

THOSE WHO SHAPED TURKISH PAINTING I

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PREFACE

Turkish painting has developed a rich and multilayered visual culture through the interaction of diverse artistic approaches, aesthetic orientations, and individual styles over the course of its development from the modernization process that gained momentum in the late Ottoman period to the present day. This is not merely a history of works, movements, and technical pursuits; it is also a history of artists' relationships with their times, the education they received, the intellectual positions they developed, and the legacy they left to subsequent generations. Examining artists' lives and practices through scholarly methods is therefore one of the principal means of understanding the continuities, transformations, and distinctive dynamics of Turkish art history.

Those Who Shaped Turkish Painting I has been prepared as the first volume of an academic series that examines, from a holistic perspective, the artists who played a defining role in the formation and development of Turkish painting. Each volume considers a selected artist's biography, artistic education, creative development, stylistic characteristics, major works, and contributions to Turkish art within their historical, aesthetic, and cultural contexts. The series thus seeks not merely to present biographical portraits, but to clarify the place of each artist's work within its own period and within the broader trajectory of Turkish painting.

Artist monographs do more than record an individual life and body of work; they render visible the intellectual and aesthetic accumulation that shapes a society's cultural memory. The environment in which an artist was formed, the education they received, the social and political conditions they encountered, and the aesthetic position they adopted cannot be separated from the world of meaning embodied in their work. The studies included in this series therefore approach the artist not in isolation, but as part of the historical and cultural network within which artistic production takes place. Grounded in current scholarship and art-historical research methods, this approach offers a reliable point of reference for researchers, academics, graduate students, art educators, museum professionals, curators, collectors, and readers interested in art history.

The preservation of cultural heritage is not limited to safeguarding the physical existence of works of art. Documenting, interpreting, critically reassessing, and transmitting that heritage to future generations are equally part of this responsibility. Recording the lives and practices of the artists who shaped Turkish painting will help address overlooked areas of our art history while also making this artistic legacy more visible nationally and internationally.

We extend our sincere gratitude to the researchers who contributed to this volume; to the artists and artists' families who shared information, documents, and images; and to the institutions, archives, museums, libraries, and collectors who supported its preparation. We hope that this series will become a lasting reference work that not only preserves the past but also opens it to renewed reflection.

Editors

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SYNOPSIS

Turkish painting possesses a rich and multilayered visual culture, shaped through the interaction of diverse artistic approaches, aesthetic orientations and individual styles. The history of that culture is written in works, movements and techniques, but equally in the lives that produced them: the education artists received, the intellectual positions they took, the conditions under which they worked, and the legacies they left to those who came after. Studying artists' lives and practices with scholarly method is therefore one of the principal ways of understanding the continuities, transformations and distinctive dynamics of Turkish art.

Those Who Shaped Turkish Painting I is the first volume of an academic series built on that conviction. It brings together ten monographic studies, each devoted to an artist whose practice has helped define the formation or the present condition of Turkish painting: Orhan Zafer, Rasim Soylu, Özlem Gök, Şükran Pekmezci, Erol Yıldır, Emin Barın, Çetin Erokay, Fatih Başbuğ, Mahmut Karatoprak and İlyas Sevindik. The range is deliberately broad. It reaches from a Republican-era master of calligraphy, bookbinding and graphic design to painters still at work today, and from sociologically grounded figuration to abstraction, machine aesthetics, mystical colour, and contemporary practice built around trauma, the body and memory. Each chapter takes in the artist's biography, artistic education, creative development, stylistic character, principal works and contribution to Turkish art, situating them within their historical, aesthetic and cultural contexts. Within that shared frame every author is free to adopt the interpretive approach the subject requires, so the volume also registers the methodological range of current research, from art-historical and iconographic reading to sociological, semiotic and visual-communication analysis.

The volume's distinctive contribution lies in how it positions the artist: neither as an isolated biography nor as the illustration of a period style, but as one node in the historical and cultural network within which artistic production takes place. Read this way, a monograph does more than record a life and a body of work; it makes visible the intellectual and aesthetic accumulation that shapes a society's cultural memory. It also carries a preservational task, since safeguarding heritage means not only protecting objects but documenting, interpreting, critically reassessing and transmitting them. Prepared with the participation of artists, artists' families, institutions, archives, museums and collectors, and published in English, the book opens this material to an international readership.

Those Who Shaped Turkish Painting I addresses researchers, academics and graduate students in art history and the fine arts, alongside art educators, museum professionals, curators, collectors and readers with a general interest in art. The series aims to become a lasting reference work that preserves the past and opens it to renewed reflection.

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CHAPTER 1

BLUE PAINTER ORHAN ZAFER AND HIS CONTRIBUTIONS TO TURKISH PAINTING

Banu DAVUN¹

ABSTRACT

Orhan Zafer is a contemporary Turkish artist recognized for his multidisciplinary practice as a painter, photographer, and cartoonist. He received his degree in Art Education from the Department of Art Education, Faculty of Education, Ondokuz Mayıs University. Throughout his career, he has combined artistic practice with art education, making significant contributions to both fields. He served as a senior art educator and Head of the Painting Department at Ordu Fine Arts High School and concurrently chaired the Art Council of the Ordu Art Center (ORSEV). Following his retirement, he settled in Yalova, Türkiye, where he continues to pursue his artistic practice.

The natural, cultural, and social characteristics of the Black Sea region constitute the primary sources of inspiration in Zafer's artistic practice. Drawing particularly on the deep blue hues of the Black Sea, the artist has become widely known by the epithet "The Blue Painter" due to his distinctive and expressive use of blue. In his paintings, blue functions not merely as an aesthetic preference but as a powerful visual language symbolizing emotion, freedom, determination, dynamism, and the ever-changing spirit of nature. Serene landscapes, figurative compositions, and symbolic narratives form the essential components of his distinctive artistic style.

Zafer's paintings integrate poetic sensibility with aesthetic depth. Influenced by his extensive experience in watercolor painting, he creates expansive pictorial spaces characterized by atmospheric depth, subtle color transitions,

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- Additional information and biographical data were obtained directly from the artist.

CHAPTER 2

IN SOYLU'S ART, THE BADI'IYYAT'S LAYERS OF MYSTICAL AURA

Arif Esen BAYKURT¹

ABSTRACT

This study examines the artistic practice of Rasim Soylu within the conceptual framework of Bediyyat, focusing on the mystical aura, aesthetic tensions, symbolic structures, and cultural references that characterise his paintings. Soylu's artistic language brings together modern abstract expression, Turkish-Islamic aesthetics, semiotic thinking, and a sustained concern with aesthetic education. His own account clarifies the central role of light, color, spirituality, and cultural memory in this visual language:

Light is the essence because it allows us to see colors. In the picture, there is a reflection of the human inner world. I create 'mystical impressions'; I interpret art and aesthetics in my spiritual world through colors. I am an abstract painter and colorist; however, I also reflect our cultural values in my works. Occasionally, I include calligraphy like the beautiful names of Allah, sometimes the Kaaba, and sometimes people performing Tawaf in my compositions. In fact, some of my works feature a depiction of the Kaaba in outer space, with angel figures seemingly dancing around it. Because I don't explicitly define these elements, they are invisible from the outside, which makes me an abstract painter. "Sometimes I create monochrome (single-color) works, and sometimes I use the eye's ability to distinguish hundreds of colors to find different tones and transfer them to the canvas, trying to realise my own spiritual expression," says Rasim Soylu (Baltacı, 2024).

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Figure 26. From the Witnesses of Victory series

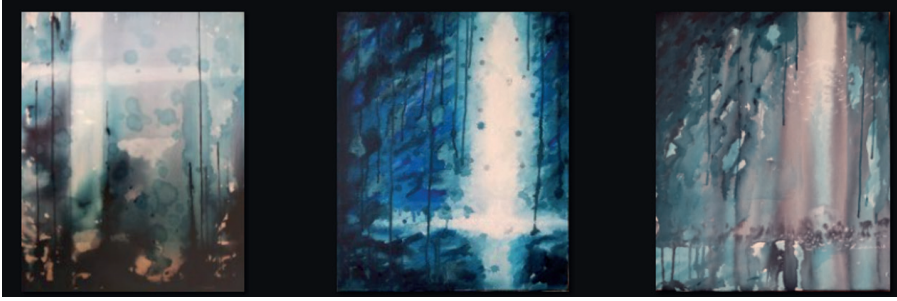


Figure 27. His latest works, 50x60 cm. 2025.

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CHAPTER 3

INTERPRETING ÖZLEM GÖK'S ART USING THE MAGNETIC FIELD THEORY

Tuncay Murat ATAL¹

ABSTRACT

This study examines the artistic practice of contemporary vegan artist Özlem Gök within the framework of the Magnetic Field Theory, discussing the applicability of this theory in the visual arts. Developed by Beliz Güçbilmez as a creative literacy practice to make the workings of fictional texts visible, Magnetic Field Theory offers an interdisciplinary reading model based on the concepts of core, element, metaphor and magnetic field. In this study, this approach is extended beyond literary fiction to serve as a theoretical tool for analysing contemporary artworks. Consequently, the analysis encompasses the formal characteristics of Gök's works, as well as the relationships they forge with viewers' memories, bodily experiences, and associations.

The central thesis of this study is that Özlem Gök's art creates a space for visual representation and generates a dynamic fictional universe that activates the viewer's mental palimpsest. In this context, the artist's recurring formal signs, material choices, bodily deformations, surface layers, use of negative space, sense of fragility and metaphors of silence are examined. The study focuses on Gök's recent works, including her piece titled 'Pippa Bacca', her solo exhibitions 'Things of Death' and 'New World, New Image', and the video documentation exhibited in Mexico. The analysis of these works identified four core themes driving the artist's practice: 'bringing to resurface', 'to sketch', 'to empty out', and 'tracing the path'.

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- Image Sources**
- Image 1:** Tor, N., "A Lament for the 'Don't Kill the Angels!' Exhibition in Mersin," *T24 Independent Online Newspaper* https://t24.com.tr/yazarlar/nurseren-tor/mersin-de-melekleri-oldurmeyin-sergisine-agit,31560?_t=1780849963020 (Accessed: 06/07/2026)
- Image 2:** From the artist's personal archive. Courtesy of the artist.
- Image 3:** From the artist's personal archive. Courtesy of the artist.
- Image 4:** From the artist's personal archive. Courtesy of the artist.
- Image 5:** From the artist's personal archive. Courtesy of the artist.
- Image 6:** <https://guzelsanat.erciyes.edu.tr/tr/haber-detay/doc-ozlem-gok-3-festival-de-la-tierra-da-yer-aldi?shem=rimsouwouoe> (Accessed on: 06/07/2026)

CHAPTER 4

CULTURAL CONNECTIONS AND SOCIOLOGICAL INFLUENCES IN THE PAINTINGS OF ŞÜKRAN PEKMEZCI

*Seyhan MERCAN KALAYCI*¹

*Bilge ŞENGÜL*²

*Tahir ÇELİKBAĞ*³

ABSTRACT

This study examines the cultural connections and sociological influences in Şükran Pekmezci's works. The aesthetic elegance and interaction of the concepts of time and space in the cultural reflection of the mythological contexts and figurative elements in her works are noteworthy. Her works build a bridge between her inner world and the collective memory of society. With this connection, the ontological status of art in her works emerges as both an individual and collective form of existence. Furthermore, the artist has internalized her art through her identity as an educator. Her educational perspective has enabled art to be approached not only as a process of production but also as a cultural tool that questions the concept of time and space in the process of transmission. In this context, art has become an existential field of experience for the artist. Pekmezci's artistic practice is founded upon a holistic approach that integrates local values and cultural elements with an aesthetic consciousness, deriving its origins from the vital traditions, belief systems, and historical memory of Anatolia. In weaving the internalized material and spiritual cultural accumulation of society into the fabric of his works, this accumulation is regarded not

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Inspired by the beliefs and culture of the geography in which she lives, the artist uses The Sacrificial Tree and other similarly iconographically significant symbolic elements in her paintings. The sacred tree is associated with the ancient belief that it serves as a vessel for the fulfillment of wishes and prayers.

The artist is an important figure who assimilates Turkish culture, bases her paintings on traces of the past and mythological allusions, and translates contemporary social events into the language of painting. In this respect, her works stand out as a synthesis that brings together both traditional and contemporary tendencies. One of the most intriguing aspects of the mystical and aesthetic narrative in her works is the creation of mystical meanings through color contrasts, light and dark values, and the opposition of light and darkness. This approach allows viewers to connect deeply with the works. She depicts social scenes with a documentary approach, remaining true to their essence. While reflecting the geography she lives in and traditional architecture, the artist visualizes her artistic style with a poetic approach. The main themes she addresses while depicting traces of the past and contemporary social phenomena include weddings, mourning, and child marriage. She has also drawn on subjects such as the sacred tree and rituals, as well as contemporary issues like the pandemic. The connection between figurative elements and nature, sometimes creating contrast and sometimes unity, forms the basis of the composition in her paintings. While reflecting individual emotions and collective feelings over time with social sensitivity, her works present the expressions of the figures in a simple yet evocative manner. In her paintings, happy moments such as ceremonies and weddings stand side by side with contrasting themes that reflect mourning and social solidarity, offering viewers a wide range of emotions.

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CHAPTER 5

THE VISUAL LANGUAGE OF THE CAUCASUS IN THE HORSE FIGURE OF EROL YILDIR

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ABSTRACT

Art has served as a universal medium of expression throughout history, reflecting traces of individual and collective memory on the canvas. In this context, Prof. Dr. Erol Yıldır, a prominent figure in contemporary Turkish painting, focuses his work on the cultural heritage, historical traumas, and spirit of the Caucasus region. The horse figure and historical Caucasian towers prominently featured in his paintings emerge as significant cultural symbols. The primary objective of this study is to reveal how collective memory and regional identity are reconstructed through the plastic and aesthetic elements in Yıldır's works. A qualitative case study design was adopted for this study. During the data collection process, a comprehensive literature review was conducted alongside a systematic visual examination of art gallery archives and printed and digital catalogs. Iconographic, semiotic, and visual analysis techniques were systematically applied to the collected materials to decipher the semantic universe of the horse figures and architectural structures in Erol Yıldır's paintings. The artist's original narrative language, color palette preferences, interplay of light and shadow, and compositional arrangements were evaluated within this analytical framework. The findings indicate that Erol Yıldır treats the horse figure not merely as an aesthetic element, but as a conceptual axis that forms the core of the composition. By depicting the horses as saddled yet without bridles through expressive brushstrokes, the artist translates both the free spirit of the region and the wild power of its mountainous landscape onto the canvas. The

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sition. The intention here is to question plastic values while also revealing themes related to the artist's own life, particularly his cultural ties (Dalkıran and Kul, 2022, p. 1234). In this sense, the horse's stance, color and context will continue to serve as an inexhaustible source for artists and academic studies -as a historical document, a psychological reflection, and a universal symbol (Gül Karabıyık, 2015, p. 180). Considering all these elements, Yıldır's aesthetic language holds a unique place in contemporary art, combining formal originality with deep conceptual content.

CONCLUSION

Erol Yıldır's works should be regarded as both carriers and transformers of a cultural memory. The plastic language developed by the artist, particularly around the horse figure, goes beyond a mere figurative choice and becomes a representation of a historical, geographical and cultural narrative. The dynamic forms of the horses, combined with the expansive and free spatial fictions unique to the Caucasian landscape, draw the viewer into both an aesthetic experience and a multilayered narrative imbued with inner and historical connotations. While the defensive architectural elements prominent in Yıldır's compositions symbolically reveal the region's collective resistance and struggle for existence, the endurance of these structures against time aligns with art's desire for permanence. The contrast between the towers structural rigidity and the horses' organic dynamism demonstrates that the artist's fiction is conceptually constructed as well as formally refined. This original fiction makes Yıldır's art a pioneering example of the cultural intersection between Anatolian and Caucasian geographies within contemporary art terminology.

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CHAPTER 6

PROF. EMİN BARIN AS A MULTIFACETED ARTIST

İbrahim KUŞ¹

ABSTRACT

This chapter looks at the life and work of Emin Barın (1913–1987), a calligrapher, bookbinder, type designer and teacher whose career spans the early decades of the Turkish Republic. Born in Bolu as the son of a calligrapher and binder, Barın trained in Istanbul under Kâmil Akdik and Necmeddin Okyay before going to Germany on a state scholarship. In Weimar and Leipzig he studied bookbinding and lettering, working with Otto Dorfner, Walter Tiemann and Rudo Spemann. After returning in 1943, he taught Latin lettering and calligraphy at the Istanbul State Academy of Fine Arts until his retirement in 1983. In 1955 he set up the Academy's calligraphy and bookbinding workshop.

The study draws on published sources, archival interviews and a 1976 TRT program in which Barın explains his own approach. It first follows his education and teaching career, then turns to his bookbinding, his work on Latin letters, and his experiments with Kufic and Ma'kili scripts. From 1961 onward Barın built new compositions on the names "Allah" and "Muhammad," and later carried the geometric logic of these scripts over to the Latin alphabet. He called the results "interpretations" rather than modernizations. Some of his contemporaries saw this as a distortion of the art, yet his work opened the way for what is now known as Latin Kufic and Latin Ma'kili.

The chapter also considers his role as a teacher, focusing on the students he grouped as "Beşi Bir Yerde": Etem Çalışkan, İlhami Turan, Yılmaz Özbek, İslam

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and Savaş Çevik—carried his artistic vision into different domains, thereby establishing an influential school within Turkish graphic and calligraphic art. This situation demonstrates that Barın’s art was not limited to individual production alone but also functioned as a form of artistic “school” with a lasting pedagogical impact..

In addition, one of the most significant contributions of Emin Barın lies in his ability to integrate traditional Turkish-Islamic arts with modern design disciplines, thereby developing an aesthetic language compatible with an international artistic context. His work with the Latin alphabet—particularly his interpretations of Latin Kufic and Latin Ma’kılı—enabled writing to be reimagined as a universal visual form. This approach can be regarded as a distinctive turning point in the history of Turkish graphic design.

In conclusion, the art of Emin Barın constitutes a concrete example of a balanced aesthetic approach established between tradition and modernity. His works should be regarded in Turkish art history not merely as products of a transitional period, but also as a lasting aesthetic paradigm. The artistic vision he developed continues to influence contemporary practices in graphic design, typography, and calligraphy, maintaining its relevance as one of the most compelling examples of the relationship between cultural continuity and innovation.

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CHAPTER 7

LINES, PLANES, AND FREEDOM: MACHINE AESTHETICS IN THE ART OF ÇETİN EROKAY

Ersoy YILMAZ ¹

ABSTRACT

This chapter examines the artistic practice of Turkish painter Çetin Erokay (b. 1942), focusing on his sustained engagement with geometric abstraction and the visual language he identifies as Geo Art. Drawing on formal analysis, iconographic interpretation, and comparative art-historical contextualization, the study explores the relationship between geometric structure, machine aesthetics, symbolism, and cultural memory across different phases of Erokay's career. Particular attention is given to the recurring bird motif, his reinterpretation of Anatolian and Ottoman visual references, and series such as *The Tune of Lines*, *The Auspicious Objects of Anatolia*, *Epic Surfaces*, and *Shadow of Time–Reborn*. The concept of machine aesthetics is employed primarily to describe a pictorial logic based on precision, repetition, seriality, balance, and structural clarity, while also acknowledging moments in which technological change and industrial imagery enter the work more directly. At the same time, Erokay's practice demonstrates that such formal discipline can coexist with symbolic reference, technical experimentation, inward reflection, and culturally situated memory. By positioning his practice within both the history of Turkish geometric abstraction and broader transnational histories of modernism, the chapter argues that Erokay's work offers a significant example of how modernist visual languages can be continually reformulated across changing historical and cultural contexts.

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In conclusion, Çetin Erokay's sustained engagement with geometric abstraction offers a distinctive case through which to reconsider the persistence and adaptability of modernist visual languages in Turkey. His Geo Art is best understood not as a formally codified philosophy, but as a long-term artistic orientation in which balance, rhythm, structural order, symbolic resonance, and cultural memory repeatedly intersect. The resulting visual language is at once disciplined and contemplative: machine-aesthetic principles of precision and repetition coexist with bird imagery, inherited cultural motifs, inward reflection, and an enduring concern with freedom and temporality. Erokay's practice may also be read against the broader historical conditions of post-war Turkish modernization, in which artistic production unfolded alongside changing ideas of development, modernity, and cultural identity (Smith, 2022, p. 15). From this perspective, his work does not simply preserve an earlier modernist vocabulary; it demonstrates how geometric abstraction can be re-activated across different historical moments through the interaction of formal discipline, personal symbolism, and culturally situated memory. Erokay's contribution thus invites a more differentiated understanding of both Turkish modernism and the transnational histories of abstraction to which it belongs.

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CHAPTER 8

NATURE, FIGURE AND MEMORY IN THE ART OF FATİH BAŞBUĞ IN THE CONTEXT OF VISUAL COMMUNICATION

Tuğba GÜNGÖR¹

ABSTRACT

In contemporary Turkish painting, figure and nature are frequently approached as thematic preferences; this chapter reads them instead as carriers of memory within a communicative structure. It examines the painting of Fatih Başbuğ, an artist and academic who occupies a distinctive position in the field, and asks how the triad of figure, nature and memory functions in his practice as a language of visual communication. The discussion rests on the premise that memory is not a passive store but a reconstructive faculty, through which the artist rebuilds figure and place from accumulated rather than immediate perception. The study adopts a qualitative design: the artist's formation is reconstructed from exhibition catalogues, museum records and published interviews, and five works — "Peace" (2016), "Dream" (2007), "The Victory of Mes'ud I" (2021), "Dark Days" (2015) and "From the Banks of the Kızılırmak" (2012) — are examined in depth through descriptive and interpretive visual analysis of composition, figure–space relations, colour, light, texture and symbolic association, set within a broader survey of his production. The analysis shows that the figure carries cultural identity, social position and emotional intensity rather than simply depicting a human being; that nature, with or without figures, constructs an atmospheric memory space instead of a backdrop; and that memory has no single pictorial counterpart, surfacing instead in the selectivity of space, the density of atmosphere, the direction of

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Prof. Dr. Fatih Başbuğ's artistic practice is structured around a holistic aesthetic understanding that develops within the triangle of figure-nature-memory. The artist creates a visual map of personal and social memory by processing cultural roots, historical events, the rhythms of daily life and individual experiences within the pictorial universe. This study reveals that Başbuğ's paintings carry powerful values both plastically and culturally and intellectually. The artist's production is open to multiple interpretations. Fatih Başbuğ's art strongly demonstrates that figures, nature, and memory are meaning producers that reconstruct cultural identity, historical continuity, and human experience in the context of visual communication.

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CHAPTER 9

A SILENT NARRATOR IN CONTEMPORARY TURKISH ART: MAHMUT KARATOPRAK

Aygül AYKUT¹

ABSTRACT

This chapter examines the works of Mahmut Karatoprak (b. 1953, Kayseri), who has secured a distinctive place within the figurative tradition of contemporary Turkish painting, through the concepts of figure, memory, and ethical distance. The artist's production, grounded in wooden surfaces, is discussed along three main axes: the "naive universe of objects" spanning the 1970s to 1997; the figurative and iconographic period after 1997; and the late period, read from the 2010s to the present through the lens of memory and female identity. The study reveals how a visual language shaped by the childhood geography of Kayseri, graphic training in Mustafa Aslier's workshop, and experiences abroad and in the press world becomes layered through wood, old Turkish scripts, color, and fabric interventions in exhibitions such as "Orange Season," "The Curl of Light Was Broken," "Secret," and "Kır İğdesi." Drawing on detailed analyses of works such as "Lonely Woman" and the "El Yordamları" (Handicrafts I) exhibition, as well as on a personal interview with the artist conducted on 27 November 2025, the chapter discusses wood's function as a "lived" surface of memory, the female figure's subjective position within the economy of the gaze, and the artist's silent irony. Karatoprak's works are read not merely as silent witnesses of the past but as open-ended suggestions for how the future can be built with sensitivity, and the artist is evaluated as an identity in motion beyond fixed labels such as "lonely woman" and "dignified stance."

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This map traces not only the artist's own life, but also what it means to be a woman in this geography, the forms of daily relationships with ordinary objects, and the emotions that oscillate between the past and the future.

Karatoprak's work can be summarised in the following sentence: "Silent witnesses of the past, today they not only tell the story of the past but also offer clues about how the future can be built with sensitivity." Therefore, I didn't want the section dedicated to Mahmut Karatoprak in this book to be just a biography or an exhibition list. In this text, I have attempted to unpack the layers of his art and to concretize my own way of reading art, centered on the concepts of memory, figure, and ethical distance.

Karatoprak's wooden women will likely remain silent from now on. Still, as long as we continue to listen to the polyphonic memory within their silence, that silence will stand exactly where it should be: at the heart of art.

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CHAPTER 10

THE ONTOLOGY OF CULTURAL HERITAGE IN THE WORKS OF İLYAS SEVİNDİK

Ümit DİKMEN¹

ABSTRACT

In this study, the distinctive artistic perspective of the artist İlyas Sevin-dik, which has evolved from the 1990s to the present day, has been examined through his works, focusing on local identity, the preservation of cultural her-itage and the form of meaning derived from Sufi thought.

Qualitative research methods were adopted in the study, and the changes in colour, composition and figurative elements in the artist's works were ana-lysed through descriptive analysis. To enhance the originality of the research, the artist's technical, material and formal development has been documented chronologically by incorporating first-hand data obtained through interviews with the artist himself, alongside printed sources, digital data and brochures.

Whilst he adopted a realist approach that reflected the tangible world dur-ing the early years of his artistic career, he subsequently shifted his artistic per-spective, moving towards a more abstract style. As part of this transformation, he has reinterpreted the fundamental elements of architectural forms from the Anatolian Seljuk and Ottoman periods, the rich visual values inherent in traditional Turkish miniature art, and the mystical forms of the Mevlevi Or-der, blending them with the modern language of contemporary visual art and translating them onto his canvases.

In the artist's historical works, which center particularly on the theme of 'Sarıkamış', reflections of national consciousness and the historical tragedy ex-

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- Image 1:** Harpıtlı, M. (2023). *Günümüz Türk resim sanatında kent kültürü ve devinim* (Yayın No. 871765) [Yüksek lisans tezi, Selçuk Üniversitesi]. YÖK Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/TezGoster?key=1pwTzRXnomYf6jwqVORfUaaGX2IUyqCg-492c1LvC1mufgmRVqwC8-RoDfdjNVU2>
- Image 2:** Sevindik, İ. (Aralık, 2025). *Mevlâna ve mevlevilik harsiyatı- 1, Çağdaş Türk resim sanatında hiçliğin rengi: semanın bedensel, düşünsel ve işitsel boyutları*. Selçuk Üniversitesi Yayınları, Konya, Türkiye. DOI: <https://doi.org/10.59726/SUPress/9789754482614>
- Image 3:** The image was provided by the artist themselves
- Image 4:** The image was provided by the artist themselves
- Image 5:** The image was provided by the artist themselves
- Image 6:** The image was provided by the artist themselves
- Image 7:** Geçen, F. (2024). *Günümüz Akademisyen Sanatçı Seçkileri*, s. 45. Akademisyen Yayınevi Kitabevi. ISBN 978-625-375-205-7. Ankara.