

## ABOUT MY ART

For me, the reality of life is built upon the delicate balances established among the subtle, intricate details that only humans can comprehend and the alternatives we generate. By our very nature, we are always open to change, yet ironically, we often remain unaware of this change or the fact that we are being changed. The internal transformations we feel deep down but cannot quite articulate are actually the outward expression of our existing emotional tensions, and this constantly influences the dynamics within everything life offers us.

In every moment of my daily life that I experience without realizing, my intuitions, my logic, and the realities I strive to understand are intertwined. My individuality and the aesthetic perception shaped by the outward expression of all these are essentially the result of my efforts to analyze the events and objects around me through a mathematical lens.

Mathematics, for centuries, has been a fundamental element not only in industrial designs but also in the creativity of artists like myself. Geometry, as a significant part of the immense mathematics inherent in nature, allows me to create both a technical and an aesthetic language in my works, and the artifacts bearing the traces of this ancient knowledge still exist around us.

At the heart of my art lies the captivating interplay of light and shadow created by the skillful arrangement of geometric shapes and triangular pieces. Underlying this aesthetic pursuit are the urgent ecological problems our planet faces. I define the theme of my exhibitions as "The effects of the climate crisis, a personal analysis of the structural analysis within the nature-human-animal triad." I critique the irreversible impacts of global warming on natural life and humanity, and I concretize this critique by grounding my works on the concept of "balance."

The sculptures I shape by blending the concepts of infinity and time are dynamic pieces that can generate new ways of seeing through the interaction of the viewer's own emotional world with different stances and perspectives. For me, "The balances that nature preserves within itself are the most fundamental balances of life. We humans, who disrupt this balance, are in a constant state of change, yet we are often unaware of this change. The works I exhibit, just like us, are constantly changing in different angles, different lights, and different movements, but they never lose their inherent balance of continuity." It is this search for balance that forms the basis of both my works and my own existence. The awareness I strive to create through different emotions and different lights invites the viewer to look at both their inner world and the entirety of the universe from different perspectives.

## Examples of my selected Works

### Between 2007-2012, There was death in Troia.

In creating my ceramic series titled "There was death in Troia," the echoes of an ancient tragedy and the captivating, yet deeply sorrowful, story of the Polyxena Sarcophagus have been a fundamental source of inspiration. For me, this marble sarcophagus is far more than just an archaeological artifact; it's a tangible expression of the human condition, of pain, and of sacrifice. Dating to approximately 520-500 BCE, this piece is recognized as the earliest figurative sarcophagus found in Anatolia, and it meticulously presents the heartbreaking narrative of Polyxena, the youngest daughter of King Priam and Queen Hecuba of Troy.

The Polyxena Sarcophagus has not only guided my artistic production but has also formed the central subject of my master's thesis. Its mythological narrative embodies a profound tragedy that I feel deeply with every study. As powerfully depicted in Euripides' "Hecuba" tragedy: Achilles' son, Neoptolemus, demands Polyxena's sacrifice to appease his father's spirit and ensure a safe return for the Achaeans. Despite Queen Hecuba's desperate pleas, the young maiden is tragically sacrificed at Achilles' tomb. This scene vividly reflects the ruthlessness of the ancient world and the powerful influence of gods and fate on human lives.

This tragic narrative forms the core of the emotion, form, and texture in the ceramic works I create for the "There was death in Troia" series. As I shape the clay, I strive to materialize Polyxena's cry, Hecuba's tears, and Troy's mourning with my own hands. These ceramics aren't merely a reflection of an ancient story from a sarcophagus; they are a contemporary artistic echo of a millennia-old suffering and the silent cry of the human condition that continues to resonate.



Tears of Hecuba for Polyxena 2007 Çanakkale



A carrier pigeon to Paris from Helen 2007 Çanakkale

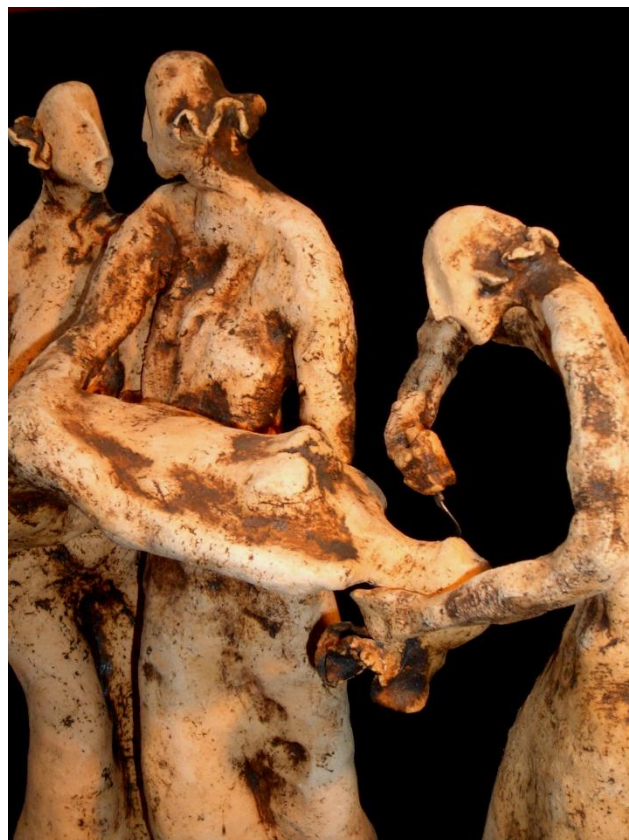


The murder of Polyxena 2007 Çanakkale





The murder of Cassandra 2007 Çanakkale



The Murder of Polyxena, Detail



The murder of Cassandra Detail



Trojan warrior, Detail



Amazon warriors, Detail



Wedding preparations, for the sacrifice of Polyxena, 2007 Çanakkale





Musicians, 2007 Çanakkale



Priam's surrender 2007, Çanakkale

## The Impact of Geometry on Creativity in Art Production: My "Evire Çevire"

### **Between 2010-2024**

**Sculpture Works** In the creation process of my sculptures titled "Evire Çevire" (which translates roughly to "Turning and Twisting" or "All Around"), I centered on the influence of geometry on creativity in art production. These works explore how humanity subconsciously internalizes the mathematical relationships and proportions found in nature, and how this internalization transforms into artistic expression. Indeed, the mathematical relationships of concepts like point, line, angle, and surface, inherent in nature's own order, unconsciously form the foundation of our existence and aesthetic perception. Our intuitions, logic, and the simple calculations we unconsciously make, combined with our individuality, shape our process of interpreting events and objects around us within a mathematical framework. In this context, throughout history, geometry has emerged as an indispensable tool in the pursuit of creating new forms, both in everyday objects and in works of art. Fundamental geometric shapes, particularly the triangle, have been widely used as design elements across history, as they possess the potential to express human thought in the simplest and most symbolic way. The presence of the triangle in numerous symbols across different civilizations and belief systems supports this notion. The role of geometric forms in the creative process involving theoretical, conceptual, principal, and formal elements of artistic interpretation is undeniable. My "Evire Çevire" works serve as a concrete example of this approach. My aim is to offer viewers the freedom to discover new emotions and forms from various perspectives, ensuring each piece creates different perceptions under varying lighting conditions. My creations are a product of my endeavor to demonstrate the potential that geometry adds to artworks, how creativity can be built upon a scientific foundation, and how emotional expression can merge with rational forms.





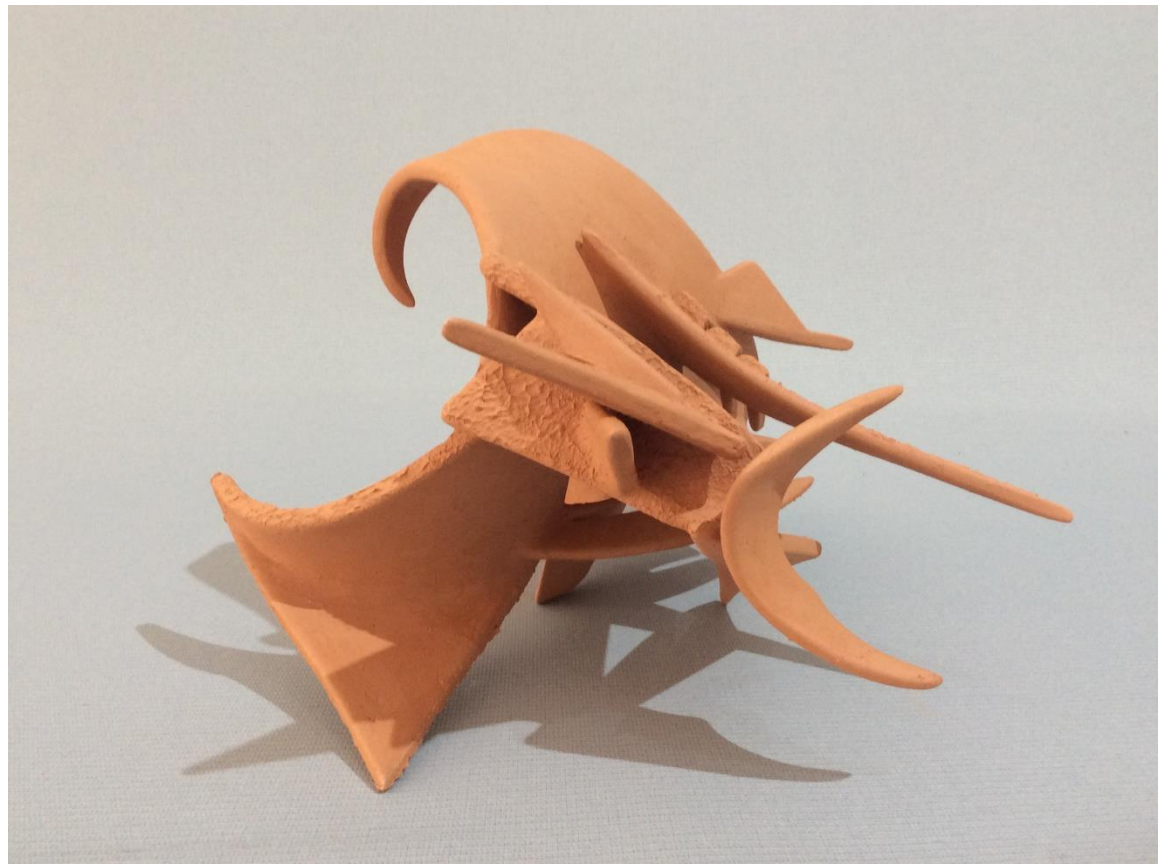
Raven, 80x80x60 cm. 2010, Çanakkale



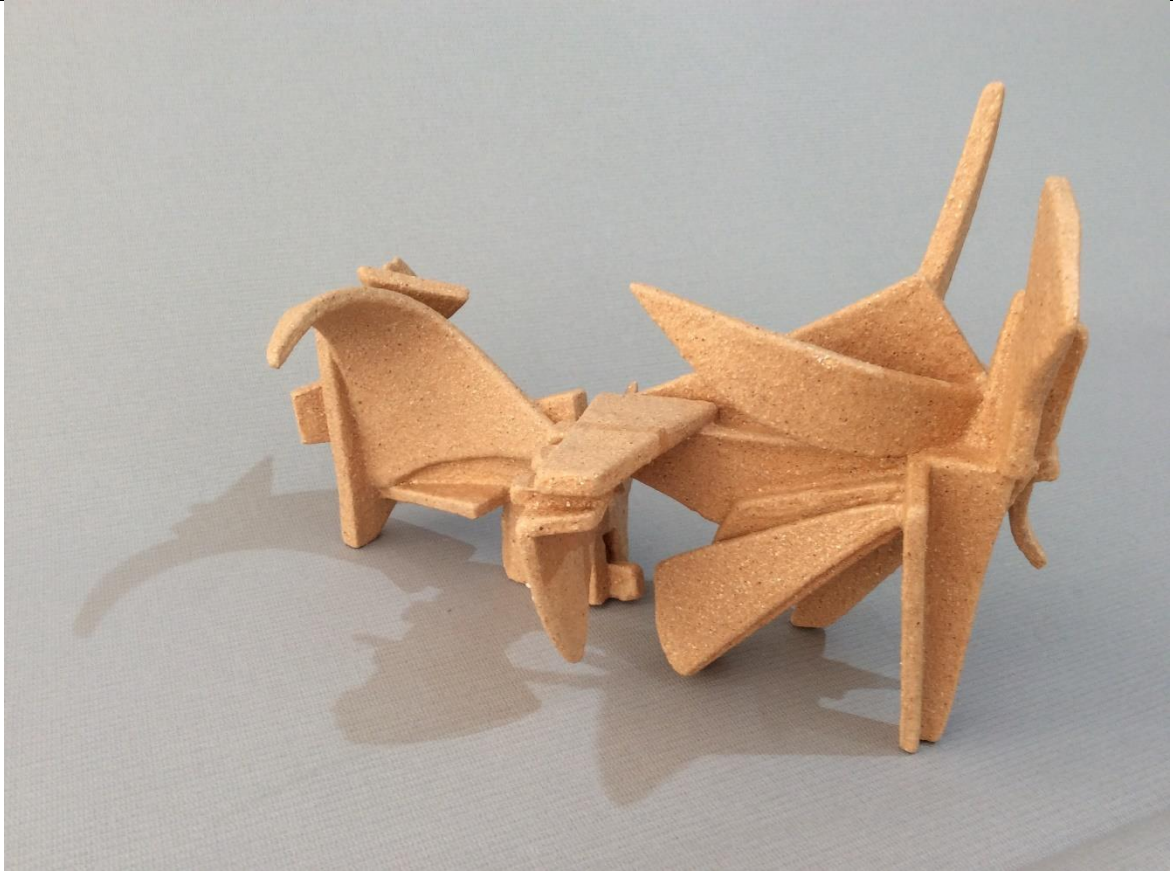
Pigeon, 40x40x40cm 2010, Çanakkale



Black Swan, 100x100x80cm.2010 Çanakkale



Grasshopper, 40x40x40cm. terracotta, 2012 Çanakkale



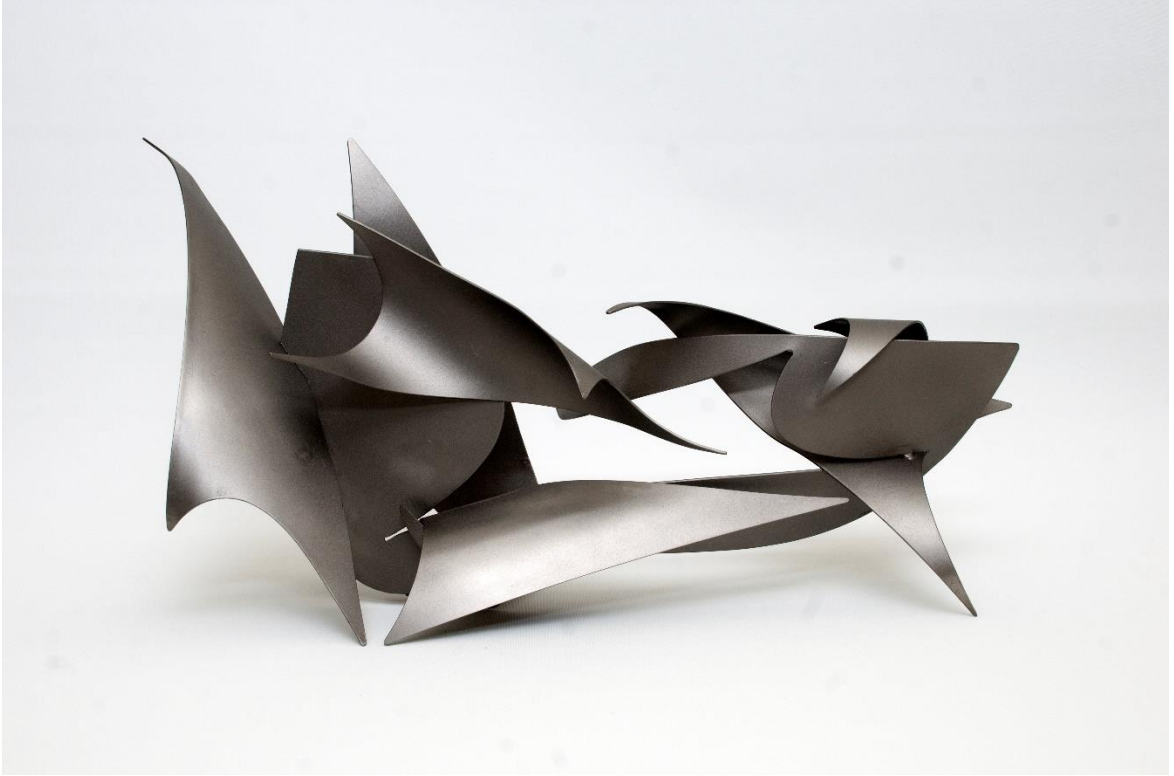
Construction of an insect, Gneiss engobe, 40X25x20cm. 2014 Çanakkale



Deconstruction of a grasshopper, 30x30x30cm. 2018 Çanakkale



As my design process continued, I expanded my artistic exploration beyond ceramic materials, beginning to work with stainless steel. This transition allowed me to create sculptures with an even higher degree of form and shape relationships, embodying an inherent dynamism within them. By utilizing stainless steel, I achieved a precision and structural integrity that significantly enhanced the geometric principles fundamental to my work. The material's reflective properties and durability facilitate a more intricate interplay between light and shadow, contributing to the dynamic perception of the forms I produce. These stainless steel pieces represent a natural progression in my artistic inquiry, pushing the boundaries of material expression to further articulate the complex and fluid relationships between geometric structures.



Fish, 50X40X40 cm. 2017, Çanakkale

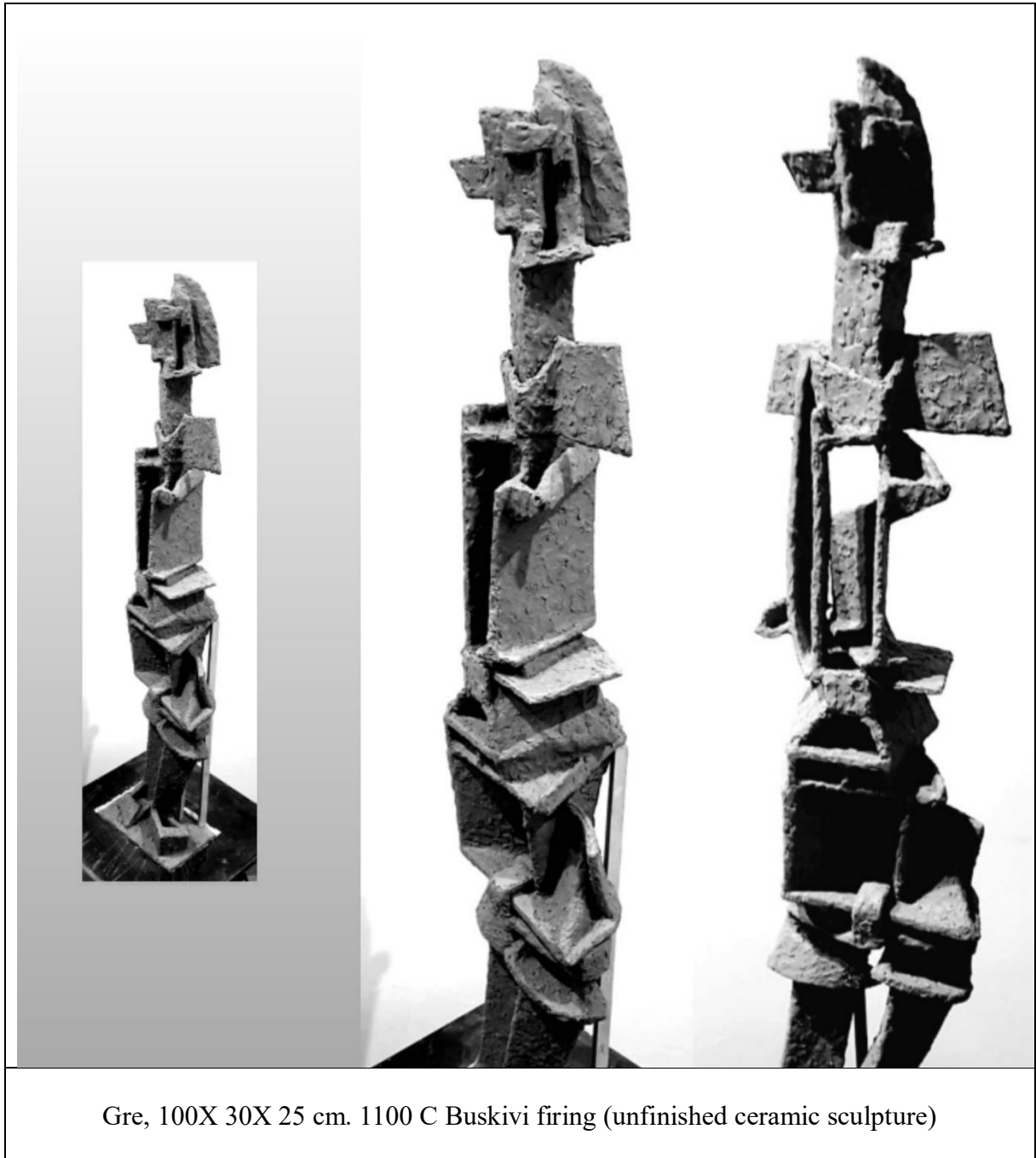


Crap,50X50X50cm 2017, Çanakkale



Fish,40X50x35 2017, Çanakkale

Since the ceramic sculptures I have been preparing for my new exhibition since 2023 are not yet completed, I am only sharing with you the images of the baked biscuits.



Gre, 100X 30X 25 cm. 1100 C Buskivi firing (unfinished ceramic sculpture)

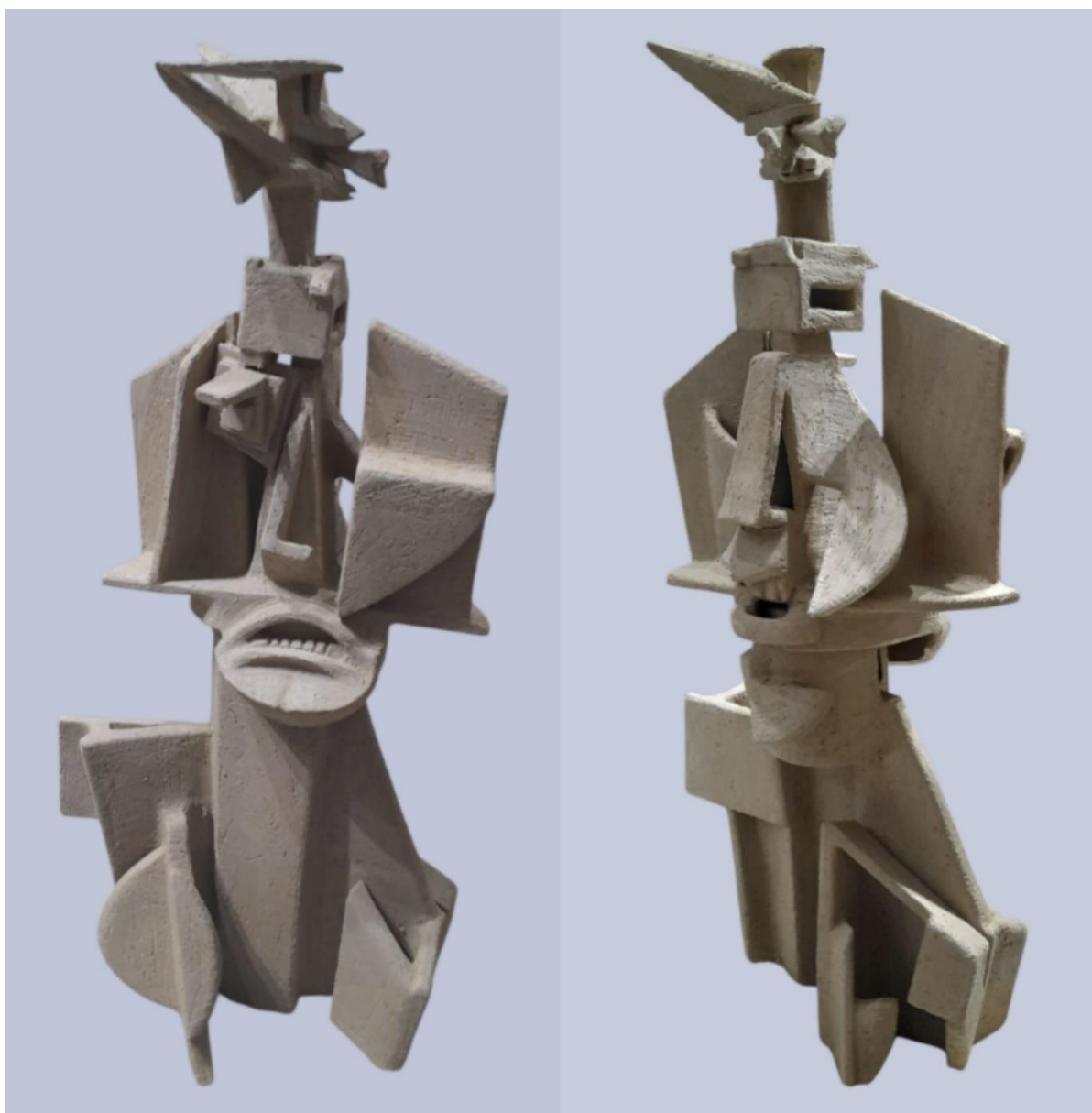




Bust, 70X45X30cm 1100C Biscuit firing. (unfinished ceramic sculpture)



Bust, 65X40X30cm 1100C Bisquit firing. (unfinished ceramic sculpture)



Bust, 90X50 X30cm 1100C Biscuit firing. (unfinished ceramic sculpture)





Bust, 90X40X30cm 1100C Biscuit firing. (unfinished ceramic sculpture)



Model, 40X15X7cm 1100C Biscuit firing. (unfinished ceramic sculpture)



Model, 40X15X7cm 1100C Biscuit firing. (unfinished ceramic sculpture)