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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTWORKS BY FEMALE ARTISTS IN
THE REPUBLIC OF TÜRKİYE**

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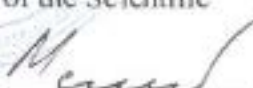
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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of the topic and the degree of development.

Women, who have roles assigned to them in the social system in which they have lived through the whole story, have had to struggle to be able to obtain their basic rights, despite the social obligations that limited them in an effort to affirm their existence. Women's social status has changed according to the rules and judgments of the society they live in. The differences created by society between the sexes and the difficulties caused by biological separation exerted force on women, who found themselves in a narrow and unequal framework for a long period of time to assert their identity. Because of the discrimination caused by the social order, women were late in entering the field of art, as in every other field.

Before Türkiye's declaration as a republic, the position of women underwent changes in parallel with the socio-political conditions brought about by both the society they lived in and the authority. In the last period of the Ottoman Empire, many steps were taken in the area of women's rights, and the new concepts that emerged towards a new form of life and system of thinking brought by Europeanisation also had a positive impact on the position of women in society. Once Europeanisation opened the door to a new era for women in the arts, women took central stage in the field of art along with social changes. The woman was no longer an object of description, but a subject standing in front of the canvas to portray a scene.

Since Türkiye's declaration as a republic to the present day, female artists with their different and original styles have become rich, dynamic and very strong representatives of modern Turkish art of our times. Female artists, who have pushed the boundaries of style, have brought a new form to art through different styles throughout their existence and have played an important role in the development of contemporary Turkish art thanks to their creations. Female artists formed parallel ideas about values and art, reflecting on their judgements and thoughts

through the artworks they created, magnifying female problems in most works they authored. Undoubtedly, the fact that they were women created ample opportunities for them to focus on women's problems in their art.

Female artists of our time gained innovations in their creativity every day. The artistic characteristics of female artists as well as the innovations that they brought to the visual arts have not been sufficiently studied since the proclamation of independence, with serious problems being revealed in the study of creative styles within the context of developing modern Turkish art.

The work of female artists in Türkiye is very diverse and colorful. However, these ideas cannot be attributed to Turkish male artists. However, these ideas can be attributed to not all Turkish male artists. Thus, works created by most female artists have been and continue to be showcased at many international exhibitions and galleries, attracting interest from the audience in terms of theme and processing techniques.

Thus, a comprehensive and in-depth study of the creativity of female artists in today's Türkiye, which calls for fundamental research but has long remained outside academic research, is of great scientific importance for art history.

Although not in Azerbaijan, but in Türkiye, numerous books and catalogues on contemporary Turkish painting and the work of female artists have been published to date, with various articles and papers devoted to art studies of female artists appearing in the press. However, the creative features of female artists have not been studied in monographic form since the establishment of the Republic until the present day.

Published articles and papers, as well as information posted on the websites, have generated new interest in its cultural process in the painting of female artists in contemporary Türkiye.

Quite a lot of literature, books, printed articles, separate catalogs that shed light on modern Turkish painting and the creativity of women artists have been published only in Turkish,

and no substantial monographic scientific research has been carried out on the subject in Azerbaijani.

'Sociological view of art' by Ali Akay¹, 'Social and cultural policy of Atatürk' by S. Bayındır Uluskan², 'Turkish art in our time' by Ayla Ersoy³, Leyla Gamsız by Abdülkadir Günyaz⁴, Contemporary Art in Turkey by Hasan Bülent Kahraman⁵, Women's Education in the Ottoman Empire: from Harem to School by Songül Keçeci Kurt⁶, The Aesthetics of Turkish Painting from Tradition to Modernity by Nilüfer Öndin⁷, Turkish Painting on the 75th Anniversary of the Republic by Kaya Özsezgin⁸, Hale Asaf as a Turning Point in Turkish Painting and Our Life That is Non-chronological: Modernization and Art in Turkey by Burcu Pelvanoğlu⁹, Our First Female Artists by Taha Toros¹⁰, The First Female Artist Mihri Rasim (Müşfik) Açıba by Mahinur Tuna¹¹, From Official History to Women's History by

¹ Akay, A. Sanatın Sosyolojik Gözü. / A.Akay – İstanbul: Bağlam Yayınları - 1999 - 297 s.

² Bayındır Uluskan, S. Atatürk'ün Sosyal ve Kültür Politikaları / S. Bayındır Uluskan–Ankara: Atatürk Araştırma Merkezi – 2010 - 674 s.

³ Ersoy, A. Günümüz Türk Resim Sanatı (1950 den 2000 e) / A.Ersoy – İstanbul: Bilim Sanat Galerisi, – 1998 –192 s.

⁴ Günyaz, A. Leyla Gamsız / A. Günyaz – İstanbul: Antik Sanat Galerisi Yayınları – 2001 – s.347.

⁵ Kahraman, H.B. Türkiye'de Çağdaş Sanat / H.B.Kahraman – İstanbul: Akbank Kültür ve Sanat Dizisi: 80 – 2013 - 431 s.

⁶ Keçeci Kurt, S. Osmanlı Devletinde Kadın Eğitimi Harem'den Mektebe / S.Keçeci Kurt. – İzmir: Yitik Hazine Yayınları – 2000 - 176 s.

⁷ Öndin, N. Gelenekten Moderne Türk Resmi Estetiği (1850-1950) / N.Öndin – İstanbul: İnsancıl Yayınları.109 – 2011 - 176 s.

⁸ Özsezgin, K. Cumhuriyet'in 75 Yılında Türk Resmi / K.Özsezgin – İstanbul: Türkiye İş Bankası Kültür ayınları -1999 - 158 s.

⁹ Pelvanoğlu, B. Hale Asaf Türk Resim Sanatında Bir Dönüm Noktası / B. Pelvanoğlu – İstanbul: Yapı Kredi Yayınları – 2007 - 213 s.; Pek Kronolojik Olmayan Hayatımız Türkiye'de Modernleşme ve Sanat / B.Pelvanoğlu – İstanbul: Corpus Yayınları – 2017 - 294 s.

¹⁰Toros, T. İlk Kadın Ressamlarımız /T.Toros – İstanbul:Ak Yayınları Sanat Kitapları Serisi:12 – 1988 – 86 s.

¹¹Tuna, M. İlk Kadın Ressam Mihri Rasim (Müşfik) Açıba / M.Tuna – İstanbul: As Yayınları.- 2007-112 s.

Ayşegül Yaraman¹², Art and Politics in Post-1980 Turkey by Ayşe Nahide Yılmaz¹³, "From Modern Art to Postmodern Art" by Mehmet Yılmaz¹⁴, A New Stage in Turkish Painting by Sezer Tansuğ¹⁵ were used as auxiliary tools in the thesis.

There are not enough research works written about the works and creativity of female artists. Therefore, the main characteristics that make up the work of women artists that have existed in the field of art in Turkey during the republican era have been analyzed and sought to be evaluated within a certain framework.

The object and subject of the research. The object of the research of the thesis is the formation of the creativity of Turkish female artists during the republican era and works created by them. At the same time, the creativity of women artists who worked in the period before the establishment of İnas Sanayi-i Nefise Mektebi (School of Fine Arts for Women) has also been included in the object of the study to some extent.

The subject of the research is to reveal the creative styles of Turkish women artists, the artistic features of their works, the traces of western trends in the artists' creativity and their influence on the development of Turkish fine art.

Goals and objectives of the research. In this study, the aim of this research is to observe how the richness and variability of the aesthetic approach that existed in every creation affects the development of modern Turkish art, to study the new forms, development and changes in the styles of female artists in visual during the republican era. The tasks arising from this goal are as follows:

¹²Yaraman, A. Resmi Tarihten Kadın Tarihine / A.Yaraman– İstanbul: Bağlam Yayınları. – 2001 – 179 s.

¹³Yılmaz, A.N. 1980 Sonrası Türkiye'de Sanat ve Siyaset/ A.N.Yılmaz-Ankara: Ütopya Yayınları: N:261- 2015- 476 s.

¹⁴Yılmaz, M. Modernden Postmoderne Sanat / M.Yılmaz – Ankara: Ütopya Yayınları: – 2013 – 532 s.

¹⁵Tansuğ, S. Türk Resminde Yeni Dönem / Tansuğ, S. – İstanbul: Remzi Kitabevi – 1993 –146 s.

1. To explore the Sanayi-i Nefise Mektebi (School of Fine Arts) before the proclamation of the republic and then artistic styles and the periodic characteristics of female artists in the period up to the present day;

2. To select the most convenient examples to illustrate the changing artistic thinking of female artists over time and their changing styles;

3. To analyze into ways of presenting the female body and the female personality in different ways in the works on the socio-political environment of the time created by female artists in Türkiye.

Research methods. Historical-artistic and national-historical approaches were used as methodological bases of the research. Artworks by female artists from the Republic of Türkiye were studied on the basis of the historical-comparative analysis method, following the chronological sequence, and the level of their figurative and stylistic solution was determined within the artistic-stylistic analysis of the works.

Written sources related to the topic were researched and studied. The theoretical material is based on works of artists, websites of various museums, art books, art magazines, various articles and exhibition catalogs.

The main propositions of the dissertation:

-Since 1828, as a result of the spread of typography in Istanbul, the miniature official form intended to decorate manuscript books has become smaller and smaller;

- The influence of Cubism in Turkish painting began with Hale Asef;

- The number of female artists increased during the republican era; women played an active role in art;

- The abstract image known in the West came into Turkish art with Alia Berger;

- Turkish female artists were influenced by artworks of Matisse and Modigliani in the 1950s;

-After the military coup in Türkiye on 12 March 1971, conceptual and feminist trends in the visual arts began to revive;

- In addition to paintings on canvas, other styles became widely used.

Scientific novelty of the research. The research analyzed the artworks of female artists from Türkiye in stages and obtained the following results regarding their work:

- The importance of the Sanayi-i Nefise Mektebi (School of Fine Arts) has been studied.

- The influence of the development in Türkiye's socio-political structure has been revealed in the works of female artists;

- In the period up to our time, it was observed that along with acquiring information about female artists, the facts they were influenced by, and the works of art on canvas, they reflected their creativity in such forms as painting, photography, video, installation;

- For the first time in Azerbaijani art criticism, the artistic features of female artists in Türkiye, from the period before the proclamation of the republic to the present day, have been the subject of research.

Theoretical and practical significance of the study.

Focusing on the roots, cornerstones, and important issues of the history of visual art in Türkiye, this study aims to provide a holistic approach to women's creativity, an inspiration and a reference book for understanding the works of female artists in Turkish art history. The current study has expanded the history of Turkish visual art and identified the creative role of female artists in the Republic of Türkiye, the general development of art, the place and formation of art. This study and research on the creativity of modern female artists of the Republic of Türkiye can be an important resource for students studying art and working in this field.

Approval and application. The main content, scientific provisions and results of the study were published in 10 articles; papers on the topic were presented at various local and foreign scientific conferences. The dissertation work can be applied in the process of teaching students majoring in art studies and studying fine arts, as well as in conducting research work.

The institution where the dissertation research has been done. Department of Art History, the Azerbaijan State Academy of Fine Arts.

The total volume of the dissertation by the number of characters, indicating separately the volume of structural units of the dissertation. The dissertation consists of Introduction, two chapters, six paragraphs, conclusion, and bibliography. Including: Introduction – 9.996, 1.1.– 31.409, 1.2. – 30.129, 1.3. – 34.363, 2.1 – 32.345, 2.2. – 30.682, 2.3. – 33.676, and Conclusion – 11,176, the total volume of the dissertation is 215.612 characters. Illustrations to the content of the study are presented in the form of an album as an addendum to the dissertation.

CONTENT OF THE RESEARCH AND ITS MAIN PROVISIONS

The **Introduction** provides information about the relevance of the topic, goals and objectives, the level of its development, as well as scientific novelty, practical significance, approbation, structure and scope of work.

The first section on the topic “**Creative work of female artists before the proclamation of the republic**”, of Chapter I entitled “**Creative work of female artists from the establishment of the Inas Sanayi-i Nefise (The Girls' School of Fine Arts) to the 1980s**” discusses that women’s involvement in the field of art in Türkiye dates back to the beginning of the 20th century, the period of the fall of the Ottoman Empire. The process of social and cultural change along with westernization in the Ottoman Empire led women to take their first steps in the field of art. Women involvement in the field of art created an important event in terms of the social and socio-political structure and the process of its existence. As social attitudes and rules of criticism changed, the position of women in the social structure was inevitably affected by this change.

Taking into account that only men were educated at the Sanayi-i Nefise Mektebi (School of Fine Arts), the number of women who showed their presence in the art environment of the time with the special painting lessons they received before the establishment of Inas Sanayi-i Nefise (The Girls' School of Fine Arts) was low enough. The daughters of wealthy and intelligent families of the time were educated by taking private drawing classes due to the lack of a school in which they could study painting in the social situation in which they lived and were able to participate in exhibitions. Celile (Hikmet-Uğuraldım) (1883-1956), who continued lessons she had taken from the Italian artist Fausto Zonaro in Rome and Paris; Mehri (Müşfik-Rasim) (1886-1954) who also received her first private painting education from the palace painter Fausto Zonaro and continued her education in various workshops and art schools in Rome and Paris; Vildan Gizer (1889-1974) who studied painting under the Italian artist Salvator Valeri; Müfide Kadri (1890-1912) who took special lessons from Osman Hamdi Bey, Salvator Valeri and artist Halil Pasha; Harika Sirel (1896-1991), who studied painting under Nazmi Ziya, Avni Lific, Ruhi Arel and Feyhaman Duran; and Emine Fuat Tuğay (1897-1975), who completed her studies at the Zurich Art School after receiving painting studies from Albert Mille were daughters of wealthy and intellectual families of the time and participated in Galatasaray exhibition.

After the Sanayi-i Nefise Mektebi (School of Fine Arts), the first official art school in the Ottoman Empire, on 13 October 1914, Inas Sanayi-i Nefise (The Girls' School of Fine Arts) was launched for women. The establishment of Inas Sanayi-i Nefise was a very important step towards women's artistic education. The school trained the first female artists in Türkiye.

Portrait, landscape, still life and nude in an environment shaped by the social order of the time became the main genres in the work of female artists working during that period. Particular importance was attached to narrative compositions and portraits. Portraits usually portrayed family members or people from their immediate environment due to socio-political conditions of the

time. The strong technique shown in his portraits indicated the professional education of the artists. The Sanayi-i Nefise Mektebi (School of Fine Arts) incorporated the living nude model into his artistic program within the Western models associated with the formation of the social environment of the period. The use of the live nude model in the art program by the Sanayi-i Nefise Mektebi indicated a great and significant change in the conditions of the time. In the nude drawings, female artists faced restrictions in line with the social attitudes of the time. Among these artists, paintings by Belkıs Mustafa, Celile Hikmet and Melek Celal Sofu were more dominant than those of other female artists of the time. In particular, we can see that Melek Celal Sofu depicts more nude bodies than other female artists of her time.

The school, which was named the Academy of Arts in 1927, was recognized as the Faculty of Arts of Mimar Sinan University in 1983 and now operates under that name. This school, considered a turning point in Turkish painting and sculpture towards female expression, trained artists such as Belkıs Mustafa, Güzin Duran, Nazlı Ecevid, Fahrelnissa Zeid, who were the first female artists in Turkish painting.

There are similarities and differences in the technique, manner of work and scenery in the works created by female artists. As a result of the individual drawing lessons Turkish female artists took from foreign artists, western-oriented paintings emerged. The female artists' artworks not only represent the period in which they lived, but also give an insight into the art of that period.

Section 2 of the chapter "**Creative work of female artists in the period after the birth of the Republic of Turkey (1925-1950)**" states that with the proclamation of the republic in 1923, there were positive and significant changes in the position of women in society. The equality of women was recognized after the Law of Education introduced in 1924 - the doctrine of monotheism and the Turkish Civil Code enacted in 1926 (the law on personal relations, duties of citizens). It was later granted the right to vote and to stand for election in municipal elections in 1930 and in parliamentary elections in 1934. In this way, women, who had

become a symbol of modernization, were given the opportunity of participating in public life by means of laws enacted during the republican era. The important steps taken with such ordinances during this period changed the status of women in society, giving women a new social commitment. The woman became almost a symbol of the revolution after the proclamation as a republic. Women involved in public and social life gained a new status and identity.

It was an important period in the post-republic process when women ensured equality of opportunity in education and participated alongside men in the process of art education. In the early years of the republic, preference was given to art centers across Europe, such as Paris, Munich, to train students sent abroad for art education as experts in this field, in line with the art policy pursued by the State. Artists sent by the state to France and Germany continued their education in the workshops of André Loth in Paris and Hans Hoffmann in Munich. This led to artists adopting the concept of geometric and abstract composition in their work. Artists who returned to Türkiye after completing their studies abroad were influential in shaping contemporary art movements that were accepted and widespread in the West. It can therefore be seen that during the republican period the art of painting developed along Western lines. The process of change began to manifest itself in paintings, and this change was also evident in the paintings of female artists of that period.

The appearance of women in public life leads to a change in lifestyle and works of art show women as active members of society. Among all these artworks, the most meaningful work was *Woman Taking Floor at the Old Grand National Assembly* in 1936 painted by a female artist Melek Celal Sofu (1896 -1976) .

During the first year of the republic, the question of sending students to Europe as part of the state's cultural and artistic policy was topical; Hale Asaf (1905-1938) was still the only female artist among the group of young male candidates to study in Europe who successfully passed the exam organized in 1924. Asaf also played an important role in the development of Turkish painting. She was

the first student from Türkiye to be accepted by French artist André Loth, and the influences of late cubism stemming from André Loth in Turkish painting began with Asaf. She had not yet embodied the creative style of Lot, but created a peculiar language of forms. During her short artistic life, the artist turned to certain subjects, favoring self-portraits as well as subjects such as portraits of people close to her, landscapes of Bursa, paintings of interiors from her own home, views from the environment in which she lived and from her own garden.

During this period, when nude painting was perceived more as an object, the nude female body was reflected on the canvas as a sex-free object. This era has the concept of modern painting that deforms the shape of the figure.

New approaches began to appear in the works of female artists who were influenced by French artists. New stylistic approaches came to appear in the paintings, whether in terms of theme and expression, or in terms of color content, form and surface attitude.

After the proclamation of the republic, landscapes, portraits, still lifes and nudes continued to prevail. The post-World War II period was a turning point for Turkish art. Turkish art was also influenced by the style of abstract representation, which came to dominate post-war art in Europe and America. The art of painting, which developed in Türkiye in the 1930s around two movements - Impressionism and Cubism, attracts the attention thanks to free enquiry in the 1950s. The fact that socio-political changes took place in Türkiye also created conditions for the emergence of a new period in Turkish painting. Until the 1950s, the tradition of abstract painting did not emerge and the choice of subject matter was limited.

Section 3 titled "**The work of Turkish female artists in the 1950s and 1980s**" states that after 1950, female artists in Turkish painting succeeded in establishing a simultaneous and equal relationship with the West. This was made possible in particular by the artists known as the "Paris School" or "Parisian abstractionists".

In Turkish art, whose development accelerated during the republican era, the 1950s and 1960s sought novelty and originality of local themes and motifs. During this period, when local influences began to appear in artists' works, many artists were inspired by the cultural richness of Anatolia. One of such artists is Eren Eyübođlu (1907-1988). The artist, who is also a member of 'Group D', interpreted all the colors of Anatolian culture, traditional motifs, people and traditional life in her paintings with modern lines. The main theme of her work was Anatolian women and traditional life. Her paintings are dominated by the rich cultural life of Anatolia, such as scenes from everyday life, women and folk motifs.

She brought the people of Anatolia and especially Anatolian women into her paintings with the rich colors, motifs, formal lines and symbols of this geography. To compare with artworks by Eren Eyübođlu, our examples may include paintings by well-known artists of Azerbaijan - Maral Rahmanzade (1916-2008) and Vajiha Samadova (1924-1965) - who depicted traditional life of geography and women in their traditional costumes.

The Anatolian woman, which Eren Eyübođlu brought into her paintings, can be found in the artworks called "Turkish Women" (1961) and "A Turkish Woman" (1962) by Vajiha Samadova, who depicted Anatolian women in their traditional dress. "Wedding in Lankaran" (1957) and "Girls from Lankaran" (1961) were some of Samadova's artworks of traditional life of the geography where she lived. The similarity in terms of themes between artworks by Eren Eyübođlu and Vajiha Samadova is noteworthy. The traditional elements of life and culture in the paintings of Eren Eyübođlu have similarities with the paintings of Maral Rahmanzade who worked in the technique of linocut. Both artists highlighted the cultural traces of the geography in which they lived as important symbols in their art with their colors and shapes, reflecting them in their own artistic style.

As Bedri Rahmi Eyübođlu's student, Leyla Gamsız (1921-2010) formed a Group of Tens with friends at the Academy

during her student years in 1946. Gamsız focused on abstract pursuits influenced by 1950s traditional art in her paintings between 1940 and 1960, where the influence of Matisse is also felt. The abstract quest accelerated through the 1960s, while in the 1970s the artist's abstract cycle continued at an increasingly rapid pace. From 1960 to 1980, the artist favored abstract landscapes more. In her post-1980 paintings she concentrated on female figures alone and in groups.

The Istanbul theme, which was widely used by artists in earlier times, continued to be the main theme of painting during the republican era as well. Istanbul landscapes were the main theme of the works by Naile Akinçı (1923-2014), one of the outstanding female artists of that period. The hills of Halic, views chosen from Eyüb and Marmara brought into the artist's canvas were different and unique. Holding an impressive profile with its strong visuals, Istanbul and its suburbs are an important and constant motif in Naile Akinçı's artworks.

The search for new expressions and forms in the female artists' creativity was reflected in their works in the 1960s and 1970s. As an alternative to active abstract art, artists including Neşe Erdok focused on figurative expression and reflected their social critical attitude in their paintings. In the period after 1970, figurative art gained momentum, and the figure became one of the main means of depicting both spiritual and physical notions. Neşe Erdok (1940) painted people in their living environment and social conditions in the scenes reflecting everyday life. Like in the artworks "The Shift is Over" (1957), "On the Caspian" (1957), "Repairmen" (1960), "Women from Absheron" (1967) by Tahir Salahov (1928-2021), one of Azerbaijan's most renowned and world-renowned artists, who led a group of Russian and Azerbaijani artists that created panorama, paintings and reliefs in the Museum of Atatürk and the Independence War, demonstrating the intensity of co-operation in the field of cultural and artistic ties between the two countries, Neşe Erdok also depicted people struggling to live in the lower strata of society in

many paintings, including many pictures such as “Kızıltoprak Station” (1981), “Suburban Train” (1982), and “Parking” (1986).

Like Tahir Salahov, who maintained a socialist realist painting style, Neşe Erdok also mainly paints toilers. The factor that stands out in the works of both artists is the use of figurative and expressive stylistic language and the way they portray figures with strong visuality in an expressive language of description. In their works, they reflected the struggle of people to survive in everyday life, in difficult living conditions in the style of socialist realism through the socio-social prism of the time in which they lived. Social facts and values became important elements of the works of art.

The most striking factor in the paintings by Neşe Erdok and Tahir Salahov is the use of figurative and expressive stylistic language and the expression of figures is depicted with strong visuality. In their paintings, both artists reflected the struggle of people to live in the difficult conditions of everyday life from the socio-social prism of the time they lived in, in a social realist style. Social facts and values are included as important elements of works of art.

This period as a whole saw an increase in the participation of female artists in artistic activities, their paintings underwent changes and transformations in terms of style and thinking, and paintings appeared that went beyond the classical style and aesthetic understanding based on academia. Artists who incorporated social issues and women's concepts into their paintings were pioneers in this field. The generation of female artists of that time contributed to the diversity of subjects in Turkish painting, unlike previous generations.

Section 1 "Creative works of female artists in contemporary Turkish art from the 1980s to the present" of Chapter II titled **"The place of female artists in contemporary Turkish art in the 1980s"** highlights a period when there is a depth of individual problems as well as a political depth in the artworks of women artists since the 1980s in Türkiye. The leading artists of the time, such as Tomur Atagök (1939), whose

works analyzed the meanings attached to the image of a woman BCE, reflecting the women's images both from a social point of view and the past of women, Nur Koçak (1941), who used the commodification of women as a theme in her paintings, Gülsün Karamustafa (1946), who reflected the migration of people from one place to another, which causes rapid social and cultural change in society, placed the change caused by migration in society at the center of her creativity, and focused on the problems of identity and migration, Canan Beykal (1948) who criticized society through her works with more social and political themes, brought important innovations to the Turkish art environment. The women artists of this period brought a new and rich variety of themes and perspectives to Turkish visual art. Works in the genre of landscape, portrait, nude, and still life gave way to more works dedicated to social and public issues.

In the 1980s, female artists creating art demonstrated a conscious artistic style, reflecting and revealing the problems faced by society in their art. They indirectly critiqued male-dominated society by reflecting social and political issues as well as their own in their artworks.

Section 2 "The new richness of style in the creative work of female Turkish artists in the 1990s and 2000s" discusses that the 1990s, when Türkiye's style of art took shape and gained diversity, was a period when the shift from modern art to everyday art became important. The idea of traditional plastic art such as painting and sculpture began to give way to the concept of visual art such as installation and performance art. In art, whose scope has expanded, form and aesthetics lost their significance, and content, meaning and idea stood out. The diversity experienced in the changing artistic environment in Türkiye but they did not remain with the same style, they also manifested themselves in the techniques used by female artists. During this period there was a change in form, in which technological means were used alongside traditional forms and means of expression, such as painting and sculpture. Art entered into an intellectual process that included concepts such as

expression, questioning and communication in its content. During this period, when a new understanding prevailed, the patterns of artwork, shaped by female artists thinking in analysis and criticism, began to acquire diversity in many different contexts. Each artist used a different material and technique in their work. It was a period when female artists began to use the style of contemporary art as a means of expression in their artworks. Artworks evolved to confront the social structure, political changes, economic conditions and constraints of the time. The environment and nature, negatively impacted by the development of rapidly evolving industries and technology, were also among the themes addressed by the artists in their works. The change in nature over time along with industrialization, and the negative effects that industrialization has had on nature, formed the main theme of the artworks by Canan Tolon (1955), one of the artists of this period. Using nature as a medium of creativity, she reflected in her self-critical form the pollution of nature, the disturbing aspects of danger in a world subject to political influences. With industrial vehicles increasingly destroying factory chimneys that pollute the air, nature was a key part of Tolon's strong critical message in her paintings and installations. Sabiha Rüşdü Bozçalı (1904-1998), one of the artists in the republican era, focusing on the industrial development of Zonguldak, brought the city's factories and power plants into her canvas, which became a visual representation of the young Turkish Republic's development project.

Industrial views have become a subject of interest and painting by prominent artists from Azerbaijan. They can be found in the oil paintings “An Industrial View”, 1950, by Tagi Tagiyev (1917-1993) and “Baku in the Evening”, 1969, by Mahmud Tagiyev (1923-2001).

Industrial landscapes were one of the main themes in the creativity of Maral Rahmanzade (1916-2008). The artist painted Azerbaijan's industrial views in charcoal and oily watercolors, working in the technique of linocut. The industrial views in

Canan Tolon's paintings have similarities with those by Taghi Taghiyev, Mahmud Taghiyev and Maral Rahmanzade. Each artist depicted industrial landscapes of their time. This similar theme is reflected differently in the works of each artist. The message was different in the industrial paintings made in black, white and grey watercolors in Tolon's artworks "Everything is Honky Dory" and "Everything is Honky Dory Number 7" (2005). The artist used black, white and grey watercolors in her artworks to show how smoke from chimneys pollutes nature. Maral Rahmanzade also reflected industrial views in her artworks and linocuts, without using color. Canan Tolon's pictures depicting industrial views especially her installations have a deeper and different richness of meaning.

In the 1990s, Inci Eviner, one of the leading artists, formed her works based on the idea of body-personality-territory. In her works such as "Body Geography" (1995), "Harem" (2009) and "Girls in Europe" (2010), she created an important point of view on the issue of women. In "Body Geography" from the Geography series, she combined geography with the human body as a carrier of history. Eviner created a new direction for painting style by combining the video and painting in "Girls in Europe", produced with the video technique. The artist, who sometimes analyzes a political or social issue in her works, made a video installation "Broken Manifestos" in 2010. It consisted of three parts called Immigrants, Violence and Demonstrations.

The works by female artists of this period were dominated by a rich and boundless visual style, each artist applied materials and techniques appropriate to her work. One of the leading artists of the time was Selma Gürbüz (1960-2021). She created her own ethnography and mythology by combining the cultural values of the East and the West in her paintings. She reflected the tales and legends of two different locations, such as the East and the West, with mythological images created by her in a fairy-tale-like expression, and tried to show the symbolic images she had created in her paintings.

Thus, they created the circumstances their art brought from the social, cultural, economic and political perspective of the time in which they lived. It has been shaped by cultural, social, political and economic influences over time. Along with the globalization of the concept of art, the theme and style of art changed. With the abolition of restrictions and bans on art, the single monotonous development of the visual arts ended and new and original styles of expression emerged in art. Going beyond painting on canvas, contemporary art with different materials and angles emerged. Their art has a more questioning and critical character.

Section 3 of the Chapter "**Thematic diversity in the work by female artists in Türkiye from 2000 to the present**" discusses that from 2000 to the present, female artists have shaped their art through various concepts in the field of contemporary art along with enriching multifaceted means of expression in the artistic environment. Many social phenomena such as culture, history, nature, environmental change, female identity in social structure, migration, iconography from art history, mythology, religion, social gender, violence, conditions of existence and war started to appear in their works. In this way, a concept of art based on concept rather than aesthetics began to emerge, with different techniques used in art alongside painting.

An increasing number of female artists in Türkiye have turned to contemporary art and created their expressions using the technological possibilities that the current era has brought. Contemporary art, consisting of different materials such as photography, video, performance, installation, collage, fabric, sewing, had been realized in different places. The art scene began a period of creative growth with international biennials, fairs, galleries and exhibitions. At this time, when art flourished and activism was on the rise worldwide, some of the new generation of young female artists presented their artwork to the viewer, taking direction and changing traditional methods such as painting on canvas, while others used an innovative style, using different materials in their works.

Analyzing the issue of gender in the individual and society through her work, Canan Şenol (1970) developed her 2000 work titled “Kibela”, taking the image of a mother goddess representing fertility, abundance and strength as the basis. The artist again used her nude body in this work. Among the examples of art were Ottoman miniatures, in which she also used her nude body in miniature paintings. The miniatures she created in 1999 included elements from works by Abdullah Bukhari and Levni, who were great miniature painters of eighteenth-century Turkey. She used gold and colored ink and paper in her works in the fabulous style of the Ottoman miniature. She analyzed traditional forms taken from Ottoman miniatures, introducing them into everyday matters.

Mythological elements also have their own meanings and symbolic expressions in the works by Canan Şenol, who takes a feminist approach with her creativity, using her naked body as a medium of expression in her works and analyzing female identity through her body. However, in her 2011 work “Şahmeran”, she has interpreted this universal story in her own artistic language, based on the story of Şahmeran, which is a common motif of Mesopotamian cultures, a kind of legacy and has different narrative styles in different regions across Anatolia.

Necla Rüzgar (1972), who describes the tragic story of women, threatened and abused for their beauty, Leyla Gediz (1974), who works with symbols and gives new meanings to them, taking a more pragmatic approach to themes such as love, life and death, and Nilbar Güresh (1977), who touches on social issues such as the relationship between women and household, have certainly played a significant role in the modernisation of art in Türkiye.

The spread and enrichment of different themes, different styles, different expressions, different methods and materials chosen by female artists in their art can be traced in the works by Burcu Perçin (1979), who depicts the natural world and the landscape created by the destruction caused by man with rich texture, Nur Gürel (1980), who analyzes what is presented in the

ideal form of the consumer society in her works and Gözde İlkin (1981), who prepared them in fabric, sewing and drawing techniques and gave more space to social themes, using needle and thread as material in her works. Leading artists, such as Güneş Terkol (1981), who talks about gender issues in her works by embroidering on thin fabrics that she paints and fades with natural dyes, Elif Aydemir (1990), who emphasizes in her works the attacks and exploitation that nature and woman are subjected to, and Cansu Kahraman (1991), who works and depicts the connection between human and nature in her works as well as the connection with nature she establishes with a sensual approach have occupied an important place in Turkish art from 1980 to the present day thanks to their works they have created using new themes and alternative materials.

Nowadays, there are Female artists in Türkiye who create works of art with different themes and techniques, the main strength of their art is that there are no limits to creativity. In Türkiye, female artists have shown, questioned and critiqued the details present in life with their creations. In the contemporary art of the time, when there has been a shift from the classical concept of painting, such as still life, landscape, nude, to multifacetedness, when we see different art forms together, such as materials and techniques, in terms of art, the thinking power of female artists' work has come to the fore. Female artists who are now exhibiting works that parallel the era being experienced in the contemporary art environment in Türkiye have created works that go far beyond painting on canvas.

They used objects that they encountered in everyday life in the contemporary art of the time, when the concept of art thinking rather than aesthetics prevailed. However, each material they used had its own style. With a form of expression and an approach in terms of art that changes form with each material and technique, it has certainly expanded the artistic medium into an important form.

The world is changing and is on the threshold of a new era. In line with this, as in all areas of art, female artists are

influenced and nurtured by this change and transformation. Female artists in Türkiye have pushed the boundaries of art, creating a rich and colorful visual legacy within a broad framework for the next generation of young female artists.

The Conclusion summarizes the following provisions of the dissertation:

–The period during which the Ottoman Empire experienced its most difficult economic, political and social years left a significant mark in Türkiye's history in terms of art;

–The advancement of women in the field of art was an important step, along with the establishment of the Sanayi-i Nefise Mektebi (School of Fine Arts) with the new period of reform that began with the Imperial Edict of Reorganization in the 19th century;

–The establishment of the Republic of Turkey and the provision of equal opportunities in art education within the newly created Movement for the Reform of the Republic was one of the significant achievements for women;

–Female artists, who were few in number during the Ottoman era and whose numbers increased after the founding of the Republic of Turkey, were able to show more presence and creativity in the field of art in the country;

–A style that became prominent in the work of female artists during the Ottoman era, starting with the first artistic successes in painting genres such as portrait, landscape and nude until the 1980s, when a marked variety and richness of subjects began to emerge. In particular, between 1950 and 1980 the first examples of different concepts and themes started to appear in their work;

–In shaping the art of a new generation of female artists in the 1980s, the works by female artists who left their mark during this period were important and decisive;

–Female artists created a new art language in the field of art with their creations in the 1980s and contributed as intellectually as possible to the Turkish art;

–In the process that continues from the 1980s to the present, avenues were opened to take social and political themes to the centre of art and create works of art that break the logic of the painting on canvas, including dynamism, colorfulness, versatility and experimentation. Their art did not develop in an aesthetic form, but in the pursuit of a philosophical quest.

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