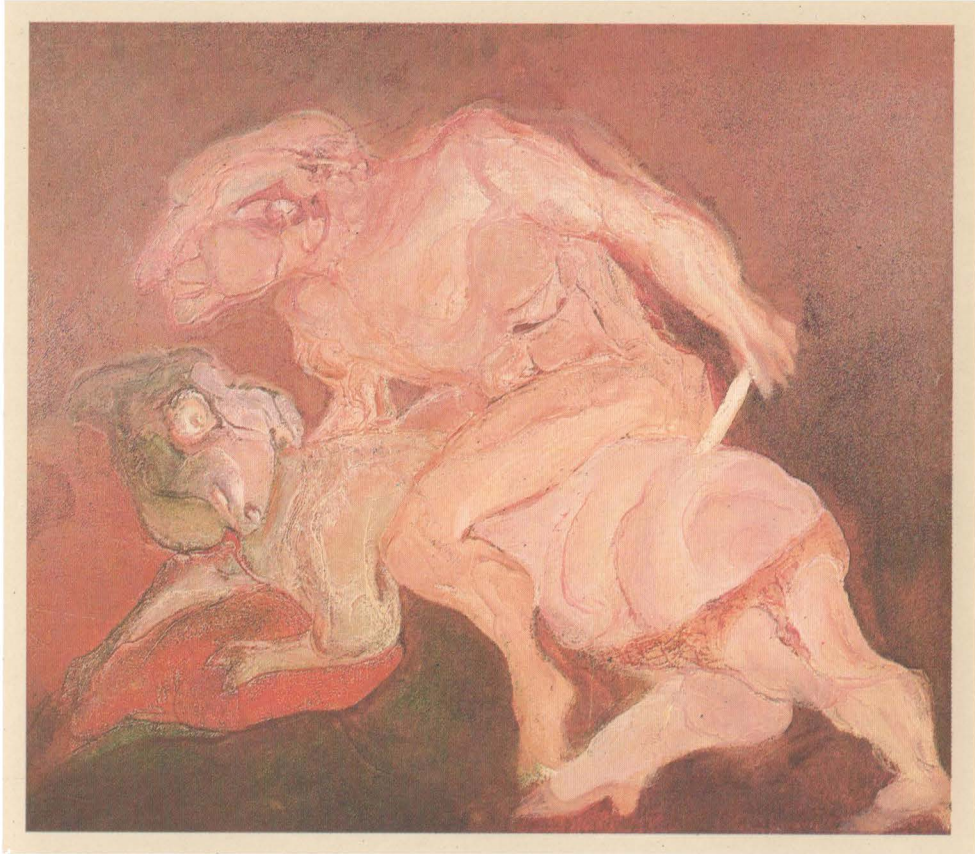
68

Orhan Peker(1927-1979)

117x93



69
Ömer Uluç(b.1930)
65x74



70
Mehmet Gülerüz(b.1930)
71x82



71
Komet(b.1941)
100x100



72
Burhan Uygur(b.1940)
37x52



73
Alaettin Aksoy(b.1942)
114x146



74
Mustafa Ata(b.1945)
97x130

1

Osman Hamdi (1842-1910)
57 x 37
Girl arranging flowers in a vase, 1881
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

2

Osman Hamdi (1842-1910)
33.5 x 27.5
Landscape with figures
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

3

Süleyman Seyyit (1842-1913)
61 x 43
Caiques
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

4

Halil Pasha (1857 – 1939)
90 x 65
Han entrance, 1920
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

5

Halil Pasha (1857-1939)
132 x 86
Woman playing a *saz* 1917
Oil on canvas
Selma-Mahmut Hekimoğlu Collection

6

Halil Pasha (1857-1939)
50x60
An old İstanbul street, 1907
Oil on canvas
Can Has Collection

7

Hoca Ali Rıza (1858-1930)
27 x 39
Old houses in İstanbul
Watercolour on paper
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

8

Hoca Ali Rıza (1858-1930)
28.5 x 22
Konak painted in *aşır boyası*, 1918
Oil on canvas
Can Has Collection

9

Abdülmecit Efendi (1868-1944)
136 x 108
Portrait of Necip Asım, 1912
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

10

Rıfat Çeteci (1861-1939)
72.5 x 149.5
Festival, 1935
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

11

Ömer Adil (1868-1928)
92 x 125
'Action stations', 1924
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

12

Ömer Adil (1868-1928)
46 x 54
Hamam for women, 1927
Oil on canvas
Hatice-Doğan Paksoy Collection

13

Şevket Dağ (1876-1944)
91 x 65
Harem apartment, 1917
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, İstanbul

14

Şevket Dağ (1876-1944)
61 x 90
Interior, 1918
Oil on canvas
Can Has Collection

15

Sami Yetik (1876-1945)

46 x 81

From the War of Independence, 1921.

Oil on canvas

Naci Terzi Collection

16

Sami Yetik (1876-1945)

40.5 x 32.5

Luxembourg Garden, Paris

Oil on canvas

Can Has Collection

17

Nazmi Ziya (1881-1937)

42 x 60

The Bosphorus from Küçüksu

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

18

Nazmi Ziya (1881-1937)

45 x 30

The Promenade

Oil on canvas

Can Has Collection

19

Tekezâde Sait (1870-?)

52.5 x 42

Portrait of İbrahim Çallı, 1905

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

20

Ali Cemal (1881-1941)

37.5 x 48

Letter-reading in the trenches, 1916

Oil on canvas

Naci Terzi Collection

21

Hikmet Onat (1882-1977)

73 x 45

Life study, 1904

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

22

Hikmet Onat (1882-1977)

81 x 110

Nude, 1914

Oil on canvas

Suna-Erdoğan Tanaltay Collection

23

İbrahim Çallı (1882-1960)

70 x 100

Two women on the Bosphorus

Oil on canvas

Can Has Collection

24

İbrahim Çallı (1882-1960)

94 x 84

Reclining nude

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

25

İbrahim Çallı (1882-1960)

146 x 116

Woman in green, 1932

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

26

Ruhi Arel (1883-1931)

72 x 53

Boating at Kağıthane

Oil on canvas

Can Has Collection

27

Ruhi Arel (1883-1931)

100 x 73

Life study, 1905

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

28

Ruhi Arel (1883-1931)

119 x 80

Soldiers

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

29

Avni Lifij (1886-1927)

17.5 x 13.5

Country fair

Oil on cardboard

Can Has Collection

30

Avni Lifij (1886-1927)

30 x 37

Mosque courtyard

Oil on cardboard

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

31

Feyhaman Duran (1888-1970)

64 x 48

Portrait of a girl with a rose

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

32

Feyhaman Duran (1888-1970)

61.5 x 73.5

Princess Kerime Hanım, daughter of Abbas Halim Pasha

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

33

Naci Kalmıkoğlu (1896-1969)

120 x 50

Women in the harem

Oil on canvas

Can Has Collection

34

Müfide Kadri (1890-1912)

38 x 55

Love on the shore

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

35

Namık İsmail (1892-1935)

62 x 56

Portrait of Mediha Hanım

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

36

Namık İsmail (1892-1935)

26.5 x 18.5

Nude

Oil on canvas

Can Has Collection

37

İbrahim Sâfi (1898-1983)

44 x 56

Garden surrounded with palms

Oil on canvas

Can Has Collection

38

Eşref Üren (1897-1984)

49 x 36

Figures sitting in a park, 1946

Oil on canvas

Can Has Collection

39

Ali Halil (1904-1974)

40 x 24

Women's hamam in Moda, 1945

Oil on canvas

Naci Terzi Collection

40

Cemal Tollu (1899-1968)

92 x 73

Villagers reading the alphabet

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

41

Melek Celal Sofu (1899-1965)

39 x 35

Woman sewing

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

42

Melek Celal Sofu (1899-1965)

26 x 32

Women sewing

Oil on canvas

Hatice-Doğan Paksoy Collection

43

Zeki Kocamemi (1900-1959)

55.5 x 46

Nude, 1950

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

44

Zeki Kocamemi (1900-1959)

34 x 25

Child with a blue hat, 1946

Oil on canvas

Can Has Collection

45

Hamit Görele (1903-1980)

55 x 45

Portrait of a woman

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

46

Hamit Görele (1903-1980)

45 x 33

View from Büyükağa

Oil on canvas

Can Has Collection

47

Mâlik Aksel (1903-1982)

73 x 55

A bride in Denizli, 1946

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

48

Mâlik Aksel (1903-1982)

30.5 x 42

Women in the hamam

Watercolour on paper

Private collection

49

Ali Çelebi (b.1904)

116 x 78

Picnic on the Bosphorus

Oil on canvas

Can Has Collection

50

Ali Çelebi (b.1904)

140 x 175

Massage in the hamam

Oil on canvas

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

51

Fikret Muallâ (1904-1967)

54x65

Street scene, 1961

Gouache on paper

Private Collection

52

Fikret Muallâ (1904-1967)

31.5 x 24

After El Greco

Oil on board

M.S.Ü. Museum of Paintings and Sculptures, Istanbul

53

Mahmut Cuda (1904-1987)

73 x 96

Portrait, 1930

Oil on canvas

Can Has Collection

54

Mahmut Cuda (1904-1987)

73 x 96

Portrait, 1930

Oil on canvas

Can Has Collection

55

Şefik Bursalı (b.1903)

80 x 97

Street with cypresses

Oil on canvas

Can Has Collection

56

Turgut Zaim (1906-1974)

34 x 40

Carpet weavers, 1932

Oil on canvas

Suna-Erdoğan Tanaltay Collection

57
Zeki Faik İzer (1905-1988)
98 x 106
Music, 1947
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

58
Eren Eyüboğlu (1913-1988)
65 x 51
A *mescit* 1971
Oil on canvas
Can Has Collection

59
Bedri Rahmi Eyüboğlu (1913-1975)
38.5 x 45
Coffee shop
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

60
Bedri Rahmi Eyüboğlu (1913-1975)
80 x 60
Nude
Oil on canvas
Private Collection

61
Neşet Günel (b.1913)
148 x 151
Three figures, 1951
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

62
Nuri İyem (b.1915)
42 x 33
Nude, 1951
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

63
Cihat Burak (b.1915)
60 x 72.5
Bride, 1955
Oil on canvas
Necip Sarıcı Collection

64
Cihat Burak (b.1915)
116 x 88
Krapen Passage, 1968
Oil on canvas
Private Collection

65
Haşmet Akal(1918-1961)
29 x 37
Portrait
Oil on canvas
Karin-İhsan Oral Collection

66
Haşmet Akal (1918-1961)
93 x 69
Galata Bridge
Oil on canvas
Karin-İhsan Oral Collection

67
Orhan Peker (1927-1979)
64 x 42
Child with a dog
Oil on canvas
Private collection

68
Orhan Peker (1927-1979)
117 x 93
Water-buffaloes
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

69
Ömer Uluç (b.1931)
65 x 74
Woman, child and purple butterflies,
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

70
Mehmet Güleriyüz (b.1930)
71 x 82
Sacrifice, 1972
Oil on canvas
M.S.Ü. Museum of Paintings and Sculptures, Istanbul

71

Komet (b.1941)

100 x 100

"Good morning", 1974

Oil on canvas

Private Collection

72

Burhan Uygur (b.1940)

37 x 52

Woman with a gramophone, 1979

Oil on canvas

Suna-Erdoğan Tanaltay Collection

73

Alaettin Aksoy (b.1942)

114 x 146

Feast-day morning in Sulukule, 1988

Oil on canvas

Cemal Mersinli Collection

74

Mustafa Ata (b.1945)

97 x 130

Life and death, 1985

Oil on canvas

Cihan Özyağmur Collection

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