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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**PRINTING GRAPHICS BY TURKISH ARTISTS OF  
THE XX CENTURY**

**Specialty:** 6215.01 - "Fine Arts"

**Field of science:** Art-criticism

**Applicant:** Ercument Murat Arslan

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**Scientific Supervisor  
(consultant):**

Doctor of Philosophy in Art History,  
Associate Professor, Honored Art  
Worker

**Ziyadkhan Alkhan Aliyev**

**Official opponents:**

People's artist, professor  
**Jalil Qafar Huseynov**

doctor of philosophy in art-criticism  
**Aslan Akbar Khalilov**

doctor of philosophy in art-criticism  
**Ayten Ali Akhmadova**

Dissertation Council – Ph.D 2.34 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Azerbaijan State Academy of Arts

Chairman of the  
Dissertation Council:



(signature)

People's artist, Professor  
**Fuad Mammad-Emin Salayev**

Scientific Secretary of the  
Dissertation Council:



(signature)

Doctor of Philosophy in Art  
History, Associate professor  
**Khanim Zalimkhan Asgarova**

Chairman of the scientific  
seminar:



(signature)

People's artist, professor  
**Natig Kamal Aliyev**

## GENERAL CHARACTERISTICS OF THE RESEARCH WORK

**Relevance of the research and the degree of development:** Printed in European countries it is a well-known fact that graphics have a centuries-old tradition. Print as an alternative to various techniques of graphics, in Germany in 1796 the resulting lithography is a completely different art from traditional printing graphics conditioned the formation of his works. Around the westernization movement, 1831 to Turkey for the publication and reproduction of materials for military education brought and printed in Turkey over time as a cause of interest to artists laid the foundation of graphics. This is the first time that printing graphics were created in Turkey preliminary examples in the field of art development specially invited master from France artist Stanislav Arthur Napier in "Sanayi-i Nefise" between 1892-1897 is claimed to have occurred in the years he taught. In addition, in those years examples of creativity of some engraving artists from foreign countries is also an interesting fact. Which of them in the workshops despite the lack of accurate information about their activities their high craftsmanship attracts attention.

It is worth mentioning that for the first time in Turkish artists as many in print graphics by Osman Hamdi Bey and Hodja Ali Riza Bey creative examples were implemented.

In general, research on the development of print graphics in Turkey to determine its own line of development from its earliest times face the fact as the beginning. True, for the first time in Anatolia printing techniques there is no exact information on when it was applied. However, print the first method used in the technique is practical, laborious and given the features of easy application, applied since ancient times it can be claimed that. In addition, with the passage of paper from the Ottoman Empire to Europe, after the paper was produced in

Europe, printing techniques became widespread, and the idea of printing graphics being implemented in Europe by Western artists is claimed by many scholars and art critics. For more specific information, there are facts that artists who came from the West for a certain period of time or were invited to work in the Ottoman lands were engaged in printing techniques here. Among them is the Danish artist and poet Melhior Lorck. The artist came to Istanbul in 1570 and chose the theme of Ottoman life and created engravings with a xylographic portrait of Suleiman the Great. In general, since the 1500s estimating that there are a large number of artists working in Istanbul is being done. Along with such examples, few lived in Istanbul until the twentieth century there is also some information that graphic artists are engaged in print graphics available. These works are mainly urban landscapes, monuments of historical value, to introduce and discover eastern culture as topographic images of the city are examples of focused creativity. Unfortunately, the print created in these years a tradition in institutions and palaces spreading patterns of graphics not to be transformed, in other words, to remain limited and narrow. It is almost impossible to come across these works in the early twentieth century. It is not possible.

With the establishment of the Republic of Turkey, the life of western culture showed its dominant influence in all areas. Art in western countries educated pedagogical artists, this education they received after returning home. In addition to the formation of new traditions in parallel, educational institutions in this area they also took the initiative to create. However, this education system in Turkey constantly invited master pedagogue artists from abroad for the emergence. In this sense, perhaps the most valuable experience in the field of printed graphics is the arrival in Leopold Levi's Istanbul in December 1936, at the invitation of the Turkish government and taking over the leadership of the Academy's art department.

Rebuilding Levin's print graphics workshop, all takes responsibility and signs a new beginning at the Academy. When he returned to his homeland after completing his studies in printing graphics and frescoes in Florence Sabri Berkeley is also invited as an assistant his workshop. In the initial period the lack of professionalism in these techniques used in printing graphics, however, it was considered important for its aesthetic values. During this period Artists such as Mumtaz Yener, Fathi Karakas, Nuri Iyem, Neset Gunal, Ferruh Bashaga, Nejat Devrim, Selim Turan, Avni Arbas, Kemal Incesu, Mazhar Ongun, Bedri Rahmi Eyuboglu, Turan Erol, Orhan Peker work in the workshop have shown.

Although the roots of print graphics go further, Turkey aims to reflect a process that has gained a distinctive character as a new field of art that has been taking shape since the 1960s. In these years trying to create an important system with limited tools and enter this field the emergence and creativity of artists who create works with a sense of belonging a remarkable increase in the skill level of the samples printed graphics there is no doubt that in terms of making a big difference compared to the previous period begins. In recent years, Turkey has undergone a radical change in the field of printing graphics, where maximum use is made of technical possibilities, as well as new art was a period of expression search. On the one hand, the excitement of getting acquainted with western art, On the other hand, the rich cultural heritage of the twentieth century will be the subject of new works of art It was the basis for the development of printing in Turkey. In addition to these sources, changes in the cultural and political life of society with new themes led to the emergence of rich works of art. In this sense, two main nuances in printing technology, which began to develop in the 1960s, are particularly noteworthy, the first of which, as in the West, is the emergence of a generation of professional artists in this field. Those artists of this field

assumed full responsibility for the legality required.

To see the changes that development has made in print graphics since the 1980s not so difficult. The globalization of contemporary art, especially after the 1990s the process begins where the facts are discussed more. In the works created during this period a distinctly artistic, mainly referring to it, taking advantage of previous experiences of art not afraid to use the means of expression together, the intellectual and not paying attention to the aesthetic dimension, not accustomed to spatial coordination we are witnessing new experiences. Focus clearly on these creative examples at a level where it can compete with previous master craftsmen at the beginning of the drawing the demonstration of a skill and aesthetics is also a fact.

Graphics of the Academy of Fine Arts in Turkey during the mentioned period serigraphy and engraving workshops were established in the department. Those graphics that arouse the interest of the audience with their creations in the workshops a generation of artists began to grow up, including Ali Teoman Germener, Aydin Ayan, Alaattin Aksoy, Mustafa Plevneli, Hüseyin Bilgin, Utku Varlık, Gören Bulut, Gul Derman, Devrim Erbil, Gungor İblikçi, Gündüz Gönlönü, Mehmet Güler, Suleyman Saim Tekcan, Zahit Buyukisleyen, Erol Denec, Kadri Özayten, Nail Peyza, Ergin İnan, Hasan Pekmezci, Hayati Misman, Mehmet Guler, Fevzi Karakoc, Husamettin Kocan, Alaatin Aksoy, Atilla Atar, Ali İsmail Turemen and the names of others can be mentioned.

All this is great in the field of printing graphics of XX century Turkey and that a peculiar process has begun, changing shape at different times that the new style of activity has not lost its originality to this day we see. The works of individual artists working in this field, a hundred years in separate books about the processes taking place in this field over time to provide various information mainly in a concrete informative plan although common, giving an extensive analysis of the

artists' work lack of extensive monographic scientific work explaining the basics of the landscape confirms its relevance.

Acting in various fields of print graphics in Turkey in the XX century about the works and styles of artists who have authored successful Works There is a lot of information that contains specific information. For example, one of them Associate Professor Hasan Kira's "*Overview of the art of contemporary printing rhyme*"<sup>1</sup>, Birsen Limon "*Political Themes in Contemporary Printing Graphic Arts*"<sup>2</sup>, Sezen Kassap "*Modern Printing Forms of expression in the art of graphics*"<sup>3</sup>, "*History of Turkish graphic art*"<sup>4</sup> an example can be given. Many such examples, as well as individual artists Information about his work can be found on Internet resources. However, the principles of development in this area are based on the analysis and research of works there is a fact that there is no related monograph.

**Object and subject of research:** The main object of research of the dissertation engraving, lithography, serigraphy, linoleum, wood of XX. century Turkish printing graphics organizes works of art in the fields of printing techniques. Research artistic analysis of the works of artists working in this field, a large part of the object.

Along with the special and periodical works of the artists published in the press, Research works kept in various museums and private collections around the World significantly expanded the base of the facility.

From the beginning of the XX century to 2000 as a subject of research

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<sup>1</sup> Hasan Kiran. Çağdaş Baskı rəsm sanatına genel bakiş, Anadolu Universiteti, Ankara- 2010, s. 11-54.

<sup>2</sup> Birsen Limon. Çağdaş özgün baskı resim sanatında politik söylemler. Konya-2011, s. 104-120.

<sup>3</sup> Sezen Kassap. Günümüzün özgün baskı sanatında ifade biçimleri. İzmir-2010, s. 136.

<sup>4</sup> Türk Grafik Sanatı Tarihi. Ankara-2012.

Print graphics in the development of Turkish art, as well as art criticism is to investigate the role and place.

New trends in the works of artists have been studied and concrete established by theoretical provisions. The art that characterizes this line of development analysis of features, new and original means of expression of the research subject forms a rock.

**Objectives and tasks of the research:** Topic "Printing graphics in XX century Turkey" Systematically analyzing the uniqueness, set-line of each artist, to determine the method and stages of creativity. These are individual artists Turkey's print graphics while defining the creative features of the field analyzing the context of art serves as the goals and objectives of research.

The main purpose is also the artists' political themes, landscape genre, to determine the basis of European influences in the artistic expression of national value, to analyze the main traditional principles in these works, modern interpretation of their characteristics, examples of creativity performed on various topics and techniques, as well as to determine the theoretical relevance and novelty of scientific research, to approach all this creative activity through the prism of the modern age.

**"Printing graphics in XX. century Turkey"** following research on the subject provides for the solution of tasks:

- To date, the works created in the field of printed graphics in Turkey to analyze unstudied samples;
- To study to investigate of printing graphics in Turkey in the 60s of the XX century;
- To determine the artistic expression of philosophical thought in Turkish print graphics;
- To analyze the relationship between environment and man in Turkish graphic art;
- The principle of development of the graphic art of the XX.



century in Turkish art identify.

**Research methods:** Historical-cultural and historical-artistic as methodological bases given the approach method. Ours during the work for the dissertation We used a complex method in the research, it is visual the material is conveniently analyzed. The main works are analyzed, allow within it is a place for all studied creative examples and scientific-theoretical researches left. In addition, archival documents were examined and analyzed, the press scientific-theoretical literature related to modern art criticism, generalized and interpreted learned.

**The main provisions of the defense:**

- The history of Turkish graphic art, which has been developing since the beginning of the XIX century, is more than time has achieved high results.

- Artists working in print graphics in their creations, European painting influenced by their schools;

- Art samples with different themes, which artists work in different styles, Turkey proves the high level of development of fine arts;

- Artists are both real and abstract in various fields of printing technology meaning-value, expressive visions appeared in the works he created in the forms;

- Artists working in various fields of Turkish printing graphics, in addition to giving preference to abstract forms in their plot compositions, used symbolic means of depiction;

- The real forms in the works of graphic artists are usually deformed or expressed by artistic improvisations.

**Scientific novelty of the research:** Scientific innovation is primarily scientific during the research, previously unexplored works of art in Turkish printing graphics were described and analyzed. The role of scientific-theoretical researches of artists in art criticism has been determined.

The scientific work comprehensively examines the creative

activity in the field of printing graphics in Turkey, which covers a period of almost a century of fine arts. Different a list of works protected in museums and private funds has been prepared.

The works of artists are divided into separate stages, their development directions and creative achievements are determined.

**Theoretical and practical significance of the research:** Current research in Turkish art expanding the history of the general development of fine arts and art criticism the role and importance of print graphics in XX. century Turkey. The results and provisions of the study, the richness of Turkish art, types and genres expands the range of diversity and creative styles.

The research can be taught to students of art and art criticism in art-oriented higher and secondary educational institutions within the framework of special courses on "The Art of Printing Graphics in Turkey". Provisions on artists' creative practices can play the role of practical recommendations for young artists.

**Approval and application of the dissertation:** The dissertation was completed at the "History of Art" department of the Azerbaijan State Academy of Arts. The main content, scientific provisions and results of the research work are presented in nine articles reflected.

**Name of the organization where the dissertation work is carried out:** Department of "History of Art" of the Azerbaijan State Academy of Arts.

**Volume of the dissertation:** The introduction consists of two chapters, five sub-chapters, a conclusion and a list of references. Including: Introduction - 17.495, 1. 1. – 53.730, 1. 2. – 49.453, 2. 1 – 22.769, 2. 2. – 26.206, 2. 3. – 38.326, Result – 13.139, Literature – 22.930, characters, the total volume of the dissertation consists of 220,127 characters.



## CONTENT OF THE WORK AND MAIN PROVISIONS

The introduction includes the relevance of the topic, goals and objectives, the level of its development, as well as the scientific novelty, practical significance, approbation, structure and scope of the work is reported.

The first paragraph of the first chapter of the dissertation entitled "**Basic principles of development of printing graphics in Turkey in the XX century**" is entitled "**Development of printing graphics in Turkey until the 60s of the XX century.**" In Turkey, printing graphics techniques have been used for many years in the field of general graphics. Reproduction of graphic works in print was a common name given to this activity. Turkish fine arts, graphic printing in art, previously stood in line with other types of fine arts. Printing graphics, having lost the originality of graphic reproduction, has already established its place in the history of Turkish painting, creating different forms of expression within the art of painting in special ways. In particular, after the 1950s, various nuances of Turkish fine art: lines, spots and color relationships, separated from each other. Begins to manifest itself in individual forms by artists. Creating an individual work form also opens the way for the emergence of original works. Ismail Keskin, an associate professor at Kocaeli University and an art critic, said:

*“Country II. During the reign of Sultan Mahmut, completely new reforms Henry Cayol, who came to Istanbul at a time when it was realized, was an artist interested in painting and fine writing. He learned the lithography technique common in France, relying on some of his family members. Cayol, who loves Istanbul, decides to stay here and starts learning Turkish. Ottoman The first lithography workshop in the empire was established by Henry Cayol in 1831, and*

*Husrev Pasha's "Nuhbetüttalim" was published. Initially, maps, diagrams, and human figures were multiplied in books and pamphlets published for military education, and thanks to this technique, beautiful examples of writing and calligraphy were delivered to the masses ”<sup>5</sup>.*

In the second paragraph, entitled "Formation of printing techniques in Turkish graphic art in 1960-2000", the artists working in Turkey during these years the description and analysis of the printed graphic works created by him are reflected. History has always helped us to see and recognize the past in order to appreciate the present in all areas. Whatever subject we want to know and explore is the basis for determining the line of development in history. Turkish graphic art needs to be studied in relation to world graphic art in order to be able to analyze it correctly. Because in the first years of the establishment of the Republic, even in the last days of the Ottoman Empire, such artists went to European countries to study art and, of course, were inspired by European art and created their works. However, individual creative style and national characteristics also had an impact here.

This line, which began with the Tanziman decree of 1839 and led to major changes in the structure of the Ottoman state and society, has been linked to political and economic relations in Turkey.

Professor Hayri Esmir said of the young artists who have created important works with the technique of printing graphics: “We see two main factors in Turkish printing graphics, which began to develop after the 1960s. The first is that, as in the west, print painting in Turkey, after all these years, has become a "side occupation" of artists.

To think of the emergence of a generation of artists who

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<sup>5</sup> Büyükişleyen, Zahit “1400 Başlarından Günümüze Kadar Alman Ağaç Baskısı”, Hacettepe Ün., GSF Yayınları: Ankara- 1987, s. 54

have dedicated their lives to it and to take responsibility for it, and the latter, especially after the 1980s, as a characteristic of print graphics, parallel to the commercial phenomenon. What we know is the importance of reproduction as a "value" and the beginning of a relationship with production. It is seen that these two elements form an indisputable basis for the understanding of print graphics in our country, and that there are important factors in its appearance, dissemination, acceptance and secular value ”<sup>6</sup>.

The lithographs and engravings of Mehmet Guleryuz, one of the prominent Turkish artists of the second half of the 20th century, attracted attention with his invaluable work. The artist received his first education in 1966 from the painting department of the Istanbul State Academy of Fine Arts (now Memar Sinan University). Throughout his career, he has worked with artists such as Cemal Tollu, Zeki Faik Izer, Cevat Dereli and Zeki Kocamemi. The artist, who started teaching at the University, Istanbul State Academy of Fine Arts in 1975-1980, went to Paris at the expense of the state and gained great experience by continuing his education in the field of lithography. He worked extensively in New York in 1980 and in Brussels between 1983 and 1985 to increase his experience. Thanks to this experience, in 1982 he authored interesting works in the field of printed graphics at the Chamlica Art House. An example of such an interesting work in terms of subject and style of expression is his 1967 work. One of the talented Turkish artists, Orhan Peker, whose work began in the middle of the last century and lasted until 1978, should also be noted played the role. The artist gained experience in Bedri Rahmi's workshop between 1946 and 1951 and then continued his education in France. It should be noted that Orhan Peker

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<sup>6</sup> Bkz. Mustafa Aslıer, “Türkiye’de Özgün Baskıresim Sanatı” Başlangıcından Bugüne Çağdaş Türk Resim Sanatı Tarihi, Cilt: 4, Tıglat yayınları, İstanbul- 1989, s. 155- 158.

created "They Group" in 1947 together with his close artist friends was one of the members. The artist's first solo exhibition was organized in 1953. From that time on, the artist began to attract attention with themes taken from everyday life. Orhan Peker went to Europe in 1972 in Paris, Brussels, Cologne, He worked creatively in cities like Munich, and in the last years of his life he returned to Istanbul.

Suleyman Saim Tekcan is one of the most talented artists in Turkish printing since the 1980s, Associate Professor Hasan Kiran wrote about the artist in his book *"An overview of the art of modern printing graphics"*:

*"Turkish Printing Graphics after the 1980s. Süleyman Saim Tekcan, who has made important speeches on the subject, is a leading figure in the field of contemporary graphic art with his teacher and innovative artist identity, has made a great contribution. In order to bring Turkish standards up to world standards, it has led to the establishment of printing graphics workshops in many universities in Turkey and the introduction of modern teaching in this field "*<sup>7</sup>.

Tekca's engraving "Horses" created in 1998 attracts attention with its artistic quality and high color scheme. The realistic appearance of the horse figure, realized in the dark shades of the same color on the light blue background of the work, has a special shape with a dynamic form, embellished on the head, stretched with delicate and elegant ornamental decorative elements. The author of the work did not try to explain the special meaning here, but only to present the aesthetics with the most subtle moments and realized the concept of beauty with great pleasure. The use of close shades, appropriate tones, subtle moments without creating a contrast

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<sup>7</sup> ASLIER, Mustafa "Son Yüzyılda Türkiye'de Özgün Baskı Resim Sanatı", Hacettepe Ün., GSF Yayınları: Ankara- 1985, s. 10.

between the background and the image glorifies delicate feelings.

Alaettin Aksoy, Aydın Ayan, Huseyin Bilgin, Gul Derman, Devrim Erbil, Gungor İblikci, Gunduz Gonlonu, Mehmet Guler, Ali Teoman, who attracted attention in the graphics department of the Academy of Fine Arts, after the establishment of serigraphy and engraving, among the artists who grew up in these workshops.

Suleyman Saim Tekcan, Zahit Buyukisleyen, Erol Denec, Nail Peyza, Ergin İnan, Utku Varlık, Mustafa Plevneli, Hasan Pekmezci, Hayati Misman, Fevzi Karakoc, Husamettin Kocan, Atilla Atar, Ali İsmail Turemen, Kadri Ozayten, It is an undeniable fact that made great efforts in the development of Turkish graphic art.

Print graphics in Turkey has faced a significant turning point in the world, especially after the 1980s. Naturally, along with new developments, there is a new form of requirements and laws. New techniques, presentations, or thinking have been a major challenge to this end. Professor Hayri Esmer, a prominent Turkish art critic, said this noted:

*“Spatial arrangements, wall applications, use of ready-made items in the form of molds, can be multiplied from street to gallery as place interference with images and the fact that any surface can be used for works of art are seen as common approaches as new approaches to the tradition of printed graphics. Thus the print graphics are hundreds of years old the tradition of the paper core and frame to which it is attached has begun to find new ways beyond its reproducible features and has greatly expanded its boundaries today ”*<sup>8</sup>

## **Chapter II. - "Creative features of artists working in the**

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<sup>8</sup> Bkz. Mustafa Aslıer, “Son Yüzyılda Türkiye’de Özgün Baskıresim Sanatı”, Türkiye’de Sanatın Bugünü ve Yarını-Hacettepe Üniversitesi Güzel Sanatlar fakültesi Yayınları, Ankara -1985, s. 34.



**field of printed graphics in XX. century Turkey"** and consists of three paragraphs. The first paragraph of the chapter, entitled **"Turkish graphic art, works performed in printing technique, meaning and expression"** states that the meaning and expressiveness in works of art correspond only to the exact details of the compositions. He appreciates the mastery of these works, not by solving them in forms, but by trying to express them. The main thing here is to capture the most influential moments of the events, to find its thought-provoking descriptive language for the audience. The study of the works carried out in Turkey in the field of printed graphics in the high resolution of these values allows to determine both the individual styles and artistic features of the artists.

Mustafa Aslier, one of the prominent artists is a self-governing figure of images developed with the participation of geometric forms related to national thought and customs. One such work, the Sila Carpet (1980), solved the problem of a group of people representing a family rising horizontally in a geometric representation of each other in the expression of a red background.

Art critic Birsen Limon noted:

*"Mustafa Aslier... who carries out artistic and functional design works with typographic elements entered the workshop of Professor Josef Kaeufer. In this workshop the artist's most striking works were pure abstract and abstract-oriented interpretations of natural form and he no longer focused on the anatomical structures of human beings, but on their ability to form. "*<sup>9</sup>

In the artist's engraving "Adam and Eve" (1990), the scene on the main sitting on a over donkey the scene of the main characters trying to distance themselves from human society is interestingly portrayed. Or in the engraving "Every man is a

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<sup>9</sup> Cawthorne, N. "The Art of Japanese Prints", Laurel Glen Publishing: New York. 1997, s. 94.

world" (1993) Anatolian-rooted human figures within a geometric assembly develops the emphasis on habits without exaggerating. Large pieces, complementing each other, highlight the accuracy of the lines.

**The second section of the chapter - "Artistic expression of philosophical thought in Turkish print graphics"** provides information about the artistic expression of philosophical thought in the means of fine arts performed in print graphics. Life and living the realization of the depictions in realistic, rather abstract forms, as well as in painting, can be considered a characteristic feature of the Turkish graphic art of the XX century obstruct the philosophy, of thought and thought avoiding real forms explaining in abstract forms is also an indicator of the artist's artistic thinking the philosophical approach to the subject led to the emergence of works by artists aimed primarily at expressing the existentialist way of thinking at the same time, these works have a philosophical thought in the Dadaist influences that influenced the fine arts of the XX century created an artistic expression here artists, move to random processes they paid special attention to automatism and in some cases even illogicality.

Among the artists whose works dominate the sphere of interest of those mentioned in their works and who attract the attention of the audience, Mustafa Aslier, Hasan Pekmezci, Devrim Erbil, Utku Varlık, Mustafa Pilevneli, Atilla Atar, Nevzat Akoral, Burhan Uygur the names of Emin Koc and others can be listed.

Graphic artist Mustafa Aslier, in his 60x40 cm "arrow-shaped" work in 2006, pointed to the relationship between man and woman, the creation of the world, and the glorification of traditions.

The white figure of a naked woman and man in the upper left corner of the work contrasts with the black traditional appearance of the other three musicians in the upper and lower

parts, revealing the essence of the painting. Zurna, qaval and oud performers with their decorative image solutions have solved in a decorative way that the centuries-old traditions have lost their significance even today. The harmony of light green, yellow and pale red tones on the background of the background further enhances the sensitivity of the work.

Professor Hayri Esmer, in an article entitled "*Review of Printing Graphics in Turkey*", supported the views of prominent graphic artist Yunus Gunesh and noted the following about such works: *It was put into operation in addition to the miniature tradition these works, artistic problems for the west the search for form and to stay away from the emphasis of the artist nevertheless in addition to drawing attention to its simple and symbolic content in a way that suits the taste of the people in terms of its unique folk value and aesthetics is considered important*”<sup>10</sup>.

In the work "Leftovers" created by the artist in 2008 with the technique of printing on wood, the traditions left behind by modern times, life are glorified with high creative skill. It is known that family values and everyone have their own place here, and the artist was able to successfully recreate the uniqueness of each image here. In the darkness of the moon, the gathering of everyone at the hearth was illuminated by the song of family unity. The father who is the head of the family in the left corner of the table, the mother in the center, and the children in the circle. Here, the style of dress and traditions play a key role in the glorification of the forgotten nationality. The mother puts her hand on the handle of the ancient wooden cradle and caresses her baby, who is swaying on her back. This caress shows that not only for the small world, but also for the other child with great love. The woman is also carrying a baby

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<sup>10</sup> Kaya Özsezgin "Ağaçbaskı ve Türk ressamları" Türkiye’de ve Almanya’da Ağaç Baskı Sanatı, Hacettepe Üniversitesi. Güzel Sanatlar Fakültesi Yayınları, Ankara- 1987, s. 78.

in her womb. She portrays the generalized image of the women of Anadolu in a black long-sleeved dress with a white baby on her head. The burden of motherhood and family care, which is a woman's greatest duty, is reflected in real forms in the work. The image of the little girl in the front draws attention to her disheveled long hair and simple style of dress. A sad expression is engraved on his face. Because destiny does not deny that he is doomed to live a traditional life.

The image of the father reflected in the work fell a sleep in his bed, returning from the excitement of daily work. His whole face showed fatigue of a hard day, hard work on his wrinkled forehead.

The artist managed to create a successful compositional structure using geometric shapes, which do not include special details in the glorification of space and environment, household items that express the conditions of the home.

Art critic Birsen Limon Hasan Pekmazchi made such a note about his work. *"The rapid changes brought about by globalization are often life-changing," he said individualized human clusters without realizing it in the name of catching up, adapting forming. These human clusters are less than the community in which they live into selfish feelings that are sensitive and do not fulfill their social responsibilities reveals closed lives. His observations are out of place Hasan Pekmezci, who commented on the artist's originality in the field of printing graphics to the crowds he created, to the turmoil in city life, to freedom attracts attention with his works* <sup>11</sup>.

The tones of the environment in the table are mainly given with gray strokes, black spots are resolved below. However, the door of the artist, who sang the song of bright green and red in the song of birds, was closed, and the two were sent to prison. The colorful life that the world encounters here in stark

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<sup>11</sup> ESMER Hayri. Türkiye'de Baskıresme Bakmak, Anadolu Üni. Yayınları: Eskişehir- 2011, s. 9-20.

contrast is skillfully its own art found expression. Maybe they will get out of here, be released are not so in the case. Because their whole world is a cage as described is in.

Emin Koc's printing technique, which depicts more human weights to the nature-human-environment triangle in his works in various fields demonstrated different creativity on related topics. Of these, "Love" (2000) on a black and red background in lithography sings the free love of two lovers in the center. Take them to their world that they are inhabitants of their own worlds, and that this world is happily embraced express. At the top of the table is a man watching the world of love of ashugs both curious and sarcastic views are different from the environment reveals the essence of the work by reflecting the relationships.

It is different from the similar form of artistic expression created by the artist in 2000 in the engravings "Kiss" and "Interest" presented in the composition, the man, the social atmosphere that surrounds it attracts attention with its highly descriptive form.

In the first work the artist sings in the form of a retail person revived a generalized character environment by giving the description of several people. Artistic nature and tried to realize human love with the values of philosophical description, and to this was able to succeed. Light gray shades cast on a white background with a wood texture allows for clear perception of expressions by contrasting.

In the engraving "Curiosity" again works with a generalized form of depiction, human images focused on the face of a person. They reacted differently with their curious glances. The artist was able to create a different compositional structure in the connection with nature, man and society, giving space to the red spots in the work.

The use of light and colorless values in the assessment of the dark background in the mentioned work the contrast makes

it more interesting to watch.

**Chapter three - "Environment and human connection in Turkish graphic art"** a description of the environment in works performed in print graphics in the so-called paragraph human coordination is reflected. Forms of expression in art of every artist occurs in different forms according to individual style and creative interpretation, different artistic forms are important for original expression different artistic explanations for a specific expression it is important that it manifested itself in the form of another explanation with ideas that change over time gives.

The connection between man and his environment takes place from an artist to the world, to time the solution of an abstract problem as a description of a philosophical and sensitive approach to events is required. Here is love or hate, aggression-silence, nervousness, joy-sorrow such as negative emotions, the form of the influence of the environment as well as the surroundings of what is happening the attitude of the world is considered to be a key factor.

For example, the modern form of the world is a socio-political problem to evaluate from an ecological point of view and to reflect its impact on the human world, we can come across numerous posters aimed at solving such a complex problem as. Here the artist's attitude is expressed in a clear or abstract creative language can be reflected in a philosophical approach.

The high praise of the connection between man and the environment in the works of prominent Istanbul-based artist Aydin Ayan is seen as a reflection of his political and philosophical approach to events. The artist himself mentioned this He said:

*"In each of my works, I choose a person as the main theme. This choice is still human, even if it is always explained in a way that does not give a description of a person ... My works*

explain *something, my works are real in order to demonstrate, the invisible it is carried out as a broad opening of thinking*”<sup>12</sup>

The artist's works "Electric Torture" (1986) and "Patron" (1989) are dedicated to a time when politics became increasingly tense after the March 12 memorandum. "Electric Torture" depicts a man with his hands tied behind his back. The artist tried to make the tension more realistic and effective, especially by stretching his large tense muscles. Other elements on the large round wooden floor serve the same purpose. Black antique laid on the ground, the fact that I was given the phone, on the side shows how simple such commands are for human destiny. The fate of a man and the commands of torture given very easily ... The artist, who gave the coldness and tension of the place chosen to revive this tense and difficult political environment, sang everything in emptiness and nakedness. For example, the fact that the phone has no base is like hanging an unnecessary and inappropriate white sheet on the hanger. In the midst of all this, the stubbornness of the stretched human body, to withstand the weight is solved by the perfect plasticity of the human body.

Ali Ismail Turemen, a participant in numerous international and domestic exhibitions, has witnessed in his graphic works that he created compositions that could express his purpose without the need for special facial expressions or mystical expressions to enliven human characters. The importance of these works is confirmed by the fact that it is more about the connection of the environment, but also about the expression of colors, appropriate shades and nuances of light. One of such examples is a painting dedicated to three different human figures.

The painting, made in 1987, depicts a human figure from

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<sup>12</sup> Bkz. Asım İşler, ‘‘Başlangıcından Bugüne Türkiye’de Gravür Sanatı’ Başlangıcından Bugüne Türkiye’de Gravür, Karşı Sanat Çalışmaları, İstanbul- 2001, s. 8.

behind and praise him watching the tower in front of him. An interesting nuance is that the sex of the figure does not manifest itself and does not express the image of the scene ahead. Here, in the purely artistic expression of the characteristic world, the artist vividly and vividly recreates the comfort, the state of mind, and the restraint of a man who rests his hands on a pitcher and crosses his legs. The figure is expressed in blue, and in the artistic expression of the surrounding environment, the artist gave a white light spot that still surrounds the image from the edges of the black tone. All of this expresses deep thought and closedness to oneself, even though one is watching.

**As a result**, the main provisions of the dissertation are summarized in the form of brief scientific-theoretical conclusions:

1. Research on the development of printing graphics in Turkey until the 60s of the XX century. When looking at the stage of development of the history of Turkish graphic art, mainly of the XIX century. This art, which developed from the beginning is even higher, over time gives grounds to note the achievements;

2. 1960-2000 in the formation of printing techniques in Turkish graphic art artists working in print graphics, as in other fields of fine art The main thing in their work is that they were influenced by European art schools the fact is of interest but expressed by each creative style on different topics Valuable examples continue the high level of development of this line in Turkey gives grounds to say that it has been done;

3. The conclusion reached on the topic "**Meaning and expressiveness in the works of Turkish graphic art in the printing technique**" is based on both real and abstract forms in the emergence of meaning and value in the works of artists with the emergence of invaluable works in various fields of printing techniques used gives grounds to say that it has



determined the line of development in this direction;

4. The life of the research artists involved in the artistic expressions of philosophical thought in Turkish print graphics has had a more reliable effect on the mujaraed expressing, the life of man and his ideology, thought, events, political and personal destinies. At the same time, the skillful use of symbolic expressions specifically increased the impact of the work;

5. A more philosophical approach was given to the connection of social and political events with man and the environment in order to give generalized artistic expressions;

6. Real forms are usually deformed or with artistic improvisations, appears in compositional structures that attract the audience;

7. In the artistic solution of the synthesis of man and the environment, artists, in many cases, valued place as a participant in the expression of content.

**The author has published the following articles on the subject:**

1. “Среда и человек в турецком графическом искусстве”. Материалы X Международной научно-практической конференции. Пятигорск–19-20 декабря 2019, s. 197-200.
2. “Türkiyə qrafik rəssamlarının yaradıcılığında çap texnikasının bədii xüsusiyyətləri”. Elmi Əsərlər. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, №. 27, Bakı-2019, s. 110-114.
3. “Cumhuriyyətdən əvvəl Türkiyədə çap qrafikasının inkişaf məsələləri”, Axtarışlar. Azərbaycan Milli Elmlər Akademiyası, Naxçıvan bölməsi. № 2, cild10, Naxçıvan-2019. s. 213-216.
4. “Türk Grafik Sənətinin İnkişafında Rəssam İhap Hulusinin Rolu”, Azərbaycan elminin və Təhsilinin Müasir Problemləri Mövzusunda Beynəlxalq Elmi Konferansın Materialları, “Türk Grafik Sənətinin İnkişafında Rəssam İhap Hulusinin Rolu”, Uluslararası Kongre, Qazak – 2019, s. 406- 409.
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9. “ Этапы Развития Турецкого Графического Искусства”, Paradigmata Poznani Journal, №. 1, Prag- 2019, s. 11- 14.
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Address: Azerbaijan State Academy of Arts  
AZ 1029 Baku city, H.Aliyev aven, 26

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