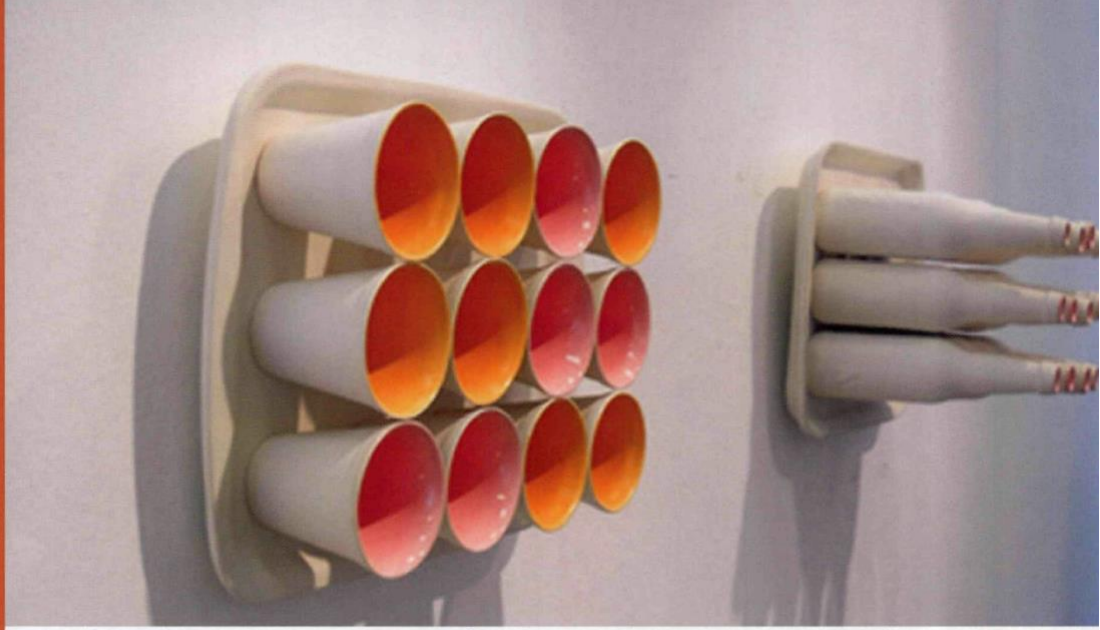




IN THE PERIOD OF LATE 20TH CENTURY, ESPECIALLY IN painting, an important development occurred; the traditional way of placing reality on to canvas surfaces with paints, as an illusion of reality through the artist's interpretation, with virtual perspective, had changed. A new way of painting came into existence (where the canvas was thought to be a two dimensional paint surface without any depth, without any kind of presentation but only colours) that led the artists in to a new free era of abstract art.

With this freedom, artists have experimented with many styles of creation. One of these was Abstract Expressionism: a movement in experimental, nonrepresentational painting originating in the US in the 1940s. Abstract Expressionism is known to most people including those not in the field of art. The most important thing about this style (in our article concept) is the relative expansion of the canvas frame to the 'gallery wall' and the interpretation of this wall as an element of art work.

Art works, for a long time, have been thought of as unique pieces, independent from their surroundings. They have, therefore, always been exhibited on a wall (as a picture) or on a stand (as sculpture) in galleries, but with the movement of Abstract Expressionism this situation had changed dramatically; most of the artists traditionally paint the picture on to canvas with the limitation of the frame but some of them experimented to paint also the frame to achieve the goal of 'smoothing the corners of the picture' so the eye of the viewer can easily pass from the wall on to the painting. But this experiment ended up with something never thought of before; the surrounding space (the wall holding the painting) became a part of

the art work. The discussions of 'how to exhibit the paintings' had begun. These discussions were mostly about the colour of the wall or the distance between the paintings, which signified the effect of the surrounding space (the wall) on art work.

Article by Ufuk Tolga Savaş

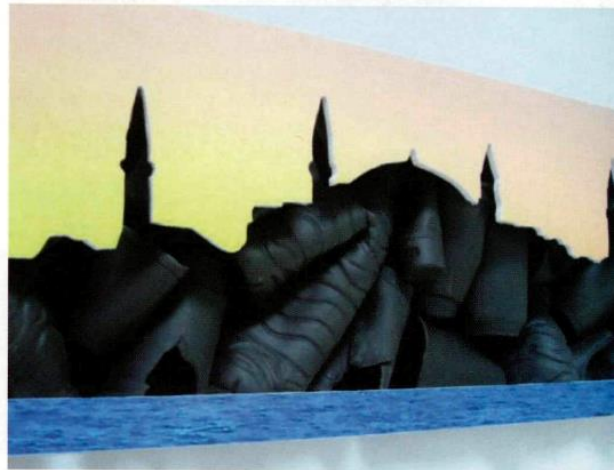
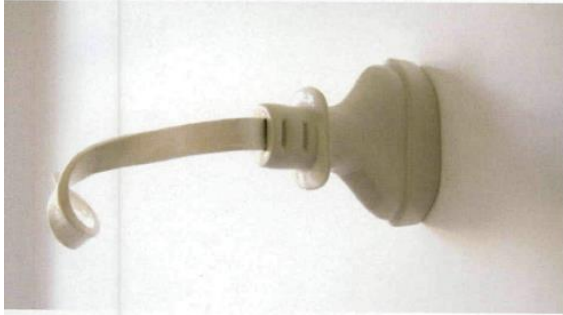
This surrounding space is not only the walls of the gallery or the gallery space but also with a wider view, everything near the art work can be mentioned as 'surrounding space'.

Within this concept, late 20th century art works produced had begun to acquire a new character including 'installation art'. Many of the artists began to construct their art work with numerous objects or shapes in order to build up the content. These shapes or objects may be created by the artists or just be collected ones or found objects, which come together in a special way, to build up the artistic concept in a specific space and is 'installation art'.

According to the dictionary, installation art is: "Art that is created, constructed, or installed on the site where it is exhibited, often incorporating materials or physical features on the site."¹

Today, installation art works are created by many the artists, including ceramics artists, who are not independent from the rest of the art world. Within this article we will observe this but as can be seen, it is a large subject to discuss. So our limitation about this subject is: the artworks of some selected ceramics artists who live and work in Turkey.

In Turkey, as in other parts of the world, when ceramics as an art form was exhibited in art galleries, the work was a unique piece exhibited on a stand or on a wall. Those artworks were, for the most part, created by the artists who are the founders of ceramic art in Turkey. Their ceramics are mostly



based on 'form' and an artistic glaze covering it that emphasises the beauty of the shape. According to Atilla Galatalı (one of the founders of ceramic art in Turkey): "Ceramics is the poetic shaping of ceramic mud which is in between the outer space and inner space", defining ceramic as a 'form' art. With their students, (which are our teachers now), this tendency was continued for a long time. But in the early 2000s, this began to change, due to the changes of art in the world. Ceramic installations had begun to be seen in art galleries in Turkey. Therefore, now it is impossible to define ceramics as only 'form' art.

There are several reasons of this change; the first reason is the situation of modern art today and the effects of it on ceramics artists and the second reason and most important of all, is the tendency to create new expression methods in which installations have perfect opportunities. Opportunities such as using everyday objects that had never been used in ceramics and using the surrounding space as a part of artwork.

Perihan Şan, a young ceramics artist, uses these opportunities in her art work. She is working on ceramic installations and tries to change the semiotic meaning of everyday objects by changing their original material into ceramic material and the surrounding space in which the art work is exhibited.

Şan, in her art work used everyday objects such as cardboard tea holders, glass bottles, metal trays and slipcast them in order to change their original materials. This excludes the normal function of the objects in order to transform them into an art work. She exhibited these objects on the wall rather than tables or stands, in order to use the surrounding space as a part of her work. This method of creating is not a common way in ceramic arts in Turkey. This is a new way of

creating art work for a ceramics artist in which it is possible to use everyday objects to build up the artistic concept. She uses both semi-logical alternation and surreal wall space as a part of her work.

In *Connection 2*, the artist has used the same creation method but, this time, not only the material of the object changed but also the size is increased. As was previously mentioned 'surrounding space' is not only a wall or simply the gallery itself. It may also

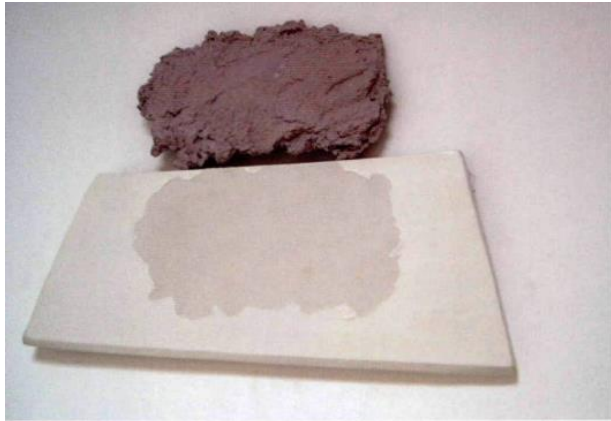
*Facing page: Perihan Şan. **Untitled.***

*Top: Burcak Bingol. **Sun Flowers.***

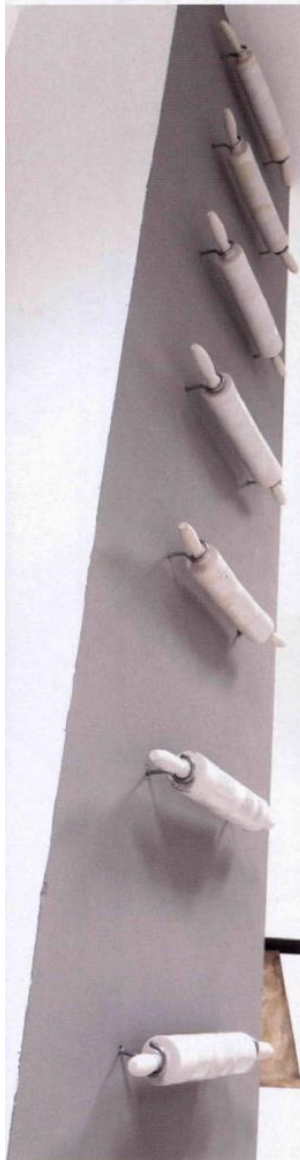
*Above left: Perihan Şan. **Connection 2.***

*Above centre: Burcak Bingol. **Unpredictable Transformation.***

*Above: Bahar Dellenbach. **The Memory of Istanbul.***



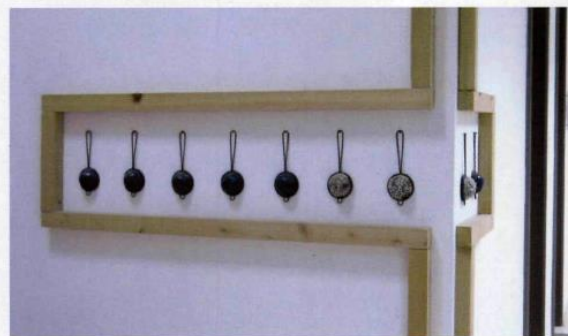
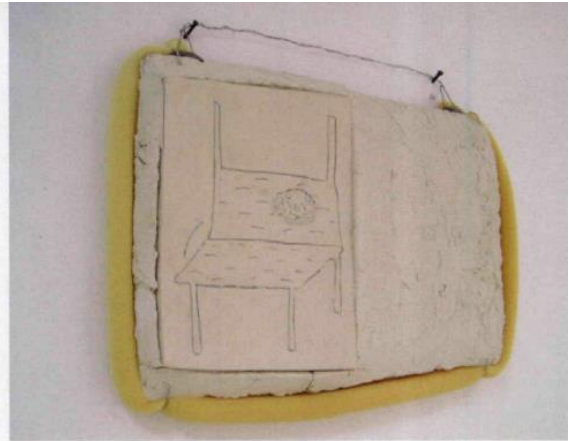
be another object near the form and, moreover, the other objects may totally change the concept. In other words; *The Plug on The Wall*. But the plug is not a plug nor is the wall now a wall.



Another young artist who uses a similar method from Turkey is Burcak Bingol, who lives and works in Istanbul. Her last exhibition, which took place in CDA Projects Art Gallery–Istanbul, had several good examples of installation in ceramics that were discussed above.

One of her works is a wall mounted installation of ceramic slipcast security cameras (with metal brackets) with sunflower pictures on them. Within the concept of her exhibition *Cabinet of Curiosities*, a camera watching the environment, as a sun flower following sun, has an interesting irony about our modern daily life. What Bingol did looks similar to San's way of using ceramic. She chooses an ordinary life object, changes its material into ceramics and gives new meaning to the object in order to express the irony. Moreover, she hangs these cameras on walls, (which is another kind of 'surrounding space'), changing these walls from a standard wall to a wall of high security facility. In this manner these works are good examples of art work and environment interaction; how the work changes its surroundings and how surroundings affect the art work.

In *Unpredictable Transformation* the same method of creation can be observed with a few slight differences. The slipcast



drum in her hand has a direct relationship with the dress and with the background wall due to the same fabric pattern covering everything but her hands. The viewer is directed into a visual confusion of patterns which, in this surreal environment, blurs the contours of everything.

Another young artist from Turkey is Bahar Dellenbach, is a ceramics artist who works on installation in her own way. Dellenbach, uses not only ceramics but also many non-ceramic materials within her art work. *The Memory of Istanbul*, constructed by Dellenbach, is an Istanbul skyline silhouette on the top (cut from cardboard), a sea image on the bottom and many slipcast ceramic tin cans, plastic bottles and all kinds of rubbish in the middle back. In this installation it is obvious that Dellenbach is also using daily life objects as do Bingol and San.

These three artists from Turkey are examples of ceramic installation using daily life objects in their works. They all change the material of these objects or the spaces in which the objects stand. But there are other ceramics artists in Turkey who create their art work with installation in other unique ways. One of them is Funda Susamoglu who is less concentrated on the beauty of the shape and more on expression and innovation. She uses varied materials to construct her expression in her own way. The work *Untitled* is an experimental work. Clay is stick on a flat surface and then split out but the shadow of the clay is left behind. Afterwards, the clay and flat surface are installed on a wall together. Another work can be observed from the same artist is *Do, Look, Undo*.



Both of Susamoglu's works show a difference from San and Bingol. Her works are installations but the dependence of these installations on the surrounding space is less than the others. San's and Bingol's installation works need a 'wall' or a gallery space (as a surrounding space). But Susamoglu's work needs only a vertical surface since her works are characterising this surface. In other words, Bingol's and San's ceramics use the benefits of the gallery wall but Susamoglu's work does not. Only a background surface is enough.

With *Mind Strainers*, Mutlu Baskaya, has also used ceramic in her own style. She uses strainers as filters of mind and visualises the concept by pushing clay from inside to outside on the layer of strainers. But the important fact is that she also uses an edge of a wall, in order to include the shape of the wall with the art work. In another example, Baskaya also uses the column of the wall as a part of her work. Like Susamoglu, Baskaya's works need surface but this surface can be any surface.

Another artist, Ece Akbayramlar, with the work *Rain*, uses slipcast umbrellas. These umbrellas contain stylised drawn figures. They are not exhibited in a traditional way, not on a wall or a stand, but they hang from the ceiling, which gives the surrounding space a sense of surrealism. Moreover, this work of art is not made from a single piece but is the organisation of many pieces.

Oya Aşan, is another young ceramics artist from Turkey. With *Thoughts and People*, she uses human figures inside a light bulb form that is made from both glass and clay.

There are many good examples of ceramic installation and artists in Turkey, but the main point is that



Facing page, top left: Funda Susamoglu. *Untitled*.

Top right: Funda Susamoglu. *Do, Look, Undo*.

Below right: Mutlu Baskaya. *Mind Strainers*.

Below left: Mutlu Baskaya.

This page, above left: Ece Akbayramlar. *Rain*.

Above right: Oya Aşan. *Thoughts and People*.

ceramic art can not be defined as a 'form art' any longer as it was approximately 15 to 25 years ago. Today it is more than that. Installations are emerging in the field of ceramics because there are new opportunities for expression and artists (primarily the young artists) have a tendency to use these opportunities. These new opportunities can be described as follows: 1) Using the surrounding space as a part of the art work; 2) Building the art work with many pieces that come together around a concept; and 3) Focusing not only on the beauty of the shape but a philosophical-aesthetical concept.

Including these opportunities, it can easily be observed that this trend is encouraging the Turkish ceramics artists to move closer to today's interdisciplinary contemporary art and helping them to be more innovative.

FOOTNOTE

1. (<http://dictionary.reference.com/browse/installation+art>). (<http://dictionary.reference.com/browse/abstract+expressionism>).

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LATVIA INTERNATIONAL CERAMICS BIENNALE



Owen Quinlan
Sara Flynn

intuitīvas reakcijas uz virzienu, kuru raksts pārņem, kā arī no raksta elementu nevienmērīguma.

Ouena Kvīnlena (Owen Quinlan) mērķis ir radīt rezonējošus objektus, atsaucoties uz mūsu attiecībām ar materiāliem, bet nesniedzot skaidras norādes uz to agrāko pielietojumu vai funkciju.

Pēts Konors (Pat Connor) bija viens no pirmajiem keramikiem Irijā, kas atteicās no funkcionālās keramikas izgatavošanas un pievērsās virpotām formām, kuras izmantoja kā pamatu savām figurālajām skulptūrām.

Pēters Fūlops (Peter Fulop) nesnā prakse rāda akcentu maiņu no funkcionāliem priekšmetiem uz pārdomātām par trauku kā ceremonālu tēlni pirmatnējā cilvēka ķermeņa simbolu. Fūlops cenšas pieskarties šai simbolisma idejai un atmodina fundamentālo izpratni par trauka formu.

Sāras Flīnns (Sara Flynn) darbā galvenais akcents ir likts uz virpotām formām, kuras pēc tam tiek mainītas dažādos žūšanas procesos. Rezultātā top skulpturāli dekoratīvi trauki. Viņas lielā mīlestība ir virpošana un nebeidzama porcelāna un trauka tēmas valdījumā izpēte.



Inel Inal / Sammenlignelse II / Reconciliation II
2011, http://inellinall.blogspot.com/

formas uztveres maiņa. Mūsdienu mākslā tiek aplūkota arī formālā pieeja. Tomēr jānorāda, ka pēdējā perioda darbos šī pieeja ir pavērusi ceļu konceptuālām tēmām keramikas mākslā. Svarīgākais faktors, kas ir ierosinājis šo attīstību un pārmaiņas pēdējo 20 gadu laikā, ir starpdisciplinārā mijiedarbība un globālā sociālpolitiskā notikumi. Pārmaiņu virzītājspēki ir spriedze, vardarbība un iekļaušanās, kas ir vērojams visās mākslas jomās.

Keramikā vairs nav tikai rotājumi un saimniecībā noderīgi priekšmeti, bet arī izteiksmes līdzekļi. Tāpēc var apgalvot, ka keramikā ir sasniegts lūzuma punkts.

Keramikā Inela Inala (*Inel Inal*) darbs "Samierināšanās II" ir viens no viņa ievērtības cienīgākajiem darbiem, kurā mākslinieks pēta konceptuālās idejas keramikā. I. Inala darbs pārsteidz ar tā pausto politisku vēstījumu, kas ir ietverts keramikā kā materiālā. Darbā ir akcentēti intensīvi emocionāli stāvokļi un izteiksmes. Viņš izpauž tēmu "No jauna pastāvot līdz izdošanās – atsaucot uz jauniem indikatoriem citās formās līdz saulst gabalos". Mākslinieks savā darbā izmanto materiālu ietvertus izteiksmes līdzekļus.

I. Inals, apvienodams savu traušu un neapgrībtu tīro attieksmi un matējumu, nepakļāvīgu materiālu un gandrīz eksplozīvās bumbas tēlu, atklāj skatītājiem savas bažas, it kā jautājot: "Vai tā pazudīs, ja uzsprāgs? Vai ar mani kaut kas notiks?"

Māksliniece Buketa Adžartirka (*Buket Acartürk*) rada darbus, kuros kritizē mainīgumu mūsu pašreizējā sabiedrības struktūrā un kultūras deģenerāciju.

B. Adžartirkas darbā "Elpa" maskas ir atbildē uz

ceramic art has accelerated, especially after the 2000's. This process has concurrently triggered the spatial change in the perception of time, place, and form. The formalist approach is also addressed in contemporary art. However, in recent period works it is important to note that the formalist approach has given way to conceptual themes in ceramic art. The most important factor that has caused this development and change in the last 20 years is the interdisciplinary interaction and existence of global socio-political events. The pressure, violence and interference occurring in all art disciplines have been driving causes of change.

Ceramics ceasing to be decorations and objects of use and becoming a means of expression can be considered as a breaking point in ceramic art.

Inel Inal's work "Reconciliation II" is one of his critical works where conceptual ideas are questioned in ceramic art. A striking feature in his work is that it contains a political message through the use of ceramics as a material. There are intense emotional states and expressions in the work. He expresses himself through a reading theme "Re-existing while disappearing, referring to new indicators in other forms again while breaking into pieces." Inal displays his work through a material based means of expression.

Inal, who combines his fragile and stainless clear attitude with the matte, tough material and the image of a bomb ready to go off, shares the risk he is feeling with his viewers, as if he is asking them "If it breaks, explodes, will it disappear? Will anything happen to me?"

Buket Acartürk, creates works of criticism directed at the changing events in our current societal structure and cultural degeneration.

In her work "Breath" the masks are a response to the abstraction and exclusion of people from society. There is a connection between the masks and people. These bear witness to the status of society in the face of events. Her work "Breath" is shaped based on the metaphorical construct of breathing as a societal request. For this reason, the blossoming flowers are displayed on deadwood.

The work is a seminal piece that displays the difference between past and present Turkish ceramic art. This is because there is a conceptual focus in the work that overflows transformation and the traditional

2 Inellinall.blogspot.com/

3 Buket Acartürk Artist Statement, 28 May 2016

Şirina Koçak-Ezeskioğlu

Şirina Koçak-Ezeskioğlu

TURCIJAS KERAMIKAS MĀKSĻA MŪSDIENU SKATĪJUMA

CONTEMPORARY APPROACHES IN TURKISH CERAMIC ART

Kopsavilkums

Postmodernajā attīstībā māksliniekiem ir jābūt redzīgiem, kurā parādīti klasiskajai izpratnei par formu tiktu izmantotas visas materiāla sniegtās iespējas. Lai arī mūsdienu mākslā katra nozare ir atšķirīga, skatījums uz notikumiem un mākslā paustais vēstījums var būt līdzīgs. Tas ir redzams Turcijas mūsdienu keramikā. Ja īpaši kopš 2000. gadiem attieksme pret keramikā kā materiālu un tā daudzveidību no plastiskās mākslas viedokļa ir kļuvusi par redzamāko šīs mākslas jomas attīstības aspektu. Konceptuālās pieejas ir redzamas daudz mākslinieku darbos. Tajos ietverts sociālais, ekonomiskais, psiholoģiskais un politiskais saturs.

Konceptuālās pieejas balstās uz individuālo un iziet no problēmām, ar ko saskaras sabiedrība. Tiek akcentētas pilsētvides, sabiedrisko notikumu, identitātes un indivīda, karu, vardarbības, draudu, iekļaušanās, nabadzības un traumas tēmas.

Keramikā kā materiāla un izpausmes līdzekļa interpretācija ir postmodernais vēstījums, nevis tikai māksla. Turku keramikā darbi ir ekspresīva alternatīva tradicionālajam keramikas darbiem. Šī pieeja atšķiras no manieres un formas tradicionālajām attiecībām, kas keramikai bij raksturīgas gadu simtiem ilgi. Mēs tiekam konfrontēti ar darba procesiem, kuros tiek aplūkoti amatniecības un mākslas jēdzieni, kur pastāv ciņa starp reālo un reproducēto un kur vēlmī izvirzīties no keramikas materiāla nomācošās tradicionālās izmantošanas apslāpē tēksme eksperimentēt.

Tāpēc šajā pētījumā ir mēģināts iepazīstināt ar dažādiem attīstīgiem attiecībām starp tradicionālo mūsdienu turku keramikā, analizējot mākslinieku darbus, kuri izmanto keramikā kā laikmetīgās mākslas materiālu.

Atslēgvārdi: turku keramikas māksla, konceptuālā māksla, formālā pieeja.

Ievads

No pagātnes līdz mūsdienām keramikas mākslas konceptuālā struktūra ir strauji attīstījusies, jo īpaši pēc 2000. gada. Šos procesus ir ierosinājusi laika, vietas un

Abstract

In the post-modern process, it is essential for artists to have an approach in which aside from the classical understanding of form, they use all opportunities that materials provide. In modern art even though each discipline is different from each other, the perspective they have for certain events and the message they give can be similar. This is noticeable in the works of Turkish contemporary ceramic artists. Especially since the 2000s, the approach to ceramics as a material and its divergence from what is figurative is the most apparent aspect of the process. These conceptual approaches can be seen in the works of many artists.

Conceptual approaches are based on the individual and stem from the problems society faces. The ones that stand out are corruption, societal events, the fact of identity and the individual, wars, violence, threats, interventions, crime, and trauma.

The interpretation of ceramics as a material and means of expression, rather than perceiving it as an art is a post-modernist statement. The works of Turkish ceramic artists form an alternative stance to traditional ceramic production with an expressive attitude. This approach is different from the traditional relationship of manner and form that ceramics has had for centuries. We are confronted with such production processes where the concepts of craft and art are questioned, where there is a struggle to reveal the relationship between real and replica, and where the desire to escape from tormenting traditional application of ceramic material is overridden by the pursuit of resolving it with an experimental attitude.

As a consequence, this study attempts to present a variety of differences in the relationship between traditional and contemporary Turkish ceramics by carrying out a work analysis on the works of artists who use ceramic as a material in contemporary art.

Key Words: Turkish Ceramic Art, Conceptual Art, Formalist Approach.

Introduction

From the past to the present, the conceptual structure of

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Elif Aydoğdu / İZLENLERİNDEN DÜNYA DÜNYA / FROM THE GARDEN OF DREAMS, 2014, 14x10 cm, http://www.elifaydogdu.com

abstrahēšanu un cilvēku izslēgšanu no sabiedrības. Starp cilvēkiem un maskām ir saistība. Tās apliecina sabiedrības stāvokli uz notikumu fona. Viņas darbs "Elpa" ir veidots, balstoties uz metaforsu ideju par to, ka elpošana ir sabiedrības prasība. To demonstrē ziedi uz nokaltušā koka.

Šis darbs ir novatorisks un parāda atšķirību starp pagātni un tagadni Turcijas keramikas mākslā. Darba konceptuālais akcents piepilda transformāciju un tradicionālo formu. Māla kā materiāla izmantojuma dēļ šis darbs tiek aplūkots starpdisciplinārā. Tajā tiek izcelti dažādi materiāli. Lai gan sausais koks un no māla veidots cilvēka galvas maskas ir pretstatīti, tie veido konceptuālu vēstījumu. Tāpēc B. Adžartirka darbu var uzskatīt par iedvesmu. Daudzās galvas simbolizē arī sociāli iznīcināto un nāvi. Savukārt ziedi runā pretī atnākošajai nāves tēmai un reprezentē novitāti.

Mākslinieces Elifas Aydoğdu-Agatesinas (*Elif Aydoğdu Agatekin*) darbi pievēršas dažādiem diskursiem un idejām. Darbā "Nepareizā parkizācija" māksliniece pastāv nestandarta skatījumu uz urbanizāciju, tam ir raksturīgs emociju gaisgūms un ilgas pēc pagātnes. Darbā redzams, kā parkā starp masīvu konstrukcijām šūpojas bērni. Darbs ir veidots, izmantojot dažādus materiālus. Metāls, salauzti flīžu gabali, glazēta un neglazēta keramika ir gatavi materiāli. Tie izceļ tradicionālo keramikas radīšanas un interpretācijas līdzekļus. Akcentētais nestandarta parkizācijas fenomena norāda arī uz iedzīvotāju un ražošanas pieaugumu, kas arī apstiprina urbanizācijas aplamības ideju. Iespējams, tieši šo iemeslu dēļ māksliniece savos darbos izmanto gatavus materiālus.

3 Buket Acartürk mākslinieces vēstījums, 2016. gada 28. maijs



Elif Aydoğdu / Nereizē parkizācija / Irregular Parkization / Irregular Parkization, 2012, 52 x 80 x 38 cm, foto: j.petro, Serhat Özdemir, http://www.elifaydogdu.com

form. In this work, the use of ceramic clay as a material has led to the work being viewed in an interdisciplinary manner. In the work, different materials stand out. Although deadwood and masked human heads made out of ceramics are contrary to each other, they form a conceptual whole. Therefore, Acartürk's work can be considered as an installation. Many of the heads also symbolise societal destruction and death. The flowers, on the other hand, contradict the theme of death that is portrayed and represent novelty.

Elif Aydoğdu Agatekin's works draw attention to a different discourse and concept. The artist Agatekin, in her work "Irregular Parkization" uses irregular urbanisation as a means to express a fading emotional state and longing for the past in life. As it is seen in the work, there are images of children swinging in the park among the mass structures. The integrity of the construct is created by using different materials. Metal, broken tile pieces, glazed and unglazed ceramic clay are the ready-made materials. Consequently, an exceptional means of interpreting traditional ceramics understanding and production stands out. The phenomenon of irregular parkization that is emphasised here also refers to the increase in population and industries that cause irregular urbanisation. It can be thought that these are the leading reasons she uses ready-made materials in her works.

The statement the artist made about her work is noteworthy: "Non-stop increase of population, in course of time, has forced people to migrate far away from the graves of their ancestors to live on. Most people in Turkey neither were born in the same

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Jāņem vērā arī mākslinieces komentārs par savu darbu: "Neapturamais ledzīvotāju skaits pieaugums laika gaitā ir piespiedis cilvēkus izdzīvot pašos nolūkā dotos tūl prom no savu senču kapavietām. Lielākā daļa cilvēku Turcijā nav dzimuši tajā pašā mājā, kur viņu tēvi; nav arī absolūti šīs pašas skolas vai rotājošies tajās pašās ielās. Kad tie, kas bija spiesti doties uz pilsētām, kur nav viņu pagātnes, sāka būvēt mājas uz pilsētas ieskaujamā zemē un dzīvot kopā ar turienes cilvēkiem, sistēma tika sabojāta, telpa tika saspīstāta, mājas sabīvētas un galu galā pilsētas kļuva neglītas."⁴

Mākslinieces Džananas Dadelēnas (*Canan Dağdelen*) darbi ideju un interpretāciju ziņā atšķiras no viņas laikabiedru darbiem. Viņa apvieno arhitektūras elementus ar tādām jēdzieniem kā svars, nepastāvība un caurspīdīgums, lai ar to palīdzību nāktu klajā ar konceptuālām idejām.

Dž. Dadelēna "apgriež kājām gaisā idejas, kas viņu iedvesmo, piemēram, laiku, telpu, arhitektūru, atmiņu, identitāti un – it īpaši – gravitāciju. Instalācijā "DŽEJNEIKS punkts DŽRZS punkts", kas veidota no moduļārām lodēm, kuras viņa dēvē par "punktmi", darbs it kā peld telpā. Tādā veidā māksliniece aplūko visus tradicionālos arhitektūras elementus. Darbs, kas sastāv no metāla, porcelāna un stieplēm, gan konfrontē, gan rada harmoniju starp smagumu un vieglumu, pilnību un tukšumu, iekšējo un ārējo."⁵

Darbs "DŽEJNEIKS punkts DŽRZS punkts" ir veidots no porcelāna māla un, neraugoties uz porcelāna svaru, ignorē gravitāciju. Tas ir lirisks un dinamisks – glūzi kā dzejois, levelkot skatītāju dinamiskajā struktūrā, tas aicina uz kontaktu. Tāpat kā darbs, arī arhitektūras elementi/darbs, kas saskaras ar zemi, rada sajūtu, ka darbs karājas gaisā. Aplūkojot darbu, skatītājs nomaldās arhitektoniskās struktūras bezgalībā, pārējot no pašreizības punkta uz nākotni. Skatītājs tiek konfrontēts ar jēdzieniem "šajā brīdī" un "nākotnē".

Hasans Bilents Kahramans (*Hasan Bülent Kahraman*) savā rakstā šādi raksturo Dž. Dadelēnas darbus: "[...] Dadelēna rāda divas lietas. No vienas puses, viņa parāda, kas ir neiespējams, bet no otras puses – viņa nosprauž arhitektūras uztveres robežas. Var teikt, ka viņa nemanāmi norāda uz darba veselumu un virtualitāti. Protams, jāpiebilst, ka, lai gan Dadelēna darbojas no arhitektūras ontoloģijas aspekta, viņa definē sevi ar

house as their father, nor graduated from the same schools or played in the same streets. Once those who were forced to migrate to the cities where they had no past started to construct houses on the land that they surrounded in those cities and began to live together with people there, the system was corrupted, spaces were tightened, the houses overlapped and eventually the cities got ugly."⁶

Canan Dağdelen's works are unlike her contemporaries in terms of concept and interpretation. She combines architectural elements with concepts such as weight, transience, and transparency to put forth conceptual ideas.

Dağdelen is "turning upside down concepts that form the essence of her inspiration such as time, space, architecture, memory, identity, and in particular gravity. Her installation, "POET dot GARDEN dot", constructed with modular spheres she names as "dots", work is floating in space and thus challenging all the traditional elements in architecture. The work consisting of metal and porcelain on thin ropes, paves the way for both the confrontation and the harmony of weight and lightness, of fullness and emptiness and of the interior and the exterior."⁷

"POET dot GARDEN dot", is made from porcelain clay and is a work that defies gravity, despite the weight of the porcelain. Therefore, just like a poem, it is lyrical and dynamic. By drawing the viewer into the dynamic structure, it pushes the viewer to make contact. Just like the work, the architectural elements/units that are in contact with the ground evoke a feeling of being suspended in mid-air for the viewer. As the person receiving the work examines it further, they get lost in the entirety of the architectural structure by journey from their point of being to the future. This situation causes concepts of "that moment" and "the future" to emerge from the receiver.

In his article where he evaluates Dağdelen's works, Hasan Bülent Kahraman states: "... Dağdelen implies two things. On the one hand she shows what is impossible. On the other, she defines the boundaries of architectural perception. It is possible to say she slowly implies the entirety and the virtuality of the work. Of course what can be added to the conclusion is that even though Dağdelen acts from an architectural ontology, she defines herself with a fictional construct.



Canan Dağdelen/Darbs / Installation / 1. Arhitektūras, atmiņa, metāls, porcelāns. (Dzelzs, metāls / 2015, 800 x 1200 x 200 cm, 200 x 100 cm) Foto: photo: Canan Dağdelen/Canan Dağdelen



Ozgu Gundesliolu-Demir /Nederīgais II (Dzelzs) / Unfinished II (Steel) Foto: photo: Ozgu Gundesliolu-Demir

izdomātu tēlu. Kopumā tā nav konstrukcija, bet mākslas darbs, un tas ir tas, ko mēs redzam."⁸

Turpretī Barış AđZars (*Barış Acar*) rakstā "Kūbītūnēs telpā" par Dž. Dadelēnas darbiem saka šādi: "Lai kādu materiālu viņa izmantotu, Džananas Dadelēnas darbiem vienmēr piemīt ādas transivitāte (*transivity* – Morisa Merlo-Pontī termins), kas rodas starp telpu un prātu. Vai tā būtu arhitektūras reprezentācija, fotogrāfija, rakstīts teksts, pirmā rodas ideja, kas ierosina jaunu nodomu. Ar arhitektūru saistītie Džananas Dadelēnas darbi šķiet stabili. Bet šo stabilitāti pirmā nojauc negravitācija un pēc tam to apšaubā dimensiju maiņa. Mākslinieces darbu noslēpums: mēs ieskaujam telpu, kas ieskauj mūs."⁹

Ezgi Gundesliolu-Demirā (*Ozgu Gundesliolu-Demir*) savu darbu "Nederīgais II" definē kā ilustrācijas ar alternatīvu materiālu. E. Gundesliolu-Demira, kas pēta funkcionalitātes ideju, kas ir keramikas esības pamatā, ir sakārtojusi funkcionālus objektus, kas ir saistīti ar mūsdienu sievietes identitāti, interpretējot to dzelzs un stikla materiālos, tādējādi konfrontējot mūs ar uzdevumiem, ar kuriem mēs saskaramies ikdienā. Izmantojot tradicionālo formu, skatītājs arī gūst konceptuālas idejas par "sievietēm".

Savukārt E. Aidodu-Agatekina E. Gundesliolu-Demiras darbus raksturo citādi. Par darbu "Nederīgais II" viņa saka: "Šī darba mērķis ir konfrontēt sievietes ar bezvērtīgu pienākumu funkciju, ļaujot, kā virtuvē nevar izmantot; sievietes veido saikni ar alternatīviem materiāliem, kas mājāsaimniecībā ir pieejami ikvienam, piemēram, ar keramiku, stiklu un metālu. Arī tad, ja katru dienu jūs šos darbus veicat, tos tāpat nav iespējams pabeigt, un jūs nevarat atslēbināties, un

In sum, it is not a structure but a work of art and that is what is before us."¹⁰

Barış Acar however, evaluates Dağdelen's material in his article "Space of Presence" as so: "Whatever material she uses, the works of Canan Dağdelen always have the transivity of skin (in Merleau-Ponty's terms) as they emerge between space and mind. Whether it is an architectural representation, a photo, or a writing, they mark the first step of the emergence of the mind within a space, making a new proposition. The first impression about those of Canan Dağdelen's Works, which directly relate to architecture, is that they appear stable. But this stability is the first cancelled out by non gravity and then questioned by a switch of dimension. This is the mystery of the artist's works: the space that surround us is also surrounded by us."¹¹

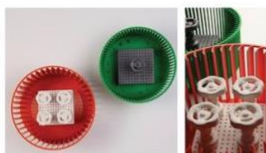
Ozgu Gundesliolu-Demir, defines her work "Useless II" as illustrations with alternative materials. Demir, who examines the concept of functionality that is the base of ceramics' existence, has arranged objects of use that link to the contemporary female identity by interpreting it through iron and glass materials, thus confronting us with errands we face every day. Through the use of traditional forms, it also leads the viewer to inquire the conceptual ideas towards "women".

Elif Ağatekin on the other hand, makes a different remark on Demir's works. Ağatekin makes the following remark about "Useless II": "This work aims to confront women with the valueless function of errands by questioning how in a kitchen that cannot be used, women form a bond with alternative materials that everyone can do their household work with such as ceramic, glass, and metal; how even if every day you carry out these tasks you cannot finish them, how you cannot

4 <http://www.elifagatekin.com>
5 <http://www.gateden.com/en/sozlesim/sozlesim/447/canan-dagdelen>

4 <http://www.elifagatekin.com>
5 <http://www.gateden.com/en/sozlesim/sozlesim/447/canan-dagdelen>

6 http://canandagdelen.com/en/sozlesim/sozlesim/2009/12/18_B_Kahraman_2007_kurulu.pdf p. 6
7 http://canandagdelen.com/en/sozlesim/sozlesim/2014/11/Baris_Acar_spaceship-rezene.pdf p. 8



Kemal Tizgöl / Nomazgā mani II / Wash Me Up II / Arhitektūras, atmiņa, metāls, keramika. (Dzelzs, metāls / 2012, 1980 x 100 x 235-242 cm, 10 x 15 cm) Foto: Harlan Dahi

jums nav plāna, kas palīdzētu sievietēm attīstīties."¹² Jāsecina, ka darbs vērtē sievietes un viņu sociālo identitāti. Kā objektiem, uz kuru pieņem gults pienākumi, tas izmanto atsevišķu telpu sievietēm mājās privātumā. Virtuves priekšmeti transformējas metaforā, kas rāda sievietes tēlu darbā.

Kemals Tizgels (*Kemal Tizgöl*) ir pazīstams ar saviem darbiem, kas noliedz tradicionālo attieksmi, klasiskos un ierastos izteiksmes līdzekļus turku laikmetīgajā keramikā. Viņš izmanto māla dabiskās krāsas un nostumj malā zināmos pastas veidus, kā arī mūsdienu ierastās keramikas krāsas. Pretējā klasiskajā keramikas pieejā mākslinieks uztur mīlu kā materiālu. Turklāt savos darbos viņš izmanto krāsas, kuras parasti netiek izmantotas keramikā. Mālam kā mīkstam materiālam viņš piešķir jaunas interpretācijas, izmantojot dažādus industriālos objektus.

Burđu Ezlika Karabeja (*Burcu Öztürk Karabeja*) par K. Tizgolu raksta: "Mākslinieks, kurš spēj pieskarties priekšmetu dvēselēm, izēlot ārpur priekšmetu skuma un jēgas robežām; viņš izvēlas grūtības un konfrontē mūs ar šādiem mēģinājumiem."¹³

Darbā "Nomazgā mani II" K. Tizgols pēta spēles un realitātes tēmas, apvienojot funkcionālus objektus un atstaus gatavus priekšmetus. Viņš pēta uzrakstu "Nomazgā mani", kuru bērni vai pat pieaugušie mēdz atstāt uz automašīnu netrajiem logiem. Aplūkojot šo darbu, redzams, ka rakstīšanai tiek izmantoti gatavi materiāli, tāpēc tie pārtop par vēstījuma "Nomazgā mani" metaforu. Spēles un realitātes jēdzieni ir mairijūties tradicionālās keramikas izpratnē, tādējādi keramikā ir saistīta ar formu un veidu, kas ir ārpus tradicionālā. Tādi jēdzieni kā saikne, transformācija,

ingratiate yourself, and has no aspect that will help women develop."¹⁴

In conclusion, the work reaches an evaluation based on women and their social identity. As the objects subject to the work signal a separate room for the woman in the privacy of the house. The objects in the kitchen transform into a metaphor presenting the image of the woman in the work.

Kemal Tizgöl is known with his works that reject the traditional attitude, classic and common means of expression in Contemporary Turkish Ceramic Art. He uses day's organic colour and pushes aside the known slip types, and the usual colours used in ceramics until today. Contrary to the classic ceramic approach, he approaches clay as a material. Besides this, in his works he includes types of dye that are not used in ceramics. Using clay as a soft material, through mounding he reinterprets different industrial objects.

Burcu Öztürk Karabeja, considers Kemal Tizgöl as: "an artist who can touch the souls of objects, transcending objectivity and the meaning behind objects, someone who chooses hardship and confronts us with such endeavour."¹⁵ He studies the themes of games and reality in his work "Wash Me Up II" formed by combining functional objects and ready found items. He questions the writing "Wash Me" written on dirty car windows by children and even adults. When looking at the work, it is seen that the writing is done with ready-made materials. Therefore, the materials that are used have turned into a metaphor of the "Wash Me" statement. The concepts of games and reality have undergone change in the perception of traditional ceramics. Thus ceramics contain a link beyond traditional form and shape. Concepts such as link, transformation, inquiry and identity form the work's ideological aspect. The "Wash Me" statement has gained a new identity and interpretation. This means of expression is the conscious act that society carries out on an object and their intervention towards it. Society's intervention is a way in which they want to intervene but think they want someone else to carry out the action. These are generally statements and symbols they write on dusty car windows with their fingers. A trilateral communication is formed between two subjects who do not know each other and an object. The viewer is



Burcu Bingöl / Neparedzētā transformācija / Unforeseen Transformation II / Arhitektūras, atmiņa, keramika. (Dzelzs, metāls / 2011, 100 x 100 cm, 10 x 15 cm) Foto: Harlan Dahi

izpēti un identitāte veido darba ideoloģisko pamatu. Aicinājums "Nomazgā mani" ir ieguvus jaunu identitāti un interpretāciju. Šis izteiksmes līdzeklis ir apzināts sabiedrības akts pret objektu. Sabiedrības iekļaušanās ir veids, kādā tā vēlas iesaistīties, bet domā, ka vēlas, lai kāds cits rīkotos. Tie ir vispārīgi paziņojumi un simboli, kurus cilvēki ir priekšmetā raksta uz puteļiem automašīnu logiem. Tīrspūšēja komunikācija veidojas starp diviem subjektiem, kuri viens otru nepazīst, un objektu. Skatītājs ir šīs komunikācijas liecinieks.

Izmantojot Austrumu un Rietumu tradicionālos tēlus un motīvus, Burčaka Bingole (*Burçak Bingöl*) darbā "Neparedzētā transformācija I" izvēlas citu ceļu mūsdienu mākslā. Austrumu kultūras ziedu motīvi ievieš skatītāju orientāli vidē. Šādi motīvi bieži ir sastopami tapetēs vai galdautos, kas tiek izmantoti mājokļa izskaistīšanai un dekorēšanai. Darbs sastāv no ķermeņa, objekta un fona. Māksliniece, integrējot savu ķermeni vispārējā darba atmosfērā, aplūko attiecības starp subjektu un objektu. Māksliniece arī interpretē tradicionālās formas laikmetīgajā mākslā no dažādām kultūram un veic salīdzinājumus starp pagātni un tagadni.

B. Bingoles darbi atspoguļo viņas bagātīgo kultūras mantojumu un atzinašanos ar rakstiem. Rūpīgā meklēšanas, kopēšanas un rekonstruēšanas procesā viņa analītiski pietiek omentu tēmai. B. Bingoles

witness to this communication.

Using traditional figures and motifs from the East and West, Burçak Bingöl's work "Unforeseen Transformation I" follows a different path in contemporary art. The flowery motifs in the Eastern culture lead the viewer to an orientalist approach. Quite often these are encountered as wallpaper or tablecloths used in adorning and decorating houses. The whole work is the composition of the body, object and background. The artist, integrating her own body in the general atmosphere of the work questions the relationship between subject and object. The artist also interprets traditional forms in contemporary art from various cultures and makes a comparison between the past and the present.

"Burçak Bingöl's works reflect her dense cultural heritage and her continued fascination with patterns. Through her labor-intensive process of tracing, copying and reconstructing, she adopts an analytical approach to ornamentation. Bingöl's drawings convey an unusual sense of order, although they are largely made up of non-symmetrical lines and patterns. The works are psychological landscapes that hover between abstraction and representation, seduction and repulsion, mysticism and consumption that both embrace and disregard Eastern and Western traditions. Bingöl is also known for her ambitious work in ceramics, which both questions and expands the Western canon inviting the viewer to a re-consideration of the divide between art vs craft and high vs low."¹⁶

The ceramic artist Funda Susamoglu's evaluation directed at Bingöl's works are of significance. Funda Susamoglu reviews Bingöl's works, making the following statement: "In today's world where the dominance of image is indisputable, a person who builds, who constructs is indeed a point of resistance. For the craftsman in Bingöl's works, the importance of production and circulation speed works backwards; instead of the speed, a proposal of slowing down is visible in the construction period itself. The superposed pieces carefully create a space just for one person. This space is where the person installs himself/herself in the crowd."¹⁷

Another Turkish artist who has works in which daily objects are copied and transformed is Perihan San Aslan. She focuses on the states in which objects can

8 Elif Ağatekin, "Turkish Ceramic Objects: From the Past to the Present", *Journal of Art, Design & Science, Çukurova University Faculty of Fine Arts*, 15, Winter 2018, p. 83.
9 "The Soul of Things...", *Kemal Tizgöl Ceramic Exhibition, Catalogue Script*, 2012

8 Elif Ağatekin, "Turkish Ceramic Objects: From the Past to the Present", *Journal of Art, Design & Science, Çukurova University Faculty of Fine Arts*, 15, Winter 2018, p. 83.
9 "The Soul of Things...", *Kemal Tizgöl Ceramic Exhibition, Catalogue Script*, 2012

10 http://canandagdelen.com/en/sozlesim/sozlesim/2009/12/18_B_Kahraman_2007_kurulu.pdf p. 6
11 http://canandagdelen.com/en/sozlesim/sozlesim/2014/11/Baris_Acar_spaceship-rezene.pdf p. 8

Milliyet SANAT

10 TL HAZİRAN 2018 | K.K.T.C Fiyatı: 11

NURİ BİLGE CEYLAN
"AHLAT AĞACI"NI
MİLLİYET SANAT'A ANLATTI

'KADIN' GİBİ KADIN
ÖZGE ÖZPİRİNÇİ

İSTANBUL'DA CAZ İLE
KLASİK KESİŞTİ

İPHONE'LA
FİLM ÇEKMEK

PULITZER
HIP HOP'U
ONORE ETTİ

ANTHONY CRAGG'DEN

Düşle yontulan heykeller

EDEBİYATIN
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YENİ İŞLER, YENİ KEŞİFLER



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Mavi valizle Çin'e uzanan yolculuk

Seramik sanatını güncel yorumlarıyla buluşturan sanatçı Perihan Şan Aslan, Ankara'daki yeni sergisini izleyicilere sunuyor.



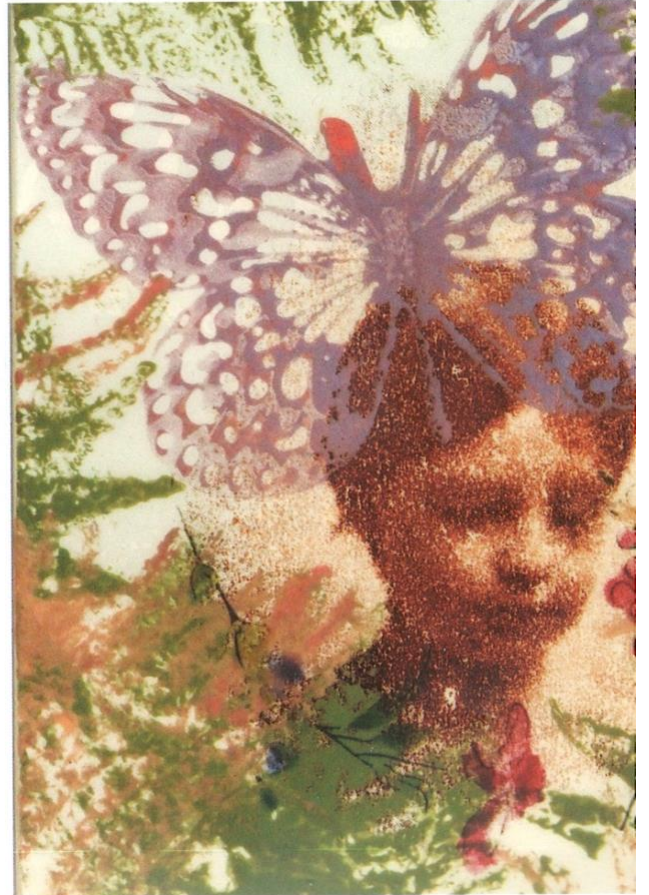
Perihan Şan'ın
"Masal" isimli
seramik çalışması.

36

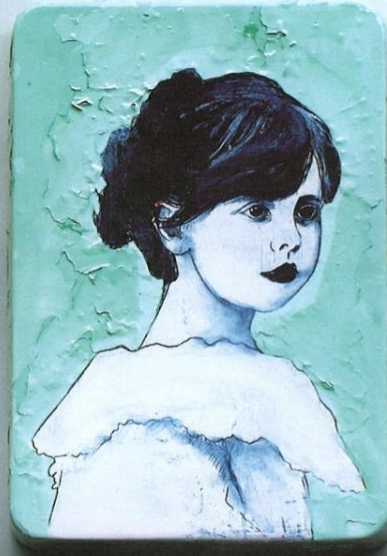
Perihan Şan Aslan, Türkiye'de seramik sanatında güncel işler yapan az sayıdaki sanatçılardan. 1978 yılında Ankara'da doğan sanatçı, 2000 yılında Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümü'nde lisans eğitimini tamamladı. Aynı bölümde 2004 yılında yüksek lisansını bitirdi, 2010 senesinde ise sanatta yeterlik derecesini aldı. Çalışmalarıyla çok sayıda uluslararası ve ulusal sergiye katıldı. Yurt içinde ve yurt dışında çeşitli sempozyum ve çalıştaylarda eğitmen olarak yer aldı. Yurt içinde beş kişisel sergi açtı ve üç ödül kazandı. Aslan'ın Çin, Romanya, İspanya, Malezya ve Türkiye'de çeşitli resmi ve özel koleksiyonlarda eserleri bulunuyor. Sanatçı ayrıca, Sanat Eğitimcileri Derneği (SEDER), Türk Seramik Derneği (TSD), Seramik Sanatı Eğitimi ve Değişimi Derneği (SSEDD) üyesi. 2001 yılından beri akademisyen olarak çalışan sanatçı halen Dr. Öğretim Üyesi olarak Abant İzzet Baysal Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümü'nde çalışıyor ve Bolu'da yaşıyor.

ANI, BELLEK, KİMLİK

Perihan Şan, aslında Türkiye'den ziyade yurt dışında görünür-lüğe sahip sanatçılarımızdan biri... Sanatçı, anı, bellek ve kimlik gibi konular ile ilgileniyor. Sanatçı, bireyde kimliği oluşturan dönemin çocukluk yılları olduğunu düşündüğü için çocuk ve oyun temalarına yöneliyor. Perihan Şan, eserlerin her bir detayını seramik malzeme ile oluşturuyor. Seramik işleri hayata geçirirken bazen kalıplama, bazen el ile şekillendirme bazen de döküm gibi teknikler kullanıyor. Duvara asılan klasik çerçeveleri ile eski aile albümleri izlenimi veren işler aslında her bir detayı ile seramik. Üretimlere yaklaştıkça çerçevelerin seramik ve içlerinde yer alan fotoğrafvari görüntülerin ya da portrele-



Sanatçının "Zamansız" serisi, eski bir fotoğraf albümünü anımsatıyor..



Sanatçı, çalışmalarında kartpostallardaki kimliği bilinmeyen insanların çocukluk fotoğraflarından yararlanıyor.

rin ise seramik üzerine baskı tekniği ile yapılmış olduğu fark ediliyor. Portreler oluşturulurken monobaskı ve litografi vb. teknikler, renklendirmede ise sır altı boyalar, astarlar, sır altı ve üstü dekor teknikleri kullanıyor. Bu eserlerin son hâlini alabilmesi için en az iki üç ayrı pişirime girmesi gerekir. Çerçevesel kalıplama tekniği ile yapılır ancak bazılarında yer yer elle şekillendirme mevcut. Sanatçının söylediğine göre eğer parçalar ayrı ayrı şekillendirildiyse pişirim sonrasında bir araya getiriliyor. Bazı işlerde ise buluntu hazır porselen parçalar kullanılıyor ve pişirim sonrası çalışmaya dahil ediliyor. Ankara Art Sürem Sanat Merkezi'nde bu ayın ilk haftasına kadar devam eden sergisinde hem malzeme hem de uygulama biçimi bakımından gelenekle olan çatışmasını ve uyumunu esprili bulduğum işler, hazır buluntuların da dahil olduğu işlerdi. Bunların dışında, üç boyutlu oyuncak ayıcık heykellerinden oluşan seri de oldukça ilginç. Gerçek oyuncak ayıların porselen çamuruna daldırılıp 1000 derecede pişirilmesi ve devamında sırlanarak 1300 derecede pişirilmesiyle şekillendirilen bu işler, kalıptan nasıl çıkarsa o şekilde bırakılıyor. Bu durum biraz cesurca geldi bana. Çünkü işler kırılmış, dökülmüş izlenimi veriyor ve sanatsever çoğunlukla esere zarar geldiğini düşünüyor. Aslında sanatçı "Anı, bellek konularını düşünürken seramik gibi bir malzeme ile yaşanmışlığı nasıl yaratabilirim?" sorusuna yanıt arıyor. Tıpkı, solmuş fotoğraf albümlerini konu ettiği eser-

Şan, çocukluk fotoğraflarında yer alan oyuncaklardan ilham alıyor.

lerinde yarattığı eskimişlik duygusu gibi... "Kayıp Bavullar" adını alan bir diğer serinin 2014 yılında yapılmış ilk işlerinden "Lost Case 4" isimli iş bugün Çin'de yer alan Taishan Ceramics Factory Müzesi'nde kalıcı koleksiyona kazandırıldı.

KIZ ÇOCUĞU VE OYUNCAK

Sanatçı kendi işleri için "Son dönemde genellikle kız çocuğu ve oyuncak gibi imgelerden faydalanmaktayım," diyerek sözlerini şu şekilde detaylandırıyor: "Form ve yüzeylerde kullandığım imgeler uygulamaya koyacağım işe göre değişiyor. Portreler genellikle eski kartpostal vb. kaynaklardan kimliği bilinmeyen ve belki şu an yaşamayan insanların çocukluk fotoğrafları arasından seçiliyor. Seçilen fotoğraflarda çocuklar genellikle en güzel halleriyle çoğu zaman da oyuncaklarıyla birlikte belgelenmişler. Portreler genellikle pastel bir renkle çerçevelenmişler ve rengin de etkisiyle dikkat yüzdeki ifadeye yoğunlaşıyor. Kimi zaman ellerinde tuttıkları çiçekler ve aksesuarlarındaki altın yaldızlar gibi detaylar dikkat çekiyor. Çocuk imgeleri geçmiş ve günümüz çocuklarının benzerlikleri veya farklılıkları hakkında fikirler veriyor."

Sanatçı, 11 Mayıs'ta Ankara Art Sürem'de açtığı sergi ile son işlerini izleyicisiyle paylaştı. Sergi yoğun ilgi nedeniyle haziran ortasına kadar uzatıldı. Ankara'da sergiyi görme fırsatı yakaladığım için mutluyum. **MS**

Ankara Art Sürem /
(0312) 446 02 78 /
Bitiş tarihi: 10 Haziran
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Prof. Dr. Tuğrul Emre Feyzoğlu

Doç. Perihan Şan Aslan İle Röportaj

Röportaj: Prof. Dr. T. Emre Feyzoğlu

Prof. Dr. T. Emre Feyzoğlu: Sanat anlayışınızdan bahseder misiniz? Sizce seramik sanatının diğer sanatlar arasındaki yeri neresidir?

Doç. Perihan Şan Aslan: Sanatımda ele aldığım konular geçmişten günümüze değişmiş olsa da son zamanlarda çocukluk teması çalışmalarımda önemli bir yer tutuyor. Çocukluk dönemi, insanın en saf olduğu ve duyguların en yoğun yaşandığı zaman dilimlerinden. Bu dönemin verdiği ilhamla, geçmişin izlerini, anıları ve duygusal derinlikleri keşfetmeye çalışıyorum. Geçici olmak, hatırlamak-unutmak, hatırlanmak ve unutulmak kavramları üzerinden bir sorgulama yapıyorum. Bu temayı somutlaştırırken genellikle kullandığım dekor ve baskı teknikleri ise önemli araçlardır. Dekor ve baskı teknikleri ile, her bir iz ve yüzeyin özgün olmasını ve her çalışmamın kendine ait bir hikaye anlatmasını hedefliyorum.

Bana göre seramik sanatı, diğer sanat dalları arasında kendine özgü bir konumdadır. Hem tarihsel hem de kültürel açıdan köklü bir geçmişe dayanır. Antik çağlardan günümüze seramik hem işlevsel hem de sanatsal olarak kullanılmıştır. Estetik ve fonksiyonel yönleriyle sanat ve tasarımın çeşitli alanlarına entegre olabilen bir ifade biçimi sunar.

Seramik, sadece form ve teknikle değil aynı zamanda içerdiği kavramla da anlam kazanır. Bu bağlamda, seramik sanatı, diğer görsel sanatlarla yakın bir ilişki içindedir. Ancak, seramik kullanılan malzemenin doğasından gelen teknik ve teknolojik özellikleri ile diğer sanat dallarından ayrılır. Özellikle son yıllarda, seramik kavramsal, deneysel yönü ile de ön plana çıkmakta, geleneksel sınırlarının dışına çıkarak çağdaş sanatla bütünleşmektedir.

Sonuç olarak seramik malzeme ile olan güçlü ilişki, birbirinden farklı özgün tekniklerle ulaştığı çeşitlilik, sunduğu zengin anlam ve kavramla izleyici ile derin bir bağ kurar.



Prof. Dr. T. Emre Feyzoğlu: Sizin farklı üniversitelerde çalışmalar yaparak gelişen akademik bir geçmişiniz var. Akademisyen sanatçı olmanın avantaj ve dezavantajları var mı?

Doç. Perihan Şan Aslan: 1978 Ankara doğumluyum. Seramik sanatında kariyerim 1996 yılında Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümü'nde öğrenci olmamla başladı. 2000 yılında mezun olduktan sonra aynı bölümde yüksek lisans eğitimine başladım. 2001 yılında araştırma görevlisi olarak akademisyenlik kariyerime başlangıç yaptım. 2004 yılında bitirdiğim yüksek lisans eğitiminin ardından yine aynı bölümde sanatta yeterlik eğitimine devam ettim. Bu süreç 2001-2010 yılları arasında sürdü ve bu süre zarfında Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümü'nde 35. madde kapsamında araştırma görevlisi olarak çalıştım. 2010 yılından itibaren 4 sene Mersin Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümü'nde araştırma görevlisi ve ardından Dr. Öğretim Üyesi olarak çalıştım. 2004 senesinden bugüne ise Bolu Abant İzzet Baysal Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümü'nde çalışmalarımı sürdürmekteyim. Şu an çalışmalarına aynı üniversitede doçent olarak devam etmekteyim.



Bu anlamda 3 ayrı üniversitede çalışmam sayesinde üniversitelerin sahip olduğu kurumsal gelenekler arasındaki farkları deneyimleme şansı edindim. Özellikle öğrencilik yıllarımı geçirdiğim ve 2001-2010 yılları arasında araştırma görevlisi olarak çalıştığım Hacettepe Üniversitesi tecrübesi benim için ayrı bir önem taşır. Burada Hamiye Çolakoğlu'nun da dahil olduğu birçok önemli akademisyen sanatçıdan ders alma, onlarla birlikte çalışma fırsatım oldu ki bu sanata bakış açımın köklenmesi ve gelişmesi açısından oldukça uygun bir ortamdı. Çeşitli dersleri asiste ettiğim bu dönemde sanatsal üretimim açısından da özgür hissettiğim ve beslendiğim bir ortamdaydım. Elbette bu köklü bölümün içerisinde yer aldığım yıllarda değişimine de tanıklık ettim. Hacettepe'den yolu geçen birçok akademisyen ve sanatçı ile bu süreçte tanıştım. Bu süre zarfında derin tecrübeler edindim.

2010 yılında sanatta yeterlik eğitimini bitirdiğimde kadromun bulunduğu Mersin Üniversitesi'nde akademik kariyerim devam etti. Bu fakültede de kıymetli sanatçı akademisyenler tanıdım. Kendi sanat ortamına sahip olan, nispeten büyük bir şehirde olsam da seramik adına pek bir zenginlik yoktu. Farklı illerden pek çok kişi Mersin Üniversite'sinde bir Seramik Bölümü'nün var olduğunu bile bilmiyordu. O dönemde merkezden uzak olmak, kendimi camiada daha görünür kılmam için sanatsal üretimlerime durmaksızın devam etmem gerektiğini hissettirdi. Böyle de oldu, hep çalıştım. Yeni teknikler denedim. Bu dönemde ürettiğim çalışmalar pek çok uluslararası bienal ve trienalde sergilendi. Bu ise sanatsal açıdan motivasyonumu diri tuttu. Bunun dışında derslerine girdiğim öğrencilerle çok iyi işler yaptık, birlikte başarılı öğrenci sergilerine imza attık. O dönemde derslerine girdiğim öğrencilerin çoğunun seramik kariyerine devam ettiklerini görmek mutluluk veriyor. Birçoğu ile ise dostluğum sürüyor.

Bölümde akademisyen ihtiyacı olması sebebi ile 2014 yılında Bolu Abant İzzet Baysal Üniversitesi'ne geçtim. Seramik Bölümü'nde 5 kişilik iyi bir kadromuz var. 2014 yılından itibaren birlikte pek çok ulusal, uluslararası etkinliğe imza attık. Yerli ve yabancı pek çok sanatçı ve akademisyen ağırladık. Sergiler açtık. Seramik alanına bu anlamda önemli katkılar sağladığımızı düşünüyorum.

Bana göre akademisyen sanatçı olmanın gençlerle bir arada olmanız ve onların üretim süreçlerini de yönlendirmeniz nedeniyle sizi hep diri tutan, geliştiren bir tarafı var. Onlarla hep yeni şeyler deniyor, öğreniyor, kendinizi tazeliyorsunuz. Elbette bu üretmek ve yaratmakla ilgili kaygısı olan gençlerle çalışırken geçerli. Bu kaygıya sahip olmayan öğrencilerle çalışırken onları motive etmeye, belli bir kalitede üretim yapmalarını sağlamaya ve üretmenin zevkini anlatmaya, aşılama çalışmak yorucu olabiliyor. Kendi enerjinizden fazlasıyla eksildiğini hissettiriyor bazen. Bunun dışında akademik görevler zaman alan, zahmetli işler... Bütün bunlar bir araya geldiğinde tam zamanlı sanat üretmemeye sorunu ortaya çıkıyor. Ki aslında bu akademisyen sanatçı olmanın temel sorunlarından. Bu problemi elden geldiğince aşmaya ve üretmeye gayret ediyorum. Bir avantaj olarak ise sanat üretiminizde para kazanma kaygısının geri planda kalması ve bu durumun size daha özgür bir alan tanımasını da ekleyebilirim.

Prof. Dr. T. Emre Feyzoğlu: Son yıllarda sıkça katılım sağladığınızı izlediğimiz uluslararası etkinliklerin sizin sanat hayatınıza ne gibi katkıları oldu?

Doç. Perihan Şan Aslan: Bu uluslararası etkinlikleri kabaca sempozyumlar ve bienal, trienal vb. gibi sergiler olarak sınıflandırabilirim. Uluslararası etkinliklere Hacettepe Üniversite'sinde çalıştığım yıllardan aşınaydım. Orada araştırma görevlisi iken bazı uluslararası sempozyumlara sanatçı olarak da dahil edildim.



Ancak ilk yurtdışı seramik sempozyumu tecrübem 2013 yılında Letonya Zvartava'da gerçekleşen sır üstü porselen boyama konusunda idi. Bunun dışında Çin, Sırbistan, Türkiye, yine Letonya, Romanya gibi ülkelerde uluslararası seramik sempozyumlarına davetli sanatçı olarak katılım sağladım. Kuzey Kıbrıs Türk Cumhuriyeti, Romanya, Slovenya, Letonya, Türkiye'de uluslararası ve ulusal çalıştaylara davet edildim. Özellikle üzerinde uzmanlaştığım bir konu olan seramik yüzeylerde baskı ve dekor konularında çok sayıda çalıştay gerçekleştirdim.

Uygulamalı seramik sempozyumları genellikle 2 hafta sürer. Bu nedenle katıldığım sempozyumlarla kısa sürede yaratma ve üretim yapma pratiği edindim. Bu seyahatler farklı ülkelerden sanatçıları tanıma ve onların üretim süreçlerine şahit olma, gidilen ülkenin kültür ve tarihini öğrenme açısından bulunmaz bir fırsattır. Belki bir turist olarak gittiğinizde göremeyeceğiniz ortamları görme şansı verir ki bu şans bu tür etkinliklerin en sevdiğim yanlarındandır.

Bunun dışında çalışmalarımı Litvanya, Arjantin, Kuzey Kıbrıs Türk Cumhuriyeti, İtalya, Romanya, Sırbistan, Güney Kore, Ukrayna, Letonya, İspanya, Çin, Slovenya, Dominik Cumhuriyeti, Hırvatistan, Malezya ve Türkiye'de pek çok jüriye ya da davetli ulusal ve uluslararası sergide yer aldım. Özellikle uluslararası bienal ya da trienallere seçilen çalışmalarımı dünyadaki birçok meslektaşım boy ölçüşebilecek çalışmalar yaptığımı hissettim. Motivasyonum arttı. Ulusal ve uluslararası tanınırlığım bu sayede artmış oldu.

Prof. Dr. T. Emre Feyzoğlu: Türk seramik sanatının dünü ve bugünü arasında nasıl bir kıyaslama yapılabilir? Son yıllardaki teknik ve teknolojik gelişmelerin seramik sanatımıza yansımaları oldu mu?

Doç. Perihan Şan Aslan: Türkiye'de seramik sanatının gelişmekte olduğuna inanıyorum. Son yıllarda Türkiye'de birçok ulusal ve uluslararası etkinlik yapılmaktadır. Bunun yanı sıra Türk sanatçıları yurtdışındaki uluslararası etkinliklerde daha sık görülmekte, başarılar elde etmektedir. Aynı zamanda Türkiye'de seramik eğitimi veren bölümler niteliklidir ve sonuç olarak bu alana ilgi artmaktadır. Seramik bir malzeme olarak çağdaş sanat alanında da ilgi görmektedir. Gelenek ve teknolojik gelişmelerin bu denli yan yana durabildiği bir sanat dalı postmodern bir yaklaşımla yeniden deneyimlenmektedir.

Teknik ve teknolojik gelişmeler elbette ki sanata olumlu yansıyor. Örneğin farklı malzemelere, hammaddelere ulaşmak ve onları denemek daha kolaylaştı. İnternet ortamında ise her türlü bilgi paylaşımına açık bu da bilgiye ulaşmayı ve farklı sanatçıların deneyimlerini izleme fırsatı sunuyor. Bütün bunlar daha fazla görmemi, bilgi edinmemi, yeni teknikleri denememi sağlıyor.

Prof. Dr. T. Emre Feyzoğlu: Geleceğe yönelik projeleriniz ve sanat adına beklentileriniz nelerdir?

Doç. Perihan Şan Aslan: Türkiye'de geleceğe yönelik plan yapmak biraz zor. Ancak beklentilerim daha çok üretmek, zamanımı daha verimli kullanmak, bazı sanat platformlarında daha görünür olmak için çalışmak, alanla ilgili yurtdışı seyahatlerimin artması, edindiğim teknik tecrübeleri içeren bir kitap yazmak olabilir.

