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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**END OF THE XX CENTURY - TURKISH PAINTING AT
THE BEGINNING OF THE XXI CENTURY**

Specialty: 6215.01 – “Fine Arts”

Field of science: Art-criticism

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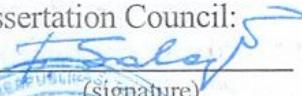
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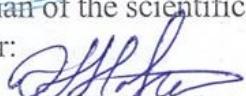


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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of development: Turkish fine arts are very diverse and colorful. The works created by Turkish artists have been and continue to be displayed in many international exhibitions and galleries.

Turkish painting is mainly famous for its miniature art, which developed under the strong influence of Azerbaijani and Iranian art schools of the Safavid period. Among the illustrative manuscripts of the 15th and early 16th centuries, two miniatures for Bayazid II (1481-1512) are of particular interest. The interest of the Istanbul palace circles in the fine arts proves the invitation of the Italian artist Centile Bellini to the sultan's palace in 1480.

Sinan Bey is considered to be the founder of ancient Turkish painting. His portrait of Mahmud II was created under the captivity of realist European art.

The first works created under the influence of Europe were created in the XIX century in the newly opened military-engineering and military schools in Istanbul. Here, were students first studied cartography and drawing. As the years passed, they were given the opportunity to work on free topics. Later, invited artists from Western countries began to give art classes. Painting was included in the schedule of the Imperial School of Naval Engineering in 1827 (the school itself opened in 1795), as well as in the Military Academy, opened in 1834.

Along with all this, the tradition of sending Turkish students to the West, especially to France, to study art began.

In the 19th century, reformist Sultans began to defend the country's tendency towards the Western way of life. By order of Sultan Mahmud II, his portrait was hung in all government offices, and Sultan Abdulaziz himself was engaged in painting. The first works of Turkish artists, mostly military, date back to those times. Due to the lack of clarity of colours and contours, they are called "primitive Turkish paintings of the XIX century."

In their works, these artists tried to recreate the landscape of Istanbul or the palace, mainly using photography. Among these artists are Huseyn Giritli, Hilmi Gasimpashali, Suleyman Sami, Ahmad Badri, Saliha Molla Akshi, Pasha Osman Nuri, Ahmad Shukur, Salahaddin bey, Shafik bey, Najib bey, Munip bey, Ahmad Ziya Shama, Ibrahim bey, Mustafa bey, Shovgi bey and many others can be named.

In 1910, Ibrahim Challi, Hikmet Onat, Namig Ismail, Avni Lifij and Feyaman Duran went to Europe to study. After studying in Kormon's workshop, they discovered impressionism and symbolism for Turkish painting. Known as the "Generation of 1914", the artists, as members of the Academy of Fine Arts, became the generation of the Republican era.

Trends in Turkish art in modern times are many and varied. The first signs of the emergence of the art world, the opening of special galleries, the expansion of art schools, the supportive activities of special organizations, the positive assessment of the growth of artists led to an increase in the number of works.

After the second half of the twentieth century in Turkey, we can divide the tendencies reflected in painting into the following groups:

- Traditional or classical - the traditional meaning here means those who continue the path opened by the masters working in previous periods and thus enrich the tradition with new quests;

- Artists of the 1930s and those who followed it, who preferred form over color and developed it over time;

- Artists who reflect political and social realities, trying to keep the art-society relationship alive in this direction;

- Those who, based on the realities of nature, mold this truth into fantasy, seeking an organic connection between description and thought;

- Explanatory artists or expressionists.

- Abstract

- Dreamy artists and those who place imaginary elements in their works.

- Those who are looking for a transition between the types of painting, sculpture and ceramics, those who use new technologies in art, those who closely follow the latest trends and trends in art in the West.

Trends, on the other hand, have created a variety of unique styles among artists. The shift from the classical concept to the tendencies based on the realities of nature, to completely abstract speeches, is a key factor in the dynamic structure of Turkish art in modern times.

Thus, a comprehensive and in-depth study of modern Turkish painting, which is in need of thorough research but has long been out of scientific research, is very important for our art history.

To date, numerous books and catalogs on modern Turkish painting and the work of artists have been published not only in Azerbaijan, but also in Turkey, and various articles and articles have been published in the press about individual artists involved in art criticism. However, monographically, Turkish art was studied in the XX-XXI centuries.

Published articles, as well as information posted on Internet sites, have given rise to new interests in the understanding of the cultural process in modern Turkish painting.

A large number of literature, books, periodicals, and individual catalogs on modern Turkish painting have been published only in Turkish, and no major monograph on the subject has been published in Azerbaijani.

Meanwhile, Maurice Serullaz's "*Encyclopedia of Impressionism Art*"¹, Oguz Erten's "*Firsts in Turkish Plastic Arts*"², Nurullah Berk's "*History of Contemporary Turkish*

¹Maurice Serullaz *Empresyonizm Santa Ansiklopedisi*.-İstanbul: Remzi Kitabevi,-2004.-145s.

² Oğuz Erten. *Türk Plastik Sanatlarında İlkler*.- İstanbul: Antik Kültür Yayınları 2012.- 196s.

Painting"³, Oguz Erten's "Firsts in Turkish Plastic Arts"⁴, Kıymet Giray's "*Challi and Workshop*"⁵ Seyfi Başkan's "*Turkish Artists from the XIX Century to the Present*"⁶, Çoker Adnan's "*Osman Hamdi Sanayi-i Nefise Mektebi*"⁷, Ersoy Aylan's "*Today's Turkish Painting*"⁸, G. Inal's "*Turkish Miniature Art*"⁹, G.Renda and T. Erol, "History of Contemporary Turkish Painting from the Beginning to the Present"¹⁰, "Sezer Tansug, "Contemporary Turkish Art"¹¹, Z. Tanindi, "Turkish Miniature Art"¹², Metin Sozen, "Turkish Architecture of the Republican Period"¹³, and others, these sources were used as auxiliary tools in the dissertation.

Object and subject of research: The subject of the research is the analysis of the changing means of Turkish painting, which was formed and developed in the XX-XXI centuries, the means of creation and influence of works attracting attention with new

³ Nurullah Berk. Adnan Turani Cadges Türk Resim Sanatı Tarihi. Cilt 2.- İstanbul: Tıglat Basımevi, -1981. -413s.

⁴ Oğuz Erten. Türk Plastik Sanatlarında İlkler. -İstanbul: Antik Kültür Yayınları -2012. -234s.

⁵ Kıymet Giray. Çallıve Atölyesi.- İstanbul: Türkiye İş Bankası Kültür Yayınları, -1997.- 76s.

⁶ Seyfi Başkan. XIX Yüzyıldan Günümüze Türk Ressamları. -Ankara: Kültür Bakanlığı, 1991.-275s.

⁷ Çoker Adnan. Osman Hamdi ve Sanayi-I Nefise Mektebi. İstanbul: Mimar Sinan Üniversitesi Yayını, -1983. -185s.

⁸ Ersoy A. Günümüz Türk Resim Sanatı, Bilim Sanat Galerisi, -İstanbul-1998.-231s.

⁹ Inal G. Türk Mınyatür Sanatı, Atatürk Kültür Merkezi Yay., Sayı: 63, Ankara, -1995.- 456s.

¹⁰ Renda G., Erol T. Başlangıcından Bugüne. -Çağdaş Türk Resim Sanat Tarihi, Tıglat Yayınları. -2015. -284s.

¹¹ Sözen Metin. Cumhuriyet Dönemi Türk Mimarisi, Türkiye İş Bankası Kültür Yayınları.-1993. -347s.

¹² Tansuğ S. Türk rəsminde yeni dövr. -İstanbul: Rəmzi Kitabevi. -1993.-236 s.

¹³ Sözen M. Cumhuriyet Dönemi Türk Mimarisi, Türkiye İş Bankası Kültür Yayınları Genel Yayın No.: 349, Sanat Dizisi: 48, Ankara, Haziran - 1996. - 146s.

forms, and Turkish painting traditions as a whole.

The object of research is various genres of modern Turkish artists and they perform paintings in the style.

Objectives and tasks of the research: It is proposed to follow the process of formation and development of modern Turkish painting, to reveal the characteristics of the works of different artists and to discuss the problem of their comparative analysis:

- To reveal the influence of Western artistic tendencies on the formation of XX century Turkish painting through comparative-typological cultural analysis;

- To determine the place and role of Turkish women artists in the art environment of the early twentieth century;

- To characterize the creative principles of Turkish "D" group artists;

- To reveal the means of psychological description in the glorification of reality in modern Turkish painting;

- To determine at the level of foreign or internal relations conditioned by political, ideological and artistic factors, the level of influence of new influences at the level of iconography or at the level of artistic ideas and ideological ideas leading to the originality of deeper local forms;

- To reveal the gradual adaptation of new influences in the structure of local art;

Research methods: In this work, the methods of comparative-typological, historical-cultural and analytical methods, their connection with the artistic process that led to the formation of Turkish painting, comparative-historical, artistic-analytical and art criticism interpretation of works of fine art were used.

The most important role in the methodological plan is to clarify the role of local traditions of modern Turkish painting. Despite the diversity and basis of the influences, Turkish painting is based on personal archetypes of artistic thought. The diversity of influences and their special role in the development of Turkish

painting in the XX-XXI centuries, denying the idea of its lack of personal characteristics, confirms that Western influence played a catalyst role, and local culture gained strength from antiquity.

The main provisions of the defense:

- The influence of Western artistic tendencies on the formation of twentieth-century Turkish painting was enormous;
- As a result of the Westernization movement, the development of Turkish art is attention;
- In the twentieth century, the creativity of Turkish women artists is formed on new trends;
- Turkish women artists have given impetus to the development of modern Turkish painting by addressing different topics in their works;
- The influence of Western art is observed in the works of "Group D" artists operating in Turkey in the twentieth century and operating in different currents;
- The glorification of romanticism prevails in the paintings reflecting the artistic and psychological experiences of Turkish artists;
- In the dynamic structure of modern Turkish art, various classical and traditional concepts, tendencies based on the realities of nature, completely abstract speeches are reflected;
- In modern Turkish painting, along with a realistic portrait, an interesting compositional structure of works of art formed under the influence of the West, far from realistic traditions, is emerging and continues to emerge.

Scientific novelty of the research: The scientific novelty of the research work is determined by the problem statement and is mainly reflected in the following provisions:

- For the first time in the history of Azerbaijani art, the study of the artistic features of XX-XXI century Turkish painting has become the object of research;
- The influences that played an important role in the formation of modern Turkish painting, as well as the

characteristics that characterize the benefit of the creative traditions of Turkish artists were investigated;

- The dissertation identified the factors influencing the formation of modern Turkish painting in the early twentieth century,, as well as a thorough analysis of the art formed under the influence of Western culture, analyzed the works of leading artists of the period and their role in the development of general style;

- The role of relations between local and foreign traditions in the development of modern Turkish painting has been determined.

Theoretical and practical significance of the research: The current theoretical and practical significance of the dissertation is the consists of research the characteristics and individual features of Turkish painting of the twentieth century, as well as modern times.

The dissertation can be a tool for students studying the creativity of modern Turkish artists and the artistic features of Turkish painting. A wide range of experts, as well as those interested in the issues studied in the work, can use this research as a source of inquiry.

Approbation and application of research: The main content and scientific provisions of the research are reflected in 9 scientific works of the author.

Name of the organization where the dissertation work is carried out: The dissertation was performed at the "History of Art" department of the Azerbaijan State Academy of Arts and discussed at the meeting of the department.

The volume of the structural units of the dissertation separately and the total volume with a sign: The dissertation consists of an introduction, two chapters, six sub-chapters, a conclusion, a list of references and an illustration album. Introduction 6 pages, Chapter I (consisting of 3 paragraphs) 49 pages, Chapter II (consisting of 3 paragraphs) 49 pages, result 5

pages, used literature 6 pages and list of illustrations 5 pages,
total volume of work 120 pages – 205.173 characters.

CONTENT OF THE WORK AND MAIN PROVISIONS

The introduction substantiates the relevance of the topic, the degree of development of the problem, the theoretical and methodological basis of the work, the object and subject, goals and objectives, scientific innovation and theoretical and practical significance.

The first chapter is entitled "**The formation of Turkish painting in the twentieth century**". The chapter consists of three paragraphs, The first paragraph, entitled "**The influence of Western artistic tendencies on the formation of twentieth-century Turkish painting**" states that work on the first works under European influence began in the 19th century at the newly opened military-engineering and military schools in Istanbul.

Turkish painting was mostly influenced by French painting trends, which was due to the growing number of people going there to study. In the 19th century, reformist Sultans began to defend the country's tendency towards the Western way of life. By order of Sultan Mahmud II, his portrait was hung in all government offices. Basically, the first works of Turkish military artists are from that period. In the beginning, students and cadets studied cartography and drawing, but over time, they were allowed to draw on a free subject, and then teachers invited from the West began to teach drawing. *“The art of painting was included in the schedule of the Imperial School of Naval Engineering in 1827 (the school itself opened in 1795), as well as in the Military Academy, opened in 1834. In addition, Turkish students were sent to study in the West, especially in France. Artists such as Ömer Adil (1868-1924), Osman Asaf (1869-1935), Tekezâde Sait (1870-1903), Mehmet Muazzez Özduygu (1871-*

1956), *İsmail Hakkı Atunbezer (1871-1940) and Şevket Dağ, 20 were among the graduates.*"¹⁴

Due to the lack of clarity of colors and contours, they are called "primitive Turkish paintings of the XIX century." In their works, these artists tried to recreate the landscape of Istanbul or the palace, mainly using photography. Among these artists are Huseyn Giritli, Hilmi Gasimpashali, Suleyman Sami, Ahmad Badri, Saliha Molla Akshi, Pasha Osman Nuri, Ahmad Shukur, Salahaddin bey, Shafik bey, Najib bey, Munip bey, Ahmad Ziya Shama, Ibrahim bey, Mustafa bey, Shovgi bey and many others can be named.

In the early twentieth century, the struggle for a unique national art aroused interest in medieval Turkish art, especially in Turkish folk art, whose national identity is undeniable. In this connection, a new problem arose - the tendency to combine the already mastered Western European achievements with the peculiar medieval Turkish and folklore works. However, neither the content, nor the form, nor the techniques of recent years, of course, did not fit into the framework of the new tasks. Despite the efforts of many talented artists, they were often able to create only eclectic works, which were the result of honest imitation. At the same time, Islamic law was still alive. Most artists were reluctant to draw human and animal figures. Their main theme was nature, and their favorite genre was landscape. An interesting symbiosis of Western and Eastern styles was evident in the delivery of reality in landscapes and still lifes, and artists began to masterfully emphasize the perspective, overcoming the superficial interpretation of forms. At the same time, for these artists, the style of writing in accordance with the traditions of miniature painting was typical. Such conformity often led to extreme naturalism.

¹⁴ Atil E. Osmanli Sanati ve Mimarisi. Osmanli Devleti ve Medeniyeti Tarihi. - Istanbul,- 2 cilt, 1998.- 450. s.

In 1908-1910, a large group of Turkish artists were sent to Paris and Munich after graduating from the School of Fine Arts. Here the artists got acquainted with Impressionism. This trend had a great impact on them. From that moment on, as a number of artists came under the influence of the Impressionists, their attempts to find national forms in their work were completely thwarted. It is true that the means of expression of the Impressionist technique perfectly reflected the "Turkish color". The exoticism of this color - the romance of old Istanbul, the patriarchal silence of cafes, mosques and abandoned cemeteries - became their source of inspiration. But this was not in fact an original art, but an imitation. The Impressionist movement was led by Nazmi Ziya and Avni Lifij. Later, some "Turkish impressionists", including Ibrahim Challi, Namig Ismail and others. they took the position of realism, and the current itself gradually disappeared.

The second paragraph of the chapter, is entitled "Turkish women artists in the art environment of the early twentieth century." This section analyzes the work of Turkish women artists in the Turkish art environment in the early twentieth century. With the Westernization movement that began in the 19th century, development began to intensify in many areas of the Turkish Republic. Significant steps were taken towards education and women's social rights on the road to progress. At the same time, women with rising levels of education became interested in art. Most Turkish women artists came from to high positions, educated families. Some of them took special classes from artists, while others studied at the Sənaye-Nefise School, which opened later, worked on painting. Artists working in landscape, still life, portrait and other genres created works in naturalist, impressionist, cubist and expressive styles. In this environment brought by the new regime, activities gained momentum, and women, as in all other fields, spoke of their names and existence in art. This process, which began with artists

such as Najiye Tofig Bira, Jalila Hikmet, Mufide Qadri, began to grow in the late 19th and early 20th centuries.

In the early years, but only in the naturalist era, we see that many women artists, who created works in different styles and themes, worked especially on portraits, still lifes, figures and landscapes.

In the Republic of Turkey, some of the female artists who took on the role of pedagogue in art education have given art education in different parts of the country. With their lives and creativity, they set an example for future generations by showing their sensitivity, abilities and skills in the field of art, as in any other field, leaving traces that can serve as an example for them to follow along the way.

*“In the last period of the Ottoman Empire, artistic development gained momentum in the environment brought by Westernization, and valuable women artists grew up who would contribute to the artistic life of Turkey thanks to the opportunity for women to assert themselves”*¹⁵. Meanwhile, artists such as Jalila Hikmet, Mihri (Rasim) Mushfig, Vildan Gizer, Melek (Ziya) Jalal Sofu, Emina (Durriye) Fuad Tugay, Guzin Duran, Nazli Ecevit, Fahrelnisa (Shakir) Zeid have created works on new trends, addressing different topics They gave impetus to modern Turkish painting.

Sabiha Bozcali is the first female artist to depict industrial production in her works. The artist, who gave a wide space to his works in the descriptions of objects such as iron and steel, Kozlu Power Station, also worked on delicate still lifes and depictions of nature.

¹⁵ Aydıngün Ş.G. Anadolu da kadın on min ildir yoldaş, ana, ticarətçi, kraliça. - İstanbul: YapıKredi nêşrləri- 2015, -232 s.

Aliye Berger, who sometimes includes real and sometimes fantastic compositional structures in her works, has worked on interesting compositional structures. A special lyricism and expressionism stand out in his works.

Shukriye Dikmen (1918), a successful representative of a unique style with straight, shadowless, appropriate colors that covered a stylistic, schematic style among Turkish women artists, gave a monumental simplicity to their forms. She is a more single-figure portraitist, especially of women and young girls. The boundaries are defined, big-eyed miniatures, women's heads reminiscent of Japanese stamps, slender necks, Sukriye Dikmen's female figures with joined hands, are invaluable works of the artist.

Eren Eyuboglu, an artist who painted mostly on subjects related to a semi-abstract and expressionist nature and traditional life, and who was also engaged in easel painting, also remained in art with his mosaics.

Bedia Güteryüz's works were mainly performed in the Impressionist movement. The artist, who prefers plein air painting, paints the landscapes that attract him based on the interaction of colors, created with skillful use of light and shadow effects.

One of the leading representatives of modern Turkish painting was Leyla Gamsiz Sarpturk. The color scheme and decorativeness in the works of the artist, who pays attention to a dimensional deformation and a modern concept of measurement in his real figurative compositions, both in landscapes and still lifes, attracts attention.

The third paragraph of **Chapter I**, entitled "**Creative Principles of Group D Artists in Turkey**," notes that in the first decade of the twentieth century, the courageous influence of Impressionism on art and the spread of other painting systems, later called the Paris School, undermined academicism. Under

their influence, artistic associations, provincial variants of the main currents of Western European modernism are formed.

At the same time, the realist tendencies that absorbed the ideas of the anti-imperialist national movement in 1919-1923 and, as a result, led to the formation of the Republic of Turkey are intensifying. The work of leading masters is gaining civil relevance, actively using the progressive achievements of the world and the experience of artists of the Soviet Union. This period is characterized by Turkish art and interest in the national artistic heritage.

This is most evident in the work of the early period of the so-called "Group D" artists. *“Founded in 1928 by Turkish artist and art critic Nurulla Berk, the Union of Independent Artists and the Group D in 1933 were primarily aimed at combating "academics" who were the bearers of Western influence in Turkish art. During these years, the group, formed by Zaki Faik Izer, Nurulla Berk, Elif Naci, Kemal Tollu, Abidin Dino and sculptor Zuhtu Muridoglu, ignored Impressionist tendencies and sought to synthesize between certain elements of traditional Turkish art and new artistic movements and ideas in Europe”*¹⁶. At the heart of the creative principles of these artists is an attempt to master the various traditions of the country's art.

In search of national forms, "Group D" appealed to the old miniatures, Turkish folk art. These searches led to the creation of a number of works distinguished by their originality. Abidin Dino, one of the active members of this group, is one of the prominent representatives of Turkish art. An artist, graphic artist, film director, and sculptor, Dino was closely associated with France, the main creative school of twentieth-century European art. Here he lived for about 50 years, worked with Picasso and was in the middle of his artistic life. At the same time, plastic

¹⁶ Гюлер А. Абидин Дино. 1970-е годы. www.jbarbaris.livejournal.com/1985.html

Eastern thought, interest in book miniatures and calligraphy, allowed him to retain his originality in the international ranks of artists who mastered the formal language of various currents of French art. The artist's artistic life was associated with trips between Turkey and France. This was the reason for the diversity of Abidin Dino's work. Two different lifestyles, two civilizations, two cultures, two philosophies. According to the artist, he was very happy to taste them. His talent successfully combined both poles. Undoubtedly, this allowed us to speak in many languages. This multilingual element was also present in his work. His painting "speaks" different languages. In Abidin Dino's works, the pleasant aura, the picture of a happy family, the happiness of a poor family in spite of everything, the picture of a family described in its sincerity, attracts attention with its pure appearance.

In the paintings of the artist Turgut Zaym, one of the representatives of the group, the traditions of decorative surface art were in harmony with the tendencies of realistic penetration into the subject. The color scheme of the artist's works was expressive, and the types had a slightly aesthetic effect. Sometimes the tradition hid a realistic view of the world. For example, in "Outdoor Theater", the resemblance to the miniature is reflected in the vertical composition, the arrangement of the characters in frieze rows and the statics of the poses.

Another member of Group D, Kemal Tollu, tried to use the plasticity of Hittite bas-reliefs and sculptures in his work. By deliberately primitive, rough forms of his work, he sought to replicate the heavy but plastic examples of this ancient art ("God of the Earth").

Nurullah Bark is one of the artists who worked in Group D. He is one of the first representatives of constructivism in Turkish painting. The influence of Cubism in his works is evident in the fact that he benefited from Matisse's works.

As a result of research on the creative principles of Group D artists in Turkey, it is base to say that the feature that characterizes each artist, despite the fact that they work in different currents, is influenced by Western art.

The second chapter is entitled "**New trends in modern Turkish painting.**" The first paragraph of the chapter, entitled "**Psychological means of depiction of reality in the painting of modern Turkey**", which consists of three paragraphs, analyzes the means of psychological description in the glorification of reality in the painting of modern Turkey. It is noted that in the works of Mustafa Ayaz, one of the artists working in this period, the creativity of the artist, who depicts his inner feelings through the image, is more noticeable by comparing the dark and light tones of colors. In the painting "Yellow Girl" (60x80 cm), which attracts attention with its interesting composition from many works, it made her even more well-groomed by contrasting the lower part of the background with blue and the upper part with cornflower colors. In the distance, a completely yellow figure of a girl in front of a collection of red-carnelian flowers created by the setting sun, depicting a black mountain and a coachman, the artist also expressed the contrast between nature and the interior through scattered drawings on a blue background.

Habib Aydinoglu, who drew attention with his work, is one of the Turkish artists who successfully continued his work in the late twentieth and early twenty-first centuries. In his works, there is an extremely spontaneous and intrinsic approach that has no account, no interest, no desire. *"In one of the works of an artist who has a deep understanding of the chaotic world, which can be frightening, the transition of lines and elements with dark, clear values intertwined on a dark black background is in fact a sign of the chaotic events of a dark world. The main content of the work*

reveals the attitude of the man holding the sun to the chaos."¹⁷

Although the artist knew that many of them were people with bad intentions, he did not even try to be good, did not make a special effort to make the negatives positive, the dislikes without keeping his true face and even easily copied it on the canvas. The artist has achieved the perfect result of creating such a psychological effect by contrasting contrasting colors with special compositional means.

The name of Nevin Cokay, one of the prominent Turkish artists who attracted the attention of the audience with his dynamic works, can be especially emphasized. The local types of "Sleeping Child", "Loving Couple", "Woman with a Bull", "Drinkers", "Workers", formed by the artist's one-dimensional deformation and natural colors, choose the theme and appear in their works with more meaningful facial features, the artist, based on his crushing, to fit the details into a whole, created all this in natural forms. Homes, roofs, captured pigeons, apples lined up between slender branches, a stylized cactus, and a pair of birds depicted in a fantastic form were all sorted out, and elements and allegorical meanings were added in previous works that contradicted real encounters.

Devrim Erbil is one of the Turkish artists who attracts attention with his individual creative features. The artist, who used more red or blue in his works, tried to analyze the nuances and technical aspects more. In "Titresim", one of such examples, he created a symphony of blue and white. The vibrations created by the tiny flying spots make the viewer feel a "symphony of colors." It is not the distances between emotion and reason, enthusiasm and pessimism, but the transition and connection between the confusion that creates man. Although the connection between abstraction and concreteness is not so prominent, the

¹⁷ Maurice Serullaz Empresyonizm Santa Ansiklopedisi. İstanbul: Remzi Kitabevi,- 2004,-16s.

small figures within the subtle boundaries of abstraction do not appear as foreign elements in the work but rather complement each other.

In the works of Bilal Erdogan, one of the talented artists of Turkey, we come across slightly different forms of depiction of the same atmosphere. In his, "Parcalanma", the connection between the same mind and feelings, but this time the opposite, is manifested. In more dark tones, with blue, orange, and yellow geometric elements splashing around, the artist was able to create contrasts, inconsistencies, and psychological influences that divide human existence.

The chapter emphasizes the skillful use of the powerful color scheme in the works of modern Turkish artists such as Mahmud Ozturk, Zaki Sarbast, Zeliha Akcaoglu, and the glorification of the romantic expression of artistic and psychological experiences in painting.

The second paragraph of the chapter, entitled "Expression of philosophical thinking in the works of XXI century Turkish artists", notes the growing tendency among artists to philosophical understanding of existence, analysis of the spiritual world, intellect, feelings and emotions of contemporaries. The principles of style, composition and plasticity of the works change significantly, new features, dramatic, epic intonations are felt in their artistic-plastic structure, the tendency to generalization, laconic, monumental forms, decorativeness, expressiveness, expression of shapes and colors intensifies. All this contributes to the enrichment of the stock of artistic expression and color palette of modern Turkish painters. Their searches and discoveries guide the activities of the whole collective.

Ali Candas has a special place in modern Turkish painting among the artists distinguished by their style and individual creative style. His paintings are not just a reflection of the reality that the average human eye can see, but also perfect examples of

art that take advantage of the individual artist's attitude. The depiction of the image of human suffering in such works attracts attention with the exciting style of color spots and flowing paint. Here, the artist recreated his image not in any space, but in a textured white tone on a black background. The image of a man looking with one eye under his broken glasses, with meaningful and sad looks, brings to life before our eyes a weighty example of a work that looks not only at the audience, but also at the events of life that shook him. Bold color strokes make this gravity even more effective. The harsh transitions of cool but contrasting colors also confirm the sensitive form of the artist, whose life "loads" this weight on the image. Explaining the essence of the whole picture with a sad expression of one eye, put serious responsibilities on the artist and demanded a professional level of his solution.

One of the leading figures of modern Turkish painting is Kader Genc. The artist's creativity is an example of true innovation, nourished by the high philosophical essence of existence. Its peculiarities are not limited to the scope of the artist's works, but convex manifest themselves in the artistic form and means of influence. Kader Genc's philosophical and didactic creativity, which has a strong influence, is distinguished by its unique secular content in terms of ideas, and its philosophical and psychological influence make everyone think. Life events and personal attitude to him determined the direction of his ideas in the artist's work.

In modern Turkish art, Gokhan Anlagan is one of the artists who created a high form of creative expression, the philosophical meaning of the inner world thought, as a carrier of content. In his works from the creative exhibition "Square Art", the nuances of light and shadow, the professional solution of color harmony, created the power of philosophical and psychological influence in the works. In his works, which are a synthesis of East and West, the effort to convey the universe is noteworthy.

In the works of Ergin Inan, one of the modern painters of Turkey, he creates a visual connection between ethnic differences, confronts man with thought and reality, body and nature, the idea of infinity. On the one hand, it tries to give space to his life experiences and foreword, and on the other hand, it gives space to fiction and symbols. On the one hand, it tries to give space to his life experiences and fortune, and on the other hand, it gives space to fiction and symbols. At the center of all the images he chooses is himself, his heart and his mind.

The artist, who feels the art of the East, is interested in the mystical beliefs of Central Asia. In addition, theories of creation guide the language of his work. Art critic Levent Calıkoğlu explains what they think about Ergin İnan's art: "*His language moves the thought behind matter, blessing a world that is not seen but believed to exist.*" The work that encompasses all these ideas becomes a copy of itself and the unknown. The artist changes the structure of the details according to the creative space, determines the effect of the paint on the distance, applies tempera technique on the canvas surface, creates an organic unity between the details.¹⁸

Research, claim that there are different unique styles among artists in Turkish painting: The shift from the classical and traditional concepts to the tendencies based on the realities of nature, to completely abstract speeches, is a key factor in the dynamic structure of Turkish art in modern times, which is confirmed by abstract forms of philosophical thought.

The chapter is entitled "Peculiarities of the portrait genre in the works of modern Turkish artists". The third paragraph, examines the works of many Turkish artists of the XX-XXI centuries, which differ in the genre of portraiture, different styles and individual features. Despite the fact that the

¹⁸ Çalıkoğlu L. (Redaktorlar: Güröl H.&Çalıkoğlu L.) Nailö Axınçı. İstanbul: Evin Sənət Qaleriyası Nəşrləri: 5. -2005, -58 s.

portraits of this period have common nuances in the work of each artist, it is impossible to talk about the specific features of the portrait genre in Turkish painting. Because as a result of research, we are witnessing the discovery of character, the expression of inner psychology, and the different approach of each artist.

At this point, many different topics are touched upon, portraiture is given little space in Turkish painting, and it is not an ordinary character who emphasizes psychology, unlike traditional portraiture. It should be noted that the works were created by presenting the opening of internal tensions to the general situation. One such artist is Nesli Turk, a proud follower of modern Turkish art. The young artist, who addressed various topics in his work, also worked on a number of interesting portraits. His self-portrait attracts attention with its expressiveness and inner concern. It can be noted in the work that the form of internal sluggishness, dissatisfaction, pessimism is an assertive description, a result of European influence.

The main characteristic feature of Kader Genc's portraits is that they are painted in darker colors, depicting a sharper and more serious moment of the image. In his "Green Portrait", a middle-aged man looks at the audience as if to say, "Who are we?" As the search for an answer to the question, it attracts attention. "In the portrait of Seyman", one of Kader Genc's other works, it is possible to feel the same way of thinking, the anxiety in the connection between society and the individual. In a work created with different shades of the same color, the use of light and shadow effects, professionalism and increasing the impact of the work, further aggravated the value of its meaning, content load. The delicate light that fell on the sad and dull face of the image presented a moment of innocence wrapped in endless thought. In the background, small stroked human figures hanging on the wall, on crumpled sheets, and the real appearance of Sheyma in front of it immediately attract the attention of the audience.

Nicat Celik belongs to a special place among the artists who proudly continue painting in modern Turkey. The main point of his portraits is that in front of the image of nature, which enlivens rural life, there is an image from the outside, looking at the spectator.

Kadir Akyol is one of the modern Turkish artists with a completely different creative style. The composition in Akyol's works emerges as a phenomenon that has freed itself from all kinds of traditional analogies. The artist explains the socio-political and cultural pressure on society with ornaments on the portraits. In Akyol's works, portraits of individuals depicted in traditional clothing styles related to Eastern culture can be created as a thematic integration of the East in an essentialistic way.

The artist, who portrays his portraits in a photorealistic way, highlights the difference between culture, power and opposition forces, and the changing relationship between the ruling ideas created by the government through the media and the reality of society. She has a series of images of a number of rural women looking ahead and speaking the same way of thinking that stunned the audience. Here, over the opening norm of the TV channel, he tries to show the difference between the style of dress and the trio, which is also alien to each other, with a lace image, which also covers them. The modern world, traditional rural women and human labor ...

Turkish painting is a combination of traditional Oriental color and the spirit of bright minimalism. Famous Turkish artist Ramzi Taskarian (Ramzi Taskiran) is considered one of the artists closer to traditional Turkish values. Most of her works are portraits of beautiful Oriental girls. In these portraits, the artist's honesty, expressiveness, subtlety, passion and pride of the Turkish girl are reflected in the rich and appropriate color harmony of the colors.

Ismail Acar also deserves special attention in modern Turkish painting. The artist, who has become famous not only in his homeland but also abroad in recent years, grew up in 1971 in the

city of Sivas. Reflecting three great civilizations, the Ottoman, Byzantine and Anatolian, this historic city has left an indelible mark on Ismail's work. We can see this in his work "Three Faces of Istanbul (Byzantine, Ottoman, Republican)."

The portraits of Ismayil deserve special attention. In her works "Portraits of Sultans", "Turkish women and the harem", etc. In painting, the artist pays special attention to the richness of color, the vitality of human characters.

In "Portraits of Sultans", the author presented the same image in three different versions. The artist, achieves a different effect of the image, by showing a face from a similar angle, changing his of the headdress and hairstyle.

Ismail Acar's portraits dedicated to Turkish women are also interesting. Oriental women are distinguished by their beautiful faces, gentle looks, and the vitality of human nature. Consciously resorting to conventional decorative painting and color style, the artist tried to reveal the psychological world of the heroes, resorted to laconic means of depiction. In one of the portraits, a woman's image appears among the stylized floral motifs of lilies, spikes, and carnations, as if in traditional Turkish ceramics - turquoise-cobalt harmony, ornamentation used in Iznik ceramics, which melts and disappears between these patterns.

The results of research on the genre of portraiture in modern Turkish painting give grounds to say that the works of art, formed under the influence of the West, far from traditions, have emerged and continue to emerge with an interesting compositional structure.

As a result, the study contains concluding remarks on the topics discussed:

- The influence of Western artistic tendencies on the formation of twentieth-century Turkish painting played a significant role;
- It was determined at the level of artistic ideas and ideological imaginations, leading to the originality of external or internal relations, iconography, the level of influence of new influences or

deeper local forms, conditioned by political, ideological or artistic factors;

- In the structure of local art, there is a gradual adaptation of new influences;
- At the beginning of the 20th century, Turkish women artists working in the field of art created works on new trends, addressed different topics and gave impetus to modern Turkish painting;
- Turkey, "Group D" gives grounds to say that despite the fact that each artist works in different trends, the characteristic feature of them is that they are influenced by Western art;
- In the painting of modern Turkey, in the glorification of reality, the glorification of artistic and psychological experiences, the expression of romanticism is noticeable;
- Modern Turkish artists use a variety of styles in portraiture, creating works that are both realistic and even hyperrealistic, as well as far from tradition, with an interesting compositional structure formed under Western influence. Sometimes, consciously resorting to conventional decorative painting and color style, the artists tried to reveal the psychological world of the heroes, resorting to laconic means of depiction.

The following scientific articles of the author have been published on the subject:

1. "Türkiyənin görkəmli rəssamı Abidin Dinonun yaradıcılıq yolu". Azərbaycan Xalça muzeyi, Təsviri və dekorativ-tətbiqi sənətlər məsələləri. №1 (13), s.15-22, Bakı – "Təknur". 2014.
2. "XX əsrin sənət mühitində türk qadın rəssamları". Sivilizasiya. c.V, №3. (31), s. 307-312, Bakı, Bakı Slavyan Universitetinin nəşri, 2016.
3. "Разнообразие стилей в творчестве современных турецких художников". Научные исследования в сфере гуманитарных наук. Открытия XX века». Материалы IV научной Международной научно-практической

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4. “XX əsr Türkiyə rəngkarlığının təşəkkülünə Qərb rəssamlıq meyllərinin təsiri”, Azərbaycan Xalça muzeyi, Təsviri və dekorativ-tətbiqi sənətləri, №: 1, s. 68-75, Bakı, “Poliart”, 2016.
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