

A SINGULAR ART: A THEORETICAL AND ARTISTIC SURVEY
ON MINIATURE AND HYBRID POSSIBILITIES OF
TRADITIONAL ARTS IN CONTEMPORARY ART

A THESIS

SUBMITTED TO THE DEPARTMENT OF

GRAPHIC DESIGN

AND THE INSTITUTE OF FINE ARTS

OF BILKENT UNIVERSITY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF FINE ARTS

By

Seval Şener
2007

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Dr. Mahmut Mutman (Principle Advisor)

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Ercan Sağlam (Co-Advisor)

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Alexander Djikia

Approved by the Institute of Fine Arts

Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts

ABSTRACT

A SINGULAR ART: A Theoretical and Artistic Survey on Miniature and Hybrid Possibilities of Traditional Arts in Contemporary Art

Seval Şener

M.F.A in Graphic Design

Supervisor: Assist. Prof. Dr. Mahmut Mutman.

Co-Supervisor: Assist. Prof. Ercan Sağlam

May, 2007

The aim of this study is to point out the problems which are stemmed from the use of traditional arts, particularly miniature, in contemporary art. A theoretical survey on seeing and representation of traditional arts and miniature was made. The result of the survey is that traditional arts and miniature require a different seeing than today's seeing regime. In the artistic and practical side of the study the problem is made clearer thanks to the works produced during the process and other contemporary artists' works who are working in similar ways.

Key Words: Miniature, Seeing, Perspective, Representation

ÖZET

ÖZGÜL BİR SANAT: MİNYATÜR ÜZERİNE TEORİK VE ARTİSTİK BİR İNCELEME VE GÜNCEL SANATTA GELENEKSEL SANATLARDAN KAYNAKLI KARMA OLASILIKLAR

Seval Şener

Grafik Tasarım Bölümü

Yüksek Lisans

Tez Yöneticisi: Assist. Prof. Dr. Mahmut Mutman

Yardımcı Tez Yöneticisi: Assist. Prof. Dr. Ercan Sağlam

Mayıs, 2007

Bu çalışmanın amacı Geleneksel Sanatlar özelinde Minyatür sanatının güncel sanatta kullanımında ortaya çıkan problemlere işaret etmektir. Geleneksel Sanatlar ve Minyatürün nasıl bir görme ve temsili gerektirdiği üzerine bir araştırma yapılmıştır. Sonuç olarak minyatür ve geleneksel sanatların bu güne ait görme rejiminin dışında bir görmeyi gerektirdiği noktasına varılmıştır. Çalışmanın artistik ve pratik kısmında ise süreç boyunca üretilmiş işler üzerinden ve benzer şekilde çalışan diğer sanatçılar da çalışmaya dahil edilerek problem netleştirilmiştir.

Anahtar Sözcükler: Minyatür, Görme, Perspektif, Temsil

ACKNOWLEDGEMENTS

First of all, I am thankful to Mahmut Mutman, from whom I have learned that the problem is more important than solution. Without his advice and challenging ideas, especially in theoretical part of the thesis, it would be deficient one. In addition to these, when I felt too tired to work, his unbelievable energy was a kind of stimulation.

I will always feel grateful to Ercan Saęlam during my life because he was not only my sculpture studio teacher but also my biggest supporter. When I was stressed by my subject, he is the one who always freshed my desire and determination about it. I have learned from him not only art but also patience.

I thank Zeynep Sayın for her books and articles. Thanks to her writings, the subject is turned into a desire from a wish.

I also thank to my friends Ceyda Sanli, Esra Oskay, İtir Tokdemir and Haydar Öztürk since whenever I needed help, they were always ready there for me.

In addition to these, I would like to thank Dilek Altındaş since she was the voice of me. Without her, there would be the possibility of being unintelligible.

Last but not the least, I would like to thank my family. They have always been believers of my impossible dreams.

attributed to great miniature masters...

TABLE OF CONTENTS

1- INTRODUCTION

1

2- THE ART OF MINIATURE.....4

2.1. Reverse Perspective in Miniature Art.....4

2.2. Open Composition.....12

3- WHAT KIND OF SEEING DOES ISLAMIC ART IMPLY? 15

3.1. Features Determined by Reverse Perspective.....17

3.2. Features Determined by Open Composition.....18

3.3. Features Determined by Other Technique Peculiarities.....19

3.4 Where Is the Nakkash and Where Is the Viewer.....20

3.4.1. What Kind of Seeing Miniature Imply for the Nakkash and Observer.....24

3.5. The Paradox of Islamic Art in the Practical Plane.....26

4-USE OF TRADITION AND MINIATURE IN CONTEMPORARY ART 27

4.1 Every Painter Recapitulates the History of Painting in His or Her Own Way
.....27

4.2 Different Strategies: Shirana Shahbazi, Mona Hatoum, Şener Özmen, Anish
Kapoor.....28

4.3 Miniature as Defense: Shahzia Sikander.....33

5- THE WORKS- HYBRID POSSIBILITIES	36
5.1 Physical Definition and Technique	36
5.2 Conceptualization.....	37
5.3 First Group of Works.....	39
5.4 Second Group of Works.....	52
5.5 Third Group of Works.....	65
 6- CONCLUSION	 77
 REFERENCES	 80

LIST OF FIGURES

- Figure 1:** copied by Sultan Muhammed Nur al-Katip.
“Scene in the Great Mosque at Delhi,”
Topkapi Manuscripts.ed: J. M. Rogers. New York Society Book,1986.
- Figure 2:** Arifi.“The Forces of Ahmed Pasha before Temeshvar,”
Atasoy, Nurhan and Filiz Çagman. *Turkish Miniature Painting*.
R.C.D Cultural Institute, 1974.
- Figure 3:** copied Abd al Rahim b. Abd al Rahman al Khwarazmi
“Keyhusraw and Bahram Chubin in Battle,”
Topkapi Manuscripts.ed: J. M. Rogers. New York Society Book,1986.
- Figure 4:** copied by Pir Ahmed b. Iskandar“The Battle of Tribes,” Pir Ahmed Bin
Iskandar”
Topkapi Manuscripts.ed: J. M. Rogers. New York Society Book,1986.
- Figure 5:** Illustration from Mir Ali Shir Nevai, Divan. 1530.
Topkapi Manuscripts.ed: J. M. Rogers. New York Society Book,1986.
- Figure 6:** “Forest,” Seker Ahmet Pasha,” May 2007
<http://alpmansanat.com/ggc/alpman/show_cat.php?cat_id.html>
- Figure 7:** Bihzad “Sultan Muhammed Drinking Scene,”
Grabar, Oleg. Mostly Miniatures. Princeton. 2000.
- Figure 8:** Mahmud Dede “Mavlana Saving a Ship Caught in a Whirlpool,”
Atasoy, Nurhan and Filiz Çagman. *Turkish Miniature Painting*.
Istanbul: R.C.D Cultural Institute, 1974.
- Figure 9:** Shirana Shahbazi. May 2007.
<www.kultur-schewiz.admin.ch/kunst/i/ih_wett_kunst.html>
- Figure 10:** Şener Özmen “Super Muslim,” May 2007
<<http://www.ebenzin.com/sayi1/3.asp>>
- Figure 11:** “Measures of Distance,” Mona Hatoum, 1988.
<[www.art_newzealand.com/Issue 106/Scape.html](http://www.art_newzealand.com/Issue%20106/Scape.html)>
- Figure 12:** “When I am Pregnant,” Anish Kapoor, 1992.
<www.depont.nl/.../werk_id/200/kunstenaar/26/html>

Figure 13: “Pleasure Pillars,” Shahzia Sikander. 2001.
<www.thecityreview.com/ashmona.html>

Figure 14: “What Covered the Place of Lost Miniatures,” Seval Şener,
mixed media and screen print, dimensions variable, 2004.

Figure 15: “Inside,” Seval Şener, acrylic, 2004.

Figure 16: Detail “Image under Image”.

Figure 17: “Image under Image,” Seval Şener, intaglio on ceramic, dimensions
variable, 2004.

Figure 18: “Base I,” Seval Şener, paper cutting, dimensions variable, 2004.

Figure 19: “Base II,” Seval Şener, paper cutting, 40x40x35 cm, 2005.

Figure 20: “Base III,” Seval Şener, paper cutting, 15x15x5 cm. 2006.

Figure 22: “Base IV,” Seval Şener, paper cutting and acrylic, 15x15x5 cm, 2006.

Figure 23: “Base as Column,” Seval Şener, paper cutting, 180x180x230 cm, 2007.

Figure 24: “Base in Recursion,” Seval Şener, metal cutting, 45x45x60 cm, 2007.

Figure 25: Detail. Miniature on Canvas

Figure 26: “Miniature on Canvas,” Seval Şener, acrylic, 51x71x5 cm, 2005.

Figure 27: Detail. Negative Miniature on Canvases.

Figure 28: “Negative Miniature on Canvases,” Seval Şener, 20x20x5 cm, 2006.

Figure 29: Mehmed Siyah Qalam “Battle of Two Supernatural Creatures,”
Topkapi Manuscripts.ed: J. M. Rogers. New York Society Book, 1986.

Figure 30: “Bizarre Creatures I,” Seval Şener, mixed media, 29x40 cm, 2006.

Figure 31: “Bizarre Creatures II,” Seval Şener, mixed media, 29x40 cm, 2006.

Figure 32: “Bizarre Creatures III,” Seval Şener, mixed media, 29x40 cm, 2006.

Figure 33: “Bizarre Creatures IV,” Seval Şener, mixed media, 29x40 cm, 2006.

Figure 34: “Bizarre Creatures V,” Seval Şener, mixed media, 29x40 cm, 2006.

Figure 35: “Bizarre Creatures VI,” Seval Şener, mixed media, 29x40 cm, 2006.

Figure 36: “Absence of the Figure,” Seval Şener, screen print, 50x70 cm, 2006.

Figure 37: “Catalogs’ Miniatures I,” Seval Şener, ball-point pens, 16x24,5 cm, 2007.

Figure 38: “Catalogs’ Miniatures II,” Seval Şener, ball-point pens, 24,5x30cm, 2007.

Figure 39: “Catalogs’ Miniatures III,” Seval Şener, ball-point pens, 24,5x30 cm, 2007.

Figure 40: “Catalogs’ Miniatures IV,” Seval Şener, ball-point pens, 24x16,5cm, 2007.

Figure 41: “Catalogs’ Miniatures V,” Seval Şener, ball-point pens, 16x24 cm, 2007.

Figure 42: “Catalogs’ Miniatures VI,” Seval Şener, ball-point pens, 13x19 cm, 2007.

Figure 43: “Squiggle,” Seval Şener, 2007.

Figure 44: “Squiggle,” Seval Şener, 2007.

Figure 45: “Squiggle,” Seval Şener, 2007.

1. INTRODUCTION

The thesis is a documentation of a theoretical and artistic survey on miniature art and use of traditional arts in contemporary art. The starting point of this thesis is to achieve a study on different ways of representation by considering the two basic feature of miniature art. These basic features are reverse perspective and open composition because these features can be a hint to capture another way of representation since they can imply another way of seeing. After a theoretical survey on special perspective and composition of miniature, the finding is existence of a different way of seeing. Within the idea that there is different way of seeing in miniature, use of it in contemporary art creates problems because we are already constructed with one way of seeing. Thus, while there is possibility of the miniatures' not being understood in today's seeing regime, the failure on comprehension and seeing provides hybrid possibilities on artistic area.

In the first place, to understand the miniature's suggestion about seeing, its difference from one-point perspective or as called Renaissance Perspective –as a formal system of order- may be clarified. The first point is having one-center or having multi-central points on the picture plan. The central point perspective is the dominant way of representation. And its deficiency in a picture is evaluated as disability. However, construction and maturation of central and linear perspective took a long time, from the theater decoration of Ancient Greek until Renaissance. The Renaissance is the peak point of perspective. After that period, geometric perspective is accepted as the natural way of correct representation.

Of note, this natural way, Renaissance's geometrical perspective, is the result of the long time studies and education. Up to nineteenth century that situation did not change. That was the time for destabilizing fixed meaning in painting. Perspective lost its dominance to show dimension on picture with the introduction of Paul Cezanne a completely different way to show space in a painting. While he was studying the objects, he shifted his viewpoint. "Cezanne accepted what appear to be distortions because these deformations, discontinuities, and asymmetries were not incidental by products of his methods; they were the method" (Richardson, 85). This is the "Multiple Viewpoint" theory of early modern art. Cezanne's methods recurred in the work of the Cubist.

Similarly, the art of miniature suggests multiple view points thanks to its peculiar perspective. However, the multiple viewpoint theory and multiple seeing in miniature is not the same. Miniature depicts every element and event regarding its own center and its own angle, then spreads out them on picture surface, so they are side by side in there. On the other hand, cubism superimposed the planes seen from different angles. Thus, while cubism compose the separate view into a single image, miniature composes all the elements independent from each other, moreover, miniature eliminates the relation between figure and background. In other words, in cubism there is still one image to look at. Miniature has multiple images with multiple centers and the eye of the viewer can perceive one of them. Added to this, while the eye focuses one center of the miniature, it has to miss other points.

In short, miniature gives the eye its freedom for choosing its center, at the same time it escapes from eye centered authority thanks to its special perspective. One point

perspective makes the eye dominant over painting. It turns a panoptical seeing, starting and lasting with the dark room, camera obscura, one point perspective and panopticon.

The usage of reverse perspective and open composition on miniatures results in two features. The first one is breaking the authority of the eye. The second one is eliminating the subject object relation between the image and the viewer.

And finally, reading and congratulating the miniature while using the elements of modern painting like vivid usage of color by fovism, multiple view points with cubism, usage of surface with abstract art, would be injustice. These features of miniature are the results of an ontological and different seeing. On the other hand, in modern painting these are the problems of painting. In miniature these peculiarities are the necessity of its inner logic.

The thesis has a theoretical part, a case study and documentation of works created during the process. In the pursuit of this possible experience, this thesis will serve to document and present collection of my artwork, which searches the possible usage of traditional arts, particularly miniature, in contemporary art. In addition to these, works of contemporary artists who are dealing with traditional arts or methods are included in this dissertation.

2- THE ART OF MINIATURE

2.1. Reverse Perspective in Miniature Art

The art of miniature is known for its flat painting surface and lack of depth. When miniature is being talked of, its deficiency in perspective is considered as if this is the first criterion to recognize miniature.

It can be accepted that miniature generally lacks of perspective. However, what is the perspective that miniature has missed? Miniature does not have perspective, but in the technical sense we know perspective exists. The technical perspective is the method of representing depth or dimension on a flat surface that is the plane of picture. As called one-point central perspective, it presents a rational, mathematically correct representation of the real world. Hence, perspective assumes a correct, mimetic representation of a correctly perceived real world. It is accepted that all subjects obey the rules of linear perspective like geometric shapes. The perspective captures three dimensions on a two dimensional surface. One point perspective or linear perspective is the structure of correct vision according to most of art critics. However, linear perspective uses an optical illusion as if it is the correct representation of an object, while a technically correct drawing can distort the form of the objects. This connection between seeing and its perspective presentation, usually causes art critics to focus on the absence of perspective in miniature. Thus, many art critics view miniatures as naïve, primitive and inferior to large canvasses which apply the perspective in a perfect way.

From Renaissance until today, the linear perspective is the dominant representation of three dimension on a surface and this representation is one of a chosen and fixed view. While the one-point perspective provides the depth of space, another technique supports its power. The aforesaid technique is Aerial Perspective¹, in which special of colour and value of tones creates the feeling of depth in the surface of picture. Of note the strange thing is that most art critics do not say anything about the absence of aerial perspective in miniature art within the arguments on lack of perspective. Instead, most art critics argue that there is not perspective in miniature since there are multiple points and there is no center.

For example shadowing, foreshortening and the third dimension have not commanded the attention of the Turkish artist or of his colleagues in other Islamic countries. The viewpoint is usually more elevated than the actual scene so that the perspective of the scene or building is visualized as it would appear from above. Within this aerial perspective the visual relationship between objects (laws of scale and proportion) is consciously ignored by the artist. Hence large objects such as trees and mountains are reduced in scale in order to exhibit them complete in the scraps of space left vacant by the principal subjects of the picture. Nor is there any attempt to make diminished objects appear distant (And 98).

In contrast to Aerial Perspective, it is known that in miniatures, the color is applied in one hue because there is not one light source, the light comes from all directions and from the upper part of the scene. Metin And states that the usage of colour in miniatures is colour applied plainly and without any change of hue as each object has its own colour (101). Moreover, art critics do not reconcile absence of the aerial perspective with the absence of one-point perspective. Metin And argues that there is lack of perspective but he does not refer to aerial perspective as an evidence for the

¹ Aerial perspective is achieved by considering the changes of the colour of objects, the colours are submitted as their distance from the person looking them. For example, while warm colours bring the objects nearer, cold colours draw them further away.

deficiency of Three Dimension provided by perspective. Instead, he considers the 'flat' as if the opposite of 'dimension'.

Lack of correct anatomy, representation of light and shade or, correct perspective, no suggestion of atmospheric tone or mood, a refusal to use a darker colour to represent the cast of shadow are also characteristic. Instead of sober and low-toned contour, all is glowing with lucent distinctness even in some miniatures depicting starry nights. This style which is marked by total lack of roundness, depth of tone and aerial perspective, where the object being represented is shown as absolutely flat, is characteristic of all Islamic painting (And 100).

These arguments are the result of the idea that linear perspective or central perspective is the most suitable method to achieve the illusion of depth in two dimensional space. The representation type which uses the central perspective is one possible way among many possibilities. (Florenski 131). The difficulty is that every artist faces a dilemma in deciding what aspects of multi-dimensional reality to transfer in two dimension. The appropriate way to do this transfer is one point perspective or linear perspective. However, the miniaturists employed multiple perspectives; the act is a search for what would have been possible in a picture plane. In other words, the attempt is not to perceive one scene and one correct way of seeing a scene, or not to making an element appear to hold a secondary or lesser importance within a painting. The result is that miniature is interested in conveying the painting's scene that exists behind walls and doors, or on the other side of the place. This act is not a naive or primitive one. The attempt is to demonstrate the scene more than what could be observed from a single focal point or a single perspective. The attempt is not to select one angle of vision superior to another.

In miniature a new system of perspective is in existence. In the system, figures are shown one over the other, inner part of a dome or a tent, or a table or carpet appears

flat on the page. Saying simply that there is not perspective in miniatures falls short because it follows the logic that if there is no linear perspective then there is no perspective at all. Further, it is not simply because miniature has failed to learn from Renaissance perspective. The linear or one-point perspective is considered the structured one, every painting style has its own perspective system according to its presentation. One of the examples is the inverted or reverse perspective. “Reverse perspective should be seen as mature and as a special way of comprehending the world, a representation that is peculiar to itself. It is not a weak thinking way; instead it is a way of thinking differently (Florenski 77).

With regard to miniatures bear in mind, it can be argued that miniature has the perspective but the inverted one. Buildings can be depicted with multiple sides which would not normally be seen, though the point of view of the observer is the front of buildings. Further, faces drawn from the front will include the top of the head with hair line, the temples and ears as if the face is spread out on a plane. As for the nose, the nose is drawn as it is seen from above and lengthwise and sometimes the parts of face which should not be seen from that angle are depicted. Similarly, the profile and front side or backsides are brought together in the same picture plane. In one-point perspective it is not possible since the angles of different parts block each other. As Pavel Florenski states about icons:

“According to the rules of perspective, the lines, which determine the directions, must be merged in the horizon of the picture. On the contrary, the lines, in icons, are drawn by separating from one another, and they go towards different directions. It is certain that, the integrity of perspective is destroyed in an overt way” (Florenski 40).



Fig. 1. Page from Amir Khusraw Dihlavi Scene in the Great Mosque at Delhi.

Sultan Muhammed Nur al-Katip, 1516-1517

In the same way, unseen parts of the building are not hidden; on the contrary, they are emphasized with a shiny colour different from the colour of front side (42).

The depiction of unseen parts is also observed in miniatures.² The destruction of perspective is not infrequent in miniatures. Furthermore, the destruction is so obvious

² A paralel reading between miniatures and icons is seen irrelevant. Yet, the influences and shared tecnical points makes it possible. In addition, adjectives such as naive, primitive or determination such as lack of perspective is used for both of them. As in the example of the book on Ottoman Miniatures. "Although the miniatures of this book include eastern motifs, there is strong evidence of Byzantine influence. The figures are drawn in outline and attempt to represent depth through the use of light and

and systematic that it attracts the attention. The possible idea is that the untidiness of painting, in the respect of perspective, is not coincidence and the outside is depicted within a special representation and perception.

The common name of the methods aforementioned is reverse or introverted perspective. Sometimes, it is called as spoiled or defective perspective. Reverse perspective deals with its peculiar drawing and rendering ways. The most clear special feature of it is the multi-central representations. Line representation is planned in respect of the different position of the eye while staring at different points (Florenski 43). This creates the reverse perspective because the visual lines radiate from the center out rather than from outside of the picture to represented horizon line. For example, various parts of the building are drawn by well known linear and one point perspective rules, but every part has its own horizon, vanishing point and even sometimes the part has its own center within the totality of the perspective.³ Furthermore, in some parts reversed perspective is used. This complicated arrangement, which is made by shortage of perspective, is seen not only in buildings but also in figure drawings (Florenski 43).

dark is not very successful. The paintings themselves consist of one or two figures placed against a flat colored ground and the style is primitive”(Atasoy 15).

³ To achieve perspective the painter should stand on one fixed point. In order words, the drawing must have one central point, one horizon line and one measurement. Vanishing point of the all horizontal lines which go toward the depth of the painting should be converged according to that central point. All other vertical line's vanishing point should be on the same central point. This is the totality of perspective (Florenski 89).

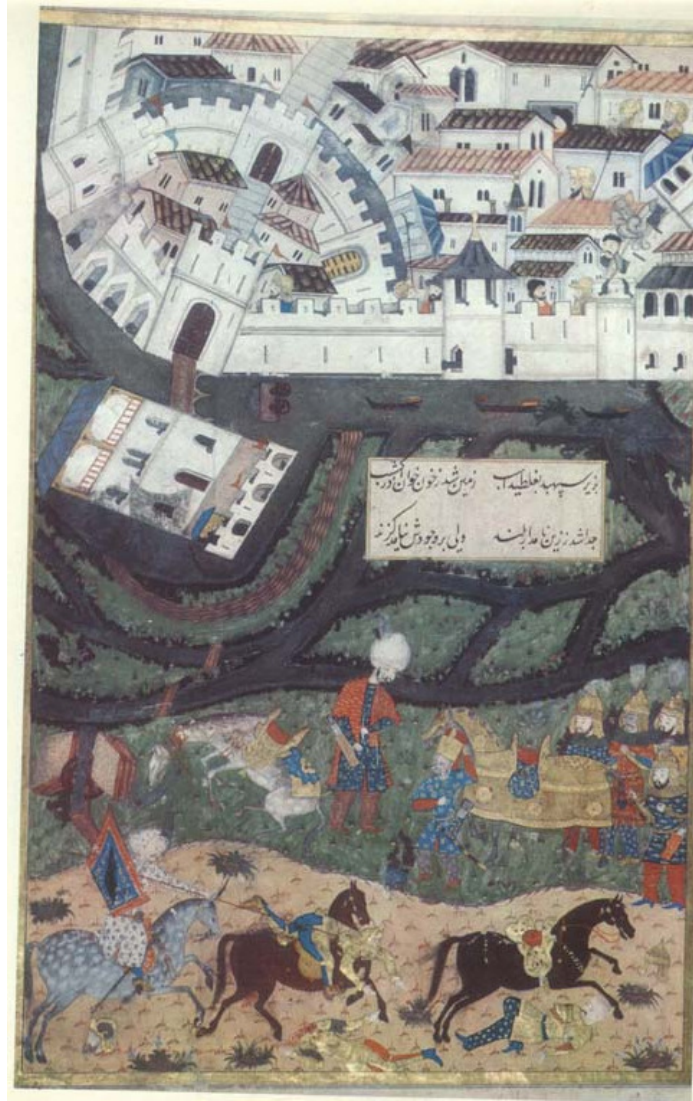


Fig. 2. The Forces of Ahmed Pasha before Temeshvar

Futuhat-i Jamila by Arifi , 1577

Filiz Çağman and Nurhan Atasoy state that “Basilical and other western buildings also appear nearby but are not as successfully handled indicating that the artists misunderstood these architectural features. However the mingling of three separate traditions- European, Persian, and Ottoman- reflects the cultural attitudes both three period and of its painters”(23).

The three periods refer to European icons and Persian and Ottoman miniatures.

The shortage or reverse perspective is usually evaluated as a mistake or misunderstanding of painters. However, the insistent usage points out a system, a complicated artistic system. The eyes of the miniaturist and the viewer move in circular formation, instead of moving towards an illusionary horizon and central point. It does not mean that miniatures are the naïve, primitive paintings; instead, it does mean that miniature is indifferent to the demands of naturalist painting. What are these demands? The demands are fixing view angle, creating a center, using harmonious colour in different parts of the painting, hiding unseen parts. In a way, miniature is indifferent to the structured rules of visibility with its different view angles and lots of center.



Fig.3. Page from Nizami, Khamsa. Keyhusraw and Bahram Chubin in Battle

Abd al Rahim Bin Abd al Rahman al Khwarazmi, 1481

2.2. Open Composition

Open composition gives an impression of not finished; it looks as if it can be extended out of edges of a painting. The pre-determined frame of the picture is ignored to provide the feeling of continuation of space and continuation of the events depicted in the picture. When the canvas is being talked of, its edges are the edges of canvas. When the miniature is being talked of, its borders are the borders of a book. It does not mean that the composition of a miniature is extended out of edges of the book. Instead, a miniature has its border within composition; generally the depicted building or scene creates its frame. However, miniature ignores its borders and bleeds the borders of the composition.



Fig.4. Page from Layla and Mecnun.The Battle of Tribes.

Pir Ahmed Bin Iskandar, 1530

This is similar to the bleeding borders of miniatures where a part of the story is drawn outside the rectangle of the picture. Although many miniatures have rectangular formats, it is still felt that the narrative somehow continues outside it, the picture may be the visible area of an endless narration. Many figures or pictorial elements are cropped at the edge in a way that gives the impression that they continue outside, the way many elements may be inevitably cropped at the edges of a photograph. On the other hand, in many miniatures part of a landscape, or flags and domes at the upper part of the picture may bleed outside the rectangular format, as if the story draws its own frame, rather than submitting to a pre-determined frame (Erzen, 1999, 9-10).

In open composition, the flexibility of the frame is constituted to requirements of the narration. Usage of open composition also results in the multi central events on miniatures. Instead of a formal pre-determined composition, an irregular form is adapted to the miniature. As Jale Erzen states: “The way the bleeding of figures outside the general format created a relationship with the exterior, is indicative of an open-ended, fluid system” (Erzen 10).



Fig. 5. Illustration from Mir Ali Shir Nevai, Divan. 1530

3- WHAT KIND OF SEEING DOES ISLAMIC ART IMPLY?

Traditional Islamic art may imply a different way of seeing. Both its ontology and its technique features can be a hint for such an argument. John Berger, in his article on 'Seker Ahmet and Forest' refers to this ontological side while he is writing about unusual perspective of the painting, 'Forest'. The perspective of the painting is unusual since Seker Ahmet suffers from being confused between the language of European seeing and ontological seeing of East.

For Seker Ahmet the decision to change from one language to another must have been far more problematic than might at first appear to us. It was not just a question of observing what he saw in the Louvre, for what was involved was a whole view of the world, man and history. He was not chancing a technique, but ontology (Berger 307).



Fig. 6. Seker Ahmet Pahsa. Forest. 1900.

The strange feeling of the observer stems from the hybrid possibility of two different kinds of seeing. However, the visual information given by non-European visual language is not enough in Forest. As it is known, the painter Seker Ahmet was sent abroad to learn another visual language, which was the

classical perspective. Considering this information, one can argue that he was not changing a technique, but ontology. “But it is possible to guess at the depth at which his imagination was working to reconcile two opposed ways of seeing” (Berger, 307). And, Seker Ahmet did not feel himself in front of a forest because in Islamic art, eye and body relation is different, the eye or the body is not the object, and the scene or art work is not the subject. In other words, visual regime of Islamic art does not base on the authority of the viewer. As Zeynep Sayin argues Ottoman relation with the eye and body is different because two of them were not established as two opposite things (Sayin, 2000, 98). Normally, the painter is inside the painting and he is a part of the scene. The eye and body of the painter are tied to the space in Islamic representation. Therefore, Seker Ahmet could not locate himself in front of the subject of his painting as an object.

“Seker Ahmet, on the other hand, faced the forest as a thing taking place in itself, as a presence that was so pressing that he could not, as he had learnt to do in Paris, maintain his distance from it. This, I think, is what caused the disjuncture to open between the two traditions: the disjuncture in which this forest painting has its being.” 308

Seker Ahmet's condition and unusualness of the Forest give a clue about the Islamic art's seeing way. Even technical features of Islamic art and miniature clarify the way of seeing for observer and artist, of note, the technical features stem from the ontological understanding which is being together with the space not in front of it. This does mean that it is as if Islamic art abolished the distinction between art work

and being. Therefore, mimesis in Islamic art should be thought with the ontology, instead of only art. (Sayin, 1998, 37)

3.1. Features Determined by Reverse Perspective

One of the main features of miniature is its peculiar perspective. Saying simply that there is not perspective in miniature is a lack. Miniature's perspective is a reverse one. In detail, there is reverse perspective in the depiction of the objects one by one (for example drawing of a mosque), in addition to these, in the totality of the depiction usually an accumulated perspective is used and for this reason the composition is usually vertical. This accumulated and reverse perspective does not place the objects in an order while considering their distance from the eye of the artist. Instead of this, events are placed side by side without being superimposed.

Usage of a different perspective than central one provides the synchronization of objects. As Zeynep Sayin cited from Merleau-Ponty "synchronization of the objects was lost when the perspective entered the painting because they fight with each other to be seen first" (1998, 15). The perspective which is being talked of is the central one-focus perspective. While, central perspective tames the objects for human and turns it into something in front of human, loss of synchronization is not valid for the objects in the miniature. In front of a miniature viewer may not find a ready schema of the objects. The situation requires a distant seeing of the objects, since every object is in same distance or indefinite distance. So the viewer must stay a distance because he/she does not know where the objects are. The viewer should give the objects their due. It can be thought that there is not depth in the miniature because of this undetermined site of the objects in respects of others . However, depth is the

experience of living different times within the same time and being different places at the same time. Therefore, depth is not only connected with space, it is also connected with the time. Because of that, depth both gives the peculiarities to the objects which differ from them from one another and submits the objects as a synchronic whole in the same presence. (Sayin, 1998, 17) The depth is already there but without determination and classification.

3.2 Features Determined by Open Composition

Open composition needs to be read together with the space. It is a kind of passage between the outside and place of the depiction. If it is considered miniature is the art of book this peculiarity provides its continuity with the space. Because the book stays horizontally, an open composition on it creates the illusion of continuation. This means that miniatures neither make the world ‘an object’ and take part opposite of it, nor make it a place that inner side of it expressed by a derivation. “Islamic types of representation do not add extra things the objects depicted, instead of this they want to make clear the fundamental features of objects. For example, -controversial forms - forms of miniatures are determined by the place, which they take part in: book. Miniatures are the chain of signs in a book because book makes the world readable in the base of unresemblance but with the existence of book world becomes resemble itself” (Sayin, 2002. 65). As a result of this, miniatures become a kind of continuation of space. On the other hand, to say that there is not frame in the miniature would be wrong. There is a frame but ignored one. In some miniatures, the frame is almost hidden in the depiction. The frame is strangely inner side of the extended figures. The line of the frame is seen only with a deliberate search. The

ignorance of the frame strengthens continuity. This characteristic of the miniature may stem from the ascribed meaning of image. “ In Islamic arts, image is bidirectional passage. In Arabic it is *berzah*, between the invisible (*gayb*) and visible (*zuhur*). “According to Koran *berzah*, separates two things without gravitating one direction. In one side it is a space without direction and also it contains two directions” (Sayin, 2003 116).

Even open composition is special for miniature; other disciplines of traditional Islamic art also carry these features. For example, buildings are the part and continuation of the space for instance windows in the eye level are the solution for the integration of inside and outside. (Cansever, 76-77) Or a blank space on the dome of mosque works in the same principle.

3.3. Features Determined by Other Technical Peculiarities

Open composition is propped with the usage of light and colour. The pure use of color, gild and silver erases the sharpness of the look. Light is important for Islamic arts. “Light was not something which crossed emptiness but was, rather, an emanation” (Berger, 307). This peculiarity is seen also architecture and illumination. Of note, light implies the spiritually. In miniature, gild and silver are usually applied in sky and illuminations of frame. Shiny gild slides the borders of look.

Another typical feature of miniature is contour. At first, it is seen as something opposite to open composition because the contour determines the border of the figure. But, the depicted figures on miniatures do not tell a story between the figures.

There is not one animated story in it because there are synchronic events. Contour works as isolative element.

The figurative (representation) implies the relationship of an image to an object that it is supposed to illustrate; but it also implies the relationship of an image to other images in a composite whole which assigns a specific object to each of them. Narration is correlate of illustration. A story always slips into, or tends to slip into, the space between two figures in order to animate the illustrated whole. Isolation is thus the simplest means, necessary though not sufficient, to break with representation, to disrupt narration, to escape illustration, to liberate the Figure: to stick to the fact (Deleuze, 2-3).

The fact of miniature would be these separated depicted events without animating. And “the contour ceases to be the common limit on a single plane and becomes the self-limitation of the form”(Deleuze, 125).

3.4 Where Is the Nakkash and Where Is the Observer?

To be subject for human being constructs on to be an image for world.

Martin Heidegger

Where is the nakkash and where is the observer? Deciding an answer for such a question requires considering some points. Firstly, “...thinking of art in dichotomous terms of representation and nonrepresentation, which is itself problematic”and “the distinctions between art and crafts, and art and ornament, are alien to Islamic art, and so neither is relevant to studying the subject at hand” (Göçer, 685). Secondly, miniature does not give enough visual information about itself. However, the first point can be thought within the ontology of East since it needs a totality between God, nakkash and the world. The second point is that in today, it is like speaking in a death language. While considering these, miniature may read through its technique

features which add the miniature its ontological side. Ontological side is also valid for both the miniature itself and the nakkash.



Fig 7:“Sultan Muhammed Drinking Scene,” Divan by Hafiz, 1525.

The miniature, Sultan Muhammed Drinking Scene, does not have a point of focus. Our eyes look for a focal point in the miniature since they are trained in the western visual alphabet. But as in the example Drinking Scene. It is certain that miniatures are not founded on the same composition principles which are used to construct Renaissance perspective painting or any painting which has a single focus point. In addition to these, the miniature has a series of events and a time sequence within one depiction. To decide the location of the nakkash would be hard if not impossible.

Since miniature has different points of views and it has many events in it, it is usually said that “the perspective of the miniature is the perspective that looked from the top, the eye sees everthing, or it is the perspective of God” (Akay, 1). However, such an argument would be a lack one. The nakkash should draw his eye from scene, reduce his look. His aim is not to represent everthing thanks to the advantage of his look. Because in Islamic art, all human endeavor and artistic creation must imitate the creation of God. This does not mean that nakkash sees as God. Nakkash does not try to see with the eye of God, he just admires and mimics the creation of God, instead. In this miniature, the look of the nakkash covers the things in different points; for example, in this miniature, the nakkash sees from the top, front, three fourth and bottom also. I suppose that, to say that the perspective of the miniature is perspective of the God would be conflict a between mimetic side of Islamic art. Miniature does not represent the world, instead, it mimic the creation of God.

The miniature does not dictate an ideal way of seeing. Perception changes according to spectators place. With this kind of perception it turns on a wave motion, and the art object does not make the spectator subject or the contrary. Now human is standing in front of a model, which is inspired by creation of God, and this model can not be consumed easily since eye of a spectator can see a different thing in every look. As a result, gaze of viewer always misses something behind. The look of the observer is astonished by the image in a conscious way and forces it to take different positions. (Sayın, 2003, 62)

Especially miniatures from books are clearly related with the text. If one considers the relation between script and miniature, the relation may give a clue about how to

read an Islamic Miniature. One can talk about two possibilities for looking a miniature with a script. The calligrapher designs script and usually leaves an empty space for nakkash. As it is known, Arabic is read from right to left. The orientation of the eye ranges over illumination, and according to its script from right to left. However, since the whole miniature does not have a right- left orientation, the script also supports the unfocused look of the viewer. Another way to look miniature can be a zigzag path; however, since it creates dazzling effect, the position of the viewer turns an ambiguous one.



Fig 8:“Mavlana Saving a Ship Caught in a Whirlpool,” Tarcuma-i Manaqip-i Thavaqib, 1479.

There is a frame inside the miniature but the frame is ignored. Strangely the frame is inside the painting, as if the other things made it smaller. And the miniature would not be framed and hanged on the wall. “In Islamic representation types, images which are framed, hanged and separated from the space, are very rare untill the near times. In a way, the images are not made to look, instead they should be seen with the space or according to space.”(Sayin, 2003, 63) As in the first example, the place of the nakkash is unknown. A decision about the location of the nakkash is indefinite. View point is multiple. The logic of Camera Obscura and Renaissance does not work. The miniature is not a window constructed for the viewer. For a painting founded on the composition principles which are used to construct Renaissance perspective, the viewer sees window of the painter. The miniature is not a window constructed for the viewer and the miniaturist is not a window constructor. Viewer can not know how to look at the miniature. Added to these, thanks to reversed multipoint perspective, viewer can not capture the miniature as a whole image , there is always some points missed by the viewer.

3.4. 1 What Kind of Seeing Does Miniature Imply for Nakkash and Viewer?

Islamic art`s connection with God is the reason for its existence since Islamic art mimics the divine beauty of God`s creation. Therefore, in it there is the existing code of God. “If the direction of the mimesis is divine beauty, the mystery of the divine beauty must be hidden. With the usage of the visible, the invisible must not be made visible”(Sayin, Summer 202). The special perspective gives the miniature two kinds of feature. First one is synchronization, the second one is not being subject to the eye-centrality. In Islamic tradition “At any time and under any circumstances, the

eye has never been used for enlightenment like *eal pinal*” (Sayin, Summer 2000, 1998)

For Islamic art, mimesis would be more suitable than the word representation. Since miniature and other Islamic arts are the mimicry of divine beauty of God, it is indifferent to the realistic representation. Therefore, it is seen away from the reality, but the fact is different. It does not demand any claim about art except from being a hint for God. Perspective of the miniature serves this peculiarity. And do not tame the world according to human on the contrary of classical perspective. The question may be answered while thinking the result of two kinds of perspective. “Western art actually does not demand subjectivity and realism; instead of this, it creates a harmony that the objects does not have, which means classical art classifies the objects thanks to perspective. In other words, perspective is the desire/claim to be sovereign over the world (Sayin, 1998, 15) On the other hand, with multi-point perspective objects are not classified for the eye of the observer. The world is not a window which opens to the world. One focus point and arrangement of the objects by their distance from the eye of the artist. “As a result, the eye looks through a determined and classified window. In this world, the eye feels safe because it becomes sovereign over the objects”(Sayin, 1998, 15). This window does not exist in miniature because the nakkash does not locate himself as a body in front of the scene, since such a location creates a distance between the nakkash and the world. Nakkash tries to reduce himself as body to be together with the world. He is not the object, and the world is not the subject of him. When the classical perspective is used, “the perspective blocks the eye’s line out side of objects”(Sayin, 1998, 15). Instead of arranging the world according to human and putting the eye in front of it,

like Cartesian philosophy did, Islamic work does not separate the world from the eye. This can be read as a reference for the unity (tevhid) of Islam. This is the space that objects, scenes and even nakkash are the parts of it. “For this reason this not only belongs to art and painting, it also belongs to ontology and existence. This not only is a habit of painting and look fed by Cartesian philosophy, but also eliminates the distinction between object and subject”(Sayin, 1998, 18).

3.5 The Paradox of Islamic Art in the Practical Plane

And just as to be an “artist” is not to know that art already exists, that there is already a world, so reading, seeing, hearing the work of art demands more ignorance than knowledge. It requires a knowledge endowed with an immense ignorance and a gift which is not given ahead of time.

Maurice Blanchot

The paradox of Islamic art is twofold. Even Islamic art does not claim creating an image, and does not want to separate itself from the world, still there is an image. As Zeynep Sayin says “even such mimesis has the melancholy of not being able to overlap the being. Even if the meaning of mimesis is to lose itself in the being, in a way it means to create an image. Second problem stems from the first one.

“Paradoxically, representation is unavoidably related to look: The representation is provided by the hierarchic advantage of the artist’s look’s authority. The artist, on the one hand, implies that the object of the representation can not represent itself, on the other hand, enunciates his/her look sovereign on it. In other words, the eye would not be sense organ any more, it is the conveyer of the of the look, and while representing the looked object, it wants to unconceal the uncover of shame(hicap) (Sayin, 1998, 201).

Zeynep Sayin’s argument is true about the the look of the artist and existence of the image, moreover, there is one missed point which is the look of the observer. In a way miniature is successful, because reverse perspective and open composition cause

missed look of the observer. This case still protect the image from the look of the viewer but can not do this for the look of nakkash. Another question occurs from this point.

But what is the image? When there is nothing, the image finds in this nothing its necessary condition, but there it disappears. The image needs the neutrality and the fading of the world; it wants everthing to return to the indifferent deep where nothing is affirmed; it tends toward the intimacy of what still subsists in the void. This is its truth. But this truth exceeds it. What makes it possible is the limit where it ceases. (Blanchot, 254).

4. USE OF TRADITIONAL ARTS AND MINIATURE IN CONTEMPORARY ART

4.1 Every Painter Recapitulates the History of Painting in His or Her Own Way...

The use in contemporary art of past traditions and techniques is thought with questions. A traditional approach not only presents problems for viewers trained in a modern idiom, but also has certain wider implications, such as covert nationalism, essentialism and, in the case of non-Western art, a selective, conservative appropriation of the Western canon, which has in turn utilized, legitimized, but placed on the margins, the visual pasts of other cultures (Evrengil, 2006).

Place of traditional arts and miniature in contemporary art will be examined in this chapter. Firstly, general tendencies and strategies created by present day artists will be examined. The names of the artists in the first group will be Anish Kapor, Mona Hatoum, Shirina Shahbazi, Sener Ozmen. Secondly, miniature works of Shahzia Skander's will be analyzed as a case study.

4.2 Different Strategies: Shirana Shahbazi, Mona Hatoum, Şener Özmen, Anish Kapoor

At first hand, identity supersedes traditional arts and miniature in contemplation of works and artist's connection. Identity becomes more definite concept than tradition. Added to these, another direction and subconcept related to the identity or tradition is usage of traditional arts in contemporary art. The problem here is twofold tradition is problematic and use of traditional arts makes the problem more complex because it is also related to the tradition, artistic tradition, and art history. For example, in some artists there is just a trace of their identity like Anish Kapoor, some are recognized by their separate concepts in their works like Mona Hatoum, or by a more direct use of one peculiarity of tradition and religion like Sener Ozmen, moreover, it is possible to observe the use of traditional art as visual heritage in Shirina Shahbazi and the direct formalistic use of traditional art in Shahzia Sikander.

While exhibitions which deal with identity or tradition are becoming popular in big art institutions, for example The Turks exhibition in London Royal Academy, the amount of the artists who deal with Traditional Art is also increasing. As a result, dealing with the subjects like traditional arts or religious arts or tradition and religion itself are complex situations for artist. Since the situation is so complex, every artist has to find a strategy to deal with it. For some artists this becomes only subject, only form, only act, for others this will be a way of thinking on art and artistic tradition. For these artists, there is the risk of being labeled as Turkish or Persian artist. The simple label stems from the lack understanding of artist's intention and visual heritage. "Iranian or not? That is not the question. A better measure of Shahbazi's

‘visual heritage’ both her usage of it and the distance she takes from it- is to be found in her reflections on the problem of scale, volume and presence in Iranian visual culture”(Daftari, 32).

As Shirana Shahbazi writes on her artist statement:

I believe that if there is any kind of truth or understanding to be gained from a work of art or a text it is not easily apparent and needs to be looked for in between the lines. The same applies to the importance of origin in an artist’s work. I grew up in an unreligious family, but if we claim that the sheer context of an Islamic society in which I spent my childhood or the fact that **my hair is black** and so on must have influenced my work and decisions in a relevant way, then we should not forget about any other context to which an artist and the work travel such as the context of an exhibition of contemporary art (in NY Moma for example), or of societies in the West where there is the desire to label and classify according to nationality and religion. (Daftari, 134)



Fig 9: Shirana Shahbazi. 2005.

The amount of artists worked with tradition as concept or figural usage or reference to it has been rare until recently. And the tendency becomes more popular because of

the emphasis on cultural differences and importance of the local values. Contemporary artists who are dealing with traditional arts or traditional ways of art follow some strategies like copying, figural usage, one peculiarity of one traditional art or reference, hint for the tradition. As a result of this, some strategies occurred. As Deleuze writes “every painter recapitulates the history of painting in his or her own way...”(Deleuze, 122).

For example Şener Özmen’s work titled ‘Super Muslim’ can be an example for the use of tradition in contemporary arts. His use of tradition and religion is an ironic one. Instead of allusion, or aesthetical connection with traditional arts, his emphasis is on the absurdity. While, a Muslim within superman clothes is performing namaz, the situation turns into an ironic point. The foto-enstallation of Şener Özmen was exhibited in “I am very sorry to kill you” 2003 in proje 4L. And after this exhibition, the work became cover picture of a comic paper. (Balcı).



Fig 10: “Super Muslim,” Şener Özmen, 2003.

Another example is the “Measure of Distance” video work by Mona Hatoum. Actually, “the work is about origin and lost for exiled” (Brett). Except from connection between origin and tradition, the only thing in this video to read it in traditional connection is the Arabic writing. Contents of the writing is taken from letters sent to Mona Hatoum. Rather than the form of writing, the way it is used evokes an idea about tradition. “She layered the imagery of her naked mother in the shower with letters” (Brett). Instead of explaining something with text, the text is used as cover. If the cover for the body is seen from this respect, it functions in two ways. The first one is making the body inappreciable and the second is to putting in a distance.



Fig. 11: “Measures of Distance” Mona Hatoum, 1988.

Anish Kapoor is another example, but as he said his art is related to mainly spirituality. “The origins of his personal and enigmatic forms may be attributed, in part, to his reach cultural background. Born in Bombay, India, and educated in London, Kapoor’s interest in Indian art and mythology and his exposure to a variety of cultural traditions have been essential to the evolution of his themes and artistic vocabulary”(Forsha, 10). His strategy is to combine minimalism and spirituality. To achieve, this he uses the title of his work. For example, ‘When I am Pregnant’ is taken from Zen monks greeting; “Are you pregnant yet”. The idea of being not only physically full but also spiritually complete is the subject of this work and takes us beyond the realm of the formal and perpetual to a more philosophical plane. “An artist of enormous facility and range, Kapoor’s achievements synthesize the formal concerns of Post-Minimalist sculpture with an Eastern spiritual sensibility as he explores the relationship between physicality and transcendence”(Forsha, 13). He does this thanks to the title of his works.



Fig. 12: “When I am Pregnant” Anish Kapoor, 1992.

4.3 Miniature as Defense: Shahzia Sikander

Can use of miniature be defense by itself? As starting point, she describes her relation with miniature as the following “The conventional approaches in the painting department made pushed me towards miniature painting because no one else was interested in it. Its social context was so intriguing. It supposedly represented our heritage to us, yet we reacted to it with suspicion and ridicule. I had grown up thinking of it as kitsch. My limited exposure was primarily through work produced for tourist consumption.”(Berry). Therefore, her act was a kind of defense, because according to her, the choice itself was an act of defiance because at that time there was no interest in the miniature.

Her miniature works can be examined in technical and conceptual directions. As the technique she uses the classical way to make her miniatures, thanks to the education in a traditional miniature school, in addition to her modern art education. After copying a miniature, one foreign thing is added to the miniature by her, so miniature does not stay in its pure form. The reason for this case can be her ideas about purity and miniature. “Right from the beginning, her transformation of the miniature capitalized on its innate preexisting hybridity, which, however, she extended by incorporating in it both personnel content and references to Western modernism.” (Berry) As a result of this, in a miniature made of pigments and vegetable colors, one can see head of her or her close friend. “I was interested in practice and application both formally and conceptually. Initially the visual references for me were images found in books and exhibition catalogues printed by Western institutions. I was invested in an objective approach from the start, and I was never seduced by the

romanticism of the miniature. It started by my finding ways of stepping outside the tradition in order to create a dialogue with it” (Berry). The ways to step outside is a kind of collage. Shahzia Sikander uses miniatures without changing their form but she adds some other visual elements come from today’s world such as portrait of her close friends.



Fig 13: “Pleasure Pillars,” Shahzia Sikander. 2001.

She sees herself as a cultural-anthropologist so, finding her portrait in a miniature does not mean she creates a narration, a narrative of herself. Instead of this:

Well, there is no particular narrative in my work. There is definitely not "my story" in an autobiographical sense. My lived experiences are at times conducted as experiments to gather material that becomes fodder for work. The impulse is very different in such a context. The feedback also informs the process. I often see myself as a cultural anthropologist. I find open-ended encounters and narratives compelling and perhaps seek to express that more than anything else. Symbols, icons, and images are not

automatically about one thing or one way of reading. A crucial reading for me has been the underlying exploration of beauty. The average response to my work usually includes 'beautiful.' For me, issues of aesthetics are always in flux in context to the genre of miniature. Its transformation from thing like kitsch to beautiful, low to high, craft to art, regional to international, artisan to artist, group to individual. These are interesting ideas for me. I am always exploring questions such as: does beauty move towards formalism? Is beauty trivial? When does it become perverse?(Berry).

As she said, “I found, and still find, the presentation and documentation of miniature painting to be very problematic. In fact, by its very nature of the term miniature is laden with issues of imperialism, and is usually followed by a very descriptive, almost ethnographic definition” (Berry). She creates some strategies to show the strangeness of the situation. Shahzia Sikander’s strategies are appropriation and using opposite things together. Moreover, to establish a dialogue between her art works and traditional miniature, she adds irrelevant, even pop, elements to miniature. Her works are miniatures without having purity. “If you talk of Islam today, in the context of the making of visual images, your eye does not follow the hunt so beloved of Safavid artists: your lungs do not fill with the perfumed air of Mughal gardens and pavilions; your mind does not race along the calligraphic callisthenics or acrobatic geometries of dome and minaret. Today these popular images of Islamic art have lost their clement weather and their plein air pleasures. (Daftari, 30) Added to these, maybe success of her works comes from her being aware of stating the failure. As Laura Hoptman writes in 8.Biennial catalogue “In Sikander’s work, the historian Faisal Devji perceives complex dialogues among cultures and religions and the discovery of common ground through shared myths. Devji argues that she allows each image to remain exotic for its opposing viewer, in a kind of “exoticism of mutual intrusion.” Far from illustrating difference, he writes, Sikander “is in fact

stating....that the failure of translation, the failure to find a universal language, fuels desire” (Evrengil, 207). As she comments pop culture, art history and her experiences are components of her works.

5. THE WORKS – HYBRID POSSIBILITIES

5.1. Physical Definition and Technique

Artist is the person who calls the form as content while others evaluates it as just form.
Friedrich Wilhelm Nietzsche

The works considered here were created in various disciplines of visual arts. In these works and projects, print-making, painting, sculpture, ceramic and video were used since every one provides the possibility to deal with one problem more efficiently. For example, in canvas works there was the possibility to inquire the frame and continuity in the work itself and continuity between the work and space. Therefore, the works do not show the peculiarity of pertaining one field of visual art.

Their physical features also do not point out a unity. Even if the works can be mainly categorized in three groups, their size, colour, dimensions, representation style are not same. Instead of a unity in one discipline or technique their common point must be seen in their concepts.

The technique and representation of the works are also various. Instead of using one technique, such as printmaking, a suitable technique was chosen. Multiplicity of techniques is connected with the problem of the work. For example, to deal with the problem of visibility and sanctity, intaglio is an appropriate technique since it results

in soft outlines and also it provides both negative and positive of the worked images. With the same kind of logic, problems related to the dimensions are considered with the technique, kat`1.

Finally, techniques like pastiche, appropriation and eclecticism were also used. As it is seen in projects, it is possible to find a traditional technique, kat`1, near a new technique, pastiche. This creates a bizarre condition. However, the condition makes the problem of the projects clearer instead of being a trouble or solution. In general for all projects technique is the part of the concept. As a result it can be said that the technique is not a choice, it is a necessity like main concept which is miniature.

4.2. Conceptualization

Valery is right to say that mastery is what permits one never to finish what one does. Only the artisan's mastery culminates in the object he fashions.
Maurice Blanchot, *The Space of Literature*

First of all, my connection with the miniature in both theoretical and practical plane started with the necessity that I feel to find a place for the art of miniature in today's art. And this necessity stems from the wish to find a place for me, in today's art as a person who lives in Turkey and whose artistic and visual heritage is miniature. My researches on miniature and sometimes other traditional arts started while trying to produce projects for the concept 'tradition'. For an artist, may mean artistic tradition; in other words, it may mean it is in some where in art history. At this point, miniature and other traditional arts become a must for me. There were lots of problems in the area such as, its different representation and seeing way, its relation with the viewer, breaking and empty point of it in Turkish Art History. Dealing with art, without

knowing that how we have come from the miniature as an major art form to painting and sculpture seems me non-sense to me. However, at the end of the working process, instead of finding a place for miniature, the rupture between me and art history has become the operative side of the projects.

I did not work as a miniaturist. Instead of this, I tried to think problems in the frame of today's art. Therefore, the most distant point for the works is reading them as traditional art works, miniatures. Instead of this, the works could be seen as hybrid possibilities. Therefore, added to the directly figural usage of miniature, one peculiar feature of it, like open composition, scale, continuity in the space was applied in the works and questioned in the works. Sometimes other traditional arts such as kat'ı was also used.

While, the works created in different disciplines of visual arts, such as printing, ceramic, sculpture or video, added to various disciplines of visual arts, alternative places in these areas were quested to find an ideal way of representation. For example, miniatures are made sides of the canvases instead of front.

Or making a three dimensional work out of paper stemmed from the feeling there must be something paradoxical in the disciplinary logic. Added to these, this one was kind of reaction for the imported position of sculpture.

Even if the main argument of the thesis “ traditional arts, particularly miniature, imply a way of seeing which is different from today's, has not been achieved in artistic side of the process, some hybrid possibilities occurred. The point which is not

reached is not evaluated as failure, instead, it is the point which creates problems, and the problems are the basic drive of the projects without finding an absolute solution.

While I was working on miniature at the beginning, I was not aware of the point that 'miniature is too late for us'. First projects of mine were related to the miniature. One peculiarity of miniature or repetition of it as figure was the main feature of the projects for a long time. However, after accepting that there is a different seeing in miniature stems from its ontology, the direction of the works was changed. For example, while making miniature could be evaluated as figural usage in first projects, in last projects it can be evaluated as copy and appropriation. The reason for such a transformation is distance and a kind of historicism resulted in eclecticism. Even if I started to work on the subject by accepting its visual-art historical heritage of mine, it still remains as an exotic element. In other words, miniature is not a closer form than canvas painting and sculpture on a pedestal.

The artistic side of the survey brings fourth with three groups of works.

FIRST GROUP OF WORKS:

The projects in this group are mainly related with the problem of dimension, being two or three dimensional, depth, scale and seeing. Seeing must be thought together with the visibility of miniature and the position of the viewer.

What Covered The Place of Lost Miniatures?

Mainly, these works are related with the perspective and dimension of miniature. As it is known, miniature always criticized because of its perspective. Another point is its deficiency about depth. The first work of this series on **Fig. 14.** stems from the cogitate on this subjects of miniature, and different styles and disciplines of art history . The work has an eclectic side. In the work, pedestal and miniature were used together. As a result the project has a conflict since pedestal belongs to the sculpture and miniature belongs to the area of painting. Both of them have a long history; while pedestal is one of the main parts of European sculpture tradition, miniature is the one of the major art of East. Added to these, pedestal is the sign of the logic of representation. As Rosalind Krauss explained “There is nothing very mysterious about this logic: understood and inhabited, it was the source of a tremendous production of sculpture during centuries of Western art” (Foster, 35). To put miniature on pedestal is a way of pointing to tradition of sculpture and painting in this project. In other words, even though pedestal does not have long history in Turkish Art, I am familiar with it, on the other hand, although miniature has long history; I did not have relation with it before the project. Such a strange togetherness

of the two could be resulted in a shock. While making miniature figures on a pedestal, they were taken from their context.

In addition to these, miniatures are chosen from different subjects. On the pedestal religious and mythological miniatures are on upper part of the pedestal, in the middle there are palace life depictions and below part of the pedestal is painted with the daily life miniatures. And also there are lots of unholy miniature figures on the floor. In the act of arranging miniatures on pedestal their subjects are considered, and putting them on the floor is the reason to create continuity in the space.



Fig 14: “What Covered the Place of Lost Miniatures?”, Seval Şener, mixed media and screen print, dimensions variable, 2004.

Inside

In the Inside project, **Fig. 15.** miniatures gain a different meaning from previous project. On the project their symbolic meaning becomes important. They are not the sign for their loss on art history any more. When their representation type, which is done in the books, is considered, putting them on a pedestal is a kind of mistake. When their composition style and enigmatic inside-outside relation are considered painting them inside of the pedestal could be a more acceptable act. Since the pedestal does not carry anything, it loss its function. The pedestal with miniatures inside of it was presented in a lying position. Thus, while pedestal loss its significance, miniatures gains the peculiarity of continuity in the space and not being too visible, because, miniatures in the deep side of the pedestal becomes almost invisible.



Fig 15: “Inside”, Seval Şener, acrylic, 2004.

Image under Image



Fig 16: Detail “Image under Image”.

In the project **Image under Image Fig. 17**, miniature is applied in another area of art which is ceramics and intaglio technique is used. Within this project, I thought that there is something missed in miniature. However, since an expansive survey has not been done in miniature, I do not know what is missing. However, I think that the missing thing could be related to seeing. Taking such estimation as a stem and concern, I made miniature figures on ceramic pieces and covered them with the half-transparent papers. The cover is a kind of allusion for drapery of beauty –esma perdesi-. As a result, the viewer should do something to see the project. However, since the project consists of 12 parts, it is almost impossible to see it at a glance. The seeing position of the viewer is also an allusion for the special perspective of miniature.



Fig 17: “Image under Image”, Seval Şener, intaglio on ceramic, dimensions variable, 2004.

Base I.

The project is made out of one piece of paper. **Fig.18.** Miniature figures are placed on top of it as if the middle part of it is its pedestal. The use of paper as pedestal is again related with the problem of miniature and sculpture in contemporary art. The project has a relation with another traditional art which is Kat'1. Kat'1 is the traditional art of paper cutting, whose origin is Persian and which is used for ornamentation of books. In this way the project has a highly eclectic side in terms of form and content. As technique, a traditional art is used, as figure, figures from miniatures are taken and they are added in the plane of pedestal. Making a pedestal out of paper is the way to say that there is a problem. The paper pedestal is the symbol of disbelief in the condition of sculpture. In addition to these, putting miniature figures on top of it makes the conflicting use of these clearer. The problematic use of traditional arts, or miniature, within the area of contemporary art is strongly pointed with the Base series.

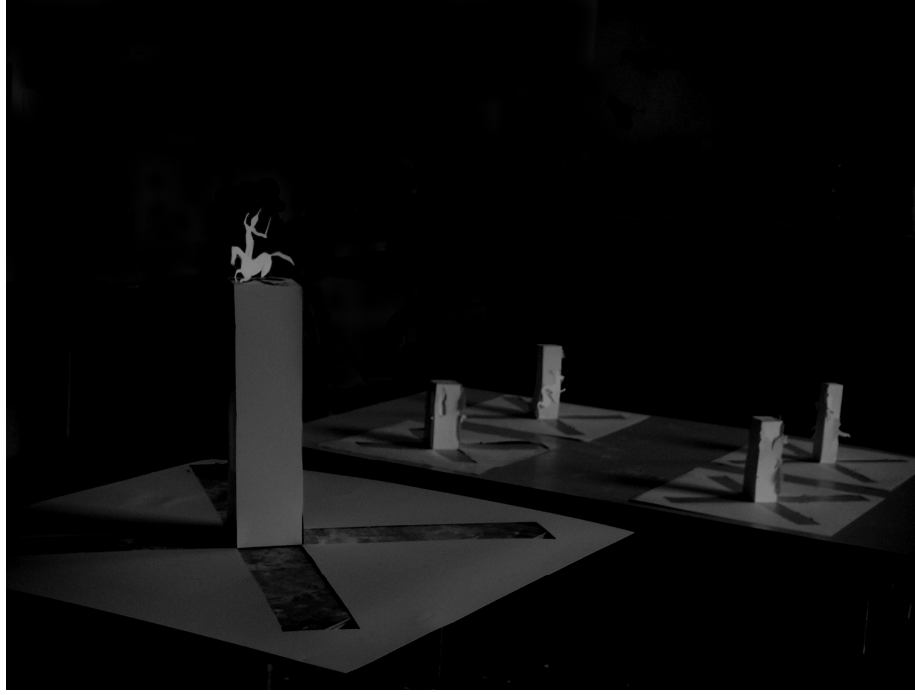


Fig 18: “Base I”, Seval Şener, paper cutting, 40x40x35 cm, 2005.

Base II, III and IV.

The continuation of the Base series is related to perspective again. With the help of the theoretical survey on perspective and miniature I try to see that if there is perspective in miniature or not. To search this, I used a way similar to the method, Kat'1. Firstly, I drew a whole scene from a miniature and cut it. The difference of these works from previous Base is figures are not separated. But the problem is that the perspective which was reached is the classical renaissance perspective, however, actual miniature perspective is reverse perspective.

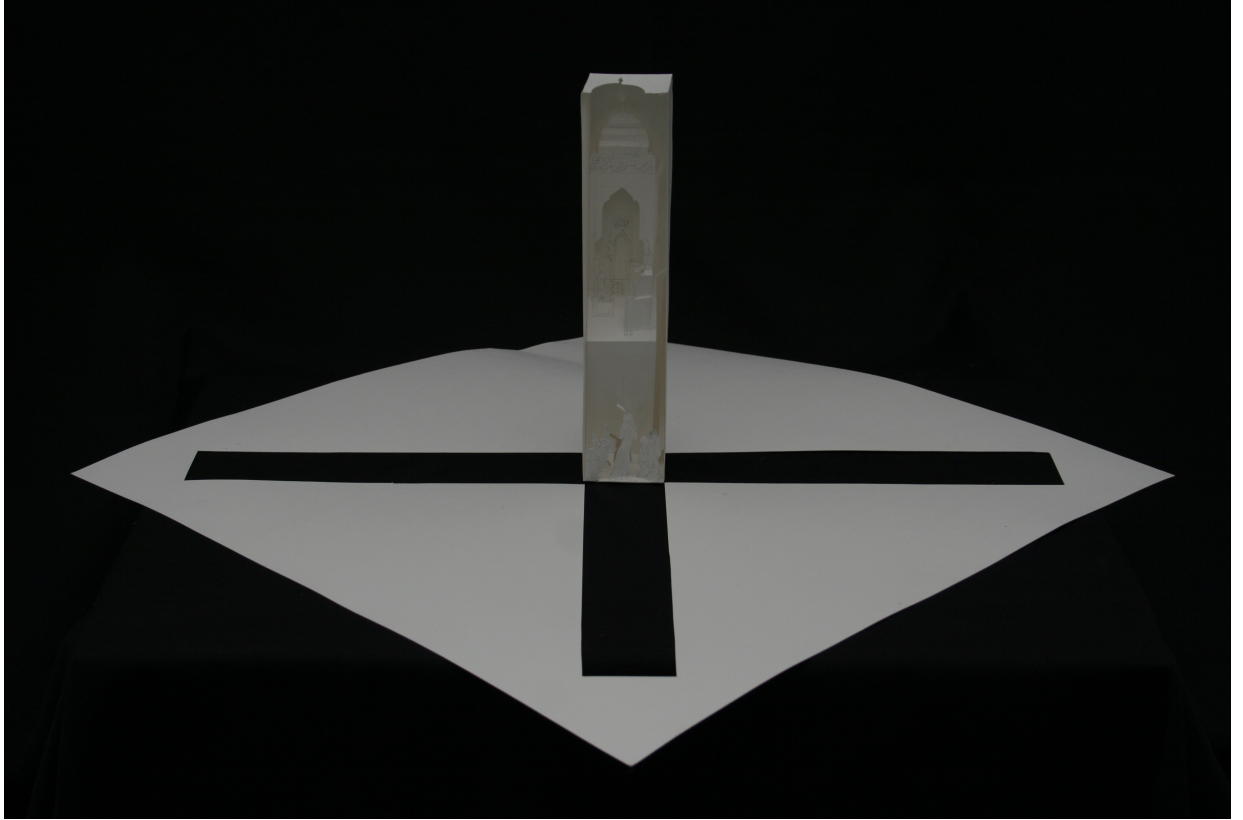


Fig 19: “Base II”, Seval Şener, paper cutting, 40x40x35 cm, 2005.

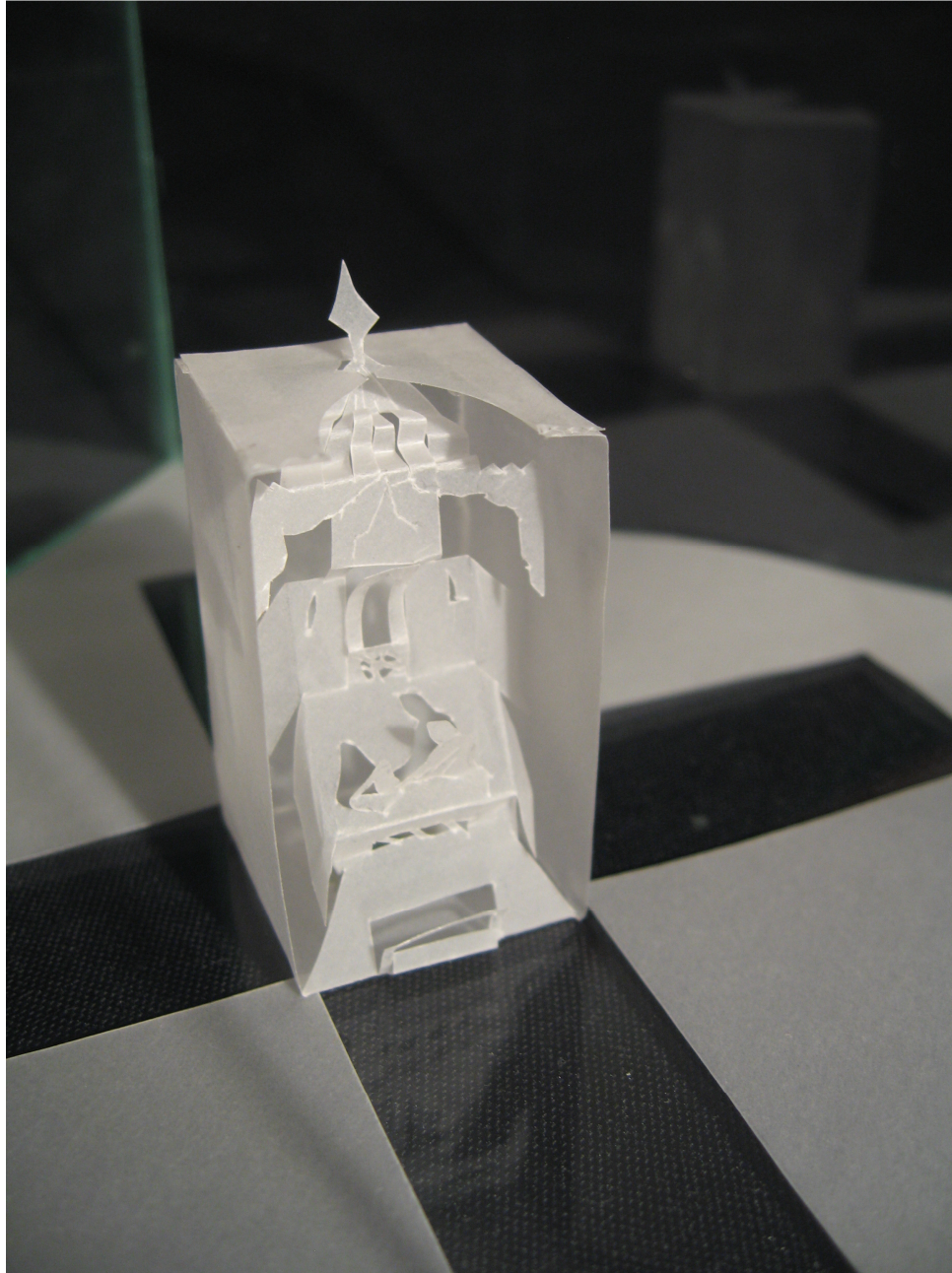


Fig 20: “Base III”, Seval Şener, paper cutting, 15x15x5 cm. 2006.



Fig 22: “Base IV”, Seval Şener, paper cutting and acrylic, 15x15x5 cm, 2006.

Base as Column

The project Base as Column, is an ironical work. At the same time, it is continuation of the little sized paper Base series. In the project, the emphasis must be seen in carrying function of column. The figures on the column are taken from the miniature, but this time their sizes were enlarged. The concept of the project is continuation in the space.



Fig 23: “Base as Column”, Seval Şener, paper cutting, 180x180x230 cm, 2007.

Base in Recursion

The project is made out of metal sheet. It is the part of the Base Series. The work is made out of one piece of metal. And the concept of the project is repetition and repetitive side of the miniature.

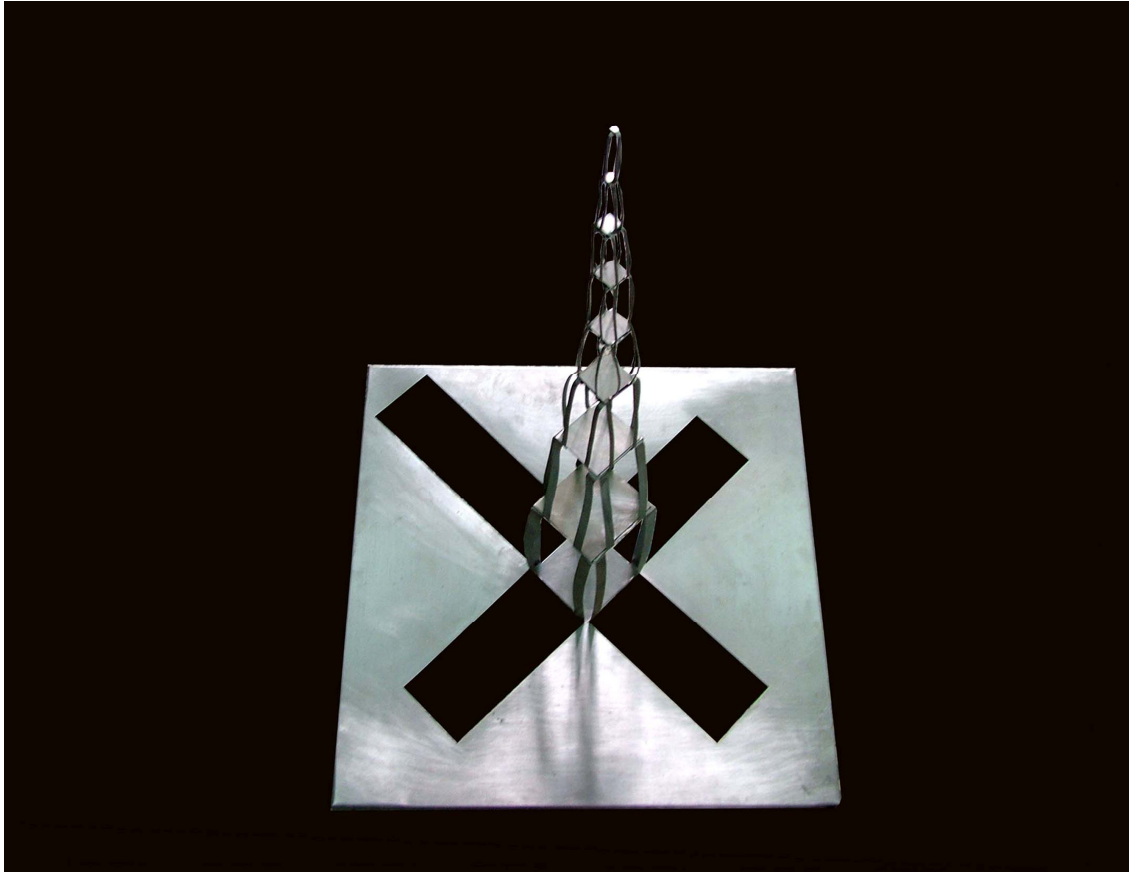


Fig 24: “Base in Recursion”, Seval Şener, metal cutting, 45x45x60 cm, 2007.

SECOND GROUP OF WORKS:

The projects in this group are made in painting and printing area. The aim of the projects is dealing with the subjects, frame and continuity in the space. In general, there are the figures taken from miniatures.

Miniature on Canvas

In Miniature on Canvas project, two peculiarities of miniature continuity in space and frame are analyzed. Added to these, as the first work of this group, it can be taken a reaction for the use of miniature on canvas painting. When its representation type is considered, the front side of the canvas becomes a strange place. That is why miniatures were painted on sides of the canvas. With such a strategy, while the work seems as if it is minimalist work from front, with a different position of viewer the work implies another dimension. In this concern, the project is connected with previous projects, in the terms of position of viewer. This is the feature of related to the representation of miniature on canvas. As a result, even the four side of the canvas are painted, the viewer can not comprehend the whole at a glance.



Fig 25: Detail. Miniature on Canvas

Continuity in space and the problem of the frame can be thought together. The open composition of miniature gives the feeling of continuity. Representation of the miniature in books horizontal position of the miniatures in books can also be evaluated as the continuity. These peculiarities can be a reason not to hang the miniature on a wall. Thus, to paint the miniature on front of the canvas is considered as a defect.



Fig 26: “Miniature on Canvas”, Seval Şener, acrylic, 51x71x5 cm, 2006.

Negative Miniature on Canvases

Negative Miniatures on Canvases project consists of seven canvases. Every canvas was painted one of the main colors of miniature, and every canvas has different subjects, for example the purple one's subject is mythological miniatures or red canvas's subject is astrological miniatures. However, there is not a connection between the colors and the subjects of the miniatures in this project.



Fig 27: Detail. Negative Miniature on Canvases

The logic of the project is almost the same with Miniature on Canvas. However, since miniature is so powerful and attractive as an image, this time they were painted in white. As the beauty of the miniature more noticeable than the problems of the project, I avoided painting them with their own colors .

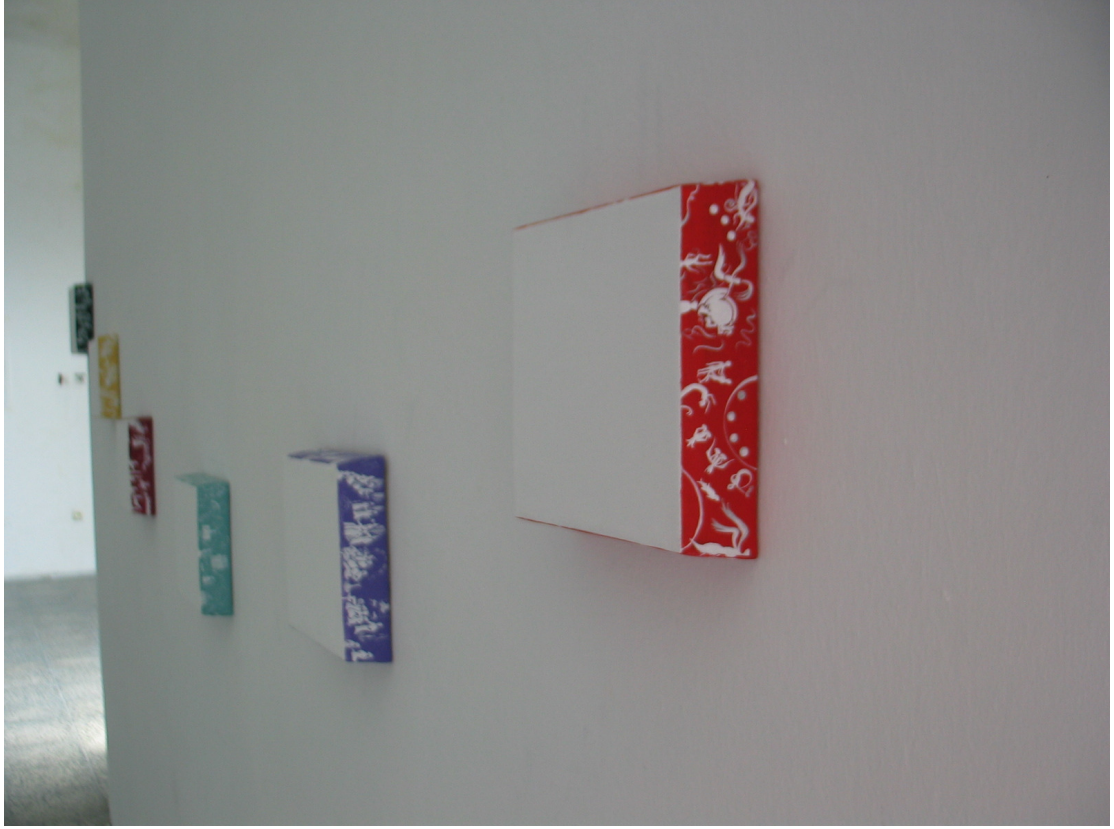


Fig 28: “Negative Miniature on Canvases”, Seval Şener, 20x20x5 cm, 2006.

Bizarre Creatures

The project consists of six pieces. Most of the figures, four of them, in the project were taken from Mehmet Siyah Kalem. “There is not certain knowledge about his life. On the other hand, the name may belong to a miniature school. Subject of the miniatures is usually half human- half animal creatures. There is the effect of Chinese painting in these miniatures” (Büyük Larousse, 7943). To do this project a mixed technique is used. In some them, paper layers are added to the paintings as in the **Figure 33**.



Fig 29: “Battle of Two Supernatural Creatures”, Mehmet Siyah Qalam, end of 15. Century



Fig 30: “Bizarre Creatures I”, Seval Şener, mixed media, 29x40 cm, 2006.



Fig 31: “Bizarre Creatures II”, Seval Şener, mixed media, 29x40 cm, 2006.



Fig 32: “Bizarre Creatures III”, Seval Şener, mixed media, 29x40 cm, 2006.



Fig 33: “Bizarre Creatures IV”, Seval Şener, mixed media, 29x40 cm, 2006.



Fig 34: “Bizarre Creatures V”, Seval Şener, mixed media, 29x40 cm, 2006.



Fig 35: “Bizarre Creatures VI”, Seval Şener, mixed media, 29x40 cm, 2006.

Absence of the Figure



Fig 36: “Absence of the Figure”, Seval Şener, screen print, 50x70 cm, 2006.

Absence of the Figure project is made by screen-print. The classical method of the screen-print is ignored and instead of this, the painting is made by reduction. The painting has seven levels, in every level one part of the painting erased. The figures are leaved blank. And finally, an artificial ornamental design is added to the painting. The aim of ornamentation is make an emphasis on the problem of frame.

THIRD GROUP OF PROJECTS:

The projects of this group are Catalogs' Miniatures and Squiggle. Firstly, two projects in this group are predominantly related to working as a craftsman, instead of working as an artist. Both of them were time consuming projects. Working as a craftsman and following a handiwork process are related to the tradition. Thanks to the handiwork strategy, printing and digital processes are inversed. Secondly, another distinctive side of the two projects from previous ones is that both of them are a kind of "quotation". While one of them is in the shape of visual image, the other one is passages from two books. The act of quotation is transferred the projects on the plain of appropriation. Appropriation is usually used for borrowed items in the creation of a new work. However, in miniature the situation is more complex than it is seen. As another technique pastiche, the same principle is valid, because repetition of an old work is the part of the miniature tradition. As a result not only were the miniatures to transfer to today, but also the act of copying was also transferred as appropriation and pastiche. The strange thing is that, if you are an artist from traditional miniature school, your work is still in the realm of miniature. However, if you are dealing with in a different level rather than being a traditional art, your act turns into appropriation. As a result, the works gains an eclectic structure.

Catalogs' Miniatures

The Catalogs' Miniatures consists of six pieces of works. The six miniatures were taken from different miniature catalogs. They were reproduced with ball point pens. Ball point pens are their connection with today's art as medium. While they were reproduced with ball point pens, names or page numbers of the catalogs were added to them. This means, instead of copying a miniature, the works are the copy of a page

from a printed miniature book. The page number and name of the catalog are used for some reasons, such as creating an estrangement effect for the visual side of the miniature, showing the distance and our second-hand condition in seeing miniatures in the catalogs. As Shahzia Sikender emphasizes “Initially the visual references for me were images found in books and exhibition catalogues printed by Western institutions”(Berry).

On the one hand, miniature was produced by copying of previous miniatures. However, the act of copying in these projects does not mean these are the continuance of miniature. The act of copying means appropriation even, “whole notion of copying is heavily embedded in the tradition” (Berry). The strange point is that copying is valid technique for both miniature tradition and a technique in contemporary art. “It has a lot to do with appropriation. Within the current practice, there is a lot of blurring in terms of what gets appropriated from older sources” (Berry).



Fig 37: "Catalogs' Miniatures I", Seval Şener, ball-point pens, 16x 24,5 cm, 2007.

'The Prophet Muhammad with the Companions' By Bihzad, from *Hayrat al-Akbar* of Mīr Alī Shīr Nāwā'i, c. 1495; f. 7r, 15.7 x 10.4 cm. By kind permission of the Bodleian Library, Oxford, MS Elliott.237.



Fig 38: “Catalogs’ Miniatures II”, Seval Şener, ball-point pens, 24,5x30cm, 2007.



Fig 39: “Catalogs’ Miniatures III”, Seval Şener, ball-point pens, 24,5x30 cm, 2007.



Fig 40: “Catalogs’ Miniatures IV”, Seval Şener, ball-point pens, 24x16,5cm, 2007.



73 'Rustam beside the dying Sohrab', from a *Shahnameh* of Ferdowsi, signed by Mu'in Musavvir, Safavid, Isfahan, dated 1649. 29.2 x 14.6 cm. Rustam's son, whom he had never seen, marched at the head of an army against Iran. Tricked into believing he was not fighting against Rustam, Sohrab battled on until his father stabbed him. Only then did Rustam take off Sohrab's armour and discover the amulets he had given Sohrab's mother.

Fig 41: "Catalogs' Miniatures V", Seval Şener, ball-point pens, 16x24 cm, 2007.

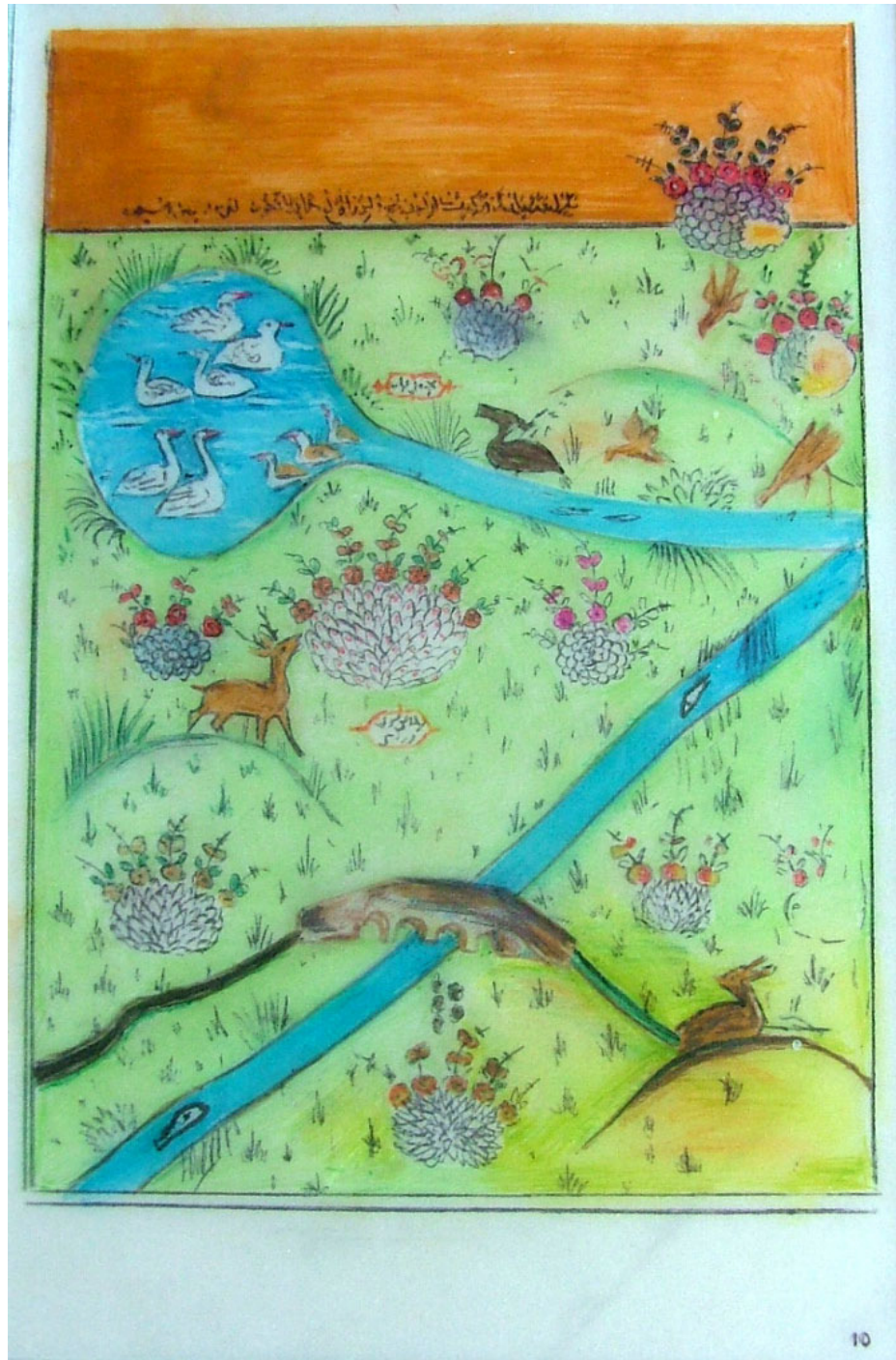


Fig 42: “Catalogs’ Miniatures VI”, Seval Şener, ball-point pens, 13x19 cm, 2007

Squiggle

The project is a site-specific project. Text on the project was taken from the books Banu Mahir's Ottoman Miniature Art and Conceptual Art.

It was planned for windows of my studio. I had worked and read on miniature for a long time in this studio. And finally, my effort showed me that miniature is too late for me, in terms of seeing the world as a miniature artist or for a fully comprehension of miniature.

The reason to fix it on windows of the studio is related to the idea of seeing and being blind by book learned knowledge. Ironically, being blind is the most successful point for a miniature master, but this blindness should come after your hard work period. At first, the aim of the project was to refract the light coming from outside to make the studio dark. I wanted to make the working place dark with writing however, after writing two times on top of each other, I have realized that this is almost impossible, but a superimposed writing could function in another way. By such a use of writing, writing turned into an illegible writing. The shape in total is an allusion for the problem of the project which is related with the "tradition/miniature". That is why, the form looks like the form of old books.

The main idea on the project comes from the survey on miniature art. This project was made after accepting that knowledge about miniature does not help someone in the practical plane. Even if you know its history, style, or figures depicted in miniatures. To read and see, for me, means just to see its form. In the project, the

information about miniatures taken from Ottoman Miniature Art book made illegible by writing the book “Conceptual Art” on it. This is a situation that the two erases each other. And finally, writing becomes a visual image without unconcealment.



Fig 43: “Squiggle”, Seval Şener, 2007.



Fig 44: “Squiggle”, Seval Şener, 2007.



Fig 45: “Squiggle”, Seval Şener, 2007.

6-CONCLUSION

The overall concern of this study has been both artistic and theoretical exploration of the elements of traditional arts, particularly miniature, and use of it in contemporary art. Thanks to the theoretical part of the thesis, some peculiarities of miniature have been overviewed. Thus, it can be argued that miniature and traditional arts imply another type of seeing. The implication of them is a seeing in which the artist and the viewer should not capture the image. Therefore, the art work should not be seen at a glance and should not be represent itself as an art work. In other words, it should not be a depicted scene on the wall or should not be separate itself from the space. Added to these, the implication is valid for artist, viewer and the work. In general the result of the theoretical survey designated that there is a problematic point about miniature in practical plane.

Since the survey shows a problem, contemporary artists' works are added to the thesis. As a result, some strategies used by artists are noticed, for example, irony, eclectic structure or allusion by the usage of title.

Before starting the works of miniature, as an artist I had always been aware the risk of producing kitschy projects. There are two reasons for this kind of thinking, the first one was kitschy image of miniature in our memory and culture, the second was the necessity for being eclectic. For example, in the What Covered The Place Of Lost Miniature Project, there was high risk of its being kitsch, because in the project two irrelevant elements, miniature and pedestal, are used together. Of note, kitsch could be a method to deal with the problem, but my aim was not to use kitsch as method.

In the works chapter, the works are divided into three groups. First two groups are divided according to their concepts coming from miniature and artist's concern to find a place for miniature art. The reason for such an act of artist is also finding a base for her art. However, even if the works are powerful and attractive, the beauty of the works is the one coming from the beauty of miniature. In each projects of these groups some peculiarities of miniature are tried to be questioned. The result was that there is almost always an idle side even if the works are beautiful. This idle side is the main reason to carry the miniature projects to almost every discipline of visual arts. Germano Celant's ideas about the art of Anish Kapoor became a guide for the artist. "He opened my eyes to the idea that making art was not about making more or less beautiful things and that there were some deeper purpose to it" (Celant, 15).

The third group of the works is the result of being aware of the situation. While the theoretical part of the thesis supports the concepts under the miniature, artistic side points a distance. As a result, third group of project were produced from the feeling of distance. Other source of the project is a kind of failure about traditional arts and miniature. Even if the artistic survey started with the aim of finding a base for my art and miniature, the result turned into a failure. After accepted being already coded with a seeing regime different than miniature's, the miniature has still remained as an exotic element. Thus, instead of using one peculiarity of miniature, I prefer to copy it, in other words, my strategy is making a kind of appropriation and quotation. Added to these, eclectic side of projects is emphasized. The reason is that, the miniature is too late for us. However, this does not mean that the works are not successful.

The thing that I have learned at the end of this artistic process is that failure can be a source to maintain a work and the emphasis on failure does not reduce the power of the project. The reason for the failure is the distance and exotic side of the subject, miniature.

REFERENCES

- Akay, Ali. *Kesisen Zamanlar*. 14 March 2007.
<[http://www.acikradyo.com.tr/default.aspx?_mv=a&aid=12914&cas=933 - 65k](http://www.acikradyo.com.tr/default.aspx?_mv=a&aid=12914&cas=933-65k) ->
- And, Metin. *Turkish Miniature Painting The Ottoman Period*.
Ankara: A Dost Publication, 1978.
- Atasoy, Nurhan and Filiz Çağman. *Turkish Miniature Painting*.
Istanbul: R.C.D Cultural Institute, 1974.
- Balcı, Fatih. “*Güncel Sanat ve Karikatür İlişkisi*”. 14 May 2007.
<<http://www.ebenzin.com/sayil/3.asp>>
- Berry, Ian. “*Nemesis: A Dialogue with Shahzia Sikander by Ian Berry*”. 13 May 2007.
<<http://www.shahziasikander.com/essay01.html>>
- Brett, Donna. “*Implicating the Audience in Exile*”. 13 May 2007.
<<http://www.realtimesarts.net/article.php?id=7766>>
- Blanchot, Maurice. *The Space of Literature*. London: University of Nebraska Press.
1982.
- Büyük Larousse Sözlük ve Ansiklopedisi*. Istanbul: Interpress basın ve Yayıncılık,
1986.
- Cansever, Turgut. *İslam’da Şehir ve Mimari*. Istanbul: Timaş Yayınları, , 2006.
- Celant, Germano. *Artist as Sacerdos-Anish Kapoor*. London: Thames and Hudson,
1996.
- Daftari, Fereshten. *Without Boundary. Seventeen Ways of Looking*. Museum of
Modern Arts Publication. New York, 2006.

Dyerr, Geoff. ed. *Selected Essays John Berger*. New York: Vintage Books A Division of Random House, Inc, 2003

Deleuze, Gilles. *Francis Bacon: the logic of sensation*. London, New York: Continuum, 1981.

Erzen, N. Jale. "Aesthetic of Ottoman Culture." 11th International Congress of Turkish Art. Utrecht, 1999.

Erzen, N. Jale. "Ottoman Aesthetics From Medieval to Renaissance." *Journal of Islamic Studies*. 25 (1991): 1-6.

Evrengil, Efza. *Biennial 8. International Istanbul Biennial*. September 20- November 16 2003. Istanbul Foundation for Culture and Arts, Istanbul, 2003.

Florensky, Pavel. *Tersten Perspective*. Introduction: Zeynep Sayın. Istanbul: Metis, 2001.

Forsha, Linda. Anish Kapoor. San Diego: Museum of Contemporary Art, 1992.

Foster, Hal. *The Anti-Aesthetic Essays On Postmodern Culture*. Bay Pres: Washington, 1983.

Göçer, Aşlı. *A Hypothesis concerning the Character of Islamic Art*. *Journal of History of Ideas*, Vol. 60, No. 4. (Oct., 1999) pp. 683-692

Richardson, J. Adkins. *From Pure Visibility to Virtual Reality In An Age Of Estrangement*. London: Praeger, 1998.

Roberts, John. *Postmodernism Politics and Art*. New York: ST. Martin's Press, 1990.

Sayin, Zeynep. *Imgenin Pornografisi*. Istanbul: Metis, 2003

-----Oygunme ve Temsil- Imge ve Benzesim: Beden, Kesintisiz Metin.
Defter. 34 (1998): 15-45.

-----Beynin Uzvu. Defter. 41(Fall 2000): 73-105.

---- Bati'da ve Dogu'da Bedenin Temsiliyetinde Haysiyet ve Zillet II.
40.Defter. (Summer 2000) 194-234.