



"gillyflowers"

Size (HxW) : 40x40 cm

Style : realism / Tech. : Painting on porcelain

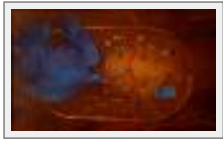
Theme : Flower / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting



"mesopotamia"

Size (HxW) : 75x110 cm Framed

Style : Fantasy / Tech. : Oil on canvas

Theme : Allegories / Category : Painting

Year : 2012



"white horse 2"

Size (HxW) : 60x70 cm

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Pyrography

Shahmaran Serie



"portrait of shahmaran"

Size (HxWxP) : 60x50x3 cm - Weight : 1 g

Style : Figurative Style / Tech. : oil on strengthened canvas

Theme : Imagination / Category : Painting

Price : \$ 1200

Sold

Year : 2007

Desc. : Shahmeran who most probably may be linked with the snake gods of Mesopotamia, being converted into female in connection with the mother-goddess cult, is a symbol of Anatolian mythology. Her story may be related with the story of Jemlia of the Arabian Night Tales, but should be narrated much later than the appearance of the symbol. Not being in conflict with central Asian Turkic belief which regards snakes as the earthly universe, and adapting herself into Islamic belief of Anatolians by filling the gap of a distinguished female personality, had made her survive until today. The semantics of the symbol varied and enriched, her identity gradually enlarging from protecting females and homes to a more sophisticated assistance regarding her wisdom in the times of trouble. In time she who accepts her fate in full self-sacrifice, yet still holds the leading role at her story, had converted into a heroine for especially Eastern Anatolian women who identified themselves with her. The sociological characteristics of the region which only permits a closed society because of feudal relations had also helped the journey of Shahmeran from past to present. In that sense, the future of Shahmeran remains a mystery just like the symbol herself still does.



"world of shahmaran-1"

Size (HxWxP) : 70x60x3 cm - Weight : 1 g

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Story / Category : Painting

Year : 2007



"Shahmaran with Guernica2"

Size (HxWxP) : 60x50x3 cm - Weight : 1 g

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Imagination / Category : Painting

Year : 2007

Desc. : Shahmeran who most probably may be linked with the snake gods of Mesopotamia, being converted into female in connection with the mother-goddess cult, is a symbol of Anatolian mythology. Her story may be related with the story of Jemlia of the Arabian Night Tales, but should be narrated much later than the appearance of the symbol. Not being in conflict with central Asian Turkic belief which regards snakes as the earthly universe, and adapting herself into Islamic belief of Anatolians by filling the gap of a distinguished female personality, had made her survive until today. The semantics of the symbol varied and enriched, her identity gradually enlarging from protecting females and homes to a more sophisticated assistance regarding her wisdom in the times of trouble. In time she who accepts her fate in full self-sacrifice, yet still holds the leading role at her story, had converted into a heroine for especially Eastern Anatolian women who identified themselves with her. The sociological characteristics of the region which only permits a closed society because of feudal relations had also helped the journey of Shahmeran from past to present. In that sense, the future of Shahmeran remains a mystery just like the symbol herself still does.



"shahmaran with bird"

Size (HxWxP) : 70x60x3 cm - Weight : 1 g

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Oriental / Category : Painting

Price : \$ 1200

Sold

Year : 2007

Desc. : Shahmeran who most probably may be linked with the snake gods of Mesopotamia, being converted into female in connection with the mother-goddess cult, is a symbol of Anatolian mythology. Her story may be related with the story of Jemlia of the Arabian Night Tales, but should be narrated much later than the appearance of the symbol. Not being in conflict with central Asian Turkic belief which regards snakes as the earthly universe, and adapting herself into Islamic belief of Anatolians by filling the gap of a distinguished female personality, had made her survive until today. The semantics of the symbol varied and enriched, her identity gradually enlarging from protecting females and homes to a more sophisticated assistance regarding her wisdom in the times of trouble. In

time she who accepts her fate in full self-sacrifice, yet still holds the leading role at her story, had converted into a heroine for especially Eastern Anatolian women who identified themselves with her. The sociological characteristics of the region which only permits a closed society because of feudal relations had also helped the journey of Shahmeran from past to present. In that sense, the future of Shahmeran remains a mystery just like the symbol herself still does.

"Shahmaran with Guernica1"

Size (HxWxP) : 60x50x3 cm - Weight : 1 g

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Not figurative / Category : Painting

Year : 2007



Desc. : Shahmeran who most probably may be linked with the snake gods of Mesopotamia, being converted into female in connection with the mother-goddess cult, is a symbol of Anatolian mythology. Her story may be related with the story of Jemlia of the Arabian Night Tales, but should be narrated much later than the appearance of the symbol. Not being in conflict with central Asian Turkic belief which regards snakes as the earthly universe, and adapting herself into Islamic belief of Anatolians by filling the gap of a distinguished female personality, had made her survive until today. The semantics of the symbol varied and enriched, her identity gradually enlarging from protecting females and homes to a more sophisticated assistance regarding her wisdom in the times of trouble. In time she who accepts her fate in full self-sacrifice, yet still holds the leading role at her story, had converted into a heroine for especially Eastern Anatolian women who identified themselves with her. The sociological characteristics of the region which only permits a closed society because of feudal relations had also helped the journey of Shahmeran from past to present. In that sense, the future of Shahmeran remains a mystery just like the symbol herself still does.

"shahmaran with Guernica's mother"

Size (HxWxP) : 70x60x3 cm - Weight : 1 g

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Story / Category : Painting

Year : 2007



Desc. : Shahmeran who most probably may be linked with the snake gods of Mesopotamia, being converted into female in connection with the mother-goddess cult, is a symbol of Anatolian mythology. Her story may be related with the story of Jemlia of the Arabian Night Tales, but should be narrated much later than the appearance of the symbol. Not being in conflict with central Asian Turkic belief which regards snakes as the earthly universe, and adapting herself into Islamic belief of Anatolians by filling the gap of a distinguished female personality, had made her survive until today. The semantics of the symbol varied and enriched, her identity gradually enlarging from protecting females and homes to a more sophisticated assistance regarding her wisdom in the times of trouble. In time she who accepts her fate in full self-sacrifice, yet still holds the leading role at her story, had converted into a heroine for especially Eastern Anatolian women who identified themselves with her. The sociological characteristics of the region which only permits a

closed society because of feudal relations had also helped the journey of Shahmeran from past to present. In that sense, the future of Shahmeran remains a mystery just like the symbol herself still does.



"world of shahmaran-2"

Size (HxW) : 60x50 cm

Style : Symbolism / Tech. : Tempera on cardboard

Theme : Imagination / Category : Painting

Year : 2007

innocence



"innocence-2"

Size (HxW) : 60x70 cm

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Painting

Year : 2011

Desc. : innocence



"innocence-3"

Size (HxW) : 60x70 cm

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Painting

Year : 2011

Desc. : innocence



"white horse 1"

Size (HxW) : 60x70 cm

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Painting

Year : 2013



"innocence-1"

Size (HxWxP) : 70x50x1 cm

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Painting

Year : 2011



"innocence-4"

Size (HxWxP) : 70x60x1 cm

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Painting

Year : 2011

Desc. : innocence



"innocence-5"

Size (HxWxP) : 70x60x1 cm

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Allegories / Category : Painting

Year : 2011

Desc. : innocence



"innocence-6"

Size (HxWxP) : 70x60x3 cm

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Oriental / Category : Painting

Year : 2011

Desc. : symbolism

woman



"five woman"

Size (HxW) : 72x93 cm

Style : realism / Tech. : Oil on canvas

Theme : Character / People / Category : Painting

Year : 2004



"living with picasso"

Size (HxW) : 72x93 cm

Style : realism / Tech. : Oil

Theme : Story / Category : Painting

Price : \$ 1500

Year : 2004



"greetings to Da Vinci"

Size (HxW) : 85x76 cm Framed

Style : realism / Tech. : Oil on canvas

Theme : Imagination / Category : Painting

Price : \$ 1000

Year : 2004



"grapes of tenedos"

Size (HxW) : 93x72 cm

Style : realism / Tech. : Oil on canvas

Theme : Oriental / Category : Painting

Price : \$ 1500

Year : 2004



"angel trumpet"

Size (HxW) : 93x72 cm

Style : realism / Tech. : Oil on canvas

Theme : Flower / Category : Painting

Price : \$ 1500

Year : 2004



"geranium is my love"

Size (HxW) : 60x60 cm

Style : realism / Tech. : Oil on canvas

Theme : Flower / Category : Painting

Price : \$ 1500

Year : 2004



"daydream2"

Size (HxWxP) : 93x72x3 cm - Weight : 3 g

Style : Figurative Style / Tech. : Oil on canvas

Theme : Still life / Category : Painting

Price : \$ 1200

Sold

Year : 2007

Desc. : Homage to great masters. Artist combined her work with Matisse



"partridge cloth"

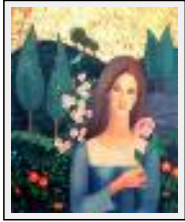
Size (HxW) : 60x60 cm Framed - Weight : 1 g

Style : Figurative Style / Tech. : Oil on canvas

Theme : Allegories / Category : Painting

Year : 2008

Desc. : oil on canvas



"woman with rose"

Size (HxWxP) : 93x72x3 cm

Style : Figurative Style / Tech. : oil on strengthened canvas

Theme : Oriental / Category : Painting

Price : Euros 1000

Sold

Year : 2007

Desc. : worked with miniature style



"daydream"

Size (HxW) : 115x100 cm

Style : Fantasy / Tech. : Oil on canvas

Theme : Oriental / Category : Painting

Price : \$ 1500

Year : 2004



"yazma1"

Size (HxW) : 55x55 cm

Style : Fantasy / Tech. : Oil on canvas

Theme : Oriental / Category : Painting

Price : \$ 1000

Sold

Year : 2005



"yazma4"

Size (HxWxP) : 93x72x3 cm - Weight : 2 g

Style : Fantasy / Tech. : Oil on canvas

Theme : Oriental / Category : Painting

Price : \$ 1000

Sold

Year : 2005



"Cherry, my hat and I"

Size (HxW) : 92x73 cm (30 F)

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Dream / Category : Painting

Sold

Year : 2004



"hope"

Size (HxWxP) : 70x135x3 cm

Style : Fantasy / Tech. : Oil on canvas

Theme : Dream / Category : Painting

Price : Euros 1500

Sold

Year : 2008



"the girl with hope-1"

Size (HxWxP) : 93x72x3 cm - Weight : 2 g

Style : Symbolism / Tech. : oil on strengthened canvas

Theme : Story / Category : Painting

Price : \$ 1500

Sold

Year : 2007



"the girl with hope-2"

Size (HxWxP) : 100x125x3 cm - Weight : 2000 g

Style : Symbolism / Tech. : Oil on canvas

Theme : Story / Category : Painting

Year : 2008



"sinful"

Size (HxW) : 50x70 cm

Style : Symbolism / Tech. : Tempera on canvas

Theme : Violence / Category : Painting

Price : \$ 1000

Year : 2000



"yazma3"

Size (HxW) : 93x72 cm

Style : Symbolism / Tech. : Oil on canvas

Theme : Oriental / Category : Painting

Price : \$ 1000

Sold

Year : 2005

conference of the birds



"nightingale"

Size (HxW) : 60x60 cm

Style : realism / Tech. : Oil on canvas

Theme : Allegories / Category : Painting

Year : 2009

Desc. : Out of thousands of birds only thirty reach the end of the journey. When the light of lights is manifested and they are in peace, they become aware that the Simurgh is them. The Nightingale says that the love of the Rose satisfies him, and the journey is beyond his strength; but the Hoopoe warns against being a slave of passing love that interferes with seeking self-perfection



"island"

Size (HxW) : 70x60 cm Framed

Style : Figurative Style / Tech. : Oil on canvas

Theme : Story / Category : Painting

Year : 2012



"ravens"

Size (HxW) : 70x60 cm

Style : Naïve / Tech. : Oil on canvas

Theme : Landscape / Category : Painting



"Goose"

Size (HxW) : 60x70 cm

Style : Fantasy / Tech. : Oil on canvas

Theme : Allegories / Category : Painting

Year : 2009

Desc. : Out of thousands of birds only thirty reach the end of the journey. When the light of lights is manifested and they are in peace, they become aware that the Simurgh is them. The Duck is too content with water to seek the Simurgh.



"partridge"

Size (HxW) : 70x60 cm

Style : Fantasy / Tech. : Oil on canvas

Theme : Allegories / Category : Painting

Year : 2009

Desc. : Out of thousands of birds only thirty reach the end of the journey. When the light of lights is manifested and they are in peace, they become aware that the Simurgh is them. The Hoopoe advises the Partridge that gems are just colored stones and that love of them hardens the heart; she should seek the real jewel of sound quality.



"simurg"

Size (HxW) : 60x70 cm

Style : Fantasy / Tech. : Oil on canvas

Theme : Allegories / Category : Painting

Year : 2009

Desc. : conference of the birds



"three"

Size (HxW) : 70x60 cm

Style : Symbolism / Tech. : Oil on canvas

Theme : Bird / Category : Painting

reverse glass painting



"island-5"

Size (HxW) : 40x45 cm

Style : realism / Tech. : Glas

Theme : Seascapes / Category : Painting

Year : 2012

Desc. : reverse glass painting



"huthut with letter"

Size (HxW) : 35x40 cm

Style : realism / Tech. : Aragonite

Theme : Oriental / Category : Painting

Year : 2008

Desc. : underglass



"Rose in miniature"

Size (HxW) : 40x35 cm

Style : realism / Tech. : Painting on porcelain

Theme : Flower / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting



"seven sleepers's ship"

Size (HxW) : 35x40 cm

Style : Ethnic / Tech. : Glas

Theme : - / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : calligraphy



"city landscape"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Landscape / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : Sous-verre or painting under glass was popular in Turkey in the 19th and early 20th centuries. At one time such paintings were to be found not only in houses, but in places of worship, coffeehouses, confectioners, butchers and barbers shops. When girls got married their trousseaus were not complete without a sous-verre painting. Yet today they have become a rarity, and the artists who made them have given up as their customers dwindled. Until 15 years ago it was still possible to find sous-verre paintings on sale in Istanbul, particularly in the Antiquarian Book Market. The artists worked in powder paint, water paint, gouache, oils, and in latter times even in acrylic. They worked on the back of the glass, adding the colours in layers, so that once one colour had been covered, retouching or alteration was impossible. The outline, details, signature and date were executed first, unlike an ordinary painting in which these come last. The artist then filled in the surfaces between the lines, and finally the background. Sous-verre painting was done on sheets of 2-3 mm thick glass, which had to be prepared so that the slippery glass would take the paint. Numerous different techniques were employed for this purpose, such as garlic in some European countries, and gum Arabic or other adhesives, diluted and applied with a brush were common. When the picture was completed it was backed with paper, cardboard, wood or paint to protect it. In Turkey painting under glass was mainly the preserve of untrained folk artists, who neglected to back their pictures, with the result that very few have survived. Different subjects were preferred for homes and work places.



"island-2"

Size (HxW) : 45x40 cm Framed

Style : Naive / Tech. : Glas

Theme : Seascapes / Category : Painting

Year : 2012



"island-3"

Size (HxW) : 45x60 cm

Style : Naive / Tech. : Glas

Theme : Seascapes / Category : Painting

Year : 2012

Desc. : reverse glass painting



"lila shahmaran"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Oriental / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : . Sous-verre or painting under glass was popular in Turkey in the 19th and early 20th centuries. At one time such paintings were to be found not only in houses, but in places of worship, coffeehouses, confectioners, butchers and barbers shops. When girls got married their trousseaus were not complete without a sous-verre painting. Yet today they have become a rarity, and the artists who made them have given up as their customers dwindled. Until 15 years ago it was still possible to find sous-verre paintings on sale in Istanbul, particularly in the Antiquarian Book Market. The artists worked in powder paint, water paint, gouache, oils, and in latter times even in acrylic. They worked on the back of the glass, adding the colours in layers, so that once one colour had been covered, retouching or alteration was impossible. The outline, details, signature and date were executed first, unlike an ordinary painting in which these come last. The artist then filled in the surfaces between the lines, and finally the background. Sous-verre painting was done on sheets of 2-3 mm thick glass, which had to be prepared so that the slippery glass would take the paint. Numerous different techniques were employed for this purpose, such as garlic in some European countries, and gum Arabic or other adhesives, diluted and applied with a brush were common. When the picture was completed it was backed with paper, cardboard, wood or paint to protect it. In Turkey painting under glass was mainly the preserve of untrained folk artists, who neglected to back their pictures, with the result that very few have survived. Different subjects were preferred for homes and work places.



"red shahmaran"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Oriental / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : Sous-verre or painting under glass was popular in Turkey in the 19th and early 20th centuries. At one time such paintings were to be found not only in houses, but in places of worship, coffeehouses, confectioners, butchers and barbers shops. When girls got married their trousseaus were not complete without a sous-verre painting. Yet today they have become a rarity, and the artists who made them have given up as their customers dwindled. Until 15 years ago it was still possible to find sous-verre paintings on sale in Istanbul, particularly in the Antiquarian Book Market. The artists worked in powder paint, water paint, gouache, oils, and in latter times even in acrylic. They worked on the back of the glass, adding the colours in layers, so that once one colour had been covered, retouching or alteration was impossible. The outline, details, signature and date were executed first, unlike an ordinary painting in which these come last. The artist then filled in the surfaces between the lines, and finally the background. Sous-verre painting was done on sheets of 2-3 mm thick glass, which had to be prepared so that the slippery glass would take the paint. Numerous different techniques were employed for this purpose, such as garlic in some European countries, and gum Arabic or other adhesives, diluted and applied with a brush were common. When the picture was completed it was backed with paper, cardboard, wood or paint to protect it. In Turkey painting under glass was mainly the preserve of untrained folk artists, who neglected to back their pictures, with the result that very few have survived. Different subjects were preferred for homes and work places.



"white shahmaran"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Oriental / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting



"woman in miniature"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Oriental / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting



"tenedos island-1"

Size (HxW) : 40x70 cm

Style : Naive / Tech. : Glas

Theme : Land and sea / Category : Painting

Year : 2012

Desc. : reverse glass painting



"geranium"

Size (HxW) : 40x40 cm

Style : Naive / Tech. : Glas

Theme : Flower / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting



"magic bird"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Bird / Category : Painting

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting



"island-4"

Size (HxW) : 40x45 cm

Style : Fantasy / Tech. : Glas

Theme : Landscape / Category : Painting

Year : 2012

Desc. : reverse glass painting



"heaven"

Size (HxW) : 35x40 cm

Style : Fantasy / Tech. : Painting on porcelain

Theme : Oriental / Category : Painting

Desc. : underglass



"shahmaran with blue"

Size (HxW) : 35x40 cm

Style : Fantasy / Tech. : Aragonite

Theme : Oriental / Category : Painting

Year : 2008

Desc. : sous-verre



"redbirds"

Size (HxW) : 35x40 cm

Style : Fantasy / Tech. : Aragonite

Theme : Bird / Category : Painting

Year : 2008

Desc. : underglass painting



"city landscape-2"

Size (HxW) : 40x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Bulls or bullfighting / Category : Pyrography

Price : Euros 150

Sold

Year : 2007

Desc. : Sous-verre or painting under glass was popular in Turkey in the 19th and early 20th centuries. At one time such paintings were to be found not only in houses, but in places of worship, coffeehouses, confectioners, butchers and barbers shops. When girls got married their trousseaus were not complete without a sous-verre painting. Yet today they have become a rarity, and the artists who made them have given up as their customers dwindled. Until 15 years ago it was still possible to find sous-verre paintings on sale in Istanbul, particularly in the Antiquarian Book Market. The artists worked in powder paint, water paint, gouache, oils, and in latter times even in acrylic. They worked on the back of the glass, adding the colours in layers, so that once one colour had been covered, retouching or alteration was impossible. The outline, details, signature and date were executed first, unlike an ordinary painting in which these come last. The artist then filled in the surfaces between the lines, and finally the background. Sous-verre painting was done on sheets of 2-3 mm thick glass, which had to be prepared so that the slippery glass would take the paint. Numerous different techniques were employed for this purpose, such as garlic in some European countries, and gum Arabic or other adhesives, diluted and applied with a brush were common. When the picture was completed it was backed with paper, cardboard, wood or paint to protect it. In Turkey painting under glass was mainly the preserve of untrained folk artists, who neglected to back their pictures, with the result that very few have survived. Different subjects were preferred for homes and work places.



"landscape"

Size (HxW) : 35x40 cm

Style : Naive / Tech. : Painting on porcelain

Theme : Bulls or bullfighting / Category : Pyrography

Price : Euros 150

Sold

Year : 2007

Desc. : under glass painting