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Original Research Article

The Course of Resuscitation and Evolution of Contemporary Turkish Miniature*

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Abstract

Problem statement: The contemporary miniature of Turkey owes much to the great painting heritage of Ottoman. Although it declined during its fluctuating path after the formation of the Republic of Turkey (1923) and not traceable in Turkish art until the 1940s, it has ultimately managed to achieve special styles and personal methods with the help of artists who have tried to revive miniature. The personal styles and innovations after 1970 can be clearly traced back into two sections including thematic evolution and innovation of miniatures and then the formal evolution and innovation of the miniatures.

Research objective: This study intends to study the developments and innovations of contemporary Turkish painters and answer these two questions during the research: “What are the characteristics of Turkish miniature after the establishment of the republic?” And “What innovative works have emerged in contemporary Turkish miniature?” »

In this regard, to answer the questions in this study, the works of ten contemporary Miniaturists who have a personal style have been studied.

Research method: In this study it is tried to investigate the developments and innovations of contemporary Turkish painters by utilizing a descriptive-analytical method and by collecting information through library and archival methods through correspondence with the artists themselves and bringing together works from their personal collections.

Conclusion: The results indicated that a group of painters has come up with innovations in theme by benefiting from the style of Ottoman classical school of miniature, and another group has not only changed the common style of classical miniature, but also has painted in the realm of performance and conceptual arts. In other words, contemporary painters have managed to present contemporary concepts to the audience in modern expressive forms while preserving the traditions of Ottoman miniature.

Keywords: *Turkish Miniature, Contemporary Art, Ottoman School.*

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Introduction

Similar to some contemporary arts, contemporary Turkish miniature owes much to its ancient art heritage. Ottoman miniature has passed a long way throughout the centuries being influenced by Safavid Iran and other schools of its time and has finally turned into a durable school, contrary to other schools of miniature, which has inspired contemporary artists. During the Republic period and in its early years, the 1940s, there was no art movement which could be fairly called miniature; however, the indefatigable efforts of Professor “Ahmet Süheyl Ünver”¹ and his colleagues in the 1970s led to the revival of miniature in Turkey in the following decades. Throughout this course of evolution, painters are divided into two categories. The first generation involves “Süheyl Ünver” and his colleagues who are only seeking to revive Turkish miniature. In this period, we are facing a little creativity and innovation and most of the works in this period are influenced by Western miniature, but there are also artists who, despite enjoying the great heritage of Ottoman art, have been able to develop their personal styles in the years after “Süheyl Ünver”. The second generation of contemporary painters comprises the students of the mentioned artists who have managed to achieve their personal style and expression in the contemporary era and glorify the Turkish miniature art once again by holding international exhibitions and domestic and international sales of works. In the same line, they have combined tradition and modernity to perpetuate their contemporary and personal expression.

Accordingly, this study seeks to find answers for the these two questions: 1. What are the features of Turkish miniature after the foundation of Republic? 2. What innovative works have been carried out in the contemporary Turkish miniature?

To answer these questions, a brief introduction to Ottoman miniature in the early republic period is presented, the contemporary painters possessing a personal style after the 1970s are reviewed, and the innovative modifications in theme and form of their works are finally studied. It is worth noting

that descriptive-analytical method was utilized and the information and images were collected through library method as well as archival method and correspondence with the painters themselves and choosing works from their personal collections.

Review of literature

The topic of this study has not been examined by any previous domestic studies unfortunately; furthermore, it has not also been studied comprehensively as a historical passage and the course of miniature modifications in turkey either and most of the studies have dealt with the school of Ottoman miniature and miniature modifications or the impacts of Iran on Ottoman miniature. This section is devoted to the master’s theses and doctoral dissertations that have conducted research on contemporary Turkish miniature. For instance, only one artist and his/her works are introduced in a number of articles and there is no current or contemporary analysis of contemporary painters. “Ruhi konak”² (2015), in his article “Ömür koç minyatürlerinde Osmanli minyatür sanati geleneğinin izleri ve yenilik arayışları” [The Search for Innovation and the Impacts of Ottoman Miniature Tradition in the Works of Ömür Koç], presented a long introduction to the Ottoman school of miniature and introduced different periods and its artists. Having introduced the post-republic era in Turkey, he studied the contemporary artist “Ömür Koç”³ and described some of his works together with their pictures. In a study entitled “Minyatürün usta ismi taner alakuş” [Master of Miniature, Taner Alakuş], Baturalp (2018) presented the biography of “Taner Alakuş”⁴ and introduced his works without any structural or conceptual analysis. This biography method and introduction of works without analysis are also repeated in the following three articles for three painters including “Canan Şenol”⁵, “Ülker Erke”⁶ and “Günseli Kato”⁷.

1. “Reading Turkish Social Gender in the Works of Canan Şenol” [Canan senolun yapıtlarından turkiyede toplumsal cinsiyet okuması] (Yilmaz, 2010);

2. “Minyatur sanatının yenilikçisi Ülker erkenin 68 yıllık serüveni” [Innovative Miniature Art, The 68-Year Story of Uker] (Yavun, 2016);

3. “Minyatur ezver bozani: Günseli kato” [Deconstructionist artist in miniature, Günseli Kato] (Ünlü, 2015).

Kiliç (2014) conducted a study entitled “Çağdaş türk resminde geleneksel etkileşim” [The Impacts of Traditional Arts on Contemporary Turkish Miniature] in which he discussed the dominant discourse of post-republican Turkish society and then expressed the effects of past art on contemporary ancient arts, including miniature and calligraphy.

A thesis with the title of “Cumhuriyet sonrası türk minyatür sanatının özellikleri” [Features of Miniature Turkish Art after the Republic Era] conducted by Akkurt (2015) provides a good and comprehensive analysis of all the tools, types of paints, types of paper and even the type of pens used in contemporary Turkish miniatures in statistical tables. In the course of these analyses, the author has also mentioned the school of Ottoman miniature and the school of Iranian miniature and their effects on contemporary Turkish miniature. In another thesis by Kurocu Tümçelik (2018) entitled “Günümüz uygulamalarında minyatür geleneğini sürdüren iki sanatçı ve yeni tasarımlar” [The Continuation of Miniature Tradition in Today Works, Two Artists and New Designs], introduced the works of two contemporary artists including “Taner Alakuş” and “Ülker Erke” after introducing the Ottoman school of miniature. Elmas (1998), in his doctoral dissertation entitled “Çağdaş türk resminde minyatur etkileri” [The Impact of Miniature on Contemporary Turkish Miniature] investigated the effects of Ottoman miniature and Turkish miniature on Western miniature common in Turkey. With respect to the mentioned background and since no comprehensive study has been conducted on the introduction of contemporary Turkish painters and the process of miniature evolutions, this study intends to introduce prominent contemporary painters by providing a brief description of them and the miniature modifications

in the early republic period in Turkey and finally investigate the innovations in their works after 1970. According to professors such as Dr. “Adnan Tepecik”⁸, who are experts in this field, these painters are artists who have made outstanding innovations in the evolution of contemporary miniature and have nurtured many students in this field.

Theoretical foundations

This study sought to investigate and analyze the resuscitation and evolution of contemporary Turkish miniature along the way of its developments and innovations after the Republic period in Turkey. The word miniature in this article refers to contemporary miniature not the contemporary painting (realist or abstract painting). As the Turkish resources also distinguished between these two concepts, this study also only examines the evolution of contemporary miniature and expresses the innovations of painters in theme or innovations in the form of performance arts or installation arts and does not intend to introduce any type of art except miniature. However, in order to identify the evolution of miniature after the foundation of Republic, some early works have taken steps in the path of reviving miniature only by using traditional art motifs, hence it is necessary to refer to the onset of the path to understand these developments as much as possible. In other words, this article seeks to indicate the passage of miniature revival after westernization era and then the contemporary developments and innovations of the miniaturists. In this regard, it is necessary to clarify the theoretical foundations of this study to some extent. The official ideologies of the country were nationalism and westernization discourses after the foundation of Republic of Turkey in 1923 until the 1950s. The Independent Art Group, founded in 1924, as well as other art groups, continued the same process of westernization in technique and content of paintings. All artists and art groups utilized Western techniques to create works with Western themes. A structuralist,

formalist, and universal art that sought to unify art throughout the world with the purpose of art delocalization. “They were looking for timeless forms and universal experiences of art” (Moridi, 2019, 197). However, artists began to fight against the trend of globalization with a series of Anatolian travels and depictions of the region’s indigenous and folkloric culture in the following years. “This localization means a return to the concept of place and geography” (ibid., 206). From the 1940s onwards, artists made efforts to counter the domination of modern art over the art community, in line with the discourse of originality or a return to self. In other words, “Indigenous and traditional arts were revived as artistic subcultures in response to the universal current of modern art. This return to artistic traditions was not to reconstruct tradition but to reorganize contemporary identity” (ibid., 200). All through this period, miniaturists once again referred to the techniques and principles of traditional Turkish miniature (Ottoman school of painting). During these years, new themes entered the paintings due to the attention of painters to national and patriotic issues and also the importance of reviving traditional arts, such that the presence of carpet, kilim, pottery and ceramic elements along with folkloric, national and ritual themes in paintings became a symbol of identity and in this regard, miniature regained attention as one of the traditional arts; however, these works were performed with traditional motifs but through Western methods and techniques, and this path is the starting point and revival of miniature after decades of westernization and oblivion of traditional art.

Therefore, contemporary Turkish painters, while seeking to redefine their traditional painting discourse, are currently seeking to identify or preserve their historical and national identity. In this contemporary paradigm, artists have more freedom to express their ideas in artistic works. In other words, in this period, discourses are present in the society in parallel to each other, and the miniaturists

regardless of their attitudes and methods redefine their cultural, historical and national identities.

Contemporary Turkish miniature in the early Republic period

The republican period began in Turkey in 1923 after Ottoman westernization and following the dissolution of the monarchy. In the first decades of the republic period, Ottoman miniature art declined and stagnated. Since the dominant discourse at that time was modernity, all artists and art groups performed their artistic activities in the same direction. For example, “Çalli Grubu”, “D Grubu” and “Mustakiller” (Independents) all worked in the direction of western aesthetics and the application of western painting principles and the spread of modernity in Turkey (Kilic, 2014, 328). Among these groups, the only group that was slightly impacted by the traditional Turkish art after 1950 was Group D. In the 1940s and among all the works produced with western style, the only artist who sought to escape the inevitable influences of Western painting was “Targut Zaim”. Although we still do not observe any sign of Turkish miniature in his works, the only difference between his works and his contemporaries was that he had decreased the western feeling of his works by using traditional colors and local themes or sometimes by utilizing local and delicate decorations in women’s clothing. The main theme of Zaim’s works was mostly tribal women, rural women and their daily lives (Fig. 1). In the years and decades that followed, with the persistent efforts of Professor “Süheyl Ünver” and his colleagues in 1960 to 1970 and the foundation of art studios, serious efforts were made to revive miniature and traditional arts in Turkey.

As mentioned previously, “Süheyl Ünver” was one of those who made countless efforts to resuscitate contemporary Turkish miniature, although the effects of Western methods can sometimes be observed even in Ünver’s own works. For example, in Fig. 2, despite the fact that the image within the frames on the cover of the book is a nature in

a realistic way, arabesque motifs have been used for the decorations around it in order to reduce the westernization of the work.

“Neşe Aybey”¹⁰ is the next artist who tried to revitalize the Turkish miniature in the early years of the Republic. The theme of his works is mostly women and illustrations of daily life (Fig. 3).

“Neşe Aybey” also used traditional motifs and relatively similar miniature lines to reduce the

westernization of works of that period, but his works are still more like painting than miniature. The next artist is “Cahide Keskiner”¹¹, one of “Süheyl Ünver”’s students. The theme of his works are also based on rural women and rural life. Like the previous artist, “Neşe Aybey”, he used traditional motifs to decorate women’s clothing with the difference that the works created by “Cahide Keskiner” were mostly based on the poems of the Ottoman period. For example, Fig. 4 is inspired and illustrated by “Karacaoğlan” poems and Fig. 5 is inspired and illustrated by “Riyazî Mehmet Efendi”’s poems.

Cahide’s works are gradually approaching the atmosphere of miniature a little more than the previous artists. The mountains and the sky, the shape of clouds and the drawing of clothes and headbands and motifs designed on women’s clothes have strong designs of rotation arabesque and khataei arabesque.



Fig. 1. Fruits and Nuts, Targut Zaim, 1950s. Source: <http://www.sanatteorisi.com/>



Fig. 2. Book Cover, Süheyl Ünver, 1972. Source: <https://www.dunyabizim.com/>

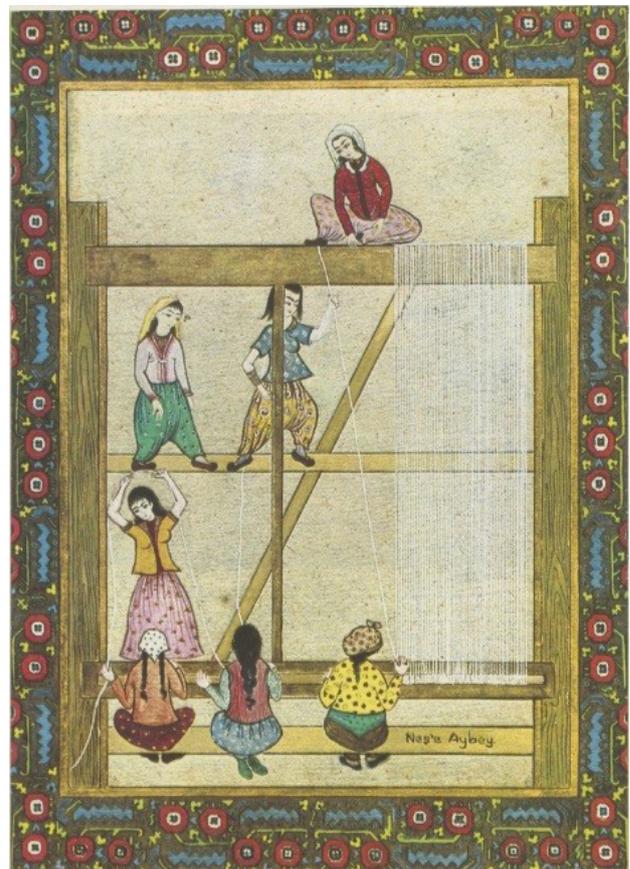


Fig. 3. Girls on the Carpet Loom, Neşe Aybey, 1979. Source: Aybey, 1979, 42.

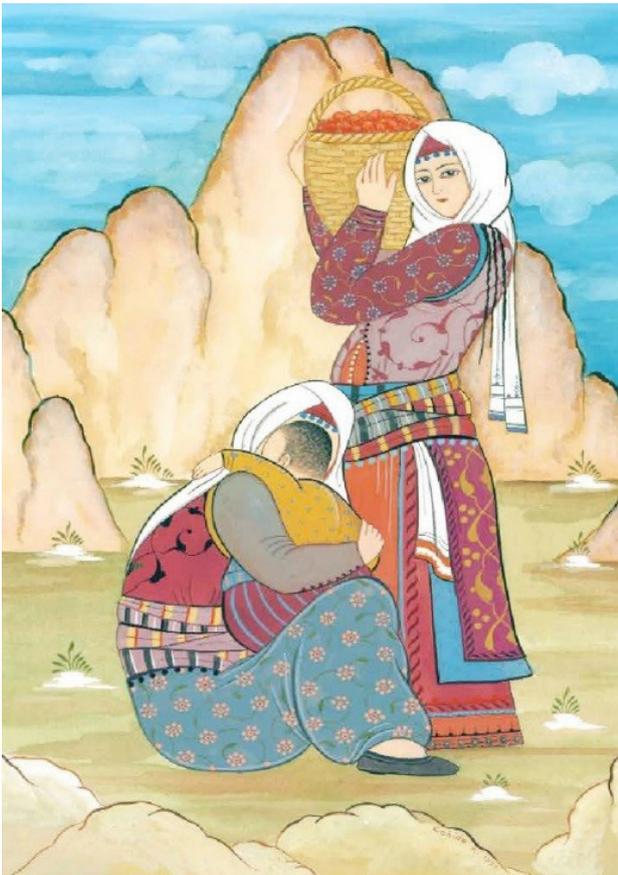


Fig. 4. Rural Girls, Cahide Keskiner, 1990. Source: Çekin, 2008, 23.



Fig. 5. Faces Like Flowers, Cahide Keskiner, 1994. Source: Çekin, 2008, 19.

“Cahide” also illustrated miniatures of the Ottoman sultans and Rumi later.

Contemporary Turkish miniature after the 1970s

As previously discussed, despite efforts to revive miniature, the artists in the first decades of republic period were still affected by Western painting; however, in the decades after 1970, “Süheyl Ünver”’s students established a new path in contemporary Turkish miniature, such that it can be acknowledged

that the artists of this time tried to preserve the Ottoman tradition of miniature while also creating contemporary inventions and each of them sought to preserve the identity of this art by presenting a personal style or method. In this regard, the developments and innovations created by contemporary miniaturists after the 1970s can be classified into the following two categories: “Innovations in theme and content” and “Innovations in form and style”.

• Innovations in theme and content

A number of contemporary miniaturists in Turkey have achieved thematic and content innovations in accordance with their era by preserving the structure and benefiting from the classical Ottoman techniques. After the Republic era, the first miniaturist who produced works with a sense and style that can truly be called miniature is “Ülker Erke”. He was a student of “Süheyl Ünver”. Ülker’s works can be divided into several categories. None of his works is a mere

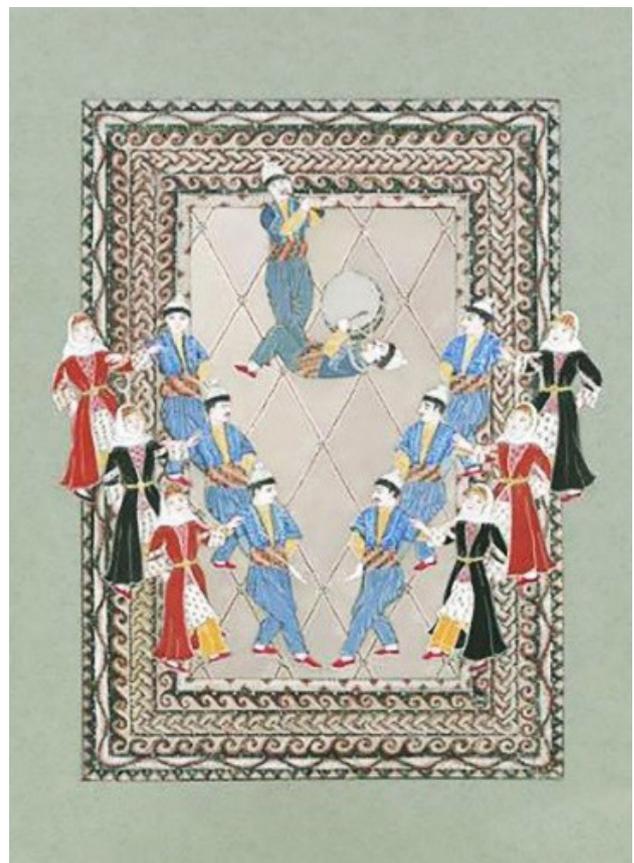


Fig. 6. Indigenous Games of Gaziantep People, Ülker Erke, 1980. Source: www.ktsv.com

imitation of Ottoman miniature, but he is only faithful to the Ottoman painting style and has adapted themes from the contemporary life of his time. Another theme that can be observed in Ülker's works is the themes of Anatolian folklore and depiction of legends, games and dances of this region (Fig. 6).

Another theme that is very prominent in Ülker's works includes the themes of "Rumi", Rumi's places and women's Sama. Ülker depicted miniatures of Rumi at different ages, or in some miniatures, "Rumi" is depicted alongside Sama of women. In some of the miniatures illustrated by "Ülker", the black-and-white miniatures of the Ottoman versions are re-illustrated in colorful versions (Fig. 7).

"Nusret Çolpan"¹² is among other miniaturists who have presented innovations in contemporary painting by utilizing the classical Ottoman style and changing the theme. "Nusret Çolpan" was one of "Süheyl Ünver"'s students who made great efforts to

revive the forgotten miniature of Turkey. He was an architect who was also active in miniature and his architectural profession had a great influence on the emergence of his personal style. "Nusret Çolpan" created more than 300 miniatures during his thirty-year career. He is famous for displaying the classical Ottoman miniature style in contemporary miniature. The main theme of his miniatures is about the cities of Turkey, historical monuments of Istanbul and other cities of the world, although he has also illustrated other themes such as Noah's Ark, "Rumi" and Sama (Fig. 8).

"Matrakçı Nasuh"¹³, the famous painter of Ottoman classical school, is the main inspiration for Nusret Çolpan in creating his works. Matrakçı was the inventor of the topographic method in 16th century's Ottoman miniature. By combining the Ottoman style with contemporary themes, "Nusret Çolpan" managed to achieve his personal style

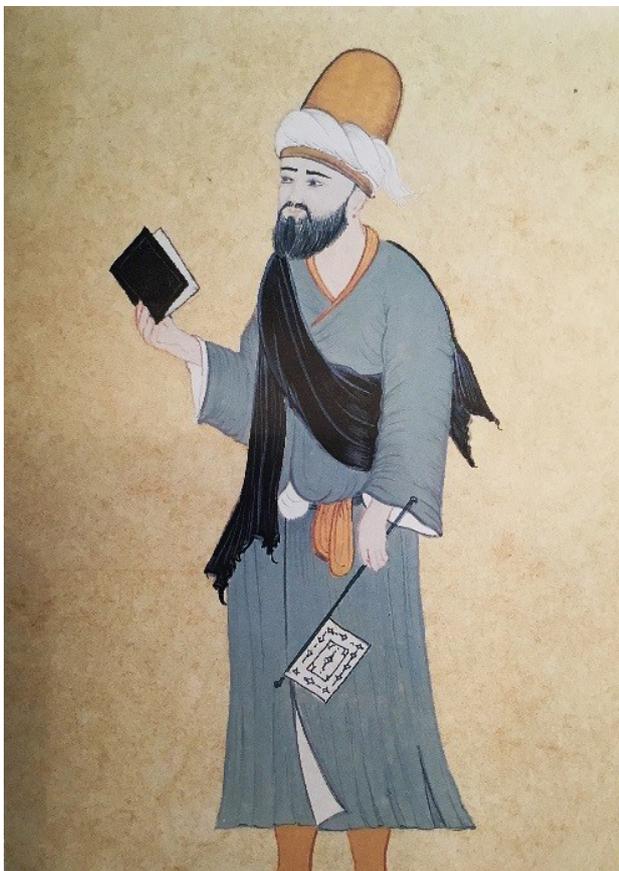


Fig. 7. Rumi, Ülker Erke, 1997. Source: Ülker, 1997, 25.

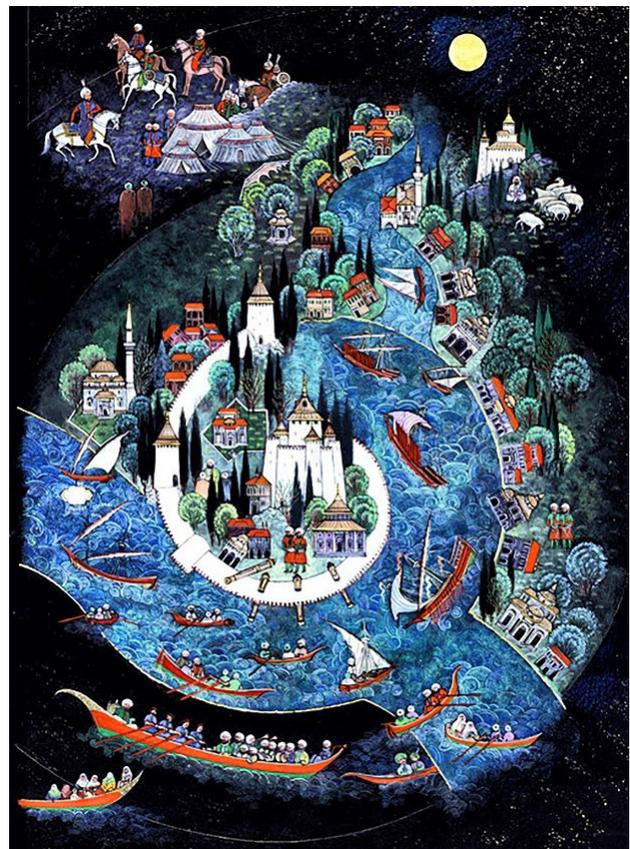


Fig. 8. Anatolian Castle, Nusret Çolpan, 1900. Source: <http://islamic-arts.org>

and revolutionize the innovations in contemporary Turkish miniature. In other words, by using “Nasuh”’s method and his topographic technique and by changing the content of his works, “Çolpan” created innovations and managed to apply his personal style in the structure and composition of the works along this process. A great part of “Nusret Çolpan”’s works include the historical sites of Istanbul such as “Çanakkale Castle”, “Gül Mosque”, “Dokhtar Tower” and “Topkapi Palace”. The second part of “Nusret”’s works belongs to famous cities and continents of the world, including New York, Paris, Moscow, Cologne and Australia (Fig. 9).

Indigenous and national elements and historical monuments have a special place in all the works of “Nusret Çolpan”. Regarding the composition of images, he is very faithful to the ancient tradition of Ottoman miniature to show the history and social currents of his time by introducing a historical and

national monument and utilizing various figures in local costumes. In other words, “Nusret Çolpan” has adopted the work style and tradition of Ottoman miniature and has integrated it into the contemporary currents. The difference between the works of “Nusret Çolpan” and “Nasuh” is in the artists’ clever use of figures. The works of “Nasuh” are more like aerial maps of cities and roads, but “Nusret Çolpan” has brought them closer to miniature space by using figures in his works. Another feature of “Nusret Çolpan”’s works is the use of spiral compositions to show the movement of ships at sea. The artist has been successfully able to achieve a pleasant harmony and unanimity by combining the elements of miniature in this composition. “Nusret Çolpan” has distanced himself from mere duplication of ancient works and schools. He has created unique works only inspired by the style of schools and has been able to combine the main concepts of contemporary miniature with the Ottoman style. “Taner Alakus” is another miniaturist who studied in the presence of a Turkish Iranian teacher, “Yakup Cem” and then achieved a new style and a new theme by combining the classical Ottoman style” (Baturalp, 2018, 2). “Taner”’s works are very diverse in terms of content and theme; themes such as miniature according to the “Nasuh”’s method and portraits of Sultans and famous figures, imaginary and mythical animals, animals in a trap and demons are among them (Fig. 10).

The new innovation applied by “Taner” is the use of self-portrait style. In this method, which was initially used by this artist, the miniaturist depicts his face as a miniature in single portrait (Fig. 11).

“Omur Koç” is another contemporary miniaturist who has contributed a lot to the formation of contemporary Turkish miniature and his works can be placed in the category of thematic and content evolutions. This miniaturist has often depicted the faces of famous historical and literary figures in the Turkish-Islamic world. For example, the faces of “Yunus Emre” and “Ahmed Yesevi”, Turkish painters and Sufis, as well as the portrait of Rumi are among these depictions” (Konak, 2015, 296)

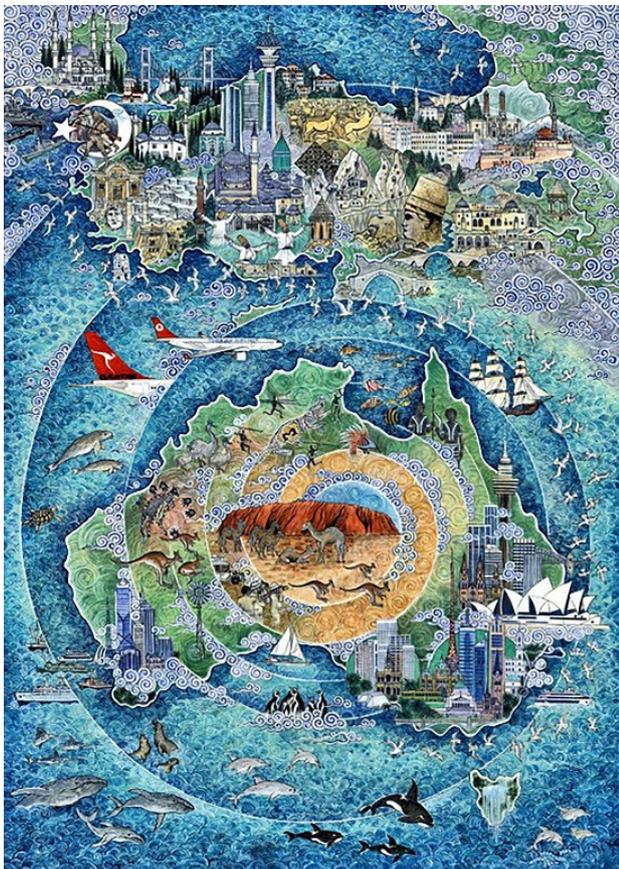


Fig. 9. Australia, Nusret Çolpan, 1900. Source: <http://islamic-arts.org>



Fig. 10. A piece of work from Taner Alakus, 2017. Source: www.taneralakus.com

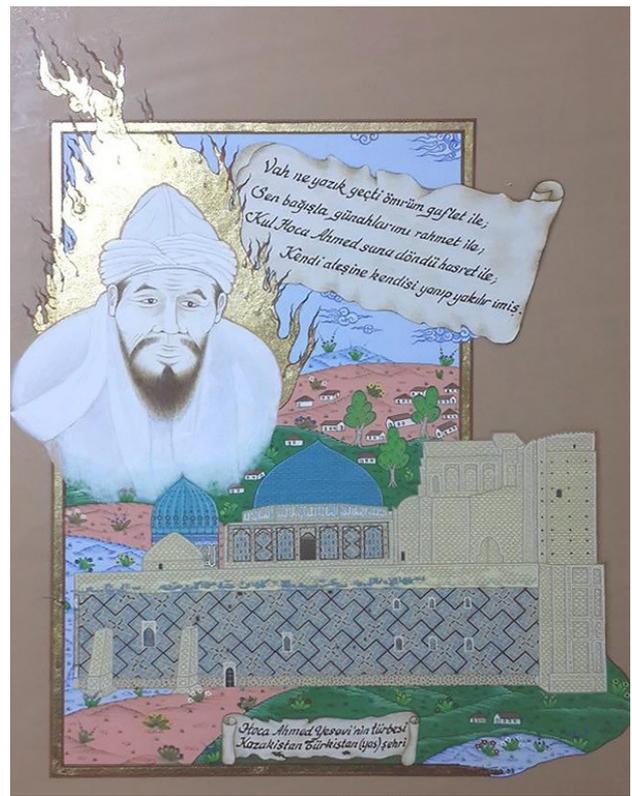


Fig. 12. Khoja Ahmed Yasawi and His Mausoleum, Omur Koç, 1993. Source: Konak, 2015, 309.

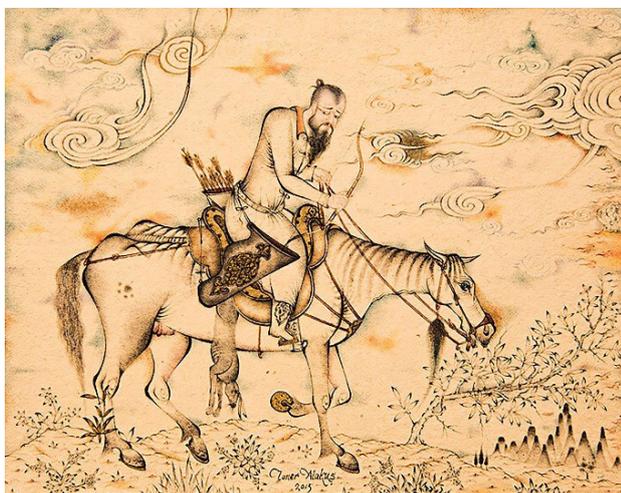


Fig. 11. Self-Portrait, Taner Alakus, 2015. Source: <https://ismek.ist>

(Fig. 12). In this style, the artist has adopted the classical Ottoman miniature style and has combined it with his persona style. For instance, in Fig. 12, the miniaturists have taken the topographic style, design of plants and nature, clouds and sacred halo from classical miniature and has combined it with

his realistic and personal face painting to achieve a contemporary innovation. Occasionally, in the inscriptions placed within the miniatures, he has written the name of the person whose picture is depicted or some verses from their poems.

Other themes chosen by “Omur”, such as the long-standing Ottoman tradition, depict important historical events, for instance the conquest of Istanbul, the entry of Spanish Jews into Ottoman territory and the Bosnian catastrophe (Fig. 13). In depicting the Bosnian catastrophe in Fig. 13, the artist again makes use of the style of “Nasuh” topography in classical painting and has written texts related to the story of the miniature using modern Arabic, Ottoman, Latin and Turkish letters in addition to innovating in realistic portraits.

• **Innovations in form and style**

During the period in question, there were painters who deconstructed the principles of Ottoman miniature and created completely creative and

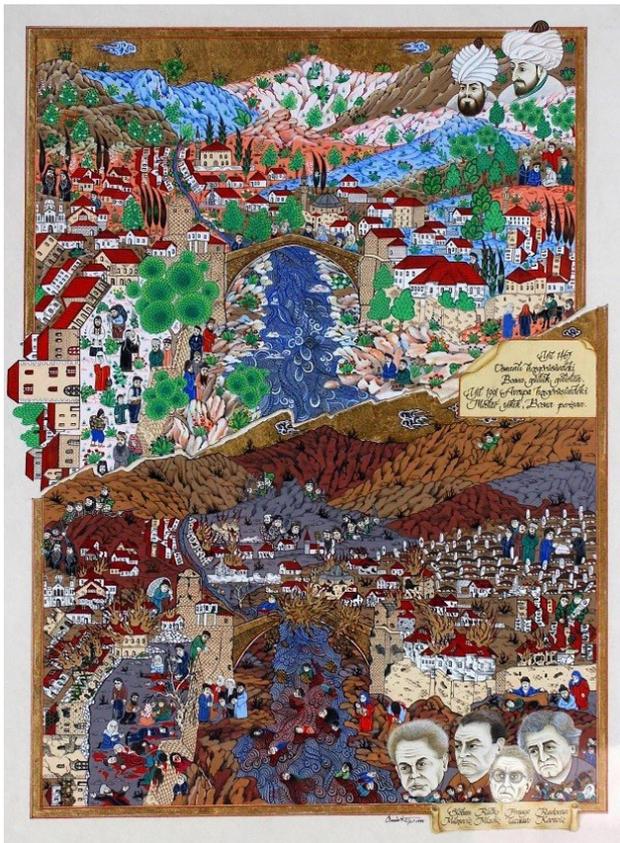


Fig. 13. Bosnian Catastrophe, Omur Koç, 1995. Source: Konak, 2015, 310.

modern miniature by changing the form and sometimes even by changing the theme. Although the number of these artists is small, they have made a great change in the process of contemporary Turkish miniature and have conveyed contemporary concepts in a personal and modern way, sometimes as performance or installation art. Given that the structure and form have changed, we sometimes encounter a simultaneous change in form and content in this type of works. “Günseli Kato” is one of these artists. The artist, being a student of “Süheyl Ünver” from the age of 16 and then studying at the Tokyo College of Fine Arts in Japan, has changed the course of contemporary Turkish miniature with a different attitude. The miniatures of this artist in the first period of her artistic life were very similar to Ottoman miniatures and even he recreated Varqa wa Golshāh versions with the same Mongolian Turkish style and context, but this aims at the second part of Kato’s artistic life and her innovations in

miniature. She has made special innovations and introduced miniature into the huge decorative paintings or performance arts by deconstruction of traditional (Ottoman) miniature especially in recent years. For example, in a collections of the artist, in addition to using her own clothing as a canvas, she



Fig. 14. A piece of work from the collection of “Harmony, Battle and Body”, Günseli Kato, 2000. Source: www.gunselikato.com

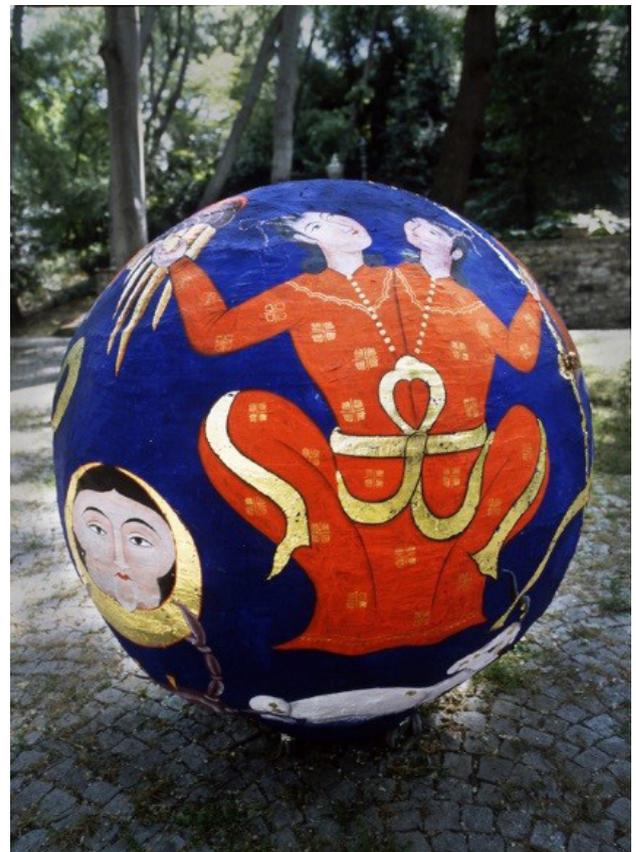


Fig. 15. A piece of work from the collection of “Harmony, Battle and Body”, Günseli Kato, 2000. Source: www.gunselikato.com

also used the volumes placed in the environment to present concepts, i.e. the miniaturists used a surface other than canvas or paper for her miniature and completely changed the traditional use of Ottoman orthography (Figs. 14 & 15).

In the recent works of this artist, miniature is not performed in the traditional way and on paper, rather she has benefited from it as performance and installation arts by changing its use. For example, in one of the Miniature Rising exhibitions, the artist chose the form of a horse from traditional miniature and created it in very large volumes and then used miniature on the horse's bodies. In the Miniature Rise exhibition, the viewer is confronted with countless horses of different volumes. For example, in Fig. 16, she used wavy clouds and sea waves to decorate the horse's body.

In another section of the exhibition, the pictures of horses with miniature motifs have been depicted on very large canvases. For instance, Buraq (the horse of the Prophet of Islam in Isra and Mi'raj (Ascension) is depicted on a gold leaf with floral motifs on its body. This picture is so abstract that it is completely different from the Buraq in the painting. Only based on the shape of the horse and the pearl necklace, it can be recognized that this form is related to Buraq. The miniaturist symbolically emphasizes the presence of the Prophet by drawing an ordered golden circle on Buraq's head (Fig. 17).

"Cenan Şenol" is another deconstructive painter in this period. "Cenan Şenol" has sometimes moved beyond the boundaries in expressing the social concepts and problems. In addition to drawing self-portrait miniatures, he has used his own presence in the performance arts to express contemporary concepts and concerns. This artist is concerned with issues related to women's inequality in society and sexual and physical injuries and harassments. In most of his works, this artist has used nude bodies in self-portrait mode. In Fig. 18, there is a part of the artist's work that has been performed as a self-portrait and in a miniature mode.

In the artist's recent collections, we can observe the

utilization of miniature patterns in decorative arts (Fig. 19).

Table 1 summarizes the previously presented information.

Conclusion

Contemporary Turkish miniature and its contemporary miniaturists are seeking innovation in the contemporary miniature while preserving and reviving the traditional (Ottoman) painting discourse and their historical identity. Turkish Painting faced a decline after the republic period in Turkey, from 1923 to the 1940s. Practically, it is not possible to follow a specific path and style for the miniature in this period such that the few works conducted in this period were influenced by Western miniature. Finally, the



Fig. 16. A piece of work from the collection of Miniature Rise, Günseli Kato, 2012. Source: www.gunselikato.com



Fig. 17. A piece of work from the collection of Miniature Rise, Günseli Kato 2012. Source: www.gunselikato.com



Fig. 18. Self-portrait -from the perfect beauty collection, Cenan Şenol, 2009. Source: <http://www.cananxcanan.com>



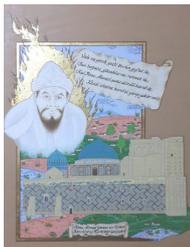
Fig. 19. Installation Art, Cenan Şenol, 2018. Source: www.cananxcanan.com

contemporary Turkish miniature managed to follow a new direction from 1970s onwards through the efforts of “Süheyl Ünver” and his colleagues and later their students. As previously mentioned, this study tries to express the course of revival and evolution of contemporary Turkish miniature and accordingly seeks to introduce miniaturists who, especially after the revival of miniature and in the 1970s, have revealed innovations in their personal styles and studies their works. The findings indicated that the works of these miniaturists can be divided into two main categories. Miniaturists who have

Table 1. The evolution of contemporary Turkish Miniature. Source: Authors.

No.	Name of Miniaturist	Name of Work	Date of Work	Picture	Innovation
1	Targut Zaim	Fruits and Nuts	1950s		Using traditional art motifs and folkloric themes in Western painting
2	“Süheyl Ünver”	Book Cover	1972		Using the patterns of traditional arts in tandem with western art
3	Neşe Aybey	Girls on the Carpet Loom	1979		Using traditional patterns and lines similar to miniature

Continious from Table 1.

4	Cahide Keskiner	Rural Girls	1990		Strong processing style and the presence of arabesque and khataei motifs on the costumes of figures and reducing the sense of Westernization of the works
5	Cahide Keskiner	Faces Like Flowers	1994		Strong processing style and the presence of arabesque and khataei motifs on the costumes of figures and reducing the sense of Westernization of the works
6	Ülker Erke	Indigenous Games of Gaziantep People	1980s		Applying Ottoman style and innovation in theme (themes of Anatolian folklore and illustration of local legends, games and dances)
7	Ülker Erke	Rumi	1997		Applying Ottoman style and innovation in theme
8	Nusret Çolpan	Anatolian Castle	1900s		Applying Ottoman method (topography) and innovation in theme
9	Nusret Çolpan	Australia	1900s		Applying Ottoman method (topography) and innovation in theme
10	Omur Koç	Khoja Ahmed Yasawi and His Mausoleum	1993		Applying Ottoman method and innovation in theme

Continious from Table 1.

11	Omur Koç	Bosnian Catastrophe	1995		Applying Ottoman method and innovation in theme
12	Taner Alakus	-	2017		Applying Ottoman method and innovation in theme
13	Taner Alakus	Self-Portrait	2015		Applying Ottoman method and innovation in theme
14	Günseli Kato	from the collection of "Harmony, Battle and Body"	2000		Innovation in style, theme and performance (performance art)
15	Günseli Kato	from the collection of "Harmony, Battle and Body"	2000		Innovation in style, theme and performance
16	Günseli Kato	collection of Miniature Rise	2012		Innovation in style, theme and performance
17	Günseli Kato	from the collection of Miniature Rise	2012		Innovation in style, theme and performance
18	Cenan Şenol	Self-portrait -from the perfect beauty collection	2009		Innovation in style and theme
19	Cenan Şenol	-	2018		Innovation in style, theme and performance (installation art)

changed the theme and content while maintaining the classical structure and style of Ottoman and second category includes miniaturists who have achieved contemporary expression by changing the style and direction of miniature from canvas to installation and performance arts. "Ulker Erke" who has expressed contemporary social issues or folklore tales and legends through a classical Ottoman style is among the miniaturists of the first category. "Nusret Çolpan" is the next miniaturist who adopted the "Nasuh"'s topography method from the classic school and depicted Istanbul's historical monuments and other countries. "Omur Koç" also combined one of the Ottoman painting methods, topography, with his own style (adding realistic figures that are larger than the other elements of work) to reveal his innovation. In the second category, artists such as "Günseli Kato" and "Cenan Şenol" were introduced, who are considered as deconstructive miniaturists, because "Günseli Kato" has created a totally new path for miniature by changing the form and turning miniature to a performance and installation art and "Cenan Şenol" has made efforts to raise social critiques regarding the harassment of women in a new way and through the help of installation art and self-portraits by simultaneously changing the form and theme. Therefore, after the Republic era and after the revival of contemporary miniature, artists have undertaken thematic and content innovations while preserving the structures of Ottoman miniature. Both research questions were answered by introducing these miniaturists and studying their works.

Endnote

1. Ahmet "Süheyl Ünver" (1986-1998). Author and physician. In 1920, he graduated from medical school. He became a professor in 1939. He was fluent in three languages including Arabic, Persian and French. He performed outstanding activities in the fields of gilding, miniature, paper marbling and calligraphy. He was also one of the first people to make continuous and numerous efforts to revive Turkish painting (Derya, 2017).
2. "Ruhi konak", Faculty member and deputy assistant of the Kastamonu University Fine Arts and Design Faculty. His specialty is miniature and he has published many articles in this field of study (<http://abis.kastamonu.edu.tr/>).
3. "Ömür Koç", Minyatürlerinde Osmanlı Minyatür Sanatı Geleneğinin izleri ve Yenilik Arayışları. He is currently a faculty member of Muğla

Sıtkı Koçman University and he specializes in contemporary Turkish miniature and has written extensively in this field (Konak, 2015, 295).

4. "Taner Alakuş", Master of Miniature, Gilding and Contemporary Turkish miniature. He entered Mimar Sinan Fine Arts University in Gliding Field in 1982 and graduated with a master's degree from the same faculty. He was a student of the Iranian miniaturists, Yakup Cem. He has participated in several exhibitions and is currently teaching at Mimar Sinan Fine Arts University (Baturalp, 2018).

5. Canan Şenol, Miniaturist and artist in performance arts, Graduated from the Marmara University of Fine Arts in 1998 in painting field of study. He has participated in numerous art exhibitions and performance arts projects. He currently works in his own studio in Istanbul (Yılmaz, 2010).

6. Ülker Erke. He studied miniature and gilding and in 1958 under the supervision of Professor "Süheyl Ünver" and received permission to work in this field from his professor. He taught in the "Turkish Decorations" group at Jarah Pasha University until 1998. Currently, he is still working in the field of miniature with folkloric and mystical themes (Yavun, 2016).

7. Günseli Kato, Painter and miniaturist. She graduated from Marmara University in Istanbul with a degree in painting in 1980. In 1974, she collaborated on a project carried out by Professor "Süheyl Ünver" at the Qapi Ball Museum. To continue her education, she went to Tokyo University of Fine Arts in Japan in 1981 and lived there for 20 years. She established a miniature school and taught Turkish miniatures. Günseli has taught at several universities in Istanbul and in the departments of Art History and Art Culture. She is currently teaching at the School of Visual Communication at Bahçeşehir University in Istanbul and has been responsible for the production and management of various television programs in the field of art since 2010 (Ünlü, 2015).

8. Adnan Tepecik, Faculty Member of Baskent University, Ankara. <http://gsf.baskent.edu.tr>

9. Targut Zaim (1906-1974), Painter. After graduating from the Academy of Fine Arts in 1930, he traveled to Paris to continue his studies. He started teaching after returning, he held several exhibitions with members of Group D and the Independent Group (Kiliç, 2014, 332).

10. Neşe Aybey (1930-2015), Painter, Miniaturists and author of the book "Turkish Miniature Art in the Twentieth Century" (Aybey, 1979).

11. Cahide Keskiner (1931-2018), Gilding and miniature (Çekin, 2008).

12. Çolpan Nusret (1952-2008), Painter, architect and miniaturists. During thirty years of artistic life, Nusret created more than three hundred works (Derya, 2017).

13. Matrakçı Nasuh. The most famous painter from the time of Sultan Suleiman the Magnificent is Matrakçı Nasuh. The history of Sultan Bayazid II is the first version that he illustrated and depicted. His most famous work is a version of the expression of houses and the journey of Iraqis and Suleimanneh. Matrakçı was the inventor of topographic method in Ottoman miniature. In this method, he collected schematic scenes without a body and by means of images from different angles and put them together (Konak, 2015, 292).

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