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"Ya öğreten ol, ya öğrenen ol,

ya dinleyen ol, ya da ilmi seven ol,

sakın beşincisi olma (bunların dışında kalma) helak olursun."

Hadis (sav)

(Mecmeu'z- Zevaid c.1 s.122; Taberani)

Değerli okurlarımız,

İnsanlığın, dünyanın hemen her köşesinde Covid-19 pandemisi ile mücadele ettiği bir dönemde Aristoletes'in de belirttiği gibi *bilim iyi zamanda servet, kötü zamanda bir sığınak ve iyi bir yol göstericidir* düsturuyla çalışmalarımıza devam ederek siz değerli okurlarımızın karşısına Haziran 2020 sayımızla çıkmış bulunmaktayız.

İçinde bulunduğumuz bu durumdan dünyanın her ferdi/devleti/ toplumu kendine bir pay çıkartmalıdır. Pandemi sonrası hayatımızın eskisi gibi olmayacağı da aşikardır. Bu durumda bize düşen bu süreçte olduğu gibi sonrasında da çalışmaya, okumaya tüm gücümüzle devam etmek ve hayatı daha anlamlı hale getirmektir.

Bu amaçla öncelikle *bilim ve sanatın, takdir edilmediği yerden göç ettiğini* söyleyen İbni Sina vasıtasıyla, çalışmalarını özveriyle tamamlayarak dergimize gönderen, hakem süreçleri biten ya da bitmeyen tüm araştırmacı/ yazar ve bilim insanlarımıza ve bu çalışmaları inceleyerek/ okuyarak sağladığınız destekten ötürü sizlere teşekkürü öncelikle borç biliriz.

Bu sayımızda bir yandan dergimize gönderilen çalışmaların kalitesini artırmaya çalışırken diğer yandan önemli akademik dizinlerde yer alabilmek için çabalarımız tüm hızıyla devam etmektedir. Bu sayımızda da titiz bir çalışmanın sonucu olarak dergimiz gelen 66 çalışmanın 30 tanesi nitelikli eleme süreci sonunda hakem ve yayın kurulu değerlendirmesi tamamlanarak yayınlanmaya hak kazanmıştır.

Bu çalışmalara kısaca bakmak gerekirse,

İlk çalışma, Metin Zengin'in **Bilginin İslâmîleştirilmesi Projesi; Öncüler, Yorumlar ve Çıktılar** başlıklı çalışması, son kırk yıldır birçok Müslüman aydın ve entelektüel tarafından tartışılan bilginin İslamîleştirilmesi fikri ele alınmaktadır.

Özlem Özen'in **Psikanaliz ve Edebiyat: İki Terapötik Yoldaş** adlı çalışması psikanalizin edebiyat alanında sınırlılıkları olduğu fikrine ilişkin tartışmalara ve şiir terapisine odaklanmıştır.

Derya Güllük'ün, **Batı Dışı Modernlik Bağlamında Türk ve Rus Edebiyatında Modernleşme Eleştirisi** adlı çalışması, Türkiye ve Rusya örneklerinde, Batı'da

meydana gelen değişim ve dönüşüm sürecinin bir sonucu olan modernizmi, kendi iç dinamikleri dahilinde değil de elitler eliyle gerçekleştirilen bir proje olarak tecrübe edilişleri ele alınırken Gregory Jusdanis'in "gecikmiş modernlik" ve Nilüfer Göle'nin "çoğul modernlik", "alternatif modernlik", "yerel modernlik" gibi kavramlaştırmalarla geliştirdiği "batı-dışı modernlik" tasavvurları çerçevesinde ele alınmıştır.

Nazir Ahmad. Adeel Nazir Ahmad'in **CYBER AGGRESSION: Impact, Awareness & Protection** adlı çalışmasında mobil cihazlara ücretsiz erişim, ebeveynlerin bilgisi olmadan kaybolan snapchat mesajlarını ve Finsta (sahte Instagram) hesaplarınının riskleri üzerinde durmaktadır.

İhsan Türkal ve Raci Taşçıoğlu'nun **Özel ve Gönüllü Kuruluşlar Bağlamında "Halkla İlişkiler" Meslek Algısı: İş İlanları Üzerine Bir İnceleme** adlı çalışması ise, özel ve gönüllü kuruluşlardaki "halkla ilişkiler" kavramının kullanım biçimleri çevrimiçi insan kaynakları sitelerindeki iş ilanları üzerinden araştırılmıştır.

Halil Oğuzhan Ergür ve Yavuz Özek'in **Finansal Gelişme Politik İstikrara Destek Olur mu? Kırılgan Beşli Ülkelerinden Örnekler** adlı çalışması Brezilya, Hindistan, Endonezya, Güney Afrika ve Türkiye ekonomilerinde finansal gelişme ve politik istikrar arasındaki ilişki panel veri ekonometrisi aracılığı ile incelenmiştir.

Demokaan Demirel'in **Yerel Yönetimlerde Orta ve Üst Düzey Yöneticilerin Performans Değerlendirme Yöntemlerine Dair Nitel Bir Araştırma: Kocaeli Büyükşehir Belediyesi Örneği** adlı çalışması ise yerel yönetimlerde belli bir performans değerlendirme sisteminin izlenip izlenmediğini ortaya koymayı amaçlamaktadır.

Sena Hümeyra Tarhan ve Enderhan Karakoç'un **Popüler Kültür Ürünü Olarak Televizyon Dizilerinde İdeolojinin Sunumu** adlı çalışması, popüler kültürün aktarıcısı haline gelmiş olan televizyon dizilerinde ideolojilerin sunumlarını Hatırla Sevgili ve Sevda Kuşun Kanadında dizileri bağlamında Saussure'nin göstergebilim yöntemi ile incelenmiştir.

Mustafa İnce'nin Basının **Propaganda Amaçlı Kullanılması; Azerbaycan Millî Mücadelesi ve Muhaceret Basını** adlı çalışması, Azerbaycan (siyasi) muhaceretinin, basını, Azerbaycan milli mücadelesi sürecinde -Bolşeviklere karşı bir uyarı aracı olarak- propaganda maksadıyla kullandığını ortaya koymaya çalışmaktır.

Fatma Nisan ve Işık Tuncel'in **Kadına Yönelik Şiddet Olgusunun Haberlerde Sunumu: Emine Bulut Örneği** adlı çalışması, kadına yönelik şiddetin azalmaksızın her gün gerçekleşmesi, medyanın bu konuyu haberlerine taşımasına neden olmaktadır. Sık bir şekilde gerçekleşen kadına yönelik şiddet olaylarının bir kısmının kapsamı, uygulanış tarzı, uygulayan kişinin yakınlık derecesi gibi kriterlere sahip olması onların medyanın gündeminde daha kapsamlı ve sık bir şekilde yer bulmasını sağlamaktadır. Bu çerçevede çalışmada analiz edilebilecek güncel örnek 18 Ağustos 2019 tarihinde gerçekleşmiş olan Emine Bulut cinayetidir.

Eylem Şentürk Kara ve Fatma Nisan'ın **Mesut Özil'in Uygur Türkleriyle İlgili Sosyal Medya Paylaşımının Ardından Çıkan Haberlerin Söylem Analizi** adlı çalışması, dünyaca ünlü bir futbolcu olan Mesut Özil'in Uygur Türkleriyle ilgili sosyal medya üzerinden yapmış olduğu paylaşımın ve bu paylaşım sonrasında yaşananlarla ilgili olayları tematize eden haberlerin Almanya, İngiltere ve Türkiye'nin en önemli medya kuruluşları arasında yer alan Deutsche Welle, BBC ve TRT Haber'de nasıl sunulduğunu belirlemektir.

Ahmet Nafiz Kavi ve Onur Akyol'un **Televizyonda Yayınlanan İnternet Seriyalleri Üzerine Bir İnceleme: Fi Örneği** adlı çalışmada, televizyon seriyallerinin internet yayın platformlarında yayınlanması durumunda ortaya çıkan farklılıklar üzerine bir inceleme yapılmıştır. Araştırma kapsamında yerli internet yayın platformlarından PuhuTV'de yayınlanmış olan Fi seriyali incelenmiştir.

İkbal Bozkurt Avcı ve Enderhan Karakoç'un **Sinematografik Düşüncenin Tarihi** adlı derleme çalışmasında sinematografik düşünce tarihsel gelişimini ortaya koymaktır. Çalışmada sinematografik düşünce imgesinin gelişimi, yorumlayıcı yöntem ile tarihsel bir perspektiften ele alınmaktadır.

Emine Şahin ve Özlem **Duğan'ın Dijital Çağın Mizahi Anlatım Türü Capslerle Sağlık Konulu Mesajların Yayılımı** adlı çalışmasında sağlık alanında marka olma özelliği taşıyan ve sürekli söylemleri ile medyada yer eden Kalp ve İç Hastalıkları Profesörü Canan Karatay'ın internet ortamında yayılan capsleri incelenerek söylemlerin arasına gizlenen anlamlar ortaya çıkarılmaktadır. Çalışmada temelde bireyleri ikna etme sürecini en iyi açıklayan modellerden biri olarak kabul edilen Ayrıntılandırma Olasılığı Modelinde (ELM) çevresel yol ipuçları taşıyan mizahın görsel/söylemsel düzeyde kullanımı incelenmiştir.

Abdulvahap Kartal ve Erdem Tatlı'nın **Yeşil Reklamların Z Kuşağı Tüketicilerin Satın Alma Kararları Üzerine Etkisi** adlı çalışması ise, çevre sorunlarını gündemine alan markaların reklam kampanyalarında yeşil reklama yer vermesinin Z kuşağı tüketicilerinin satın alma davranışları üzerindeki etkisi araştırılmıştır.

Büşra Refas Türkmen ve Mutlu Türkmen'in **İslâm Kelimesinin Semantik Analizi** adlı çalışmasında son ilâhî dine adını veren İslâm kelimesinin anlamını ortaya çıkarmaktır.

Sefer Darıcı ve Emrah Akçay'ın **İç Güvenlik Yönetiminde Halkla İlişkiler Perspektifinden Genel Kolluk Uygulamaları ve İkna** adlı çalışması iç güvenlik kavramı halkla ilişkiler perspektifinden ikna temelli bir yaklaşımla açıklanmaktadır. İkinci olarak, Jandarma Genel Komutanlığı'nın 170. Yılı için hazırlanan dört afiş ve Türk Polis Teşkilatı'nın 171. Yılı için hazırlanan altı afiş amaçlı örnekleme yöntemlerinden tipik durum örneklemesi ile seçilerek, iki araştırmacı tarafından birbirinden bağımsız olarak içerik analizi yapılmıştır.

Emre Yüksel'in **Türk Basınında Dağıtım Sorunları: 1983-2020 Mukayesesi** adlı çalışması ise, bugünün dağıtım sorunları, 1983 yılında gerçekleştirilen konferansta ele alınan dağıtım sorunları ile mukayese edilerek ve sektörden kişiler ile röportaj gerçekleştirilerek değerlendirilmiştir.

Ayse Sezer'in **Kandinsky'nin Biyomorfik Soyutlamaları** adlı çalışması ile Kandinsky'nin mikroorganik canlıları konu alarak yaptığı soyutlamalar incelenmiş, bu canlıların mikroskobik görüntüleri ile sanatçının oluşturduğu formlar arasındaki ilişki ele alınmıştır.

Gamze Yetken Cılızoğlu, Z. Benan Dondurucu ve Aysel Çetinkaya'nın **Sosyal Pazarlama Bağlamında Covid-19 Salgını Sürecinde GSM Operatörlerinin Youtube Reklamlarının Analizi** adlı çalışması markaların Covid-19 sürecindeki pazarlama iletişimi faaliyetlerinde, toplumda salgınla mücadele amaçlı davranış değişikliklerine yönelik dolaylı veya doğrudan mesaj verdiği reklamların özellikleri de analiz edilmiştir.

Selim Beyazyüz'ün **Albert Camus'nün Varoluşçuluk, Yabancılaşma ve Absürd Kavramlarının Jean-Paul Sartre Özelinde Sinema Anlatıları Üzerinden Okunması** adlı çalışması ise, , varoluşçu felsefenin öğretileri doğrultusunda Camus'nün yabancılaşma, başkaldırı ve absürd kavramlarının, yönetmenliğini Luchino Visconti'nin yaptığı The Stranger (Lo Straniero) anlatısı üzerinden okunmasıdır.

Zafer Anşin ve Zülfiye Acar Şentürk'ün **Spor Kulüplerinin Kurumsal Sosyal Sorumluluk Faaliyetlerinin Kulüp İmajı ve Marka İmajına Etkisi: Beşiktaş Taraftarı Üzerinde Ampirik Araştırma** adlı çalışmasında, makalede spor kulüplerinin kurumsal sosyal sorumluluk faaliyetlerinin, kulüp imajı ve marka imajı üzerindeki etkisi açıklanmaya çalışılmıştır.

Mehmet Sefa Doğru'nun **Zaman ve Mekân Bağlamında Bir Zamanlar Anadolu'da Filmini Bahtin'in "Kronotop" Kavramıyla Okumak** adlı çalışmasında Mizansen içinde yer alan tüm unsurlar-dekor, makyaj, aydınlatma- bu iki kavramla hem biçimsel hem de stilistik anlamda yapısal bir bağlama kavuşur. Bahtin, gibi kuramcıların zaman-mekan yaklaşımları ,özellikle sinemada anlatı yapısı alanında çalışan araştırmacılar ve senaryo yazarları için bir kılavuz niteliği taşımaktadır.

Şahin Çaylı ve Veysel Babahanoğlu'nun **ABD'nin Küresel Hegemonik Üstünlüğünde Ticaret Savaşlarının Araçsallaştırılması** adlı çalışma, ABD'nin korumacı politikalarının, ABD ile özdeşleşen serbest piyasa ve özgürlük değerleriyle örtüşmediği, nihayetinde bu politikaların ABD'ye ekonomik ve siyasal anlamda kayıplar yaşatacağı sonucuna ulaşılmıştır.

Benan Gök ve Ali Coşkun'un **Z Kuşağının Finansal Okuryazarlık Eğilimlerinin İncelenmesine İlişkin Bir Araştırma** adlı çalışma Türkiye'de Z kuşağına mensup olan bireylerin finansal okuryazarlık konusundaki bilgi seviyelerinden hareketle onların finansal algı ve tutumlarının harcama davranışlarını nasıl etkilediğini ölçmeye çalışmaktadır.

Haydar Balseçen ve Nur Gökbulut'un **Sanatta Beğeninin Göreceliği ve Ölçütü** adlı çalışma beğeni kavramının tarihsel referans noktaları, sanat eğitimi sürecinde ve sonrasında sanatsal beğeni ve görecelik kavramlarının değişken koşullara göre yön ve tavır değiştirdiği üzerinde durulmuştur.

İhsan Eken'in **Görme Engelli Kullanıcıların Mobil Erişebilirliği: Kullanılabilirlik Yaklaşımı ile Sosyal Medya Uygulamalarının Analizi** adlı çalışması, Marshall McLuhan'ın "teknoloji insanın uzantısıdır" deyimiyle ortaya çıkmıştır ve yeni teknolojilerin insanların organlarının fonksiyonlarınıda kuvvetlendirdiğine dikkat çekmektedir.

Özge Ercan ve Cavit Kabakçı'nın **Türk Sporcular için Spor Çok Boyutlu Mükemmeliyetçilik Ölçeği-2'nin Uyumu ve Doğrulaması: Geçerlik ve Güvenirlik Çalışması** adlı çalışma, Gotwals ve Dunn (2009) tarafından geliştirilen "Spor-Çok Boyutlu Mükemmeliyetçilik Ölçeği-2 (SÇMÖ- 2)"formunun Türk kültürüne uyarlanmasıdır.

Geçtiğimiz sayılarda sehven yapılan mizanpaj hatalarından dolayı aşağıdaki iki çalışma düzeltme çalışması olarak yayınlanmıştır.

*Çimen Bayburtlu, Vildan Ertürk ve Leyla Ulusman'ın **A Study On Painting And Jewelry; Jewels Inspired By The Works Of Turkish Painters** adlı çalışması ünlü sanatçıların eserleri ve ilgili takı tasarımları incelenmiş ve takı tasarımcılarının eğitimi üzerindeki yaratıcı etkisi kabul edilmiştir.

*İlimdar Yalçın, Mine Turğut, Atalay Gacar ve Fehmi Çalık'ın **Beden Eğitimi ve Spor Yüksekokulu'nda Öğrenim Gören Kadın Sporcuların Spora Katılım** adlı çalışması ise sağlıklı, sosyal ve kültürel alanda çağdaş bir toplum yaratmada kadınların spor yapmasının öneminden yola çıkarak, beden eğitimi ve spor yüksekokulunda öğrenim gören kadın sporcuların spora katılım motivasyonlarının bazı değişkenlere göre incelenmesi amacıyla yapılmıştır**.**

Ayşe Demir, Kürşad Sertbaş ve Kenan Sivrikaya'nın **Performans Yönetimi Ölçeği'nin (PYÖ) Türkçeye Uyarlama Çalışması** adlı çalışması Beeri, Ulster ve Gaton'nin (2018) geliştirdikleri Performans Yönetimi Ölçeği'nin (PYÖ) Türkçe uyarlanmasıdır.

Bilimser Yağmur Demirel'in **Bilimsel Bilginin Üretim Sürecinde Bilim İnsanı ve İhtilafların Rolü Üzerine Bir Değerlendirme** adlı çalışması ise dünyayı, insanı anlamaya, anlamlandırmaya çalışma çabası içerisinde etkin bir rol oynayan bilim insanı, bilimsel çalışmaların ortaya çıktığı bilimsel ortamın kaotik ruhu ve bu süreçteki bilimsel ihtilaflar üzerine değerlendirmeler yapmıştır. Çalışmada ayrıca bilim insanı ve medya ilişkisi üzerine değerlendirmeler ile birlikte son olarak bilimsel ihtilaflar üzerine örnek bir ihtilaf, farklı yaklaşımlar kullanılarak analiz edilmiştir.

Değerli okuyucularımız, bir sonraki sayıda sizlerle buluşabilmenin heyecanını içimizde taşıyarak sağlıcakla ve bilimle kalmanızı temenni ederiz.

Sevgi, saygı ve muhabbetle…

Ali Murat KIRIK — Baş Editör

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Araştırma Makalesi ● Research Article

A Study on Painting and Jewelry; Jewels Inspired by the Works of Turkish Painters[1][2]

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ABSTRACT

Distinction between art and craft has been debated since the 18. century. Craft has been left as handcraft while art has been superseded as original and unique, requiring creativity. Jewelry Design was mentioned only after the Industrial Revolution and could then be considered as an art discipline.

Interdisciplinary Art is an approach that lifts the boundaries between art branches and provides an artistic interaction with a new aesthetic meaning. This emphasizes the multifaceted and complex nature of art and the inevitability interaction of artists.

In the early 1950's and 1960's, after Bauhaus, as the artist-craftsman model was developed there was also a jewelry design movement. Jewelry of famous artists of this period, or jewelry inspired by these artists, have covered the gap between art and craft. Most of these works are artists' own designs. On the other hand, a different design area has been created by adapting the works of the artists.

In the field study, the works of celebrated artists and their corresponding jewelry designs were examined and its creative effect on the education of the jewelry designers was acknowledged.

In this respect a study aiming the recognition and introduction of the painters as well as the unique designs of the students has been held in Marmara University, Istanbul with the Jewelry Technology and Design Students. Since 2012, in the Applied Jewelry Design and Applied Object Design courses students were asked to produce jewelry inspired by Turkish Painters of various periods. This project has resulted very successfully. The works of painters were adapted to jewelry and these artifacts have been featured in international exhibitions and have drawn a high attraction.

Atıf Bilgisi / Reference Information

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[1] This research was presented orally in the 6th International Conference on Science Culture and Sport.

[2] **Correction note:** Our article entitled, "A Study On Painting And Jewelry; Jewels Inspired By The Works Of Turkish Painters" (In Turkish: "Resim ve Takı Üzerine Bir İnceleme; Türk Ressamlarının Eserlerinden Esinlenerek Üretilen Takılar") which was published on the Volume 4 (Issue 1) (July 2018; e-ISSN:2458- 9381) missed some of the abstract. The journal has been published with a summary of a different article instead of the abstract of the article itself. Only the correct abstract of the article mentioned in this issue has been updated as follows.

1. Introduction

The jewelry which is almost of the tradition of the community has been regarded as a craft until the modern ages and has not been accepted as an art branch.

Art historian E.H. Gombrich, at the beginning of the Story of Art book, expresses the variability of the concept of art with these words: "*There is no such thing as art. There are only artists. Once upon a time, some men sketched roughly bison paintings on the wall of a cave with colored soils; today some people paint the walls or wooden curtains and they produce many other things. It is all right to describe all these activities as art, as long as it is not forgotten that this word can come to mean different meanings according to time and place, and that there is no Art starting with a large A that has become a means of worshiping nowadays*" (Gombrich, 1997: 15).

At the end of the 18. century and the beginning of the 19. century, the power of machine in production takes the place of human power. As a result of these changes and technological developments, there is a turning called the Industrial Revolution. The effects of the developments in this period, which the starting date can not be definitively determined, on human history are very important. When the 20. century came, the extraordinary developments and reflections in western societies led to the change of cultural heritage all over the world.

The fact that artists became independent from nature, producing and shaping has created great breaks in traditional ideas, and has caused new approaches to be born. This approach is the beginning of a period in which artistic creativity requires new explanations and concepts as aesthetic, beauty and art phenomena are evaluated independently.

In pre-industrial cultures, form is the reflection of content and beauty is the sign of truth. In the period beginning with the Industrial Revolution; the important thing is not the beauty expressing the truth, but what the meaning of the form is. Jale Erzen expresses the relationship between beauty and aesthetics in the following way: "*Aesthetics is not only beauty; form is much aesthetic as it has more meaning. Art is as important as it is meaningful*" (Erzen, 2011: 24).

Those changes lead to the breaking of the patterns of the traditional jewelry sense, especially in the second half of the century. The concept of Artistic Jewelry emerges with the transformation of the jewelry concept. Jewelry Design finds its meaning and jewelry begins to be treated as an art discipline.

The end result of the Industrial Revolution is the rapidly changing living standards. The disturbances created by changing conditions such as the replacement of handicrafts by serial production, the decline of production quality, the superiority of art passing away from religion or aristocracy to trade, first appeared in England and then in Germany. This situation which lasts until the 1890's is questioned and those non-human conditions have begun to be criticized. Workshops were held against this machinery in the direction of old traditions and the idea that every designed object, a table, a chair or a fork must be rediscovered approached. As a result of these interactions, the act winning a quality and taking the name Arts and Crafts becomes a social utopia over time. The Arts and Crafts movement spread rapidly in Europe, especially in Germany.

Bauhaus, one of the main milestones witnessing the breakdown of the history of industrial culture, was founded by Walter Gropius in 1919. In addition to workshops based on traditional handicrafts as glass, metal, printing, weaving and pottery, there were also workshops between art and craft, such as stage design and wall paintings, and an open training to experimentation, abstraction and expression is suggested. The concept of Gesamtkunstwerk (universal artwork) adopted during the Art Nouveau period, is revived with the idea that all disciplines of art are a combination. The basic design concept, which was first expressed in the Bauhaus school, takes place in the programs of the faculties as the main lesson that students are thought about design. The aim here is to work art and industry together (Artun, Çavuşoğlu, 2009: 96-104)

2. Painting, Sculpture and Jewelry Relations Among The World in The Context Of Arts and Crafts Interaction

Interdisciplinary Art is an approach that lifts the boundaries between art branches, open to artistic interaction, allows art branches to inspire each other and create a new aesthetic sense. This approach underscores the multifaceted and complex nature of art, while at the same time underlining the inevitability of art branches being influenced by one another. It is seen that the artists who stand out in the field of fine arts of the twentieth century has also created masterpieces in the field of jewelry. Most of these works are artists' own designs. On the other hand, a different, original new design space is created by the adaptation of the works of the artists.

When the relation between paintings and jewelry is handled, the first images that come to mind are the jewelry put in paintings. These jewelry reflect the artistic style of the time in terms of art history and carry a kind of documentary quality. Numerous examples of such paintings can be given. As one of the earliest examples, the painting of the northern artist Peter Christus (Image 1) which displays St. Eligius' workshop, who had protected the jewelers. An engaged couple who come to the workshop are choosing rings for themselves. Through this subject, it can be seen what kind of jewelery existed at that time.



Image 1. Petrus Christus, *Aziz Eligius' Workshop,* 1449, cm,

Metropolitan Art Museum, New York.

(https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/christus/a/christus-a-goldsmith-in-his-shop).

Even if a small number of painters were interested in jewelry before the twentieth century, it can be seen that the artists have the same mastery in both areas. Benvenuto Cellini (1500-1576) is one of the most important artists of the world who grew up as jeweler and used his talents in his sculptures (Image 2). It is also known that the artist designed and produced objects with his own style (Image 3).



Image 2. Benvenuto Cellini, *Sculpture*, 1543. (http://it.wahooart.com/@@/8Y364K-Benvenuto-Cellini-Ganimede).



Image 3. Benvenuto Cellini, *Salt Cellar*, 1543,

Kunsthistorisches Museum.

(http://terapiadoluxo.com.br/o-saleiro-de-francois-1er/).

Albrecht Dürer (1471-1528) (Image 4), one of the most important painters of the 16. century and art history, grew up at his father's jewelery workshop. Dürer has various jewelry and object designs (Image 5).



Image 4. Albrecht Dürer, *Selfportrait,* 1500, Alte Pinakothek.

(https://www.artsy.net/artwork/albrecht-durer-self-portrait).

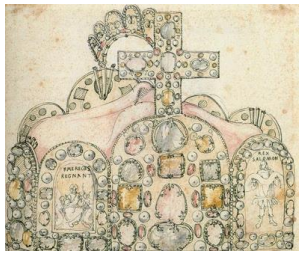

Image 5. Albrecht Dürer, *The Sacred Roman Germanic Empire Crown.*

(https://arthive.com/artists/580~Albrecht_Durer/works/498410~Imperial_crown#show).

The painter Hans Holbein (1497-1543), famous for his portraits has lived in Germany in the 16. century. He is the last great artist of High Renaissance (Image 6). Despite the reality in his portraits, abstraction and naturalality exist together in the pendants he designed and used precious stones (Image 7).



Image 6. Hans Holbein, *Erasmus,* 1523, National Gallery.
(https://www.google.com.tr/searchhans+holbein+portrait+of+erasmus).



Image 7. Pendants designed by Hans Holbein. (https://www.wga.hu/html_m/h/holbein/hans_y/4misc/1pendant.html).

The famous British sculptor Alfred Gilbert (1854-1934) also uses his interest in working with metals in the field of jewelry design; using wire, semi-precious or unworthy stones to produce jewelry that is quite contrary to the period (Images 8-9-10-11).

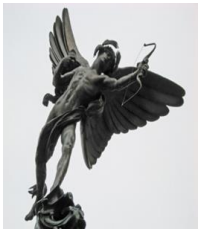

Image 8. Alfred Gilbert, 1886, *The Shaftesbury Memorial Fountain,* London. (http://www.tate.org.uk/art/artists/sir-alfred-gilbert-208).



Image 9. Alfred Gilbert, *Necklace,* 1890-1910, Hand shaped wire and glass.

(http://collections.vam.ac.uk/item/O143076/necklace-gilbert-alfred-sir).



Image 10. Alfred Gilbert, *Pendant*, 1890-1910, Hand shaped wire and glass. (http://collections.vam.ac.uk/item/O143076/necklace-gilbert-alfred-sir).

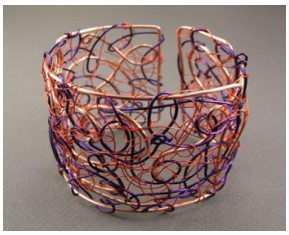

Image 11. Alfred Gilbert, *Bracelet,* 1890-1910, Hand shaped wire and glass.

(http://collections.vam.ac.uk/item/O143076/necklace-gilbert-alfred-sir).

It takes place after the industrial revolution to gain the modern function and meaning of design. Ali Artun defines this period as: "*18. century is the time when both modern industrial and modern art is invented*" (Artun, 2012: 84). The 19. century is the period of change. In this period, Arts and Crafts and Art Nouveau movements are attempted to unite craftsmen with art and to promote it. Aesthetic is a priority in every field of art as architecture, furniture design, decoration and jewelry, and is applied to daily design. When it comes to the 20.century, jewelry design is seen as an artistic process.

Pablo Picasso (1881-1973), the founder of Cubism, has designed jewelry reflecting clearly his personality and his versatile artistry (Images12-13-14-15). Some of these designs were produced by Picasso, and a part by Victor Hugo's grandson François Hugo's jewelry workshop.

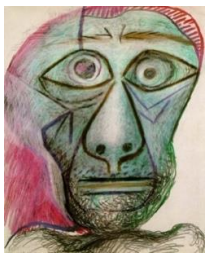

Image 12. Pablo Picasso, *Selfportrait,* 1972. (https://listelist.com/picassootoportreler/)



Image 13. Pablo Picasso, *Gold Brooch,* 1972-73. (Venet, 2011: 37).



Image 14. Pablo Picasso, *Gold Pendant*, 1973.

(Venet, 2011: 35).



Image 15. Pablo Picasso, *Silver Pendant*, 1950.

(Venet, 2011: 38).

Painter, sculptor, ceramist, filmmaker Fernand Léger (1881-1955), one of the important names of Cubism, designed an enameled brooch on metal using the motifs he used in his paintings in the 1950s. The artist has a single piece. This is a sign that many artists are interested in jewelry, even if they produce only once (Images 16-17). The artistic understanding of the German painter, sculptor, graphic artist and poet Max Ernst (1891-1976), one of the most important figures of Dadaism and Surrealism, is reflected in this jewelry designs. (Images 18-19).



Image 16. Fernand Léger, *The part of Chart*,1917.

(https://www.wikiart.org/en/fernand-leger/the-part-of-chart-1917).



Image 17. Fernand Léger, *Brooch,* Metal enameled, 1950. (Venet, 2011: 53).

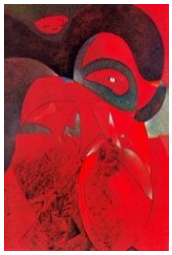

Image 18. Max Ernst, *Compendium of the History of the Universe*, 1953.

(https://dantebea.com/tag/max-ernst/).



Image 19. Max Ernst, *Golden Brooch*.1960. (Venet, 2011: 75).

The American photographer Man Ray (1890-1976) produced iconic pictures, sculptures and jewelry as well as dadaist and surrealist photographs (Images 20-21). Painter, sculptor and poet Jean (Hans) Arp (1886-1966) is one of the pioneers of abstract art. The jewelery he produced is almost identical to his sculptures and paintings (Images 22-23).



Image 20. Man Ray. *Ingre's Violin*, 1924.

(http://www.getty.edu/art/collection/objects/54733/man-ray-violin-american-1924).

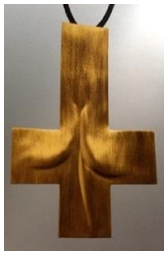

Image 21. Man Ray, *Pendant*, Gold. (Venet, 2011: 84).



Image 22. Jean (Hans) Arp, *Untitled,* 1953. (http://www.penccil.com/gallery.php?p=748960117426).



Image 23. Jean (Hans) Arp, *Necklace*.

(https://lamodern.com/2017/12/just-in-wearable-art-by-jean-arp-and-ronald-mallory/).

Overcoming the boundaries between jewelry, sculpture, painting and photography, combining techniques and materials used in addition to visual similarities, has enabled artists to exhibit artistic enthusiasts with different approaches. For an artist, art is an internal necessity and a will. The artist produces for himself

without any expectation, but he needs to show and share what he has produced. It is clear that all artists involved in this study have such an approach.

Alexander Calder (1898-1976), known for his kinetic abstract compositions, has designed and produced all his unique jewelry pieces himself (Images 24-25-26-27).



Image 24. Alexander Calder, *Blue Feather*, 1948. (http://www.tate.org.uk/art/artworks/calder-untitled-t07920).



Image 25. Alexander Calder, *Necklace*. Bronze, 1939. (Venet, 2011: 45).



Image 26. Alexander Calder, *Necklace,* Brass Wire, 1940. (Venet, 2011: 43).



Image 27. Alexander Calder, *Bracelet*, Brass Wire 1940. (Venet, 2011: 41).

The founder of metaphysical art, Giorgio Chirico (1888-1978) is also a good writer. The jewelery produced from his paintings are tiny sculptures reflecting individually the artistic approach of the artist (Images 28-29). The artistic approach in the fantastic dreamy paintings of the Belgian surrealist painter Rene Magritte (1898-1967) remained true on the jewels produced after his (Images 30-31).



Image 28. Giorgio Chirico, *Hector and Andromache,* 1912.(https://www.wikiart.org/en/giorgio-de-chirico).

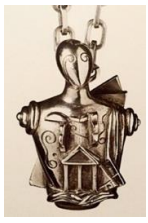

Image 29. Giorgio Chirico, *Necklace.* (Venet, 2011: 73).



Image 30. Rene Magritte, *Le prêtre marié,* 1961. (https://www.christies.com/renemagrittdetails.aspx).



Image 31. Rene Magritte, *Brooch*, Gold, Diamond. (Venet, 2011: 103).

Jean Cocteau (1889-1963) who has made tremendous contributions to the world of modern art and cinema, also exhibits his multi-face artistic identity in his jewelry designs. He worked with François Hugo in the production of the jewelry pieces he designed (Images 32-33). Victor Vasarely (1908-1997), the leader of Opart, produced works based on multicolored abstraction and illusion. Designed with the same understanding, his jewelery was produced by Circle Fine Art (Images 34-35).



Image 32 Jean Cocteau, *Selfportrait*,(https://www.theparisreview.org/interviews/4485/jean-cocteau-the-art-of-34-jean-cocteau).



Image 33 Jean Cocteau, *Pendant*. (Venet, 2011: 94).

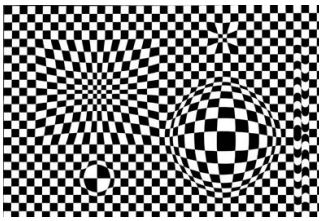

Image 34 Victor Vasarely, *Vega*,1957. (https://www.widewalls.ch/artist/victor-vasarely).



Image 35 Victor Vasarely, *Earrings*. (Venet, 2011: 65).

Salvador Dali (1904-1989), one of the forerunners of surrealism, has made a reputation for his jewelery, often made of very precious stones, as well as his paintings (Images 36-37-38-39).



Image36 Salvador Dali, *Saint Antoine,* 1946. (https://www.sanatabasla.com/2012/10/23/aziz-anthonynin-bastan-cikarilisi-the-temptation-of-saint-anthony-dali/).



Image 37 Salvador Dali. (http://www.goldensign.ru/articles/Драгоценный_сюрреализм_Сальвадора_ДаDorothea ли)



Image 38 Salvador Dali, *Brooch.* (Venet, 2011: 78).



Image 39 Salvador Dali, *Earrings.* (Venet, 2011: 79).

African-born Wilfredo Lam (1902-1982) is the most famous Cuban painter of the 20. century. The artist reflects different cultures in a very effective way, producing a small number of jewelry close to death (Images 40-41). Dorothea Tanning (1910-2012) is known for his mysterious and erotic paintings produced in the direction of surrealism. Designed to be produced at the François Hugo workshop, the jeweleries are passionate with interesting figures (Images 42-43).



Image 40. Wilfredo Lam, *Horizons Chauds*, 1968.

(https://www.wikiart.org/en/wifredo-lam/horizons-chauds-1968).



Image 41. Wilfredo Lam, *Pendant.* (Venet, 2011: 99).



Image 42 Dorothea Tanning, *Eine Kleine Nachtmusik*, 1943. (https://www.wikiart.org/en/dorothea-tanning/eine-kleine-nachtmusik-1943).



Image 43 Dorothea Tanning, *Brooch,* Gold. (https://tr.pinterest.com/pin/547820742159237411/?lp=true).

American painter, film maker and publisher Andy Warhol (1930-1987)is considered to be the most important representatives of the pop art movement. The steel clock produced after his death is his design, and every watch that makes up the bracelet shows the time in different cities of the world (Image 45). Roy Lichtenstein(1923-1997) has brought Pop art inspirations to comic books and popular advertising scenes, this inspration is reflected individually in his jewels produced as enamel on metal (Images 46-47).



Image 44. Andy Warhol, M*arylin*, 1964.

(http://www.leblebitozu.com/pop-art-sanatcisi-andy-warhol).



Image 45. Andy Warhol, *Steel Watch* 1988. (Venet, 2011: 170).



Image 46. Roy Lichtenstein, *Peace through chemistry*, 1970.

(http://www.abc.net.au/newspeace-through-chemistry-1970-by-roy-lichtenstein).



Image 47 Roy Lichtenstein, *Tear, Pendant,* 1965, (Venet, 2011: 173)

From the pioneers of the Art Povera movement, Giuseppe Penone (1947 -...) uses material from nature in his sculptures. Different metals have been used together in his jewelry inspired by nature (Images 48-49). The French artist Claude Lalane (1924 -...) is known for her sculptures and furniture designs reflecting nature. She focuses on flowers and leaf forms in her designs also with her jewelry (Images 50-51).



Image 48. Giuseppe Penone, 2008. (https://slash-paris.com/en/evenements/giuseppe-penone-le-corps-dun-jardin).



Image 49. Giuseppe Penone, *Necklace*, Gold leaves and Bronze, 2011. (Venet, 2011: 109.)



Image 50. Claude Lalane. (https://www.pinterest.co.uk/pin/441141725975341726/).



Image 51. Claude Lalane, *Necklace,* Gold. (Venet, 2011: 111).

Louise Bourgeois (1911-2010), famous sculptor with giant spider sculptures exhibited in many parts of the world, is known as surrealist, has installation and body art studies. Jewelery inspired by her designs are produced as models of her sculptures (Images 52-53).



Image 52. Louise Bourgeois, *Maman*, 1999.

(http://sanatkaravani.com/bir-anne-figuru-olarak-orumcek-formu-ve-maman-heykeli)



Image 53. Louise Bourgeois, *Spider brooch*. (Venet, 2011: 12).

American sculptor and painter Jeff Koons (1955) is known for his large balloon animal sculptures with reflective stainless steel. The necklace in the form of a rabbit is also a model of its sculptures (Images 54-55). Indian-born Anish Kapoor (1954) has been living in England for many years. Hinduism, Judaism, Christianity and Islam reflections can be seen in his works (Images 56-57).



Image 54. Jeff Koons, *Balloon Dogs*, 1990.

(http://www.artfulliving.com.tr/gundem/jeff-koonsun-bugun-dogum-gunui-i-4900).



Image 55. Jeff Koons, *Necklace*, Steel. (Venet, 2011: 185).



Image 56. Anish Kapoor, *Vessel,* 2007.

(http://www.c4gallery.com/artist/database/anishkapoor.html).



Image 57. Anish Kapoor, Rings. (Venet, 2011: 215).

Lucio Fontana (1899-1968), who declares that art is not a finished and lasting work but an attitude, influenced many artists and artistic movements. In 1950's, there was a unique piece of gold that he had produced, and in the following years his designs were produced by a workshop as a number of copies. (Images 58-59)

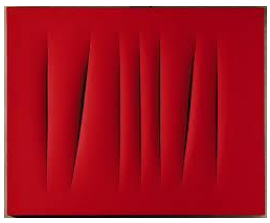

Image 58. Lucio Fontana, *Concept Spatial,* 1964. (https://www.wikiart.org/en/lucio-fontana/concetto-spaziale-1964).

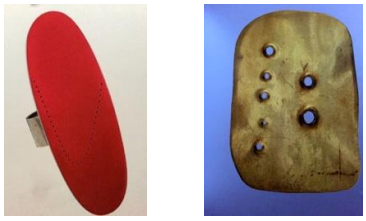

Image 59. Lucio Fontana, *Rings*. (Venet, 2011: 204-207).

In the scope of this research, the artists whose examples of their works have been seen have designed their own jewelry and some have made their own productions. The jewelry produced in the workshops is usually designed to match the works of the artist. Each one is acceted a work of art.

3. Adaptation of Works of Turkish Painters to Jewelry in the Scope of the Project

Indicating creativity as a discipline of art is something that can be learned by combining art and design with developing the concept of creativity and awareness by enriching the way of thinking of the students and showing how each student can improve his creativity skills. In the meantime, creating an infrastructure by referring to the importance of using different materials to create awareness in design.

In the process of designing jewelry inspired by the works of Turkish Painters; students have the opportunity to gain experience in designing, creating awareness and an impact on the buyer, by changing the perspective of inspiration and creativity. The jewelry and object applications that started with this purpose reflected the accumulation and skills of the students, and each one gained the liking of the viewers as handmade unique artworks.

In this study, where every designer started the design process with usual ways such as research, design and drawings. Students were aimed to apply original designs of artists from different periods chosen according to their own taste and aesthetic understanding. Following the sketch studies of jewelry and objects, the process of determining the techniques and materials to be used during the student's application process has been completed. It was assumed necessary that the design models developed by students should make them internalize the aesthetic value, authenticity, functionality, applicability and the environmental effects of the designs.

As a whole, the harmony that they have created with each other has developed in aesthetic consciousness, mainly when silver, copper and brass materials and sometimes different materials are used. Technically, while the plates were made by lapidary, the lost wax technique was used for three-dimensional studies. Expression of the principles about the functioning of the design process is a necessity in terms of ensuring that the students gain a planned design process perception and carry out the project in this context.

It is aimed to make technical solutions of designs that are revealed by concept ideas and material selections. While creating a design project, researching the material, getting to know the materials and examining their relations with each other is one of the most important steps. In this research, the examination of materials in previously used environments provides a basic understanding of how the

material has an effect. Obtaining samples of selected materials and seeing how they impact by bringing them together is crucial to ensure design integrity in material selection. Material selection has a very basic place in design. Both the use of appropriate materials for the design work and the choice of the right material in terms of design direction and the target group are indispensable steps for the integrity and success of the design. Informative presentations on the properties of the materials and discussions on the examples have led to improvements in the definition of the materials and the effects on the design process. The stage of thinking about the ways of solution by discussing design ideas through material preferences is an important step to be able to record progress.

3.1. Jewelry and Objets Emulating the Works of Turkish Painters and Sculptors

In this section, there are examples of jewelry made by the students in the trace of famous Turkish painters and sculptors.

The famous Turkish painter Şeker Ahmet Paşa (1841-1907) works on landscapes, animal portraits, and still life works and is generally distant from human figures. The designer Beritan Kabul who was inspired by the artist's work named "Gazelle" (Image 60) used silver and brass in the bracelet which she produced by lost wax technique (Image 61). Osman Hamdi Bey (1842 - 1910), an artist from the Orientalist school, pictured sections of social life he belonged to. In addition to large-scale compositions, there are also portraits and landscape studies of him. As he also studied archeology he was the founder of the first museum in Turkey. Inspired by Osman Hamdi Bey's the famous "Turtle Trainer" (Image 62), designer Elif Nermin Dönmez produced figurines and turtles in silver by lost wax technique and the base and the door in brass (Image 63).



Image 60. Şeker Ahmet Paşa, *Gazelle*, 1886-1887. (Şerifoğlu- Baytar, 2008; 142).



Image 61. Beritan Kabulan, *Bracelet*, Silver, Brass, 2016.



Image 62. Osman Hamdi Bey, *The Turte Trainer,* 1906.

(Ersoy, 2004; 370).



Image 63. Elif Nermin, *Brooch*, Silver, Brass, 2016.

One of the geometric-figurative painting's first representatives in Turkey (1906- 1982), Nurullah Berk has been effected of cubism (Image 64). Inspired by Nurullah Berk's works, Emel Coşkun used warm enamel to color both pieces. While the bracelet is produced by using stitch technique in brass (Image 65), the ring is made of silver with lost wax technique (Image 66).



Image 64. Nurullah Berk, *Sleeping Beauty*. (http://www.leblebitozu.com/nurullah-berk-eserleri-ve-hayati/).



Image 65. Emel Coşkun, *Bracelet*, Brass, Enamel, 2015.



Image 66 .Emel Coşkun, *Ring*, Silver, Enamel, 2015.

Sabri Berkel (1907-1993), who completed his art education at the Academy of Fine Arts in Florence, conceives all aspects of the Renaissance Style very well. Berkel, first of all working with figurative and cubist style, reached geometrical examples that gradually separated from nature and reflected the abstract world of forms, lines and colours, as the artist changed his style towards abstraction (Images 67-69). Inspired by two different paintings of the artist, Emel Coşkun worked with a sculptor's thoroughness as producing her objects using lost wax technique, bronze casting and brass plates, revealing extremely successful works (Images 68-70).



Image 67. Sabri Berkel, *Yoghurt Seller*. (Elvan, 2002; 139).



Image 68. Emel Coşkun, *Object*, Brass, 2016.



Image 69. Sabri Berkel, *Bagel Seller*. (Özsezgin, 1996; 242).

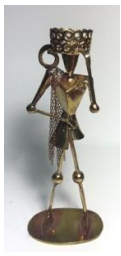

Image 70. Emel Coşkun, *Object*, Brass, 2016.

Bedri Rahmi Eyüboğlu (1913 -1975), an important painter and poet of Turkish art was also one of the professors of the Academy of Fine Arts. Influenced by people and nature, he developed a unique painting and poetry language (Image 71). Inspired by the artist's different works, Canan Usta used silver and copper casting and corks in the production of bottle taps (Image 72). The brooch (Image 73) was produced in silver by stitch technique and copper plates. The designer has produced the mug (Image 74) in bronze by hammering and the figure in brass by lost wax technique.



Image 71. Bedri Rahmi Eyüboğlu, *Nü*. (http://evvel.org/category/buluntu-efemeralar/page/16).



Image 72. Canan Usta, *Bottle Taps,* Silver, Copper, Brass, Cork, 2016.



nage 73. Canan Usta, *Brooch*, Silver, Copper, Cork, 2016.



Image 74. Canan Usta, *Mug*, Brass, Bronze, 2016.

İbrahim Balaban (1921- ...), a representative of the naive art, produces socially realistic works from the life and folk legends of Anatolian people (Image 75-77). His years of imprisonment with Nazım Hikmet have been very influential in the development of his art. Two students have worked on İbrahim Balaban. While Hilal Özçelik was making a brooch (Image 76) using stich silver underlay, Emel Coşkun made bronze cast small figures and replaced them around a bowl made of brass plate (Image 78) which attracted all viewers.



Image 75. İbrahim Balaban, (https://www.tarihnotlari.com/ibrahim-balaban/ibrahim-balaban-2/).



Image 76. Hilal Özçelik, *Brooch*, Silver, 2015.



Image 77. İbrahim Balaban, *Harvesters*, 2011.

(http://sanatyapiti.com/galeri/ekin-bicenler-tuval-uzeri-yagli-boya-ibrahim-balaban).



Image 78. Emel Coşkun, *Object*, Bronze, Brass, 2016.

Mürşide İçmeli (1930-2014), one of the most important names in the field of print painting, has applied geometry to figures while considering Anatolian cultures (Image 79). The designer, Gizem Yavuz, used silver and brass plates with stitch technique in the brooch she made (Image 80). Hayati Misman (1945 - ...), who cares much about the creation process, gave works in the field of printing painting (Image 81). Sena Nur Akdeniz used the brass plates to create the frames that she put in printed asetate paper and used brass wire to join the them (Image 82).



Image 79. Mürşide İçmeli, *Tree of Life*, 1974.(http://hayriesmer.com/makale/turkiye-de-baskiresme-bakmak/81?ln=tr).



Image 80 Gizem Yavuz, *Brooch*, Silver, Brass, 2017.



Image 81. Hayati Misman, *Unnamed,* 1986.

(https://csmuze.anadolu.edu.tr/eser/misman-hayati).



Image 82. Senanur Akdeniz, *Necklace,* Acetate Print, Brass, 2017.

Veli Sapaz (1942 -...), who defines his paintings as love songs, is known as a painter who uses colour very well (Image 83). Derya Duran Şahin, inspired by a few works of the artist, has shaped the brass plate and embellished it with tiny balls. (Image 84). In his paintings Erol Özden (1943 -...) (Image 85) uses Anatolian human figures. Gizem Genişel has transformed these Anatolian women figures to the necklace she made (Image 86). In the production of the parts, she made bronze parts with lost wax technique, used oxidation to give a different dimension with light and shade, and leather ribbons to combine.



Image 83. Veli Sapaz. (http://www.omdanismanliksanatevi.com/tr/veli-sapaz.html).



Image 84. Derya Duran Şahin, *Brooch*, Brass, 2017.



Image 85. Erol Özden, *Well*, 2012. (Erbaş, 2016; 75).



Image 86. Gizem Genişel, *necklace,* Bronze, Leather, 2017.

Adnan Çoker (1927 -....), one of the most important names and lecturers of Turkish painting, takes a unique interpretation of native and western understanding. In particular, black images make a distinct difference with the sequence (Figure 87-90). While the artist brings the geometric-minimalist forms in his paintings, he always sticks to symmetry and balance. Adnan Çoker's works are adapted to eyeglasses and rings by two different designers. Figen Öz has produced eyeglasses by using alpaca in the stalks, coloured resin in the lens. From an aesthetic point of view, the designer used two rows of brass wire between the resin and copper wire in the nose of the eyewear (Image 89). The designer Eren Ertuğral used silver sheet and stone in the double ring, with a minimalistic style adopted from the aesthetic conception of the artist (Image 91).



Image 87. Adnan Çoker, *Reconstruction*, 1962. (Yaman, 2012: 376).



Image 89. Figen Öz, *Eyeglasses,* Resin, Copper, Alpaca, brass, coper, 2017.

Image 90 .Adnan Çoker, *A collection of Domes*.(http://www.sanatgezgini.com/kubbeler-dizisi-soyut-5450).



Image 91. Hasan Eren Ertuğral, *Ring,* Green Cat's Eye, Stone, Silver 2017.

In the picture of Ergin İnan (1943 -...), who focuses on the relationship between writing, painting and philosophy, the writing and expressive imaginary figures are indispensable elements. Leyli Saltanova used bronze to make the tiny animal figures by the lost wax technique and used leatherribbons to join them (Image 93). A modern interpretation based on traditional miniature art stands out in the paintings of Ayşe Özel (1953 -...) (Ersoy, 2004, 381). Müge Değer, inspired by two different artists in the project, used silver and openwork technique in the brooch produced by Ayşe Özel's drawing (Image 94) and colorized the wheel part which is located in the piece with enamel (Image 95).



Image 92. Ergin İnan, 2013. (http://www.beyazart.com/sanatci/Ergin-İnan).



Image 93. Leyli Saltanova, *Necklace*, Bronze Cast, Leather String.

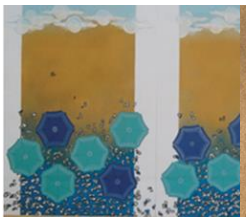

Image 94. Ayşe Özel.



Image 95. Müge Değer, Brooch, Silver, Enamel.

Seydi Murat Koç (1981 -...) who was selected as the "2005 Young Artist of the Year" has paintings and original printmaking studies and a constantly developing artistic carrier (Image 96). Şura Bilgin has made her brooch in silver cast by melting wax in cold water, and brass plates were cut with stich technique (Image 97). Gören Bulut (1945 -...), which stands out with his narrative abstract portraits (Image 98). Colour is superior in his works. (Ersoy, 2004: 127) Barış Doğan produced the brooch as bronze casting with lost wax technique (Image 99).



Image 96

Seydi Murat Koç.



Image 97

Hatice Şura Bilgin, *Brooch,* Silver, Brass, 2017.

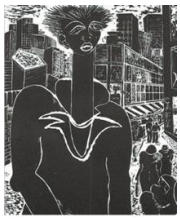

Image 98 Gören Bulut.

(http://www.turkishpaintings.com/index.php?p=34&l=1&modPainters_artistDetailID=1142).



Image 99

Barış Doğan, Brooch, Brass, 2017.

Çimen Bayburtlu (1962 -...) carries out this project in the university where she is a member of the faculty. The artist cares about interdisciplinary studies (Figure 100). Designer Müge Değer while making the eyeglasses has used silver lost wax technique to make the structure and platter-making technique for the half-spheres and figures she used on the glasses. (Figure 101). Glasses are real glasses and they are ergonomic. It has taken its place in the collection and found very interesting by the viewers. The ring was printed from the work of the artist and fixed to the prepared resin (Figure 102). The main body of the magnifier is made by lost wax technique and the frame of the lens is made of brass (Figure 103). The wooden part is covered by resin so that to fix and prevent the pictures put on.



Image 100

Çimen Bayburtlu, *Existence*, 2014.



Image 101

Mükerrem Müge Değer, *Eyeglasses*, Silver, 2017.



Image 102

Mükerrem Müge Değer, *Ring*, resin, Digital Print Silver, 2017.



Image 103

Mükerrem Müge Değer, *Magnifier*, Wood, Brass, Resin, Digital Print, Glass, 2017.

4. Results and Conclusions

Especially in the second half of the 20. century, examples of paintings and jewelry designed by famous painters or sculptors have been envisaged in terms of the interaction of the two arts. For the first time İn Turkey, the project implementation with the contribution of Marmara University, Jewelry Technology and Design School students, a very different design process has been accomplished where students were also aimed both to recognize and introduce Turkish Painters.

This project, which started with the aim of getting to know the Turkish painters and acquiring the ability of inspiration, allows the students to see the difficulties of designing in the direction of an orientation while contributing to the field of knowledge, but also to acquire knowledge and experience in terms of defining their and their friends' chosen painters. By using different techniques, they also have improved their hand skills.

Project-based learning is made up of three basic concepts carefully selected that educational systems should take nowadays. One of these concepts is learning, which is very important in terms of attracting attention of the learner not the teacher. Another is the concept of project, which means design, design development, imagination and planning. This concept points to the understanding of the design of learning; emphasizes relational learning with a specific purpose rather than individual. Project-based learning emphasizes not the product but the process of the project, by considering the project as an infrastructure and not as a goal enables a learning-specific structure to the desired extent. (Erdem, Akkoyunlu, 2002).

Since 2015, in the course of Applied Jewelry Design and Applied Object Design, students have been asked to produce jewelry with different techniques by going out of the works of Turkish painters of various periods. The results of this project have been very successful; Turkish Painters have been studied from Military Painters to contemporary painters; their works have been adapted to jewelry objects; these works have appeared in international exhibitions; exhibitions have attracted great interest and hence both student works and Turkish painters have been succesfully introduced.

- This study has increased the interest and knowledge of the students in Turkish painters.
- Concepts and formations of inspiration and awareness have been assimilated.
- When museum-shops around the world are examined in this respect, it is generally seen that there is not a creative approach in jewelry and objects made by going out in the works of artists. In the same way, it is seen that such works in the sales sections of the Turkish museums are very general and inadequate.

- It is thought that the vision and perspective of the students developing within the scope of this project will create awareness to them in case of graduation. Museum shops, which are part of museums are of interest to art lovers. The designs that will be located here will not be commercial objects that appeal to instant gratification, but unique designs bearing the character of permanent artwork, which will enable art lovers to create collections.
- Students trained in this way will be able to contribute to the workplaces they work such as art galleries and museums.

At the end of this project, which lasted for about two years, a collection of objects and jewelry on Turkish Painters was created. It is believed that this is a contribution to the training of this discipline and that these collections can be exhibited in many places in the country and abroad.

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