

## ONE OF THE PIONEER ARTISTS OF TURKISH PRINTING ARTS: MÜRŞİDE İÇMELİ

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### ABSTRACT

The first areas of application of art are paintings and drawings that began thousands of years ago. As the process progresses, the pictures and drawings designed with the changing techniques begin to give direction sensorially to the society. The development of these innovations in the field of art has maintained its momentum till today. The original printmaking techniques in the field of plastic arts are one of them with different technical and application fields. In this study, the development of original printmaking techniques in Turkey and its one of the predominant female practitioners, Mürşide İçmeli's life, work and contribution to field and her exhibitions are illuminated. She is one of the preliminary original printmaking artists and first female graphic designers. It is intended to disseminate the ideas and methods of her works which is produced in this area. It is known that the artist sheds light to the other artists in the field of print painting with both her works in our country and works abroad. It is thought that these studies will shed light on the institutions and organizations working in the field of art and will provide a certain sensitivity in the field.

### INTRODUCTION

Printmaking; The method of molding is based on the principle of obtaining more than one copy by transferring a desired object to another surface. The most important feature of this art based on the principles of reproduction is how many prints were printed during printing and how many printing techniques were printed. Starting from the twentieth century onwards, various techniques have been tried in Europe in many continental print paintings. While these practices bring richness to the arts, the printing picture has come to the forefront of this field. One of the first and most important practitioners in the field of printmaking in Turkey is Mürşide İçmeli.. It will be appropriate to look at the definition of the artist and the state of the artworks while the print art is being studied. The artist is a part of the community she lives in. They create their works inspired by technological developments that are translated from the past and customs . The values from the past are shaped contemporaneously with the requirements of the age and take the new form (İçmeli, 1981: 10).

The works of art, based on the traditions from the past, are also transferred to the future by being shaped at the contemporary level. These values, which are used when revealing the work of art, depend on the way in which the past forms are laid down and kneaded in contemporary narrative. In every era, technical and arts walk together and impress the art of technological developments so that they go further. Artists should take advantage of all the opportunities provided by technology by effectively using technology and new materials (İçmeli, 1981: 10).

By benefiting from the traces of Anatolia in his works, she benefited from the symmetry of carpet motifs, inspired by his prehistoric and dated works. She arranged her compositions in a geometric and symmetric system.

Mysterious figurative thought combines with contemporary forms and conceives the essence of nature as the love of the basic sources of life that is made up of the composition of artist contradictions. In terms of formal and intellectual, concrete figurative-abstract formalism, linear and superficial textures, and figure-drawing concepts are adopted (Keskinok: 1986: 24).

### WHO IS MÜRŞİDE İÇMELİ?

The artist was born on December 8, 1930 in Istanbul. She studied in İstanbul Çapa where the talented students were held but with the closure of this school she completed her education in Bursa and Konya teacher schools. (Bingöl, 1993: 25).

Between 1951 and 1953 she studied in Gazi University, Art Department. She graduated in 1953 and is appointed as an art teacher in Afyonkarahisar. She worked here between 1953 and 1959 (Kırıçoğlu, 1996: 26). In 1959, Gazi was appointed as an assistant for graphic arts in the department of painting (Bingöl, 1993: 25). In 1960 he

went to Madrid to study at the lithography workshop "escuela central des belles artes" with a scholarship from the Spanish government to study. Spain has been very active in the field of engraving and lithography in the education of madrassas (Kırıçoğlu, 1996: 26).

Later in the year, she became a master of arts and crafts graphic design department in London with state scholarship. She graduated with a postgraduate diploma (Keskinok: 1986: 24).

Gazi University Painting department becomes a lecturer in graphic arts major. She started to work as a professor at Bilkent University in 1986. It provides the establishment of the graphic design department. In the state exhibitions and important competitions, she joined the 15th period as a member of the national commission of the 15th Unesco Turkish National Commission. (Bingöl, 1993: 25).

Until 1986, three of them had received eight awards, including Spain, Romania, Alexandria and five in the country. In addition, seven of them, Düsseldorf and Bonn, have opened nine personal exhibitions in the country. It exhibits engravings in 19 unique print biennials, one in Italy, five in federal Germany, two in Japan, three in east Germany, three in Norway, one in Romania, two in India, one in America and one in Alexandria. She worked for The Ministry of Tourism State of Opera and Ballet, here she designed posters, brochures, , children textbooks. In addition to her original works, her favorite works include painting children's books (Kırıçoğlu, 1996: 26).

In the years when the artist is in school, painting classes are not yet available in the curriculum. The artist was selected among the talented students in the painting seminar, which was established in the anchor education institute and received lessons from them by meeting with real art educators such as Şeref Aktik, İlhami Demirci, Nevide Gökaydın, Kemal Gökaydın. (Bingöl, 1993: 26).

### **THE STYLE OF THE ARTIST**

The artist, who works with a figurative texture, is in pre-natural metaphysical sensitivity. It emanates from the outline of the line, not from the emotional behaviors it feels. Human beings have tried to create contemporary shells with naked men and women, using tens of thousands of centuries before, and taking advantage of the contradictory element of the regime and interpreting the form of the centennial surrounded by reinforced glass and steel with implicit and personal accumulation as intangible and symbolic (Keskinok : 1986: 25).

There is an extraordinary balance, order and calmness in her paintings. It is separate from contradictions from all external stimuli. It almost reflects its soft, balanced personality. Balance and order-oriented works are not unsteady and mechanical at the same time. The artist defends the rule of "knowing the teacher". It overrides the wisdom and qualities of being an artist (Kırıçoğlu, 1986: 27).

Different textures use colors in their arrangements. It uses a new creative function that goes out of the rhythm sense and moves the rhythm flow in the opposite direction. This situation continues as an alternative use in her art works. The artist has constantly improved her experience and technique to the extent of his universalism, as well as his original understanding of form. We see the experience and cultural accumulation of our own unique mysterious attitude in the excitement of working action (Keskinok: 1986: 25). The artist's work also has three elements in the structural direction. Motifs, figures and geometry. While the formal motifs are spread by rhythmic renewal, they turn themselves into half-full geometrical forms. Circles and right angled geometric forms divide into space and create a horizontal symmetry (Sözer, 1990: 18). Mürşide İçmeli's basic human figures form abstract figures. She sets up her work with drawings that are far away from the sketch. The drawing also constitutes the sub-structure of the images it displays (Radikal, 1998). In her work, human figures go side by side, but sometimes back shoulder to shoulder. People also have heads up and down views (Güneş, 1988).

The artist, who is also known as a master of gravure, is also involved in tree, linoleum printing, posters and painting works.

### THE TERMS OF THE ARTIST

Until 1965, she worked with different cultures and coaches. She studied at various places in Anatolia, studied in Madrid and London. We were able to find Henry Moore's works closely in London. After 1960, this effect is seen in the engravings. Anatolian, especially the archaic cult, has assimilated the formal outward shooting. After 1960, she participated in the teaching staff and reflected the influences of culture and art by removing from external factors in her works. She travelled to Southeast Anatolia and found inspections in the places in Kayseri-Kültepe, Malatya-Arslanlıtepe, Maraş-Saçakönü, Gaziantep-Karakamış and internalized the traces of Anatolia in her works. She created her own visual language (Bingöl, 1993: 2).

### CONCLUSION

The print image area is based on the principle of replicating patterns or designs that artists desire using different patterns such as linoleum, gravure, wood printing. This area was mostly used in the twentieth century. One of the first and most important artists working as a competent is Mürşide İcmeli. In this research, the definition of art of print and the arts and the status of works of art are examined and the achievements of the women artists are shown. As a result of the research, it was revealed that Mürşide İcmeli affected the themes were influenced by art from the childhood, education from different masters and abroad, inspiration of the cultural values of Anatolia. In addition, the artist's intensive research into Islamic art and western art reveals her research personality. In artist works, geometric symbols repetitively reproduce patterns, stain texture, and form linearity to foreground. In her engravings, cultural forms tradition operate within the framework of mystery logic. As a trainer, she has an innovative personality that has a focus on education. The presence of such a Turkish designer ensures that we reach the motivation for the people who are doing new work in the field of art. These results give women educators in the field of design important clues in terms of improving themselves. In this way, the trainees can pay more attention to the level of readiness of the students, and at the same time, they can do more research and experimentation in experimental lessons, design lessons, taking into account individual differences.

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