

AN OVERVIEW OF 1923-1933 THE DEVELOPMENT OF TURKISH PAINTING AND ITS ROLE IN ART EDUCATION

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***Abstract:** The Ottoman Empire's interest in painting started during the reign of Sultan Mehmet the Conqueror and reached a high level during the Tanzimat period. On the one hand, art education was given at Berr-i Hümayun, Bahri Hümayun and Sanayi-i Nefise Mektebi, on the other hand, artists such as İbrahim Çallı, Namık İsmail, Hikmet Onat, Ali Sami Boyar and Feyhaman Duran were sent to Europe for painting education. The fact that these artists returned to their homeland and started teaching enabled Turkish painting to meet the Western art movements. In the modernization process that started with the proclamation of the Republic in 1923, fine arts were accepted as an indicator of the level of culture and one of the basic elements that make up the national culture. Atatürk supported art and artists on the way to becoming a new nation and modernization. The Çallı Generation, the Union of Independent Painters and Sculptors, the Galatasaray Exhibitions, the Revolution Exhibition and the D group influenced the art of painting, painting education and understanding in Turkey in the first decade of the Republic, and made various contributions with different perspectives. Between 1923 and 1933, the contributions and influences of Turkish painting art on Turkish painting education constituted the basic building blocks of today's art education.*

Keywords: Art education, Turkish Painting, Art.

Introduction

Although art is a personal endeavor and production, it has social, communicative, enlightening, educational, aesthetic and cultural effects. Social functions of art; It can be summarized as enlightenment of the society, raising awareness, cultural transfer and education. From Central Asia to the present day, Turks have been influenced by the social functions of art in various ways. In the field of fine arts in the pre-Islamic period; Works of art such as sculptures, paintings, murals, miniatures and ceramics were made. After Islam; They produced works such as calligraphy, illumination, tile, glass, metal works, ceramics, and miniatures. In addition, architectural structures such as mosques, madrasahs, bridges, palaces, caravanserais have stone-carved decorations with floral motifs. In post-Islamic painting, concepts such as light, shadow, tone and perspective were not used. Instead, colors and schemes have gained weight. This led to the development of miniature and calligraphy. During the Seljuk and Ottoman Empire periods, miniature art had an important place. During the period of the Seljuk Empire, Nigarhane (workshop) and Nakkashaneler (painting institute) were established (Alakuş, 1997:2). Nigarhane and Nakkashanes are important centers for art education. In these institutions, a teaching approach based on the master-apprentice relationship has been applied. Turks (Uyghurs) have given importance to fine arts and education from the oldest miniatures they made in the 8th century to the Republican period (Özsoy, 1996:111). Art teaching, which continued in the form of a master-apprentice relationship until the Tanzimat period, innovations in education with the westernization movements of the Ottoman Empire; The addition of painting lessons to the programs of schools has turned into planned and programmed education by sending scholarship students abroad.

Problem Statement

What are the contributions of the development of Turkish painting between 1923 and 1933 to art education?

Sub-Problems

What was the Turkish painting and art scene like before 1923?

What are the understandings and practices in Turkish art education before 1923?

What was the development of Turkish painting between 1923 and 1933?

What are the contributions of Turkish painting to art education between 1923 and 1933?

Purpose of the Research

The aim of this study is to examine the effect of the formation process of Contemporary Turkish painting on art education between 1923 and 1933. This course aims to determine the art environment and art education inherited from the Ottoman Empire, the art groups established in the first decade of the Republic, artistic activities, the innovations brought to Contemporary Turkish Painting and their effects on the formation of the next generation of artists in our country, and the contributions of all artistic activities to art education.

Research Methodology

The research is a literature review.

Art historical data between 1923 and 1933 are discussed. Publications related to the subject from the library, internet, articles, interviews, and books were examined.

Pre-Republican Turkish Painting Art Environment

The Ottoman Empire was successful in administrative, political, economic, military and social institutions for centuries. In the 18th century, while the Renaissance, Reformation and geographical discoveries brought a development advantage to Europe, the Ottoman Empire did not follow and implement these innovations. While European countries were developing rapidly, significant declines occurred in the military, economic, political, social and educational fields in the Ottoman Empire (Güven, 200:6). Westernization movements were initiated as a solution to the problems. The purpose of Westernization movements is to learn the techniques and knowledge used by Europe and apply them in our country. The westernization movements that started in the social and political sphere were also reflected in the field of art (indirkaş, 2001: 23). In order to provide

military and engineering education, the education of French military schools was applied in the Mühendislik hane-i Berr-i Hümayunda, which was opened in 1795 during the reign of Selim III. Painting lessons were also given for military purposes in the Mühendislik hane-i Berr-i Hümayun. Landscape painters who graduated from Darüşşifa schools and are called Primitives (President, 1991: 1) appear as one of the groups that were active in the formation of the art of painting before the republic. Istanbul stands out as the only art center where different segments of art, the press and educational institutions interested in art met in 1850 and later. Art education was given in military and civilian schools, and infrastructure for artistic activities was gradually formed with the influence of the Levantines who settled in Pera and foreign artists who settled in Turkey (Durgun, 1997: 100). The first painting exhibition in Turkey, which included only painting works, was organized by the painter Şeker Ahmed Pasha. The exhibition, which was opened on April 27, 1873, was attended by both Turkish and foreign painters, as well as the students of the Industrial School, Military Medical School and Mekteb-i Sultani (Galatasaray High School) with their paintings (Tansuđ, 1972: 92). Other important developments of the period; were innovations in the education program, the formation of painting educator staff, regular exhibition organizations, the opening of the Sanayi-i Nefise School and the proclamation of the Second Constitutional Monarchy. In 1883, the Sanayi-i Nefise School, similar to the Fine Arts Academies in Europe, was established (Tansuđ, 1996: 110). The proclamation of the Second Constitutional Monarchy (1908) positively affected the art environment as well as all the institutions and organizations of the freedom environment that emerged in the country. After this period, there has been an acceleration in sending talented young people to Europe for painting education or for young people who are interested in painting to go to academies in Europe with their means. The outbreak of World War I caused young painters in Europe to return home. These artists consist of Sami Yetik, Ali Sami Boyar, Hikmet Onat, Mehmet Ruhi, İbrahim Çallı, Nazmi, Feyhaman Duran, Avni Lifij and Namık İsmail (Gören, 2002: 273). When these young painters, who were intensified with the impressionist influence in Europe, returned home, they made a breakthrough by revealing their own differences with the effects of this movement on them. Artists returning from the West are attributed with impressionistic qualities in terms of stylistic tendency and understanding of painting. Based on the color and light characteristics of impres-

sionism, they reflected the effects of sunlight at different times of the day on nature in their paintings. The Impressionists transferred a thousand and one forms of light to their canvases. The technique applied by Claude Monet and his friends has lost its popularity over time. While the interest in new movements that became ordinary for Western countries and especially France began, it brought an impressionist understanding of painting to Turkish painters and our painting artists who returned to their country in 1914 (Berk and Turani, 1981: 93). The painters of the 1914 Generation, who added figures and portraits to the subjects of the paintings, brought the freshness of the impressionist palette to extreme realism by innovating in the use of light and technique (Indirkaş, 2001: 28) (Berk and Turani, 1981: 93). Artists have added their interpretations and intuitions to their works and presented new and different perspectives to the public. These young artists, instead of repeating nature; With a personal interpretation of it, they brought it to the public with their new understanding in a view and artistic attitude more suitable for the free age. In the process of the collapse of the Ottoman Empire and the establishment of the Republic of Turkey, the center of art was under the influence of artists called the 1914 Generation or the Çallı Generation. Turkish painting continued its development with naïve, academic, realistic and impressionist art understandings until 1923.

Development of Pre-Republican Art Education

At the end of the Middle Ages and the beginning of the New Age, the Ottoman Empire advanced to the middle of Europe with the superiority of its administration, army and social institutions. However, this progress entered a period of stagnation in the 18th century with the Renaissance, Reformation and geographical exploration movements. After this period, although Europe progressed, the Ottomans always stood still. Regressions have been evident in the military, economic, political, social and educational fields (Güven, 200:6). Under these conditions, westernization movements were seen in the Ottoman Empire in the name of self-renewal. In the Ottoman Empire, westernization and innovation movements started and continued in institutions under the direct influence of the sultan and grand vizier. The westernization period of the Ottoman Empire in the field of education started at the end of the 1700s and continued until the end of the State. The developments in the way of modernization and innovation in the Ottoman Empire did not become felt suddenly, but in a way that allowed social and cultural

changes to suit the needs of the period with social coercion (Kardaş, 1972; 369). Junior High Schools, which are today's secondary schools, were established during the Tanzimat period. The increase in the number of secondary schools has shown that there is a need for a good level of education and well-trained teachers. For this purpose, Darülmualimin-i Rüşdi was opened for the first time in 1848 with the function of teacher schools (Akyüz, 1997:154). The First Teacher Training School opened in 1862 and the Girls' Teacher Training School opened in 1870 are among the institutions that trained teachers with a new understanding of the Tanzimat period. In this period, when civil schools started to be opened in the process of cultural change that took the contemporary Western civilization as an example, painting lessons were also emphasized in schools such as Galatasaray Mekteb-i Sultanisi and Darüşşafaka High School in Istanbul (Tansuđ, 1993: 53). During the First Constitutional Period, in the curriculum of the first five years of Rüştüye (middle school) and İdadi (high school) educational institutions, calligraphy and painting lessons with fine arts content, and in the three-year education of the Girls' High Schools called Darümuallimat, only painting lessons were given to the students (Akyüz, 1997:202-215). In the Second Constitutional Monarchy, it is seen that painting lessons were included in the Boys and Girls Sultanis in the sense of secondary education, as well as in the primary education program, which was made compulsory for six years with the "Temporary Law on Primary Education" enacted in 1913. In the painting classes at Rüştüye and İdadis, while copies were made from figurative and non-figurative models and landscapes with the lithography technique, pictures from memorization and imagination or paintings by looking at nature could not be made. On the other hand, in industrial schools, which are similar to today's Vocational and Technical High Schools, programs based on geometric motifs and especially arabesques have been implemented (Özsoy, 1996:114). Baltacıođlu, who was sent to Europe in 1910 with the suggestion of Satı Bey to make studies on pedagogy and art education, returned to his country two years later, and when he returned to his country two years later, he made many innovations theoretically and practically in both general education and painting education (Aytaç, 1978:4). The concept of art education in Turkey was introduced in 1908 in the 2nd century. It came to the fore with the Constitutional Monarchy. Miniature and old painting aesthetics with the painting lessons that started to be taught in Mühendislik hane-i Berri Humayun; light-shadow lost its effect with the

introduction of perspective in the scientific plan into line art (Berk, 1973, p.107). In 1835, young people were sent abroad for painting education from the Engineer's House. Starting from the 1851-52 academic year, it became an infrastructure in the development of painting by dividing its graduates into "Painters' class" for six years (Renda, 1980: 21). Founded in 1883, Sanayi-i Nefise Mektebi (Academy of Fine Arts) has an important place in the development of fine arts education. Under the directorship of Osman Hamdi, from 1887 to 1908, the teaching responsibility of Sanayi-i Nefise was given to foreigners. This school, founded by Osman Hamdi Bey, in a sense, meant that the art of painting passed from the soldiers to the hands of civilians (Kılıç, 1996: 86). With the withdrawal of Osman Hamdi from the Directorate, the Çallı Generation became Teachers in Sanayi-i Nefise, and the foreign staff in the school caused it to lose its dominant power. The greatest service of the Çallı generation working in the academy was that they trained an excited group of students during their first teaching and at the beginning of the Republic and sent them to Europe (Turani, 1977; XI). The studies carried out in the painting workshops of the Sanayi-i Nefise school are an important stage in terms of introducing painting education in Turkey into an academic discipline (Tansuđ, 1993, p.52). During this period, importance was given to figure and portrait drawings. In terms of art education, Baltacıođlu criticized that the education in the Sanayi-i Nefise School, along with all the schools mentioned, was not handled with a scientific approach. He states that artists who grew up with the Western understanding, after becoming teachers, abandoned the correct and natural method and instead continued the old copying tradition, and they did this with a method concern. The scarcity of graduates of the Sanayi-i Nefise School and the fact that painting teaching remained in the hands of the graduates of military schools are another reason that causes the continuation of old traditions (Baltacıođlu, 1931: 31). While Oskan Efendi, the sculpture teacher at the Sanayi-i Nefise School, Valluri, the science and architecture teacher, Salvador Valeri took the oil painting lessons, and Warnia-Zarzecki Salvador Valeri took the charcoal painting lessons, very important articles were published in the Ottoman Painters Society Journal about the inadequacy of the teaching staff and the education system. It has also been frequently emphasized that the teaching is incapable of educating artists (Giray, 2000: 45). One of the important periods of modern Turkish painting is that the above-mentioned artists who graduated from the School of Fine Arts and went

to Europe returned to their country with the influence of French impressionism, and some of them worked as teachers in the academy. After their return to the country, the philosophy of the Sanayi-i Nefise School changed with the assignment of allı İbrahim, Namık İsmail, Hikmet Onat, Ali Sami Boyar and Feyhaman Duran in the Sanayi-i Nefise and İnas Sanayi-i Nefise School. They became the heralds of an era with the exhibitions they opened (Aslanapa, 1981: 81). The task undertaken by these artists in 1917 brought a new dimension to the nationalization of Turkish painting (Tansuđ, 1986: 68).

1923-1933 Turkish Painting Art Scene

The proclamation of the Republic, Atatürk's ideal of catching up with the age, the restructuring of the constitution, civil laws, economy, education, clothing, language, religion and history in the name of modernization were the most intense years. Based on these intensive studies carried out in every field, there are cultural arrangements. These rapid modernization and Westernization efforts are the implementation of the project of creating a European society. These profound changes created in all social areas not only affected the intellectual life as well as the mentality but also interacted with the nation with the reforms made in art, culture and art, which were previously under the control of the palace. Among all the problems of the country, the development of art was supported by thoughtful artistic change. In the first years of the Republic, while the state-supported artists in every way, the interest and support of the society in art was extremely low. In this sense, the artists, who were extremely satisfied with the state's approach to art, were still uncomfortable with some of the practices. These ailments can be summarized as follows; Young people who were sent to art education in Europe complain about being appointed as art teachers in secondary schools in various parts of the country when they return to Turkey. They thought that their appointment as teachers in various parts of Anatolia in the years when their productivity in the name of art would be the highest, slowed down their professional development. In addition, the financial difficulties of artists in Turkey have led to the difficulties of finding a place to work. For this situation, Ali Karsan gave the example of one of his friends trying to create a work in a tomb and another in a bath (Karsan, 1946:156-157). The exhibitions, especially in 1914, had a positive impact on the painters of the allı Generation. In addition, the artists of the 1914 generation, who took part in the early stages of Mustafa Kemal's rad-

ical changes in the social, political and cultural fields as well as in the artistic fields, settled in a different position because they experienced all social, political, cultural, artistic, etc. events during the transition to the newly established Republic of Turkey (Gören, 2002: 273). It can be said that the artists of the 1914 generation still continue to be interested in landscape in Galatasaray exhibitions. However, names such as İbrahim Çallı, Ruhi Arel, Namık İsmail, Avni Lifij insisted on figure compositions. In terms of solving the nude problem in the figures, these names have an important place in the renewal and change of Turkish culture. In addition, the fact that the Galatasaray Exhibitions were opened regularly for thirty-five years until 1951 was considered as important cultural move to be fulfilled in Turkish art (Tansug, 1999: 98). The Çallı group, which was the main factor in the spread of impressionism and modern painting in Turkey, skillfully used light and shadow in still life and portraiture as well as in landscape (Toros, 1988: 86). Especially in İbrahim Çallı's works, the appearance of the pattern on the back of the figure, which gives the impression of being covered with paint, reflects the solidity of an academic career (Özsezgin, 1993:43). In the paintings of the Çallı Generation, women were glorified by abstracting from the general image of the society, and as seen in Nazmi Ziya's work "Taksim Square", she turned into a figure who walked in a hurry in the center of the city, dressed in contemporary clothes, and participated in the dynamics of the city (Tekin, 2008: 68). İbrahim Çallı and Namık İsmail, embellished the vital attractiveness of women with artistic data, reflected movement, light, harmonious lines of the female body, proportional values of women, dense paint paste, large color spots and free brush strokes in an abstractive manner by dealing with nudes at a time when the figure was not widespread enough (sanalmuze, 2024). Ruhi Arel, from the same generation, also used her husband as a model and used the nude figure, which was kept closed for many years, in her paintings (Sarıdikmen, 2006: 190). Our painters in the 1914 period have now added a different dimension to the painting by taking the figure and the portrait and adding their interpretations and intuitions to all the paintings they have made. By going beyond the painting education they received in the West, they became more suitable for the free age and artistic attitude when they returned home. Instead of repeating the nature they brought, these young artists presented the new understanding to the public by adding a personal interpretation and meaning to it. The artists used the exhibitions opened in the Galatasaray Dormitory to bring their

works to the public. The works of our painters were exhibited in this place, which later became Galatasaray Dormitory, Galatasaray High School. These exhibitions have been an important cultural event that is eagerly awaited for the public and intellectuals. The exhibition of the Fine Arts Union in 1923 (7. Speaking on behalf of the artists at the opening of the Galatasaray Exhibition, allı expressed the difficulties and poverty of the artists, while Hamdullah Suphi Bey, who was there on behalf of the state, asked the artists to address national issues (lebriz.com, 2014). With the development of art depending on social structures, artists have worked in harmony with political, economic and cultural conditions in their works. Because they are aware of the suspicious order and the bad state of affairs in the last years of the Ottoman Empire. This order increased their sensitivity to salvation. In addition to reflecting the sadness and destructiveness of war, the aim is to strengthen the spirit of nationality and to document how the war was won under difficult conditions (Bulut, 2004:3). As an example of the studies carried out in this context; In İbrahim allı's work titled "Zeybekler in the War of Independence"; The fact that the women who helped the zeybeks hid their faces was conveyed by the urge to cover up, emphasizing the oppression of Anatolian women living under the pressure of fleeing (Giray, 1994:39). Mehmet Ruhi Arel's work "Atatürk's Future" is important because it proves the level of free and free life that the Republican period brought to women's lives. On boats, women in comfortable clothes celebrate the arrival of Ata with the same enthusiasm as men. The enthusiasm of the people, who greeted Atatürk with joy, turned into a holiday joy, was processed as a subject. Sami Yetik in his work "Artillery"; The efforts of the military and civilian people to pass the cannon carriage through a slope and a narrow passage in the war shoulder to shoulder were chosen as the subject. As can be seen in the examples above, the artists of this period reflected the sadness, pain and enthusiasm of the soldiers and the people who struggled with devotion at the turning point of national history and finally established the Republic in their paintings. The lives and learning periods of our artists in this period were based on the fall of the Ottoman Empire 1. It coincides with the world war and the founding years of the Republic. In particular, his education at the Sanayi-i Nefise School took place in the troubled environment of the occupation years of Istanbul, at a time when the school was forced to change buildings constantly (Cezar, 1938: 68). For this reason, they have grown up in the rapidly developing and changing political, eco-

conomic and cultural formations of the society they live in, by witnessing the developments, reading and thinking. They formed the first generation of painters who were attached to the Republic of Turkey with faith, trust and pride, and carried its reforms in their hearts. Ali Avni elebi, in his interview with Semiramis Sokul, describes those days as follows; "The war had lifted the middle belt, there were children and old people in the streets. Our generation has seen a lot of poverty. We tried to feed on corn cobs. That's why the children of war are parched, like me. We would try to do something with the administration lamp, and that would be if we found gas" (Sokul, 1992). The young people, who worked hard with the strength they gained from the difficulties they suffered, established the New Painting Society (1923) in the first year of the Republic. These young people; Őeref Akdik, Saim zeren, Refik Equipment, Elif Naci, Mahmut Cüda, Muhittin Sebati, Ali Avni elebi and Zeki Kocamemi, who are senior students at the academy (Özsezgin, 1989: 25). The New Painting Society opened its first exhibitions on the fifteenth day of May 1924. In the exhibition, 115 paintings of this young generation were exhibited. The Society of New Painters opened a single exhibition and its activities did not last long. The Ministry opened a European competition and the winners (Refik Epikman, Cevat Dereli, Mahmut Cuda, Muhittin Sebati, and Ali Karsan) went to Paris. As a result, the New Painting Society was disbanded (Berk, Gezer, 1973; 41). The return of young people who had studied in France and Germany can be considered the beginning of a marked old-new debate targeting the impressionists of 1914. The period from 1908 to 1928, until the establishment of the "Independent Group", was enlivened by the works of painters such as Nazmi Ziya, İbrahim allı, Hikmet Onat and Feyhaman Duran, who shared an understanding that could be considered parallel to the impressionist movement (Giray, 1988; 35). It was observed that a few young artists who participated in the 11th Galatasaray Exhibition underwent a major stylistic change. Zeki Kocamemi and Ali Avni elebi, who returned from their education at the Von Hofman workshop in Munich, Germany, appeared before the audience with a strong stylistic renewal in terms of the constructive system in which all kinds of early 20th-century movements from cubism to expressionism were assimilated without being connected to any of the early 20th century movements that became widespread in the west. This renewal had a striking effect on the Istanbul art scene and also gave rise to conservative reactions against these tendencies (Tansuđ, 1999: 214). The teachers who painted with a

kind of impressionist understanding of the understanding of art that emerged at the end of the 11th Galatasaray Exhibition faced harsh reactions from the members of the Fine Arts Union (Giray, 1993). They even received reactions from their friends who would later share the same understanding and take part in the same groups. The reactions did not change the outcome. Ali Avni elebi and Zeki Kocamemi were the first representatives of a new understanding of Turkish painting. Zühti Müridođlu, who is from the same generation as them, expresses his first reactions to this new understanding as follows; "While we were mocking Matisse and Picasso, Zeki Kocamemi and Ali Avni elebi came from Germany. We were completely confused. At first, we opposed, then we began to intuit, understand and love. Zeki and Ali opened the curtain of new art for us" (Müridođlu, 1992). The criticisms they received at first turned into words of praise over time. The most important development in Turkish painting was the cubism and expressionism art movements applied by the artists of the 1928 generation. The modern phase of Turkish painting started with these artists. Modern art movements that emerged in the West at the beginning of the century could only be seen in Turkish painting after 1927. Zeki Kocamemi and Ali Avni elebi were two pioneering artists who brought modern art movements. The first intellectual tendency in our art of painting started with them. The pattern seen in his works (with hard, angular and curved lines), geometric establishment, the evaluation of the form and plan, and the construction that reveals the weight of the masses have made a new contribution to Turkish painting (Gültekin, 1992: 29).

The Independent Painters and Sculptors Union, which was formed by artists who decided to introduce, explain and gain appreciation to society the understanding of art that the Fine Arts Union did not welcome, started its activities between 1929 and 1942 as a painters' union working to promote, disseminate, develop and authenticate Turkish painting art in the country. The first painters' association of the Republic of Turkey, the Independents, is the second painters' association established within the Turkish art of painting (Giray, 1994: 38). These young painters, who returned to Turkey in 1928-1929 after completing their education in Europe, are an extension of the New Painting Society established in 1923. Among the founders of the Union of Independent Painters and Sculptors, the first artist group of the Republican period, were famous names of Turkish painting and sculpture such as painter Refik Fazıl Equipment, Cevat Dereli, Mahmut

Cüda, Nurullah Berk, Hale Asaf, Saim Özeren, Hamit Görele, Zeki Kocamemi, painter and sculptor Muhittin Sebati, sculptor Ratip Aşır Acudođlu and decorator Fahrettin (Visual, 1984: 178). In addition to their efforts to change art in Turkey, the independents have engaged in systematic studies to adopt and place the concept of art and artist and to spread these concepts to cultural layers. They showed the same common sense in the protection of the rights of free thought in matters that cover the vital activities of artists, such as the protection of artists' rights and the ability of artists to earn a living in return for their artistic production and to exhibit their works in appropriate environments (Elmas, 2006:126).

The artists, who organized the First Young Painters Exhibition at the Ankara Ethnography Museum on April 15, 1929, opened their first painting exhibition on October 15 of the same year, this time under the name of the Independent Painters and Sculptors Union (lebriz.com, 2024). Their main goal, which was evident as early as 1929, was to abandon the impressionist palette and to achieve it through construction and pattern-based works rather than the charm, sweetness and transparency of colors (Berk, 1943: 31). The fourth exhibition of the detached, which opened in February 1931, is remarkable in terms of directing the conditions of the art scene of the period. During the exhibition, dancing tea was held on certain days. Due to this practice, the crowd that filled the exhibition hall met the artists and works of art while having fun, thus taking a remarkable step towards eliminating the alienation between society and artists. Accompanied by music, painting, sculpture, ceramics and dance, the young people of a changing Turkey came together and were not left out of a social event where they could express themselves. In one of the newspapers of the very next day of this exhibition, the news of the dancing tea was given as follows: "Dancing tea was given at the painting exhibition, and a dancing tea was given at the Independent Painters Exhibition in Beyođlu yesterday. The fact that the painters also gave tea at the exhibition caused many people to come to the exhibition. In the exhibition, which was located in the old Adobe building, there was a balalaika orchestra of Turkuvaz. After that, dancing tea will be served every Friday and Sunday until the exhibition is closed. Since the day the exhibition was opened, 700 visitors have come in five days" (Zaman Newspaper, 1931). Independent Painters have had revolutionary efforts to bring and adopt new art forms to the country. After the proclamation of the Republic, these efforts of the detached people were united under a

common purpose with their figurative expressions, although there were stylistic differences such as colorist, stainist, constructivist and expressionist in these paintings, which were large-sized oil paintings. Therefore, the longing for independence is an indispensable emotion for painters, whom we cannot think of separately from society, and even the respect for the idea of being independent has manifested itself in the form of a later reconsideration of this issue (Bulut, 2004: 90). As an example of the paintings of this period; In Ali Avni elebi's painting "Brothers in Arms", the giant and glorifying personality of the Turkish soldier, who carries the pain of his wounded friend in his body and the love of the country in his heart, is given with an enthusiastic interpretation. The cooperation of two Turkish soldiers who shared the same fate in the War of Independence was handled with an epic interpretation. Another work; Őeref Akdik's painting "Atatürk at the Telegraph Head" is important because it is a work that expresses the psychology of the War of Independence. The expression of tension and impatience on the face of Atatürk, who gave the last orders that would determine the future of a nation, was emphasized in a very impressive way. The main ones of the new generation were quite different from each other, both in terms of temperament and technique. Although there were above-mentioned goals that gathered them, these goals were not clear enough and were not precise enough to be a flag for an artist group. Despite the indecision of their artistic tendencies, the advantage of these young people was to bring new representatives to the Turkish art of painting, which had been going on with a single exhibition since 1914 and gathered around eight or ten names, and to prepare it for the contemporary movements that would become sharper after 1933 by raising the foundation laid by their teachers with a more lively presence (Berk, Turani, 1981: 75). Founded in 1933, the D group is among the first-generation artists of the Republic, like the Müstakils, who are trying to experience contemporary art understandings, and the understanding of art they represent is not much different from the understanding of art represented by the Independents. In any case, the group does not aim to represent a certain understanding of art. They have aimed to show modern art through exhibitions, to disseminate art, bring society closer to art by demonstrating an innovative attitude, and serve an art-oriented to the public. Founded under the leadership of Nurullah Berk, Cemal Tollu, Abidin Dino, Elif Naci, Zeki Faik İzer and Zühtü Müridođlu, the group was later joined by painters such as Bedri Rahmi Eyübođlu, Turgut Zaim, Halil Dik-

men, Eşref Üren, Arif Kaptan, Eren Eyübođlu, Sabri Berkel, Fahrünnisa Zeid. As a result of these evaluations, it is seen that both the state and the artists have reached some conclusions. The state has maintained its determination to continue the cultural policies it has advocated from the beginning. Atatürk, 10. In his Annual Address, he expressed his desire to focus on fine arts. This request was legislated by the C.H.P.

Art Education in the Republican Period

The Republican period is lively and brilliant in our cultural history. Giant steps are taken towards becoming a new nation and modernization. After the proclamation of the Republic, the revolutions carried out in every field exhibited an attitude that took the West as an example. Atatürk values and supports art and artists. In one of his speeches, Atatürk emphasized the importance of art with the words "A nation that does not paint, a nation that does not sculpt, a nation that does not do what science requires, must admit that that nation has no place in the path of progress" (Ertop, 1977: 15).

After the proclamation of the Republic, painting artists started to work as educators in secondary schools, which enabled artists who were educated in Europe to transfer their fresh knowledge to their students. The Sanayi-i Nefise School, which was established in the field of art education during the Republican period, was renamed the State Academy of Fine Arts. In 1926, Namık Ismail was appointed as the director of this institution. In the same year, male and female students could study together (Cezar, 1973:367). In the 23 years from 1914 to 1937, the young people who participated in painting education at the Academy were trained in two main workshops. These two main workshops are the workshops of Çallı and Hikmet Onat. The charcoal drawing workshop, which was a one-year preparatory class, was completed under the teaching of Hikmet Onat, and then the education continued in İbrahim Çallı's oil painting class. Hikmet Onat's workshop has been known as a disciplined workshop with its elaborate research, meticulous practices, and hair-splitting pattern studies. Thus, those who passed İbrahim Çallı's class consisted of those who had succeeded in Hikmet Onat's preparatory class, which was the dam. It was at this stage that İbrahim Çallı's strong identity came into play to shape his artistic abilities (Giray, 2000: 137). In 1923, there were conditions for those who would teach in secondary education in the regulation of the Sanayi-i Nefise School. Accordingly, in order to teach painting, it is necessary to obtain an Industrial License and

for this, an exam is held in February and July every year. It is also possible to take the exam from outside (Tonguđ, 1931). When we examine the number of schools in the pre-Republican period; It is seen that the young republic inherited 4194 primary schools, 69 secondary schools, 13 high schools, 20 teacher training schools, 17 art schools and 1 Dar-ül-fünun from the Ottoman Empire. In addition, 6 colleges and several vocational schools can be counted. Numerical developments after the proclamation of the Republic (Demirel, 1994: 42) are given in the table below.

	Ottoman Period	Republican period (1923-1924)		
Type of school	Number of Schools	Number of Schools	Number of Students	Number of teachers
Preschool		80	5880	136
Primary School	4194	4894	341941	1238
Middle School	69	116	9894	154
General High School	13	23	1241	513
Vocational High School	17	20	2558	325
Teacher's College	20			
Higher Education	7	9	2914	307
Sum	4320	5142	364428	12573

As can be seen in the table, the number of schools increased rapidly in the first year of the Republic. It is noteworthy that this increase is mostly in primary school and then in secondary school. Those who graduated from the Industrial Fine School and passed the exam and the artists who returned from education in Europe worked as art teachers in these schools. If we look at how painting education was given at that time; Until the Republican period, there were many methods such as making use of postcards for copying, drawing easy pictures, and decoration studies, including some views brought by individual relations with the West, in painting lessons (Kırıřođlu, 2002: 20). After the Republic, the old painting tradition in secondary schools was destroyed and replaced by natural teaching. They accustomed secondary school students to nature, memorization, imagination and decoration to painting, movement and composition (Tonguđ, 1931: 65). However, this change did not happen all at once. Factors such as the farsightedness of

senior managers, the opinions of education experts invited from abroad, the contributions of our artists who have also studied abroad have created this result. In terms of Plastic Arts in Turkey, he emphasizes that three main ideas emerged from the culture and art policy of the state in the culture-art interaction between 1923 and 1950. These;

- Creating a national art,
- Ensuring that national art is new, modern and contemporary,
- Directing fine arts education in the formation of national contemporary art (Yaman 1994: 156).

Innovations made for these purposes; With the law on the abolition of the Ministry of Awqaf and Sharia adopted in 1924 and especially the Law on Tawhidi-i Education, the confusion in the education system was regulated. Secular education system with enacted laws; It has provided an opportunity for the easy and rapid spread of art branches such as ballet, opera, sculpture and painting in Turkey. Thus, while the scientific methods of the West were tried to be applied in every field, the work of spreading painting and sculpture to the social levels in art education was facilitated. Despite these studies, in addition to different educational structures, a systematic art education could not be established (Erbay, 2000; 20).

Another innovation brought by the Republican period; In the field of education, the famous educators of the period, who were invited to Turkey with Atatürk's directives, also had important effects on the determination of new schooling and education policies. Among these educators were names such as John Dewey, Leipzig, Parker and Steihler. One of these foreign experts, the American Philosopher of Education John Dewey, stayed in Turkey for a while in 1924 and prepared a report on the education system. In this report, John Dewey emphasizes that the artistic talents of Turkish youth are strong and that if they are well educated, their contribution to the fine arts culture will have an impact on determining the level of civilization of the country (Özsoy, 1998: 59). John Dewey was asked to examine the current situation of the schools and the detailed report was finalized with the efforts of local educators and put into effect during the term of the Minister of Education, Mustafa Necati. Dewey saw the Academy of Fine Arts in Istanbul and stated that the school needed new space and equipment for its own purposes and functions. German Educator Stiehler, who was invited to Turkey in 1926, said: "With painting and handicrafts, the creative abilities of the student will be

developed and they will be brought to a position to understand the value of works of art. This is not art in itself. Maybe it's educating everyone about art. Art itself can only be achieved by limited people who have the power to create in this field" (Telli, 1990: 14). Stiehler stated that environment, dormitory knowledge and folk arts should also be taken into account in Painting-Business Lessons and that specially trained branch teachers are required for art education courses (Özsoy, 1998: 59). The American Expert Parker (1939) stated that "there are some obstacles from the past in the effective acquisition of rich fields such as literature, music, fine arts, drama, dance, handicrafts and games. I hope that the conservative attitude towards these lessons will be temporary. On the way to modernization, every nation experiences the revival of the cultural values of the past and the sadness of the lost features. For this reason, public houses and museums serve to stimulate interest. As in other branches of art, although an atmosphere of freedom is felt in children, it has been observed that creativity is prevented in the painting method applied in most schools. The path to be followed in this regard should be so irregular that children can find natural and valuable outlets for their expressions" (Kırıřođlu, 2002: 37). In line with these reports, institutionalization (1932) has taken place in the training of art teachers in our country. Before that, art was taught by people with good hands. With the opening of the Academy of Fine Arts (1883), artists also worked as painting teachers. However, since teaching requires certain knowledge and skills to raise a new generation in interpersonal interaction; These artists were found to be inadequate because they did not have an educational formation. Thus, training art teachers has come to the fore (Kırıřođlu, 2002: 37). İsmail Hakkı Baltacıođlu, one of the first Turkish art educators sent to foreign countries in 1910, carried out some important studies on the reports of foreign expert educators and art teaching methods. The first of these is the "Painting Teaching Course" which opened at the Academy of Fine Arts in 1927. In this course, within the framework of the studies in the curriculum prepared with the efforts of İsmail Hakkı Tonguđ, lessons were given under the name of "Painting teaching method". After John Dewey's report, the Gazi Secondary Teacher Training School (Gazi Education Institute) was opened in Ankara (1926) in order to train teachers for secondary schools. Primary, secondary and high school painting programs were changed, and workshops and workshops were established. In 1932, the Department of Painting was opened within the body of Gazi Education Institute (Telli, 1990:16). The first

teacher and founder of the department was İsmail Hakkı Tongu, who served as the head of the department between 1932 and 1935. Malik Aksel, Hayrullah rs, İsmail Hakkı Uludađ, Őinasi Barutu and Mehmet Ali Atademir Tongu are among those who returned home after studying in Germany. This staff expanded with later participations and prepared the first programs of the department. In 1930, 1938, 1949 secondary school programs were quite simple and superficial at first, but in 1949 they reached their most developed form (Etie, 1991:151). If we examine the contributions of the names of the period, who were both artists and educators, to education; In the 1930s, Malik Aksel made an effort to implement a modern education against the various deprivations of Ankara. In order to educate and glorify the Turkish people, he tried to spread the education and training of fine arts throughout the country. While improving his painting, Malik Aksel made a name for himself as a successful art educator and made great efforts to provide his students with clothed and nude female models. Malik Aksel (Tansuđ, 1986: 69), who worked as a manager and teacher at the Painting Department of Gazi Education Institute until 1951, trained hundreds of artists and teachers who spread art education in the country. Among them, we can count Adnan Turani (Kksal 1988: 47-48). Aksel, who could not adhere to any group or organization, worked in oil, watercolor and drawing. Aksel's strong point is that his works are mostly local and somewhat Islamic. In addition to being a painter and art educator, Malik Aksel has compiled the materials and resources that our contemporary painters can benefit from in terms of local colors and motifs, as well as the opportunities he has provided to art historians by collecting materials that will make it possible to write his own history of painting. Őinasi Barutu was sent to Germany to be trained in the field of art and business education. He studied at the School of Business Teachers in Cologne and the Pedagogical Academy in Bonn (akaloz, 1988: 16-17). When he returned to his country, he was appointed to the Gazi Terbiye Institute Painting Business Lines. In addition to his uninterrupted efforts as an educator, he also attracted attention with his watercolor paintings (İslimyeli, 1982: 22). He contributed greatly to the formation of the original art of printing in the Department of Painting at Gazi Terbiye Institute, and worked as a graphic teacher at the school for a long time. Refik Equipment has dealt with nature in a cubist approach. Between 1928 and 1931, he was admitted to the Academy of Fine Arts as an assistant. He was in the group of detached people. The insistence of his equipment

and assistant friends at the Academy on some innovations that they wanted to be made in the painting programs, which had been going on for years and had now become a bad tradition (Kaptan, 1982: 14-15), prepared their end in a sense, and Refik Equipment was left open due to the abolition of the cadres returning from the soldiers (Turani, 1982: 9). He also gave great importance and effort to art education and worked with great devotion. Süleyman Saim Tekcan, the trainer of Refik Equipment; "He spoke very little, drew very well. Most of the time, we would wait for him to come to us with the confidence to draw the pattern we drew without errors. When he came to us, we would stand up, give him our seats and ask him to speak. He would look at the model from the point we were looking at, compare it with the drawn pattern, and say what he had to say from that moment on with the pen he took in his hand, he would not scribble the pattern, he would draw the pattern he would draw on a suitable gap of the paper" (Tekcan, 1982: 12-13). In Kayihan Keskinok, Refik Equipment describes it with the following words: "In his teaching, he used to recommend us clean, pure, vivid colors that never allowed for escapism and required heart to use them. He was also surprised that we didn't show the same courage in the painting as we did in the colors we used to make the posters... It was in the later classes that we noticed that students were more excited about their free enterprises. Although we never fully explained it, we understood that he did not like dirty colors" (Büyükişyen, 1991: 54). İbrahim Çallı was appointed as a workshop teacher at the Sanayi-i Nefisi Mektebi Alisi in 1924. He continued his duty until 1947 when he retired (Gültekin, 1992: 19). Çallı looked at every student who came to his workshop as an artist. The basis of Çallı's teaching was not impositions, but love. Those who were students in this workshop fell in love with art, and as an impressive personality, Çallı first conquered the hearts of the students and then educated them. Instead of applying standard rules and systems during the training phase, he preferred to use the power of uninterrupted communication. The incomprehensibility of formulas and strict expressions has been resolved by Çallı's dialogues. In Çallı's workshop teaching, technical information was conveyed through applications and theoretical knowledge was conveyed in the fluent softness of the moment of speech (Giray, 2000: 25). The first students of Çallı were Mahmut Cüda, Şeref Akdik, Saim Özeren, Refik Equipment, Elif Naci, Muhittin Sebati, Ali Avni Çelebi, Zeki Kocamemi, who united under the name of the New Painting Society. This means that starting from the first year he worked at the

Academy, allı has trained artists who will guide the development of Turkish painting. During the years they studied at the allı workshop, these artists grew up learning the ideal of loving art and working non-stop in the name of art, instead of painting like allı. allı made his students understand the importance of examining and turning to innovative breakthroughs instead of staying in the vicious circle of workshop teaching (Giray, 2000: 25). As can be seen, allı is an art educator who has been very successful in instilling a love of art in his students, as well as his strong sanđti personality and works in Turkish painting (Gültekin, 1992: 86). Hikmet Onat started to work as a preparatory class instructor at the Sanayi-i Nefise Mektebi Alisi in 1915 and was the first Turkish teacher of the school. The artist continued this duty until 1949 (Gültekin, 1992: 86). In Onat's workshop, elaborate research and meticulous applications were carried out to create hair-splitting patterns. Ruhi Arel advocated an art education in the Western sense in her education, and she was not given a job in the academy because she criticized the understanding of education at that time and the studies carried out without a live model. He has taught at various middle schools, high schools, teacher training colleges, and the Naval Academy. Feyhaman Duran, on the other hand, was appointed as a drawing teacher at İnas Sanayi-i Nefis School. Later, he worked at the Academy of Fine Arts. Since 1925, the introduction of painting, handicraft and music lessons in formal education and the People's Houses, which started to be opened in 1932 in non-formal education, and the even larger number of Public Chambers and finally Public Education Centers, aimed to bring art education to large masses. Community centers were established to direct citizens to work through fine arts, to beautify the country, and to popularize and spread fine arts (Özsoy, 1996:115). Between 1923 and 1933, meetings were held and exhibitions were opened in the field of art in the People's Houses, which spread to the villages of Anatolia. Until the 1950s, the most important plastic arts events were organized by the state. The state played an important role in the activities of the Union of Independent Painters, group D, and the Yeniler group. During this period, as a continuation of the activities initiated in 1916 under the name of Galatasaray Painting-Sculpture Exhibitions, the 11th of these exhibitions, which were opened in 1927 by the artists of the 1914 generation and known as the "Free Painting Workshop", was organized. The artists of the Republican Period, educators and the unity of our state ensured the spread of art in Turkey.

Discussion and Conclusion

Art; It creates aesthetic appreciation in society with the reflection of what is seen, thought and felt. Fine arts also enrich social life with color, sound, form and literary works. Throughout the ages, human beings have benefited from fine arts in developing, enriching and strengthening themselves and the society they belong to, and in transferring their cultural accumulation to the future. In the newly established Republic of Turkey, art was expected to reveal the national power in society and express it with aesthetic values. The Republic of Turkey has used art as an image, seen it as an integrative tool between institutions and supported art. In the modernization process that started with the proclamation of the Republic; Fine arts have been recognized as an indicator of the level of culture and one of the basic elements that make up the national culture. With the support of the state, the artists immortalized the War of Independence and revolutions in their works. They reflected their national feelings and enthusiasm on their canvases. Galatasaray Exhibitions, which started in Istanbul before the Republic, continued regularly after the Republic, first in Istanbul and then in Ankara. Through the community centers, the four corners of the country were introduced to art. The state has often been the largest buyer of the works of our painters.

Contributions of Turkish painting to education between 1923-1933

- They have created the understanding required by the ideology of the Republic.
- They have trained students who are creative, innovative, researchers, and have grasped contemporary aesthetic views.
- They have trained many artists and educators.
- Male and female students started to receive education together.
- They directed the art of Turkish painting through exhibitions.
- They produced works that glorified Atatürk's Principles and Revolutions.
- They have spread art education to the grassroots of the people
- They pioneered the enlightenment of individuals throughout the country and the creation of a unique and concise form in the line of formation of contemporary Turkish painting art.
- They have accelerated academic education.
- They introduced the public to various art movements.

With the guiding light of Turkish painting masters and educators, many of whom are not alive today, art education is carried out with the integrity of learning to think, and developing personality and creativity. Art education in Turkey needs to change day by day and shows an effort to reach a contemporary art education by renewing.

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