

TEXTURE IN SURFACE ORGANIZATION WITH EXAMPLES OF TURKISH PAINTING

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ABSTRACT

This research deals with the subject of texture, which is one of the basic design principles and elements that make up the surface, especially the paintings that create visual texture in the History of Turkish Painting Art. Sample paintings from Turkish Painting Art are limited to the period up to individual art practices after 1980 and in chronological order. In this study, which is handled in the context of texture-surface relations, the texture samples are diversified, the meaning of the texture theme in the surface organization is investigated, and the level of relation between the texture and the subject in the work is examined in terms of form and content. In this study, which includes tissue types and mostly two-dimensional and surface-organized tissue samples, literature review and descriptive analysis methods were used.

Keywords: Surface Organization, Texture, Turkish Painting.

1. INTRODUCTION

The knowledge of how the surface is created is important for every work encountered, and the part-whole relationship in the work, the relations of the elements that create the p The concept of a surface pointing to a ground with definable boundaries can be called a two-dimensional form or area without depth. Surface: It is defined as the planar and two-dimensional extension of any object in a certain direction (Erzen, 1997). The concept of surface, which also expresses a certain ground to be worked on in painting, changes according to the person who created the work and her thoughts, the material and the ways of using the material. The surface becomes meaningful within these structures and transforms as a painting surface. Surface; It is an important element in painting, sculpture and architecture. In these areas, the concepts of movement, time and space, in which surface and form are created in different understandings, are discussed. That is, surface and space in a two-dimensional world; In a three-dimensional world, the concepts of size, space and space are important. In studies on form, surface and form, visual expansions of these concepts are created (Rona, 2011). In painting, the surface is the surface on which the image is created, transferred and reflected. These three separate processes are the processes arising from the visual arts recording and presenting the image. Therefore, the picture; It is also defined as the art of using paint to create images that form a meaningful and consistent whole on a surface (Gürtuna, 2007). Our eyes grasp the whole picture by jumping and wandering over the surfaces in the picture. While the eye is hovering over it to recognize the surface textures; He wants to grasp the shapes, borders, plastic sizes and thicknesses of the shapes and the painting becomes whole in this way (Bigalı, 1999). Visual elements such as surface, line, color, texture, shape and point, which are the basic elements that make up the composition, create the picture with their structural connections. Therefore, when

thinking about a work of art, together with the information about the solution of the work, the mentioned surface organization features and the relationship between these elements allow the work to be understood. This is true in many cases where the painting is above all “a surface covered with colours, brought together in a certain order”. If it is a matter of bringing together and arranging the different parts of a work, we can say that the form and size of the surface depend on the materials and the way the artist uses them, and this forms the basis of the arrangement (Rudel, 1991). In a work of art that is formed as a result of these arrangements, the integrity is provided by the elements that make up the surface. These compositional elements and principles; They are visual elements such as light, color, form, volume, texture, space, tone, balance, emphasis and texture. The texture, which is one of the elements that provide unity on the painting surface, describes the language of the work in terms of form and content.

2. TEXTURE IN SURFACE ORGANIZATION

Although texture is etymologically based on the verb to touch in local sources on visual arts, foreign sources use the term "texture". Texture weaving, touch (with reference to the verb to weave, not to touch in Turkish) means fabric, formation, structure, structure. When it comes to its origin, it means texture, structure, context, construct, weave, derived from the French word "text". The word "touch" in Turkish is expressed with the word "touch" in English. From this, it can be concluded that the concept of texture is not related to tactility but directly related to structure. Therefore, we can understand that the texture is not only related to the surface but also to the light reflected from the object depending on the surface characteristics of the object (Seylan, 2005). Saying that an object or object surface has visual or tactile qualities indicates that there is a difference between the visual and tactile dimensions of that texture. Texture is a special quality of a surface due to its three-dimensional structure. There are two main types of tissue. Tactile texture is real and can be felt by touch. Visual texture is visible. All tactile textures also have visual texture properties (Ching, 1987). Texture is the superficial feature of the form that activates our sense of sight and touch (Mant, 2007).

At its most basic, texture is defined as a tactile quality of an object's surface. It appeals to our sense of touch, which can evoke feelings of pleasure, discomfort, or familiarity (Esaak, 2017).

Texture, which has an important place in the surface organization, activates more than one sense organ, such as feeling and touching the texture of the existing material, and experiencing this texture visually. Thus, many types of textures are experienced through tactile and visual experiences. Texture is the outer surface appearance of all beings in nature. It is the external structure of the In other words, texture is the surface quality of a material experienced by touching or creating the illusion of touch (Ocvirk, Stinson, Wigg, Bone, Cayton, 2015). Even though each object has a texture that reflects its own structure, a separate texture can also be formed when the elements of an order come together to lose their own personality and structure and create an effect together. This is a structural feature of nature. It is the textural structure differences on the objects that provide the privileges in their external appearance. In other words, texture is a surface evaluation (Çellek, Sağocak, 2014). internal structure of objects. Even if the inner structure that hits the outer surface is sometimes the same, it can always change for external reasons. This change has occurred not only with the effect of nature but also with the wishes of human beings. The external structure properties of objects and entities and their objective effects form the texture. In other words, the tactile values of surfaces are called texture (Atalayer, 1994). According to its geological structure, a sparse texture formed by plant communities that grow only in soil clusters on a land that is partly rocky and partly soil can

give us an idea about the land structure. Likewise, we feel a volcanic mass, a dry field, a loose and moist soil, all through its textures. According to their structures, various textures in nature express to us gushing, drought, movement, monotony, sterility, fertility (Kalmık, 1964). Expressions such as color, form, light, depth, texture are objective elements that make up experiences. Texture is one of the indispensable stones of painting. As a matter of fact, artists used texture in their paintings as a surface or relief. The texture used where necessary adds richness to the painting. Otherwise, the painting ceases to be a painting and turns into a relief. The picture is not a relief (Bigali, 1984). It is a structural entity that develops with material and material with pictorial elements, satisfies the senses, increases the sensitivity of the image. Texture as an effect is a value that the artist emphasizes, whether in painting or graphic art. The artist tries to focus on the characteristics of the subject and need special attention and to reorganize them (Bigali, 1999).

2.1. Tissue Types

Texture, which is one of the expressions of order, magnificence and richness in nature, is one of the important elements that creates the quality of the surface in the work of art with the intervention and direction of the artist. All beings have a textural formation that is observed in a certain order. The subject of texture is enriched with its varieties in nature and can be a different source of inspiration at any time. In nature, there is a correlation between the concepts of texture and integrity. Everything in nature tends to create a texture. Wheat fields, grass, waves, ants, bees, and human societies are all examples of the same kind of things coming together. Everything from microscopic elements, cells, atoms to stars in space, goes towards unity and the concept that dominates this unity is texture (Tüzçet, 1967). In the natural texture, which is one of the texture types, the functionality of the object is at the forefront as a part of the operation of the order of nature. Textures in nature are mostly natural (real) textures. The external structures of living and inanimate objects, which are formed in their natural conditions, are called natural textures. Leaf, flower, stem structures of various plants and surface formations of animals are natural tissues (Demir, 1993). It is possible to see many different and innumerable types of tissue samples in the environment, and these textures change over time, according to the shaping of nature over time. It is possible to classify this type of tissue, which changes with the shaping of time or appears as a result of the movement that occurs on the surface as a result of instantaneous movements, as contemporary-variable texture. Real textures perceived by touch create feelings such as rough, smooth, hard, soft, slippery, etc. On the other hand, the type of texture created with artistic materials or tools that determine the state of the object until its function is called artificial texture. The artificial-visual creation of texture, which is one of the building blocks of visual expression, is carried out using drawing methods or ways such as photography. "The eye's tissue sensations are often identical to skin sensations. The textures produced with art materials that appeal to the eye and are perceived through perception are called visual or visual textures. They act like real textures. They produce a perception equivalent to natural tissue sensations." Effect results are aesthetic pleasure (Atalayer, 1994). The optical texture, which can be listed among the texture types, is explained by the mathematical unity of the surface elements and the optical perception that this unity creates in the eye. The distances and void occupancy rates of the units forming the surface provide the formation of this systematic structure and the surface creates an illusion by giving movement in this way. Abstract texture, which is one of the texture types, is another use of what exists naturally or artificially produced by the artist. "Many artists prefer to abstract textures rather than try to reproduce or copy them exactly. The abstract texture often carries hints of the original, but they have been interfered with to suit the artist's specific needs. The result is often a simplified version that emphasizes the original pattern or design." (Ocvirk, Stinson, Wigg, Bone, & Cayton, 2015). The texture increases the expression in the unity of self-form and turns

into a plastic element when used together with its varieties in accordance with the expression of the artist. For this reason, it also gives information about the essence of the work, how the textural effects in the organization of the surface find meaning in the examples of Turkish painting art.

3. FINDINGS AND COMMENT

3.1. Texture Studies in Turkish Painting Samples

When we look at the history of Turkish Painting Art, it is possible to say that the elements that make up today's painting art have been transferred from the past to the present and have been transformed by the social and political events experienced in this transfer process. For this reason, it is necessary to analyze the works with a general view from miniature to painting. In the art of painting, Turks created works around three different religions as Manichaeism, Buddhism and Islam. Thus, old Turkish painting becomes one of the oldest arts in the world, with a history of more than a thousand years from the 8th century to the 19th century (Aslanapa, 1986). The oldest miniatures, dating from the mid-eighth century and created by the Uighur Turks in the Turfan region, including the Hoço centers, became the sources of the later Turkish miniature art. Besides wall paintings, these miniatures, although they are few in number and mostly in fragments, have been a source in the characteristic development of Turkish miniatures in terms of their realistic style and portrait features (Aslanapa, 1986). 14th century in the Ottoman period. end of the 15th century. From the very beginning, the first developments about the art of miniature begin to emerge. Matrahçı Nasuh, Niğari, Painter Şahkulu, Nakkaş Osman, Şahnameci Seyyid Lokman are the leading names of this art. From the 18th century onwards, we entered a period in which Western influences became stronger. Levni and Abdullah Buhari, who successfully applied the Western painting understanding to traditionalism, are the prominent artists of this period (MEB, 2012). In the miniature, in which Matrahçı Nasuh depicts the general view of Istanbul from a bird's eye view, as in his miniature paintings in the traditional sense, the buildings that make up the city without creating an aerial perspective and depth perception on the two-dimensional surface catch a rhythm with unit repetitions and present a two-dimensional visual texture that adorns the surface with color-form harmony. The coexistence of the structures depicting the silhouette of Istanbul creates an ornamental effect on the surface, and in contrast to this, the stillness of the Bosphorus draws attention.



Image 1. Matrahçı Nasuh. İstanbul, 1537.

[\(3-matrankci-nasuhun-istanbul-tasviri-mecmua-i-menazil-1537-civari-iu.jpg \(562x712\)\)](#)

In the development of Turkish painting art, which is based on the art of miniature, the initiation of painting lessons in Mühendishane-i Berri-i Hümayun has an important place. The first painting activity in Turkey begins with Mühendishane-i Bahri Hümayun (1795). The important factors in this formation were Mahmud's having his own painting hung in government offices, the inclusion of painting lessons in the program of the Harbiye in 1834, Abdülaziz's interest in the art of painting and his dealing with painting himself (Demirsar, 1989).



Image 2. Şeker Ahmed Paşa, Lumberjack in the forest, Oil painting on canvas, 140x181 cm, Istanbul Painting and Sculpture Museum.

[\(https://vesaire.org/seker-ahmet-pasanin-bir-resmi-ustune/\)](https://vesaire.org/seker-ahmet-pasanin-bir-resmi-ustune/)

Şeker Ahmed Paşa, who is a very important figure in the development of Western painting art, fascinates the audience with textural effects that spread over the entire painting

surface, dealing with a different meaning of nature than what is seen in his painting in the example. Şeker Ahmed Paşa does not exhibit a mimetic interpretation of objects, “reasonable and even imaginary object formation” gains weight in his works (Turani, 1977). In the work, two different perspectives are reflected on the same canvas. The first point of view is the view from the other end of the forest, which makes the furthest beech tree closer than anything else in the picture, so the forester and his mule are the figures farthest away. The second point of view is that as a result of looking into the forest with the eyes of the lumberjack, the lumberjack is small compared to the size of the forest. According to John Berger, two different perspectives fit the perception of the forest. The frightening of the forest is due to the fact that people see themselves in the forest. The forest surrounded the lumberjack on all sides (Berger, 1976). There are uncertainties about the place in the painting named Lumberjack in the Forest. In addition to how such intense light falls on the tree behind, the painting also raises questions about how the bridge is connected to the space. The surface organization in the painting is formed by the combination of leaves and vegetation spreading on the ground. Among the huge trees, there is a nature image embellished on the entire surface of the painting, as if reminiscent of miniature art, and this image adds a textural density to the surface. While the leaves create a point effect, they create a three-dimensional impression as if there is a dense paint layer on them.

The first time the concept of Western painting was handled at the educational level started in the Muhendishane-i Berr-i Hümayun, which was established in a western sense in 1793; These painting lessons in military schools were followed by painting lessons in civilian schools. Landscape painters who graduated from these schools formed the first examples of Western style painting. In 1883, Sanayi-i Nefise Mektebi was established, similar to the Fine Arts Academies in the West (Tansuğ, 1996). The first generation painters, known as the Turkish Primitives, painted a figureless, serene, unchanging pure world (Duben, 2007). An explosion of painting, which is getting closer and closer to its meaning in the West, coincides with the year 1914 in Turkish Painting. The young people who won the "European Exam" opened in Sanayi Nefise were sent to Paris in 1910. After the outbreak of the First World War, they were recalled to the country or returned to the country of their own accord from France, Germany and Italy (Tansug, 2005). Artists who returned to western education in 1914 are attributed as impressionist in terms of style and understanding of painting. This ascription has its justifications in terms of the fact that the 1914 generation received impressionist influences from the West and their commitment to pure colors purified from daylight and dark tones (Tansug, 1986). With this school, an impressionist generation will begin as the 1914 generation painters and works in the western sense will begin to be produced. In 1929, as the Independent Painters and Sculptors Union, the first painters of the republic would have created an art environment in the western sense with the art education they received in Europe. Çallı Generation artists also served as instructors at Sanayi-i Nefise. “The greatest service of the Çallı generation, who took part in the academy, was that they trained an enthusiastic student group and sent them to Europe during their first teaching and at the beginning of the Republic” (Turani, 1977).



Image 3. İbrahim Çallı, Magnolias, Oil painting on canvas, 64,5x59 cm, The museum of Sakıp Sabancı

(http://www.turkishpaintings.com/index.php?p=37&l=1&modPainters_artistDetailID=239)

İbrahim Çallı has an important place in the History of Turkish Painting with his paintings that he performed in an impressionist style with unique harmony and rhythm. In this work, which is from the Magnolias series, built with colors and textures of objects, the textures that create a motif effect behind the magnolias create a warm and striking atmosphere in the painting. Despite the volumetric density of flowers and leaves in the left half of the painting, it establishes a textural superiority and carries the viewer to the right half of the painting. While the magnolias are depicted in a calmer way, without the touch of paint, the brushstrokes and layers of paint in the vase add a dimension. These paint-layered touches, located in the center of the vase and therefore the painting, create a three-dimensional texture effect in the painting. Wherever he puts any color, it has been proportionate, beautiful and sweet, his most insignificant study, his sketch painted sketch has become a work of art that pleases the eye with its color harmonies. Despite the irregularity and deficiencies of organization that can be observed in many of his works, the attractiveness of these paintings, the warmth that envelops the beholder and caresses the eye, can make them forget those inadequacies (Berk, 1974). The Independent Painters and Sculptors Union is the first artist community of the Republic. The aim of the union is to popularize the Turkish painting art and to provide permanent foundations while preserving the individual artistic understanding of the artists. These artists have taken a progressive attitude to bring new art ideas. The founders of the association are Refik Epikman, Cevat Hamit Dereli, Şeref Kamil Akdik, Mahmut Cuda, Nurullah Cemal Berk, Hale Asaf, Ali Avni Çelebi, Zeki Kocamemi, painter and sculptor Muhittin Sebati, sculptor Ratip Aşır Acudogu and decorator Fahrettin Arkunlar. Union artists, who organized a total of 29 exhibitions, represented Turkish painting with their works that can be considered among the important schools of modern art such as Realism, Expressionism, Cubism, and Constructivism (Özsezgin, 2010). Artists of the Independent Painters Union were influenced by different styles and used texture as a plastic element in painting. Bedri Rahmi Eyüboğlu's 1957 painting Horon (Visual 4) is one of the valuable works of the painter, who gave his heart to Anatolian culture, reviving music and dance. Horon is a folk dance that was born in the Black Sea region in general and the Eastern Black Sea region in particular and has become almost the symbol of that vast region, and its roots go back to ancient history. It is very popular in Turkey as well as in Greece and Georgia. Horon is played both in straight rows and in circles (Yeşiltaş, 2011).

Bedri Rahmi, with a simple language that is close to cubism, and a simple and effective language that succeeds in conveying the enthusiasm of horon dance to the canvas, in his work named Horon, which has folkloric influences, the rhythm of the figures that repetitively intertwined and thus formed a motif can be seen. A rhythmic order is formed with repetitions to create harmony. The elements highlighted in black and white contrast form a kind of weave in the painting in a structure that dominates the surface, and this motified weave turns into a texture independent of the ground. The rhythmic repetitions in Eyüboğlu's work turn into a pattern consisting of a two-dimensional texture work with an intense textural on the surface.



Image. 4 Bedri Rahmi Eyüboğlu, Horon, acrylic on paper 1957, 50x70 cm, İstanbul.

(bedri-rahmi-eyuboglu-horon.jpg (680×433) (leblebitozu.com)

The repetition of similar elements is used to express dramatic expressions as well as being one of the basic elements of art and decoration. Similarity and repetition make use of short and long-term memory in theatre, music, architecture and painting (Barratt, 1980). These first period painters, who were sent to receive art education in Europe, laid the foundations of Modern Turkish Painting. With the influence of the modern education they received in Europe, they followed a more open attitude towards innovations. According to Turani; this “Although there is no concern for style and common tendency among the artists, similar ideals are striking in the depiction of nature” (Turani, 1984).

After the D Group put an end to the Turkish painting art's follow-up to the Western art of painting, they started to search for an identity for the Turkish art of painting. There has been an approach to the Anatolian people and their social life, color and pattern, which started after 1934 and accelerated since 1940 (Çeken, 2004). Group D consists of Nurullah Berk, Zeki Faik İzer, Elif Naci, Cemal Tollu, Abidin Dino and Zühtü Müridoğlu, and since the group is the fourth artistic group, the letter D, which corresponds to the fourth letter of the alphabet, was chosen for the group name. According to Nurullah Berk, the unity of Group D is aesthetic and ideological in relation to the bond between them. In addition to cubism and constructivism, there was a softened expressionism in his styles. Colors are much more formal and plastic than the impressionist style (Akay, 2005).

Nurullah Berk, who represents a geometric-figurative production, constructs two-dimensional and surface-organized structures with the inspiration of nature. The shallow and

surface positioning of its cubic abstractions reminds of the miniature tradition. In the painting, where he emphasizes pastel colors as well as strong reds, the contours separate the object from the figure and the figure from the space, as if identifying the pieces of a puzzle. When we look at the general structure of the painting, it cannot be said that the texture is used intensively in the expression of neither the figure nor the object. However, in the context of the integrity that the painting creates on the surface. The painting consists of the plain texture in the combination of all these flat painting.



Image 5. Nurullah Berk, Walls, Oil painting on canvas, 93x72 cm, 1975.

(<https://artam.com/muzayede/281-cagdas-sanat-eserleri/nurullah-berk-1906-1981-surlar>)

As a new formation that deals with the social life scenes and the realities of the society, members of the Yeniler Group have also used texture to strengthen their expressions. The group was founded in the 1940s by Nuri İyem, Selim Turan, Avni Arbaş, Nejat Devrim, Kemal Sönmezler, Turgut Atalay and Abidin Dino, most of whom were students of Leopold Levy. They questioned the concepts of nationality-locality with paintings that reflect the characteristics of the society they live in in line with their own understanding. After 1950, the metamorphosis experienced in the fields of social, individual and institutional culture and the change in the concepts of space-time would give a new direction to the creation of art, and the artistic expression field would turn into a rich field of creation, as never before, and the aesthetic expression would undergo a complete change in language (İnal, 2006). In the painting (Image 6) in the example, where Nuri İyem's style can be clearly observed, he conveys the characteristics of the era and society in which he lived, in a plain language. Nuri İyem, who started with a sentient realism, is a painter who gives importance to textural values by following Cubism and abstract geometric styles (Berk, Özsezgin, 1983). İyem, depicting the human struggle for life with two female figures working, creates a light-dark contrast with the intensity of cold colors and creates a heavy and mysterious atmosphere. The vertical setup of the figure behind and the tree is balanced by the horizontality of the piece of land they are working on, followed by the diagonal movement of the figure in front. The white flat surface, which gives the impression of the sky, which forms the background of the painting, gains movement with the linearity in the branches of the tree and the textures that give the effect of dots in the leaves.

The effortlessness of the figures and the space to create texture strengthens the expression in the portraits and brings the textural effect to the forefront of the painting by drawing attention to the products in the soil in order to have both unit repetition and a strong effect in color.

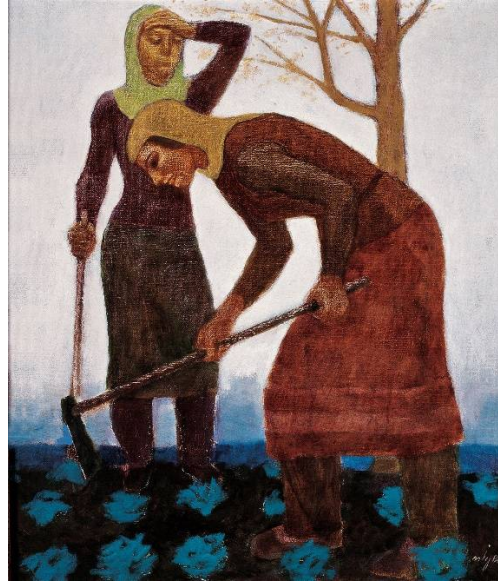


Image 7. Nuri İyem, Women cultivating the land, Oil painting on canvas, 53x61 cm, 1969.

(<http://www.nuriiyem.com/eser/s1137-001/>)

The "Them" group, in which Anatolian motifs are handled in a western style, consists of Bedri Rahmi Eyübođlu's workshop students. Artists of the On'lar Group make an east-west synthesis with their colorist and blotchy understanding of form. Member of the Group of Ten, which was formed in 1946 by 10 students of Bedri Rahmi Eyübođlu (Mustafa Esirkuş, Leyla Gamsız Sarptürk, Fikret Elpe, Mehmet Pesen, Nedim Günsür, Saynur Kıyıcı Güzelson, Hulusi Sarptürk, Ivy Stangali, Fahrünnisa Sönmez and Maryam Özacul Özcilyan). The number of artists increased to over 20 in a short time with the participation of artists such as Turan Erol, Orhan Peker, Osman Zeki Oral, Fikret Otyam, Adnan Varnca (Enginoglu, Karaaslan 2018). After the group of them, Yenidal Group was founded in 1959 by Avni Memedođlu, Marta and Nejat Tözge, İhsan and Vahyi İncesu, İhsan Aksüt, which stands much closer to social issues and criticizes the political environment of the country with a political language. The basic premise of the group is that the artist, as a part of the society, should have a direct say in social issues and be responsible to his environment.



Image 8. İbrahim Balaban, Women Carrying Mold, Oil painting on canvas, 1989.

[\(D8n3nfCXoAAdaIg.jpg \(859×590\) \(twimg.com\)\)](#)

A rhythmic texture is created with unit repetitions in Balaban's painting in the example. Figures and their directions turn into elements that make up the picture. Although it deals with the struggle of working people in general as a subject, the colors and form contain a childlike poetry in Balabanda. The picture that narrows from the picture surface to the upper right corner and forms the center there is arranged with green and blue colors and their tones. In the picture, the floor is formed by successive stones. These repetitions create a perception of depth and allow the figures to cling to the surface. The artist created a prototype from the figures carrying panniers and created a strong texture effect in the painting by repeating this exemplary figure with the combination of color and form. Despite the strong texture works on the pans, the simplicity of the figures increases the emphasis and creates an optical perception that revolves around itself. One year after the Yenidal Group was founded, the 1960 military intervention took place and the artists were not able to find a space of freedom as they thought, and they were arrested and prosecuted for their paintings. One of the painters most affected by this process is İbrahim Balaban. Balaban carries this interaction from the village to the city, which intensified later in the 1970s, into his paintings (Terzi, 2008). For the changes in the Turkish painting art until 1980, group movements have now been replaced by individual artist movements.

CONCLUSION

The sense of touch emerges as an important source of pleasure for the artist, even with an overview of the history of painting. Before the search for a dimensional surface in the painting based on the natural texture of the object, the artist also used the texture on the two-dimensional surface to contribute to the plastic weave of the painting. The artist, who takes the textural features of the object, blends it and transforms it with some changes, can use the same texture in different object representations. Especially in the early times of Turkish painting, it is seen that the paint texture is used to display a two-dimensional surface visually rather than resizing the object or figure. In this sense, it is not possible to talk about the use of a dense texture without the formation of a paint layer or the use of different materials. However, it has been observed that the texture is felt visually. The pattern formed on the surface by the combined use of visual textures has turned into a kind of decoration, resulting in the use of visual texture. In the following periods, different textural effects of the paint layers created by the brush strokes can be mentioned, depending on the width of the brush. In the context of

texture-surface, it has been observed that the texture gains intensity from two dimensions to three dimensions and the search for different textures is wider as the current approaches.

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