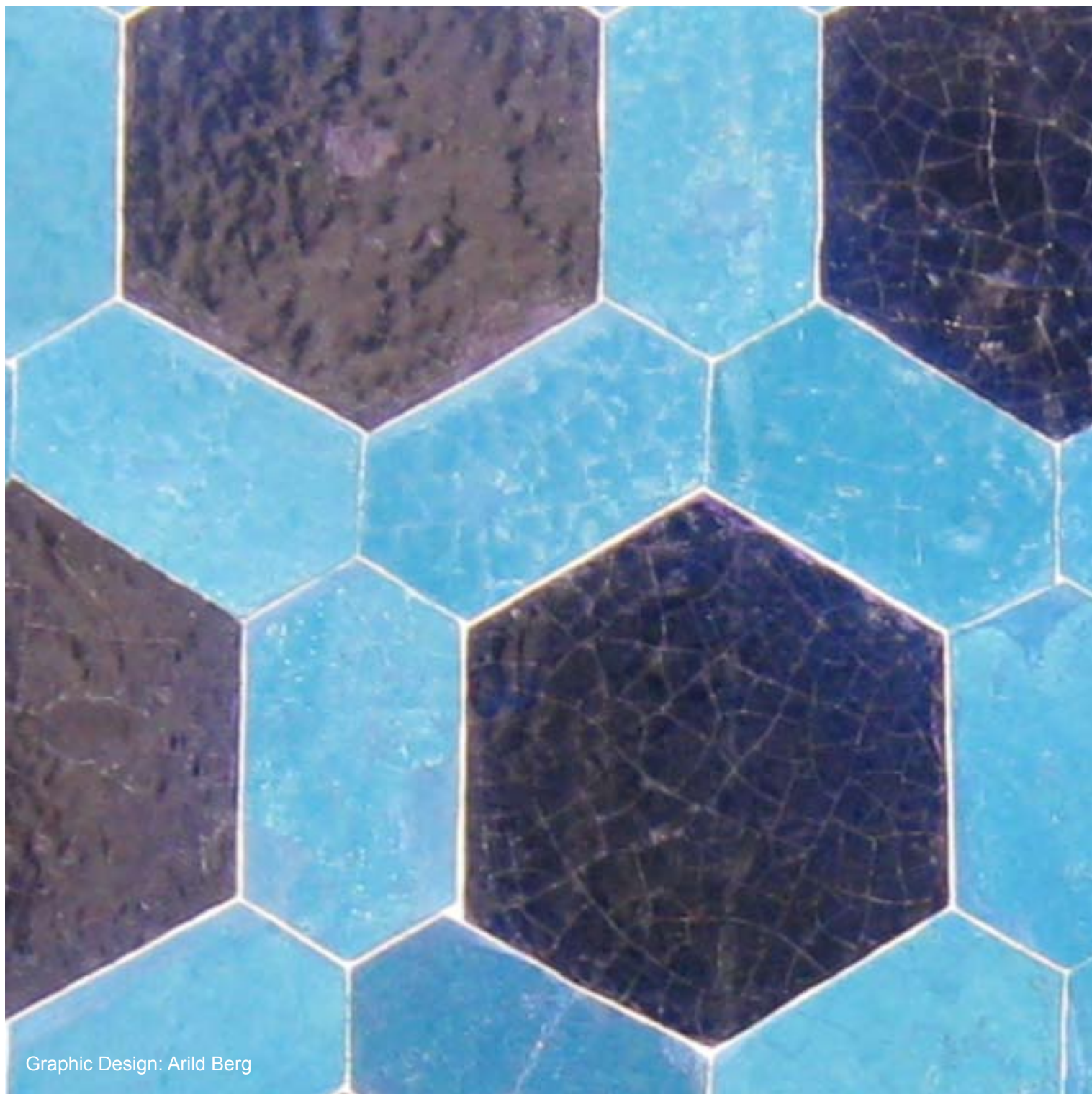


# CERAMIC TILES



**TURKEY - NORWAY**

- a cross cultural collaboration



Graphic Design: Arild Berg











Fig. 4,5: Canan Dagdelen, Turkey,  
Teaching at University of Applied Arts Vienna, Austria

## *International aims from the Norwegian Association of Arts and Crafts.*

~ Maria Havstam

The Norwegian Association of Arts and Crafts (Norske Kunsthåndverkere NK) is a national organisation for professional practitioners of arts and crafts. The organisation was established as a union for artists in 1975, and already the next year there was formed an administrative unit for communication of arts and crafts. From 2003 NK has worked with a specific focus of strengthening the use and understanding of Norwegian arts and crafts abroad.

In 2007 the Ministry of Foreign Affairs delegated the administration of the support for international projects for Norwegian practitioners of arts and crafts to NK. The general aim of the support system is to contribute to the formation of a positive image of Norway internationally, by high quality exhibitions of arts and crafts abroad. Furthermore the aim is to contribute to

internationalisation of Norwegian arts and crafts by enabling more contact, cooperation and communication of knowledge to professional societies and other relevant groups in Norway and abroad.

The financial funding from NK and from the Ministry of foreign Affairs enables professional Norwegian artists in arts and crafts to more activities abroad. Numerous professional Norwegian artists in arts and crafts have thus been able to realize their projects abroad based on this support system.

The project "Ceramic Tiles: Norway – Turkey" has the artistic

quality and the international orientation which fulfil the criteria set for the funding from NK and the delegated funding for exhibitions abroad from the Ministry of Foreign Affairs. It is a great pleasure for NK to see how the project has developed from the start, as an exhibition cooperation between Norwegian and Turkish Artists, to become a touring exhibition, which also is shown in Turkey. The project has managed to involve many partners of cooperation, and has contributed to an exchange of knowledge and communication between our two countries.

Maria Havstam  
Exhibition Coordinator  
Norwegian Association  
of Arts and Crafts





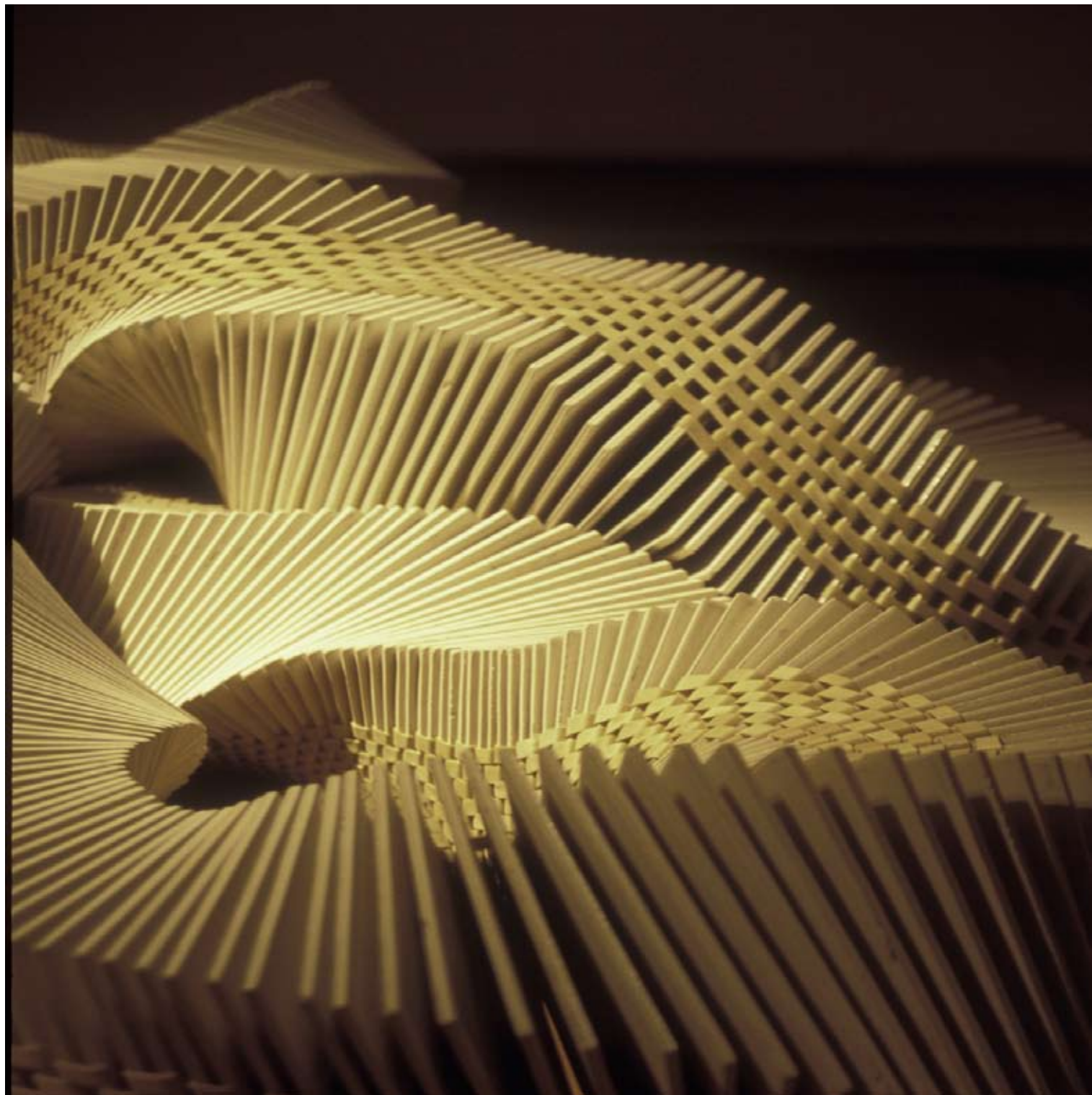




Fig. 6,7: Lars Kristian Røed, Norway, sculpture in the expanded field

## *Ceramic Tiles – Norway Turkey –a cross cultural collaboration*

*- Arild Berg & Hanne Haukom: Project leaders*

The role of the artist is changing. As the artist and the curator earlier were totally separated roles, these are merging together in new ways. The artist run space is related to a new understanding of the freedom of the artist. The freedom is related to being your own curator, and to initiate and arrange art projects. Art objects are a part of this tradition. This art practice can also be to produce relationships with the world by the means of signs, forms, objects and actions. (Bourriaud, 2002) New theories in art and design (Mazanti, 2006) demonstrates the strength of new conceptual craft in its relation between art and life. This differs from the frame of modernistic art where the object is detached from its interaction with society, and the ideal was "art for arts sake". Arts and crafts has its origin in that artists and artisans in cooperation with industry

should contribute to qualities in the products, culminating in the art and crafts movement (Morris and Naylor, 2001). This relational aesthetics has been banned from a modernistic art view (Bull, 2007), because it was held to reduce the freedom of the artist. In new art practices, existing side by side with modernistic art practice, there are many tendencies to relational aesthetics, exemplified in engaged art (Bishop, 2006), and in conceptual craft (Mazanti, 2006).

The tile is an art work which to a great extent can be related to its context, outside the gallery space. The tile is related towards buildings, people, religion, culture, other countries. In these way interpersonal relations has to a greater extent become a medium for artistic expression. Relational art is focusing on the relations

between people. (Bourriaud, 2002). This is not a new phenomenon in history. The aim of combining art and life was the intention of the artist and author William Morris (Morris and Naylor, 2001). His ideas had a background in the development of the industrial age, the poor quality of mass production products, and the alienation of the worker in the production process. A combination of art and industry should be a vital force both for the producer, and in the end this would be reflected in the products. These ideas can be seen in a new light on a wide range of new, emerging art practices, which search for collaborative art. Claire bishop represents one art practice, engaged art, with this citation:

*"Accusations of mastery and egocentrism are levelled at artists who work with participants to realize a project instead of*



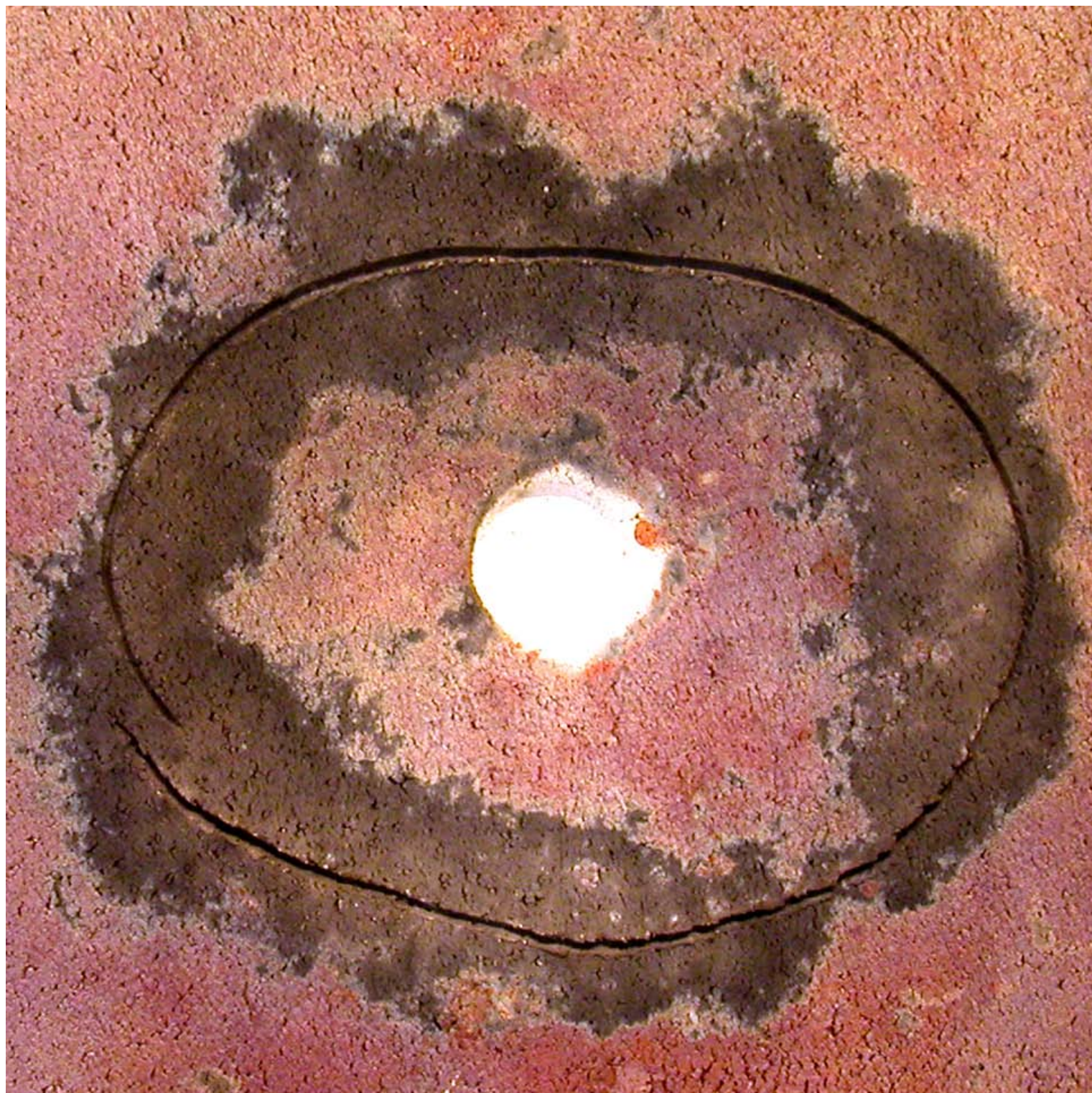






Fig. 7,8: Eirik Andre Bergan, art in architecture, ceramic tiles, 40x40 cm

*allowing it to emerge through consensual collaboration.”*

Artists in cross disciplinary collaboration can contribute to new ideas outside the traditional art space, outside the white cube. New ideas which are implemented and used in society can be called an innovation. The new ideas might like this project be related to development of identity, both on an individual level and on a collective level. Art can in this way contribute to innovative processes in society, especially when identity is seen as a vital, important interplaying element.

This project is a cooperation between many people and units, among others: the artists, The Regional Art Centre in Buskerud, The International Culture Centre at Union Scene, Drammen, Drammen town council, Buskerud County Municipality,

Norwegian Associations of Arts and Crafts, Ministry of Foreign Affairs, Norwegian Turkish Friendship Association, Akerhus University College, Mimar Sinan University of Fine Arts, The Cultural Centre of Alanya, Alanya Town, The Ambassador to Norway in Turkey and the Ambassador to Turkey in Norway and several school classes and visitors to the exhibitions.

Ceramic tiles in contemporary art have developed from traditionally handicraft to a crossover art field. Elements from different art traditions are reflecting different expressions. The ceramic tiles in this exhibition is performed in techniques developed from graphic etching (fig 11,12), architecture (fig.7,8, 12-14), photo transmission (fig 13-14), plaster made tiles, printing, sculpture (fig 6, 7, 12) (Krauss, 1979), installation and

image composition(fig 4-18). Some of the same tendencies can be seen in both Turkey and Norway. The tiles are reflecting a multicultural society represented in different individual expressions in techniques, surfaces and art concepts.

In the first exhibition in Buskerud Regional Art Centre in Drammen in 2005, 9 artists were specially invited. Seven of them were from Norway. After an initiative from the artists the Art Centre also invited two highly profiled Turkish ceramic artists: Canan Dagdelen, who is now living in Vienna, and Lerzan Özer, who is living in Istanbul. This was made possible by the Norwegian artist Marius Dahl, and his network in Turkey.

The Turkish artists were invited to come to Norway to participate in the opening of the exhibition, which at the same

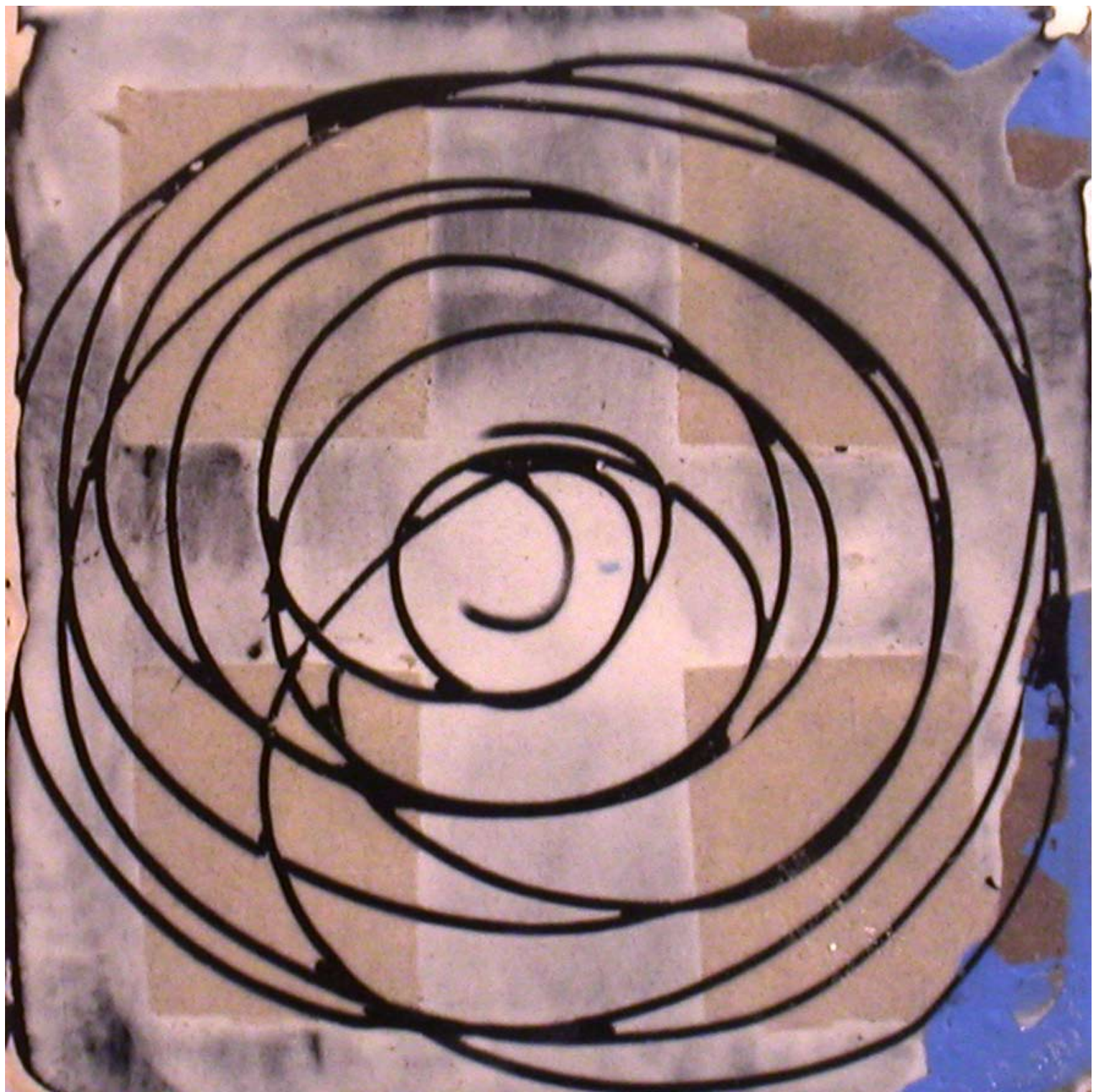






Fig. 9, 10: Hanne Haukom, and front page fig. 1: tile from solo exhibition Kunstnerforbundet, Norway

*- a specific way to get to know foreign cultures,  
through the people and through the profession -*

time was an opening of the new international cultural centre in Drammen. They were invited to join a special project around their works for the Culture school for children, also situated at the International Culture Centre at Union Scene. An extract of the tile exhibition has been touring to schools in the region in the concept "The pilot Gallery" with all artists represented. This is a flexible way of exhibiting art, where the art is brought to different schools, with one person to follow as guide. This way, the exhibition has been shown for several years, to many pupils and teachers. This touring exhibition consists of 9 tiles, all with different expression and techniques. Some antique tiles from Portugal and The Netherlands can also be seen in the exhibition.

The town of Drammen has a large Turkish population, and

the city has good connection with its friendship city, Konya, in Turkey. The Regional Art Centre in Buskerud is situated in the International Cultural Centre at the Union Scene. It produced the exhibition "Ceramic tiles" with participants from Norway and Turkey. We had a dream to send the exhibition to Turkey, and we wanted the exhibition "Ceramic tiles" to be shown in two galleries or other exhibition spaces, e.g. one in Istanbul and one in the city of Beysehir in the Konya province. Turkey has a long tradition as to ceramic tiles, and therefore this was a great opportunity to show exactly this exhibition in Turkey. We wished this to contribute and strengthen the cultural relations between the two countries.

The project got some funding to be shown in Turkey. By our network in Alanya, led by Ibrahim

Leblebicioglu, we managed to make contact with the Cultural Center in the town. Meetings and conversation with the director of the Cultural House, Ilhamid Yetkin, led us to the cooperation and the agreement of the exhibition space.

A driving force as project leaders has been to meet artists in Turkey who works in the same profession. This is a specific way to get to know foreign cultures, through the people and through the profession. It is an approach to people by art, by getting involved with the country from another angle than only laying on the beach and going to restaurants. The involvement with people through the arts brings another type of engagement and it can enable new creative processes. This interplaying activities between Norway and Turkey has created new knowledge, new

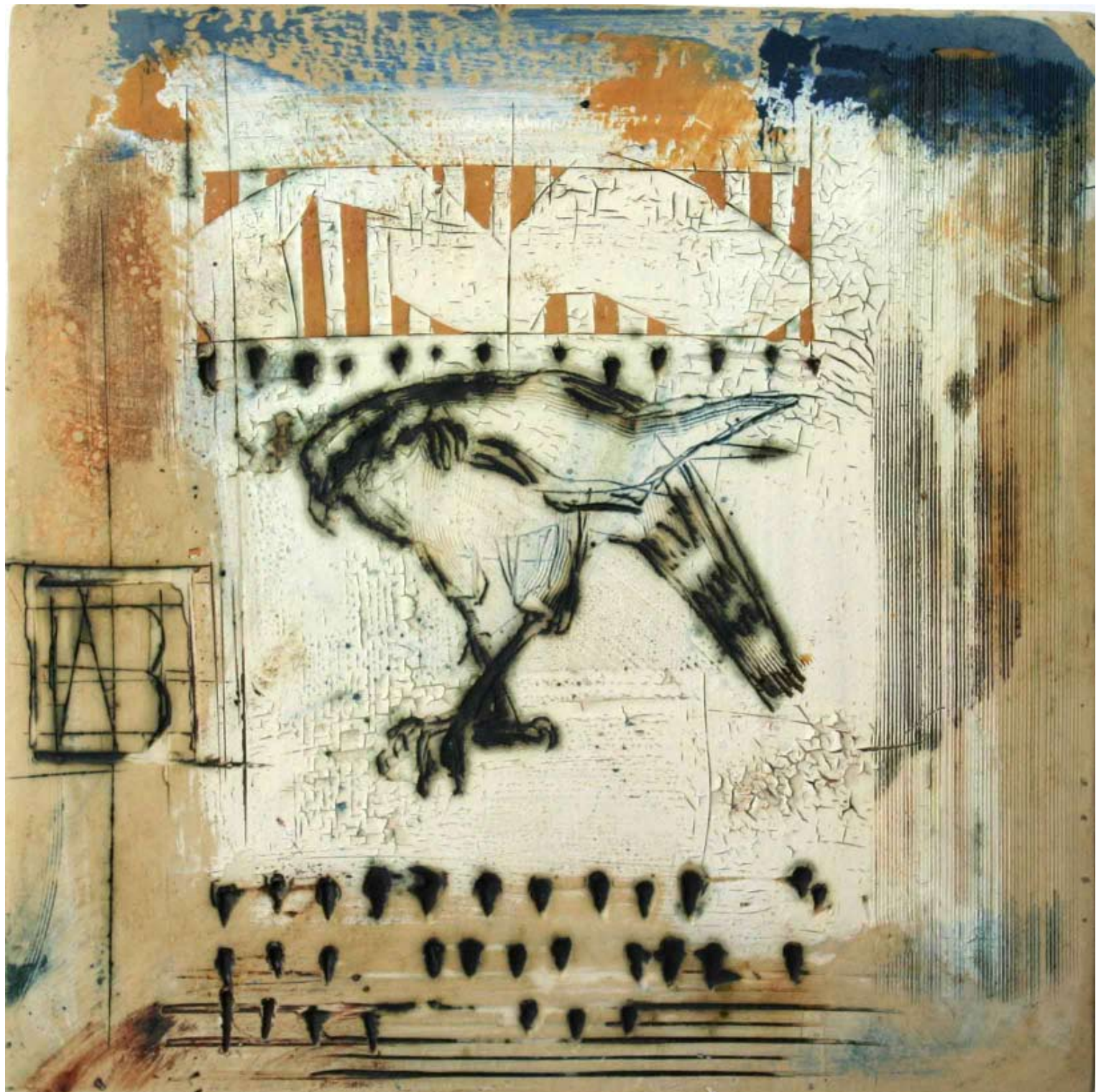




Fig. 11, 12: Arild Berg, Ceramic tile and Seating sculpture:  
Teacher at Faculty of Product Design, Akershus University College; PhD  
student at University of Art and Design Helsinki, School of visual Culture



*-a way of making invisible work visible*

understanding and new inspiration.

The attraction to Turkey is manifold; the tiles, the architecture, the ornaments, the patterns, the kelims, the mosaic. An interesting element is the way tiles are integrated in architecture. This is inspiring for those who work with art in architecture in Norway. It is not only decorative, but also usable; it has a function in the building. This is partly practically based, because tiles have been more hygienic than a brick wall, but also aesthetic; the colours enable to create a cool atmosphere in the heat. The possibility to put in messages which last makes the ceramic tile an intriguing media.

A work of art is a way of making invisible work visible: it supports collaboration in a strategic way. Collaborative art projects can reduce functional boundar-

ies related to organizations. It can coordinate important work through informal relations. Art objects can in this way be useful to promote collaboration, it can overcome hinders of hierarchy, geography and functionality. Art can invite you to celebrate difference and connectivity, via an intriguing and open dialogue. We challenge and tease perceptions of artists, organizations, audiences and individuals, a common trait among contemporary artists. The underlying challenge has been how a group of artist can contribute to a new, cultural interplay by the use of traditional handicraft to crossover art in the medium of ceramic tiles?

The art project demonstrates in this way the cultural interplay between Norway and Turkey, reflecting both tradition and innovation. Ceramic tiles are developed by using traditionally

based handicraft to crossover art. A group of artists from both countries exemplify this with selected works.

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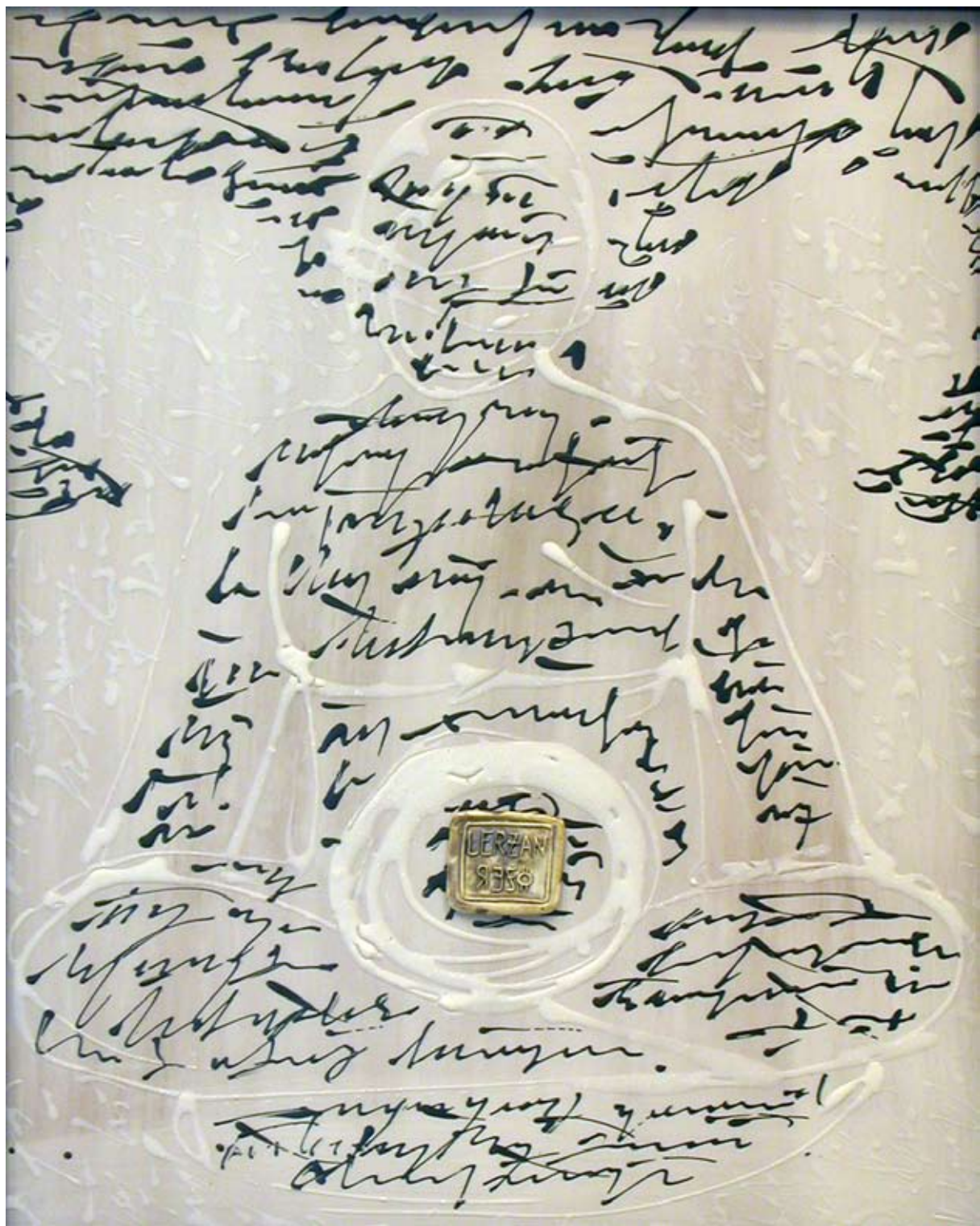






Fig. 12,13: Lerzan Özer, Ceramic tile, Teacher at Mimar Sinan University of Fine Arts, Istanbul

## *Cultural collaboration across borders*

*- Sverre Lerdahl.*

Norwegian Turkish Friendship Association was established 27th of November 2001. NTFA is an independent neutral organisation concerning both politics and religion. The aim for the organisation is to strengthen the friendship between the people of Norway and Turkey. This is obtained by developing knowledge and experience related to Turkish culture and society in Norway, and Norwegian culture and society in Turkey. To reach this goal we collaborate with relevant organisations, institutions and cultures.

During the five years of existence there has been several results. NTFA arrange the Norwegian-Turkish Cultural week in Skedsmo, and the 4th in a row take place in the time 2nd to 11th of May 2008. NTFA has established a research cooperation between Norwegian and Turkish archaeolo-

gists. Norwegian archaeologists participate in the excavations of Metropolis, south of Izmir Turkey, led by associate professor (and NTFA member) Håkon Ingvaldsen. He is an internationally recognised numismatic, and has got the licence which enable the publication of coin findings from Metropolis. Internationally this is a highly recognised research. NTFA dispose through this cooperation "Norway House" which is on the ground of Balcova Thermal in Izmir. The house is used by NTFA members with acclaimed projects in Turkey. NTFA support the Children's home Cocuk Esirgeme Kurumu in Adana, Turkey. Another collaborative project in music is between Norwegian Johan Sara, and Turkish colleagues. They are cooperating to publish a CD. Johan Sara thinks that music has a big potential in building bridges.

Turkish Norwegian Ceramic project:

In the late autumn of 2006, NTFA, was contacted by a group of Norwegian Ceramists, who had established a project with Turkish Colleagues. In 2005 this had resulted in the exhibition "Ceramic Tiles" in Drammen. The exhibition was later shown other places in Norway, but so far it hadn't been possible to show the exhibition in Turkey. NTFA asked board member and secretary of culture, Ibrahim Leblebicoglu, to cooperate with the artists. His thoughtful work resulted in a collaborative project with artists related to Mimar Sinan University of Fine Art and Caferaga Medresesi in Istanbul, followed by a Turkish Norwegian Cultural Happening in Alanya the 20th to 27th of October 2007. "Ceramic Tiles/Seramik Karo" was of-

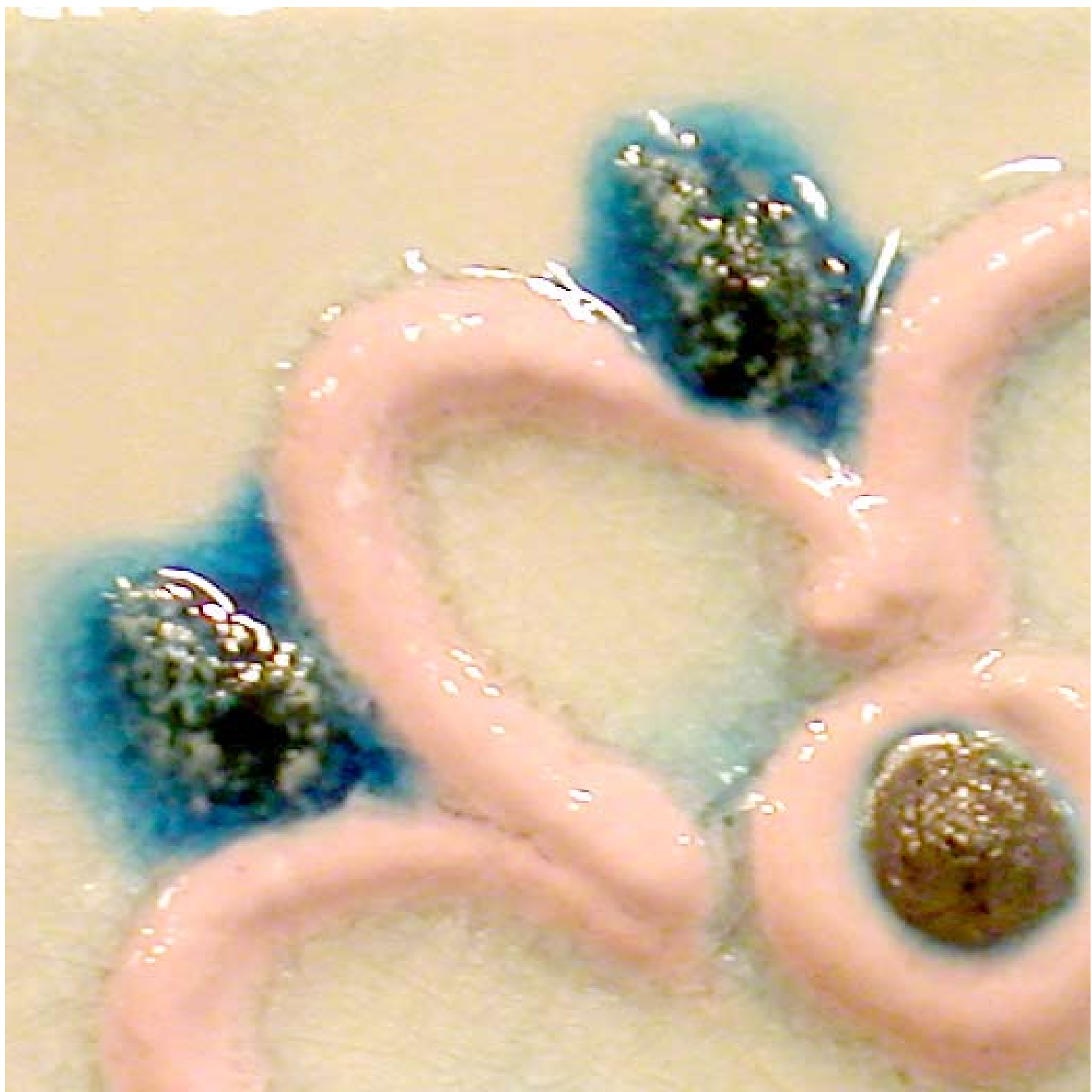






Fig. 13,14: Anita Abtahi, Ceramic tiles, inspired from arabian ornaments, art in architecture.

ficially opened by the Norwegian ambassador to Turkey, Cecilie Landsverk. The Mayor of Alanya Av. Hasan Sipahioğlu and Cultural Director İlhami Yetkin represented the local authorities at the opening, which took place in the impressive and beautiful Cultural Center of Alanya Town. The NTFA board leader Sverre Y. Lerdahl and board member Ibrahim Leblebicioglu represented NTFA. NTFA would like to thank the Ambassador, the Mayor and the Cultural Director who made this arrangement possible. Turkish press showed a great interest in the arrangement. The Exhibition was among others supported by the Ministry of Foreign Affairs Norway, in addition to several organisations and institutions, among them NTFA. The Norwegian participants and exhibitors were Arild Berg, Anita Abtahi, Elise Kielland and Hanne Haukom,

all NTFA members. Lerzan Özer, Aygün Dincer Kirca and Cüneyt Özkaya were their Turkish cooperation partners in the Exhibition. Works by Reidun Bull Hansen and Lars Kristian Røed were shown as well. Ceramic art works of the Turkish ceramic artist Canan Dagdelen was shown too.

As a part of The 4th Norwegian Turkish Cultural Week is the opening of the exhibition "Ceramic Tiles" in Lillestrøm Cultural Center, Kirkegaten 11, Lillestrøm, Friday 2nd of May 2008. The Cultural Week is opened by The Turkish Ambassador to Norway, Hayati Güven and the Mayor of Skedsmo Municipality Anita Orlund. The week is arranged with the support of the municipalities of Skedsmo, Lørenskog and Rælingen, and other sponsors. This is how NTFA wish to pay a tribute to the Norwegian "year

of cultural diversity". Another participant at the art exhibitions in Lillestrøm is the artist Gönül Türker from Ankara, who show a series of paintings, "Anatolian Winds". Teachers and pupils from the three cooperating municipalities are invited to participate in a workshop where our Turkish guests demonstrate a Turkish ceramic painting-technique; ebru.

Rælingen March 2008  
Sverre Y. Lerdahl  
leader of Norwegian-Turkish  
Friendship Association  
Org.nr. 992 080 310

*The year of diversity*



Bir kiři,  
ürünü oküü ve yerinde kullanan  
kiři  
zaman cesur: başka birinin yanına  
varaklarında,  
nlar, ki o zaman;  
tam emin kimseden üstün olamadığını





Fig. 15, 16: Reidun Bull Hansen:  
detail raku fired ceramic tile with  
Turkish texts. Big composition: 250  
cm x 100 cm x 3 cm.



We live in a multicultural society. Many schools in Norway have students from different cultures. The various cultures enrich the Norwegian society. The year of diversity is a year which is going to enhance availability and equality in the cultural life of everyone who lives in Norway. Ethnic and cultural diversity is heavily weighted in the parliamentary resolution 17. Because of that we wish to give children and young people good and exciting art experience.

We know that children and young people can develop a deep understanding of culture and art from early on. This year, the Norwegian Turkish friendship association is arranging a workshop with Turkish artists at

## *From Tradition to Creative Future*

~Aysegül Leblebicioğlu

the Skedsmo and Lørenskog libraries. At the workshop we are going to paint traditional Turkish “ebru paintings” where the technique is that marble dust is mixed with water and blended into a liquid mass. The items are dipped into the mixture and then dried. Then, Turkish ceramic paint is applied on the items in traditional patterns.

Turkish ceramic tiles have a long and distinguished status in history. We also want to convey ceramic that is inspired by the ancient Anatolia, old civilisations and the Turkish empire’s (selcuklu and ottoman) mythologies. With our workshop we wish to raise curiosity about art among children and young people that have a Turkish background and at the same time children and young people from different cultures will get a better insight and understanding of Turkish art. We hope that

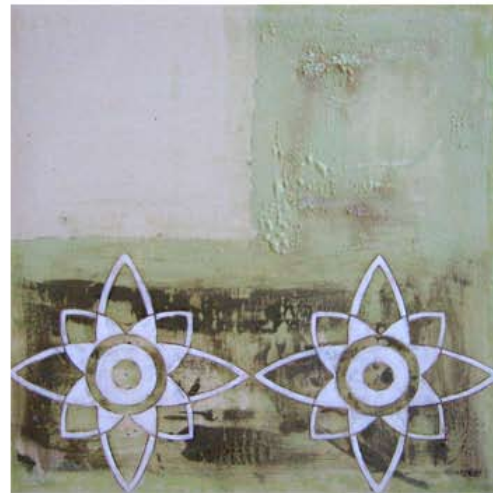
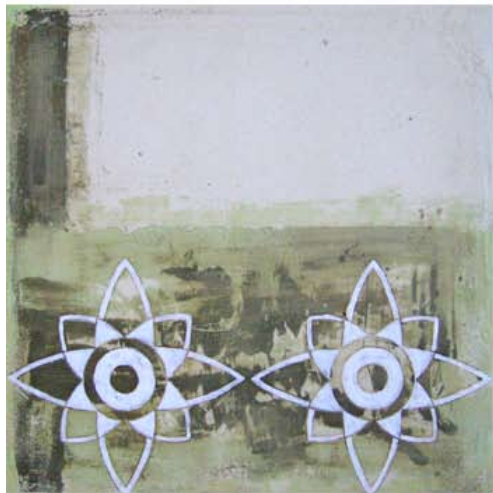
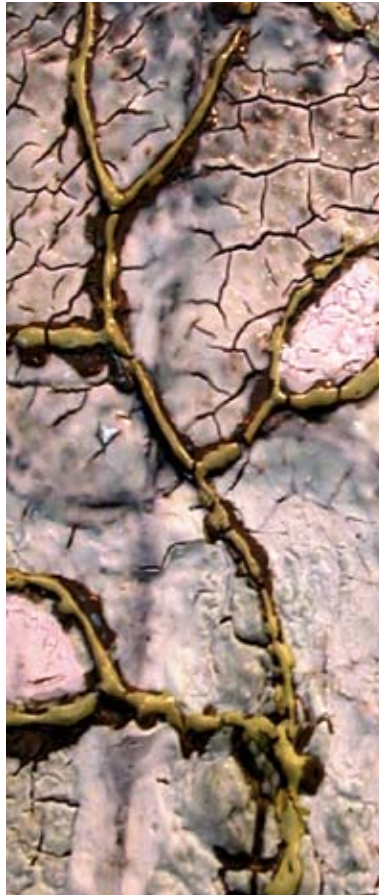




Fig. 17,18: Elise Kielland, tiles inspired from botanical flowers, and from ornaments in architecture.

*Istanbul is European capital of culture in 2010.*



this will strengthen the bonds between Norwegian and Turkish culture. In the future we plan to have a similar workshop in Turkey for Turkish children. The products from both workshops will then hopefully be exhibited in Istanbul which is going to be European capitals of culture in 2010.

Aysegül Leblebicioğlu  
Teacher at Åsen Primary  
School in Lørenskog

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## Seramik sergisinde bulustular!

Nirman Sitan Universitas Gadjed Samarang Fakultas Sejarah  
 Bahasa akademis, Narmegli meslekogaryo kampo  
 Narmegli meslekogaryo kampo Samarang Narmegli meslekogaryo kampo

**I**nsombrant de 4 ani incepe Nicolae Seranescu, singurul copil al lui Ionel Seranescu, sa scrie in limba germana. In prezent are 10 ani si este in clasa a doua la o scoala dintr-un sat din apropierea Bucurestilor. Este un copil inteligent, curios, care se joaca cu marionetele si cu un robot pe care l-a construit singur dintr-un cutit de lemn. Este un copil care se joaca cu marionetele si cu un robot pe care l-a construit singur dintr-un cutit de lemn.



Walter Dill Scott, *Laughing Matter*, 1909

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**Norwegian-Turkish  
Ceramic Art  
Exhibition**

October 20-27

This week, Norwegian residents in Alanya have an opportunity to show their patriotism at a cross-cultural exhibition of Norwegian and Turkish ceramic artists being held at Alanya's Cultural Centre, before moving to Istanbul.

The Exhibition will open with a cocktail at 18.00 on the 26th, to which all

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szkolenia i kursy dla pracowników, a także dla kierowników i kierowniczek. W tym celu w 2017 roku zrealizowano 10 kursów, w tym 1 kurs dla kierowników i kierowniczek. W 2018 roku zrealizowano 10 kursów, w tym 1 kurs dla kierowników i kierowniczek. W 2019 roku zrealizowano 10 kursów, w tym 1 kurs dla kierowników i kierowniczek.

marız sınır ötesi hareket yapılmaz

qu'la chiala, argrane Antoin Nave, Andrieu Bignard, Louis, argrane de 1921 l'Univers la  
un argrane d'ant (gratit et b'arant) la sau l'la hache argrane argrane argrane

**INDEXED/STANDARD COUNCIL**

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Department: Nevil Çavuşoğlu, Manager in Turkey

Norveç Büyükelçisi Landsverk, "Umarız sınır ötesi hareket yapılmaz"

# Norveçliler sergi actı

Mimar Sinan Üniversitesi Güzel sanatlar Fakültesi Seramik Bölümü akademisyenleri Norveçli meslektaşlarıyla Antalya'nın Alanya ilçesinde dostluk sergisinde buluştu.

[illegible]

İsmi kimse bilmiyor. Karanlık Türkiye'de mavi maskeli bir adamın bir kişiye baskın yapıp elbise giydirmesi, bu

Y. Lardot ve A. Berridge, *Journal of Nonverbal Behavior*, 1997, 21, 1-12.

gün ortasında, 21.000 kişiyle, 1000 tane  
negatif plase grubu arasında, herkesin gülmeye  
başladığı bir an oldu.

[illegible]

Shirley's report was made to the jury.

### Akademisyenler sergi açtı

**MINAR** Mimarlık Üniversitesi Güzel Sanatlar Fakültesi (GSF) Sanatlı Program Akademik Yürütür, Nitekim meslekleriyle Alanya'da bir sanatçı topluluğu bulunmaktadır.

Ameliorați de Cyl înoc, Norveșii au realizat un obiectiv major: au pus la punct un sistem de asigurare socială care asigură un nivel de trai ridicat și o bună calitate a vieții. Așa cum a spus un om de știință norvegian, "Norvegia este un exemplu de bună guvernare".

### Sobzlovce sačili

Faculty of  
Engineering





Titles from Newspapers:

We hope there will be no military operations to Iraq, said Ambassador to Norway, Cecilie Landsverk, who opened the Norwegian-Turkish Friendship Exhibition in Alanya.

Academics from Turkey and Norway opened exhibition of ceramics in Alanya

Norwegians opened Exhibition of ceramics in Alanya


Academics opened exhibition in Alanya









The background of the image is a complex, abstract pattern made of ceramic tiles. It features a dark blue base color, overlaid with thick, flowing, light beige or cream-colored lines that form large, organic, swirling shapes. Interspersed among these are thinner, more linear blue lines and some small, solid blue diamond or square shapes. The overall effect is a dense, textured mosaic of organic and geometric forms.

The project demonstrates the cultural interplay between Norway and Turkey, reflecting both tradition and innovation. Ceramic tiles are developed by using traditionally based handicraft to crossover art. A group of artists from both countries exemplify this with selected works.



This project is supported by the artists, The Regional Art Centre in Buskerud, Drammen town council, Buskerud County Municipality, Norwegian Associations of Arts and Crafts, Ministry of Foreign Affairs, Norwegian Turkish Friendship Association, Akershus University College, Mimar Sinan University of Fine Arts, The Cultural Centre of Alanya, Thank you!