



# A JOURNEY WITH **CLAY**

2005-2025

**Sevinç KÖSEOĞLU ULUBATLI**

Associate Proffessor  
Music and Fine Arts University

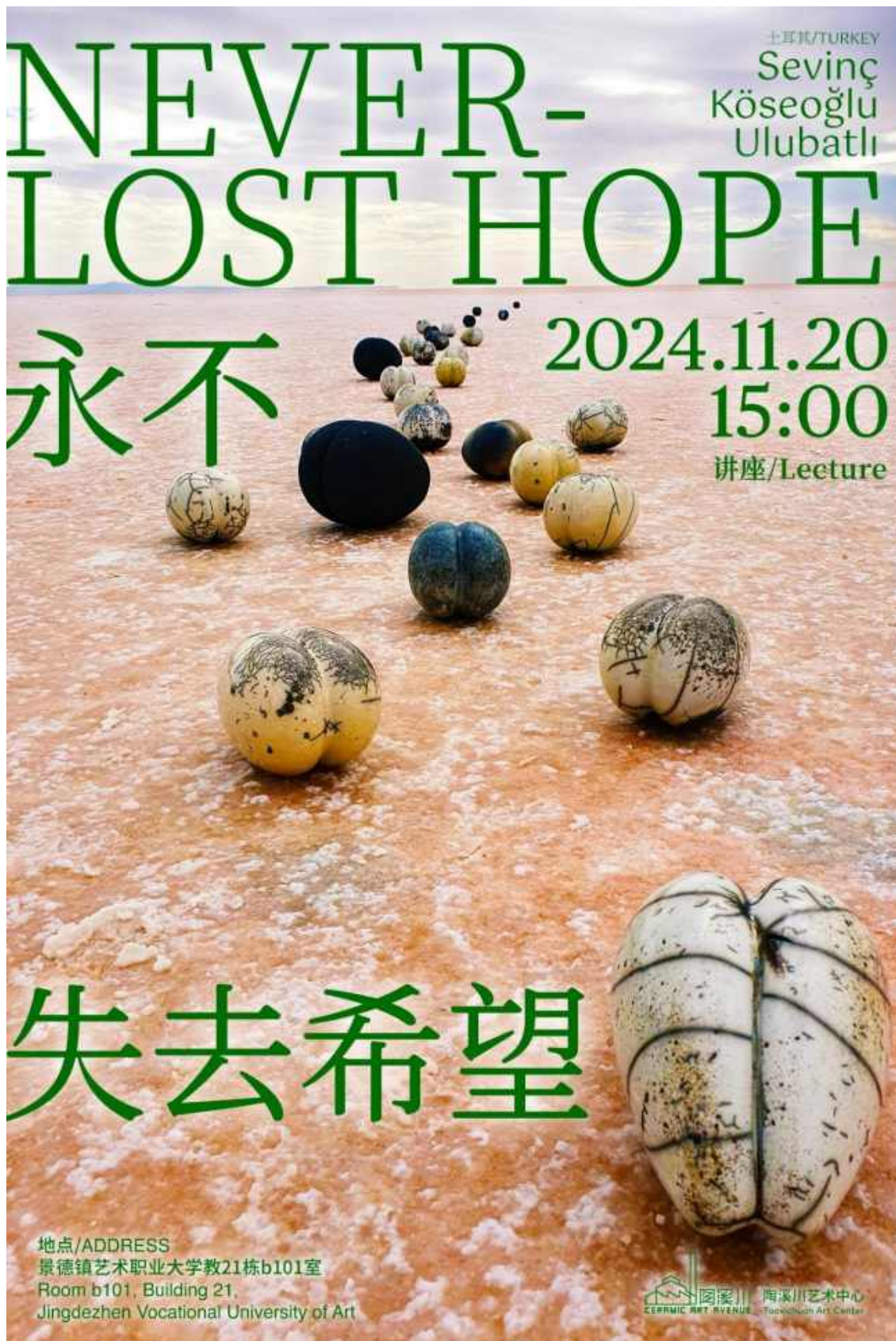
Ankara-Turkey



## **SEVİNÇ KÖSEOĞLU ULUBATLI PORTFOLIO**

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Sevinc Koseoglu Ulubatli, Lecture, "Never Lost Hope", China- Jingdezhen Vocational University of Art





Sevinc Koseoglu Ulubatli, Lecture, "Never Lost Hope", China- Jingdezhen Vocational University of Art



“Fusion Evolution”, Qiumo Art Gallery, International Ceramics Exhibition, Jingdezhen-CHINA





"Fusion Evolution", Qiumo Art Gallery, International Ceramics Exhibition, Jingdezhen-CHINA  
Rising Over The Mountains, 2024, Ceramic, Blown Glass, 1300°C, 16x28x24 cm



# 春秋大集

“Taoxichuan Spring&Autumn Art Fair”, Invited Artist, Jingdezhen-CHINA

## 泰国组 Thailand Group

SUKANJANA KANJANABAT YUTDANAI SRIPAIBOON JAREE LEE  
ANIA SRIPAIBOON NOL NETPROM NOPKAMON AKARAPONGPAISAN

## 景德镇艺术家

JEREMY VAUGHAN OCEN ROBERT MATTHEW DAVID WATTERSON  
CHBALE JEMIMAH MUTALE LU YONG JIAN KEN MATEJ TERTINEK  
NAMIREMBE JOELIA JAUME RIBALTA BATALLA GERASIMOVICH DINA  
CHOW LAI LAI BELINDA 燕悦 DAL PELIN



## 陶溪川驻地艺术家

王晨曦 臧贻民 陈少梅 谢再扬 陈郁岚 杨宗嘉  
王园园 门姐 常足 泽尖初 罗尔拉 卢剑星  
王胜利 张悦 王冬梅 袁柳 黄伟红 杜瑞婕  
高楚凡 扎真旺姆 扎西卓玛 更尔丹真 MARGA KNAVEN  
JOSÉ COBOS NIKOLAS ITURRALDE GRABER SUNKOO YUH  
GOH ZHENXI MICHAEL ANDY MAY THEODORA TSIRAKOGLU  
JACINTO MUÑOZ CECILIA GANDULFO MADHVI SUBRAHMANIAN  
VIVIANE DIEH CRISTINE BAENA BASULTO VALENTE SAKSHI AGARWAL  
KATARZYNA MIŚCIUR ALEXANDER KRASNOV ELENA KRASNOVA  
KAMONCHANOK PANUWED SEO BYONGCHAN ANA PATRICIA MARTOS  
HIDEAKI SUZUKI İLYAS ARAPOĞLU HILAL ÇINAR ARAPOĞLU  
AYSENUR SARI FATMA GİZEM ÖZ FERİT CİHAT SERTKAYA  
BAHADIR CEM ERDEM SEVINÇ KÖSEOĞLU ULUBATLI CLARISSA FALCO  
SURAJ KUMAR SAHU

## 龙泉驻地艺术家

SUVAJIT MONDAL KAAVYA GIRISH PAWAR JITHIN JAYAKUMAR  
NIDHI CHOPRA SAKI HATANAKA MAHES MEHER KOPAL SETH

## 艺术院校及机构

## 斯洛伐克 Academy of Applied Arts and Design in Bratislava

MARKÉTA NOVÁKOVÁ EMÍLIA GUROVÁ ROBERTA ANDRÁŠKOVÁ  
TEREZA ORVISKÁ



## 新保加利亚大学 New Bulgarian University

MONIKA POPOVA METODI POPOV VIOLETA ZARANKOVA  
DIMITAR HARALAMPIEV DESISLAVA EMILIYANOVA LORA NESTOROVA  
VILKA STOKHILOVA BOBILKA BOKALOVA



“Taoxichuan Spring&Autumn Art Fair”, Invited Artist, Jingdezhen-CHINA



陶溪川二期C3区 国际艺术家·生活美学等		上半场	全场	下半场
● C3-01 ELIZABETH ANN-ALWIN	● C3-37 HIDEAKI SUZUKI			
● EBITENYEFA ABAYOMI BARALAYE	● C3-38 ILYAS ARAPOĞLU			
● DARA ANNE MULDOON	● HILAL ÇINAR ARAPOĞLU			
● C3-02 王晨曦	● C3-39 AYSENUR SARI			
● 臧貽民	● FATMA GIZEM ÖZ			
● C3-03 MARGA KNAVEN	● C3-40 杜瑞娜			
● 陈少梅	● C3-41 FERIT CİHAT SERTKAYA			
● C3-04 谢再扬	● BAHADIR CEM ERDEM			
● C3-05 陈郁岚	● SEVINÇ KÖSEOĞLU ULUBATLI			
● C3-06 杨宗嘉	● C3-42 SURAJ KUMAR SAHU			
● C3-07 JOSE COBOS	● C3-43 THEODORA TSIRAKOGLU			
● C3-08 NIKOLAS ITURRALDE GRABER	● C3-44 高楚凡			
● SUNKOO YUH	● CLARISSA FALCO			
● C3-09 SUVAJIT MONDAL	● WEIS那大伟			
● C3-10 KAAVYA GIRISH PAWAR	● 怪蜀怪器			
● KOPAL SETH	● 紫旭谷			
● C3-11 NIDHI CHOPRA	● 七约米酒			
● C3-12 SAKI HATANAKA	● 茶喻茗			
● C3-13 MAHES MEHER	● 無一手作			
● JITHIN JAYAKUMAR	● 仰韩阁			
● C3-14 王盟园	● WALDEINSAMKEIT植物手作			
● 扎真旺姆	● QYUXLI奇遇西丽			
● 扎西卓玛	● 蒔及			
● 门姐	● 李山楂修复			
● 常足	● 关超生COOMONDO			
● 泽尖初	● ELLAES手作学院			
● 更尔丹真	● 凝·陶瓷艺术研究所			
● 罗尔拉	● MAKE A STORY			
● C3-15 MAKE A STORY 卢建新	● 山也拓物			
● C3-16 王胜利	● ++制造			
● C3-17 张悦	● 知木手作			
● C3-18 GOH ZHENXI	● 耿道锦			
● 王冬梅	● OUGENWEIDE			
● C3-19 JEREMY VAUGHAN	● 不误正业做首饰			
● C3-20 OCEN ROBERT	● VV GALLERY			
● C3-21 MATTHEW DAVID WATTERSON	● 夏令制香SUMTIER			
● C3-22 CHBALE JEMIMAH MUTALE	● 清客手作			
● C3-23 LU YONG JIAN KEN	● HEPPY MOU 嘿皮猫			
● C3-24 MATEJ TERTINEK	● 锦鞍大漆			
● C3-25 NAMIREMBE JOELIA	● 初美学制研室			
● C3-26 JAUME RIBALTA BATALLA	● 团团			
● C3-27 GERASIMOVICH DINA	● LINE_5918			
● C3-28 JACINTO MUÑOZ	● 九扇门			
● CE CILIA GANDULFO	● 乍泄			
● C3-29 MADHVI SUBRAHMANIAN	● 凡人岛			
● VIVIANE DIEH	● 弦银屋调			
● C3-30 CRISTINE BAENA BASULTO VALENTE	● 毋闻WUWEN			
● SAKSHI AGARWAL	● 漆意			
● C3-31 KATARZYNA MISCIUR	● 夏屿风物			
● C3-32 ALEXANDER KRASNOV	● 见石			
● ELENA KRASNOVA	● 福祿寿			
● C3-33 袁柳	● 璞萃茶酒			
● C3-34 黄伟红	● 青川千寻			
● C3-35 KAMONCHANOK PANUWED	● 铭金堂			
● SEO BYONGCHAN	● 景德和壹			
● C3-36 ANA PATRICIA MARTOS	● 神鱼神			

陶溪川二期 B2区 服饰·生活美学等

● 全场

● 潮也手作艺饰  
● 大拙螺钿  
● CANDLEPLUSCO  
● KUYE 蔚能  
● 崔冉 TANCOW

● 自给  
● 芳兮·禅会  
● 翼野一二  
● 守拙坊  
● 桃口

● 无泥  
● 康工  
● 吾见青山  
● QIER 奇尔  
● 龙小南



“Taoxichuan Spring&Autumn Art Fair”, Invited Artist, Jingdezhen-CHINA



“Longquan Exchange/Global Creation Project: Chinese and Foreign Artists Celadon Art Co-Creation”, Invited Artist, Longquan-CHINA





Longquan Exchange/Global Creation Project: Chinese and Foreign Artists Celadon Art Co-Creation”, Invited Artist, Longquan-CHINA



# 互鉴 → 共融

## Invitational Exhibition of Turkish Artists

MUTUAL LEARNING BLENDING

OPENING TIME      展览日期

2024.11.24-2025.01.24









→

+8JDZ

TIME 开幕 24.11.24

时间 3: 30PM

土耳其艺术家作品邀请展

**展览地点**

景漂之家  
湖田瓷社陶瓷文化国际传播中心

**EXHIBITION PLACE**

Jingpiao Home  
Hutian Ceramic Society Ceramic Culture  
International Communication Center

**策展团队**

策展人：Sevinç Köseoğlu Ulubatlı

策展助理：Sevinç Köseoğlu Ulubatlı

策展助理：Sevinç Köseoğlu Ulubatlı

策展助理：Sevinç Köseoğlu Ulubatlı

**支持单位**

支持单位：湖田瓷社陶瓷文化国际传播中心

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+8 JDZ Turkish Ceramic Artist Exhibition, Jingdezhen-CHINA









Solo Ceramic Exhibition

陶瓷个展」

蓝色

SEVİNÇ  
KÖSEOĞLU  
ULUBATLI

土耳其 / Turkey

展览时间 Duration

2024 12.18 — 12.31

开幕时间 Opening Time 3:00pm

展览地址 Address

中国景德镇 陶溪川艺术中心 S4栋 2楼展厅

Taoxichuan Art Center

S4 Building 2nd Floor Exhibition Hall, Jingdezhen - China

以外

Beyond the  
BLUE



Sevinç Köseoğlu Ulubatlı Solo Ceramic Exhibition, Jingdezhen-CHINA

## BEYOND THE BLUE

During my 4-month residency program, you can see the intercultural interaction in my works: Combining second-hand materials purchased from the Jingdezhen antique market, using symbols such as the bamboo tree and the lotus flower, which are very important in Chinese art, poems written with the beauty of calligraphy, the meeting of glass art with the ceramic body and lastly, the existence of the signs from Year of the Dragon.

Everyone knows Jingdezhen, the capital of ceramics, is the birthplace of blue and white porcelain the world-known history of China's ceramic art... An incredible country, an amazing city. At the end of the unforgettable 4 months, I spent in a wonderful residency program among skilfull ceramic artists from all over the world. This is a dream-like experience in my ceramics career...That's why the name of my exhibition is **“Beyond the BLUE”**.

Bamboos come to life in cobalt blue on porcelain that dazzles with its elegance. The meeting of the lotus flowers fascinates with its light permeability with the elegance of a woman. And Dragon's call to women: “Always pursue a strong and uptrend life like the dragon. Face the challenges and inspire everyone”.

Nature has a cycle that renews itself despite everything... A cycle that contains new hopes such as rebirth...Also, a woman, who is the representative of rebirth for humanity, is a partner of this cycle as the herald of hope. While the white used in the Beyond the Blue ceramic installation sequence represents the routine of our lives, the blue, which is the representative of the sky and the earth, represents the hope in this routine...

Sevinç KÖSEOĞLU ULUBATLI, 2024  
Jingdezhen-China



Beyond The Blue-Dragon, 2024, installation, Porcelain, Hand Painting, Writing, 1300°C, 50x180x20 cm





Beyond The Blue-Dragon, 2024, installation, Porcelain, Hand Painting, Writing, 1300°C, 50x180x20 cm



Beyond The Blue-Dragon, 2024, installation, Porcelain, Hand Painting, Writing, 1300°C, 50x180x20 cm



Beyond The Blue-Dragon, 2024, installation, Porcelain, Hand Painting, Writing, 1300°C, 50x180x20 cm





Taoxichuan Art Center- International Ceramic Studio Collection, Jingdezhen- CHINA.

The work titled "**Beyond the BLUE**" a ceramic installation consisting of 34 pieces, was added to the Collection as of December 23, 2024.



“Beyond the BLUE”, 2024, Ceramic Wall Installation, 180x200cm, h: 13 cm



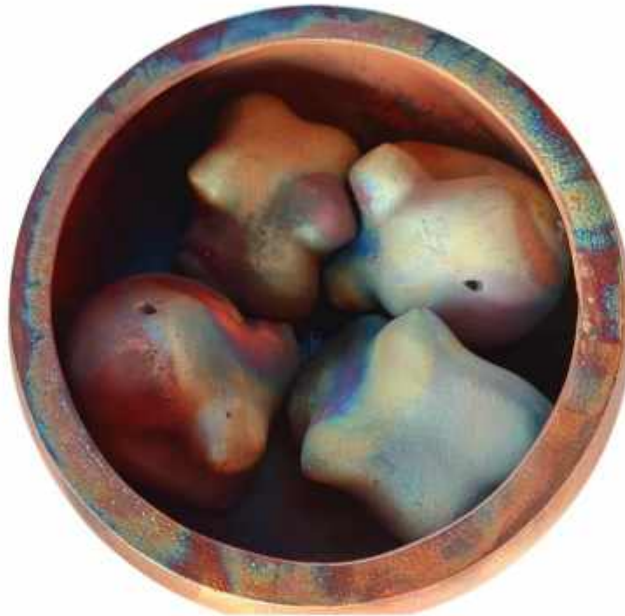


“Beyond the BLUE”, 2024, Ceramic Wall Installation, 180x200cm, h: 13 cm





Never-Lost Hope, 2024, installation, Porcelain, 1300°C, Copper Matte Raku Firing 1040°C, 80x80x15 cm

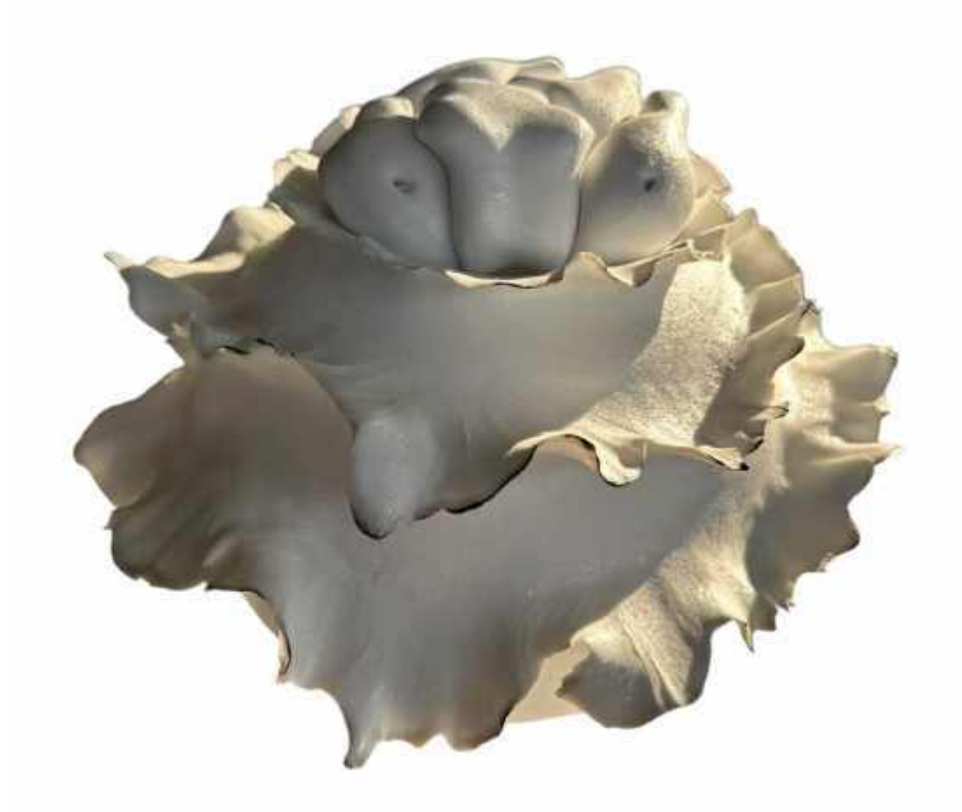




Never-Lost Hope, 2024, installation, Porcelain, 1300°C, Copper Matte Racu Firing 1040°C, 80x80x15 cm



Lotus, 2024, Jade porcelain, 1300°C, Gas Kiln Firing, 21x22x18 cm







Untitle,2024, Jade porcelain, 1300°C, Gas Kiln Firing



Untitled, 2024, Jade porcelain, 1300°C, Gas Kiln Firing



Ceramic Art Avenue Art Gallery Collection, Jingdezhen- CHINA.

The ceramic work titled **Black and White**, a ceramic arrangement consisting of 2 pieces, was added to the Collection as of December 10, 2024.

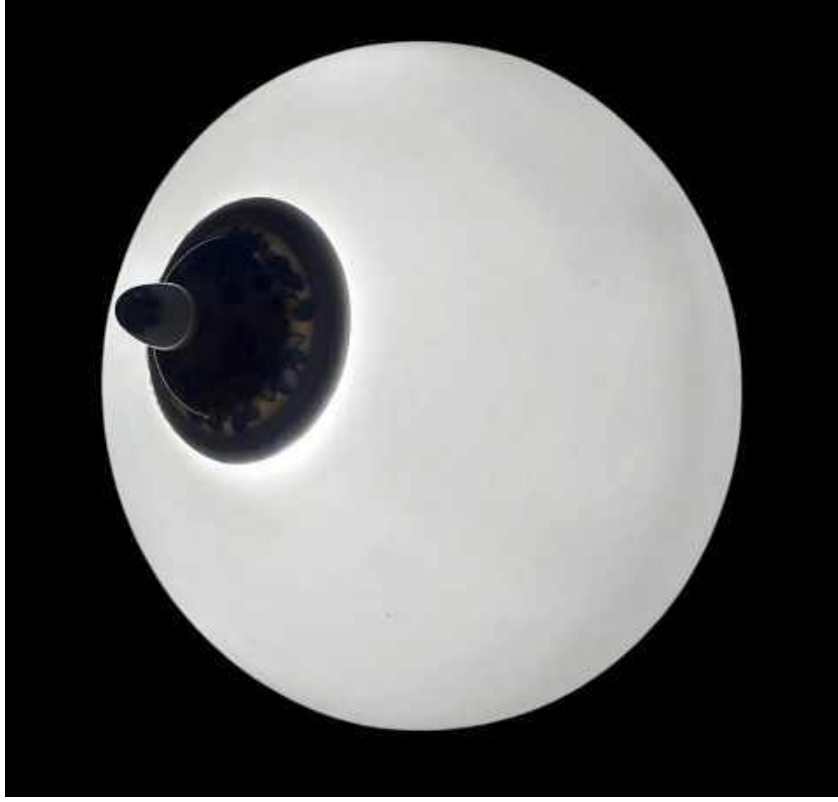




Balance, 2024, Ceramic, Wood, 1300°C, 7x32x17 cm



Journey to Hope, Jade porcelain, 1300°C, Gas Kiln Firing, 15x30x27 cm



Open it, 2024, Jade Porcelain, 1300°C, Gas Kiln Firing, 13x13x11 cm





Ceramic, Blown Glass, 1300°C, Gas Kiln Firing, 48x36x13 cm



**Idle, 2024, Ceramic, Blown Glass, 1300°C, Gas Kiln Firing, 15x29 cm h: 26 cm**

**Taoxichuan Art Center- International Ceramic Studio Collection, Jingdezhen- CHINA.  
The ceramic work titled "Idle" was added to the Collection as of December 23, 2024.**



**Part Of Life, 2024, 1300°C, Gas Kiln Firing, 15x25 cm h: 21cm**

**(The glass was made by Brazilian glass artist Cristine Baen)**





**Queen of the Mountains-Sanqingshan Breast Shaped Rock, 2024, 1300°C, Gas Kiln Firing, 15x25x42 cm**

Taoxichuan Art Center- International Ceramic Studio Collection, Jingdezhen- CHINA.  
The ceramic work titled **"Queen of the Mountains"** was added to the Collection as of December 23, 2024



Queen of the Mountains-Sanqingshan Breast Shaped Rock, 2024, 1300°C, Gas Kiln Firing, 15x25x42 cm



**Dreamland, 2024, Porcelain, Blown Glass, Wood, 1300°C, 12x12x21 cm**





**Dreamland, 2024, Porcelain, Blown Glass, Wood, 1300°C, 12x12x21 cm**



**Inside, 2024, Ceramic, Blown Glass, 1300°C, Gas Kiln Firing, 18x23x22 cm**

Jingdezhen New Youth Hutian Porcelain Society Collection, Jingdezhen- CHINA.  
The ceramic work titled “Inside” was added to the Collection as of March 11, 2025.



Dialogue, 2024, Ceramic, Blown Glass, Gas Kiln Firing, 1300°C, 14x24x28 cm





**Dialogue, 2024, Ceramic, Blown Glass, Gas Kiln Firing, 1300°C, 14x24x28 cm**

Jingdezhen Ceramic University (JCU) Art Museum Collection, Jingdezhen- CHINA.  
The ceramic work titled “**Dialogue**” was added to the Collection as of December 23, 2024.



**9. Planet, 2024, Ceramic, Wood, 1300°C, 50x50x40 cm**

Jingdezhen Ceramic University (JCU) Art Museum Collection, Jingdezhen- CHINA.  
The work titled 9th Planet, a ceramic arrangement consisting of 2 pieces, was added to the Collection as of  
December 23, 2024.



9. Planet detail





Untitle,2024, Jade porcelain, 1300°C, Gas Kiln Firing



Rising Over The Mountains, 2024, Ceramic, Blown Glass, 1300°C, 16x28x24 cm

Jingdezhen New Youth Hutian Porcelain Society Collection, Jingdezhen- CHINA.  
The ceramic work titled **“Rising over the Mountains”** was added to the Collection as of March 11



Rising Over The Mountains, 2024, Ceramic, Blown Glass, 1300°C, 16x28x24 cm





Exhibition Poster and Invitation

<https://www.artsonlinegallery.com/exhibition/sevinc-koseoglu-ulubatli-goc-migration-kisisel-seramik-enstalasyon-ve-video-sergisi-solo-ceramic-installation-video-exhibition/>

**MIGRATION...**

It is a universal phenomenon that has been affecting human life since the earliest days of history. A mass journey for hope to escape war, violence, drought, famine, economic and political problems... Even though people leave their places and move to other geographies with the intention of seeking better living conditions, what they usually encounter in unknown lands they have never set foot in is far from what they are looking for: pain, longing, separation, tears, grief and even not being able to see, return or meet again.

Migration, which is the most important current common problem of the world in terms of economic, sociological, human rights, law and politics, is discussed within the scope of the exhibition with the aim of raising social awareness. Art objects representing individuals were represented as victims of a social migration. In the struggle of the community traveling in an unfamiliar geography, there is tiredness, loneliness, wasting and weariness. However, sometimes in this journey to hope, the feeling of loyalty, solidarity and search for hope is tried to be explained.

The ceramic installation and video exhibition with the theme of "MIGRATION", which was showcased in the virtual environment, is the product of a two-year work that has continued since 2020. Installations and shootings were made in different venues, specifically in Tuz Lake, Kovada National Park, Beytepe Forest, Demre Taşdibi and Sülüklü Beaches. In this journey story, it is aimed to present a sad journey where human beings search for a safe place to go. While the frames selected from thousands of photographs were presented to the viewer's attention; it was desired to confront the viewer with the migration as a phenomenon.

Within the scope of the study, the forms produced as ceramic forms in four different sizes were glazed and fired with the Raku firing technique, one of the traditional ceramic firing techniques, and met with the audience in selected locations. This temporary road process was later documented with photographs and video films, and the audience, who would not be able to experience the whole process, were urged to experience a glimpse where only a moment could be felt. The sequences, which appear in the work sometimes as sequential and sometimes as stacks, are completely shaped according to the spirit and atmosphere of the space, and the relationship between time, space, geography, movement and volume is reflected to the viewer.

**SEVİNÇ KÖSEOĞLU ULUBATLI, 2021**



**An Migration Story**

Ceramic Installation, 2020, Salt Lake, Aksaray-Turkey

Handmade and molding, bisque firing, glazing 1040 °C Raku Firing





**An Migration Story**

Ceramic Installation, 2020, Salt Lake, Aksaray-Turkey  
Handmade and molding, bisque firing, glazing 1040 °C Raku Firing



**An Migration Story**

Ceramic Installation, 2020, Salt Lake, Aksaray-Turkey

Handmade and molding, bisque firing, glazing 1040 °C Raku Firing



**An Migration Story**

Ceramic Installation, 2020, Salt Lake, Aksaray-Turkey  
Handmade and molding, bisque firing, glazing 1040 °C Raku Firing





**Searching**

Ceramic Installation, 2020, Beytepe Forest, Ankara-Turkey  
Handmade and Molding, Bisque Firing, Glazing 1040 °C Raku Firing



**Searching**

Ceramic Installation, 2020, Beytepe Forest, Ankara-Turkey  
Handmade and Molding, Bisque Firing, Glazing 1040 °C Raku Firing





**Pursuit of Happiness**

Ceramic Installation, 2021, Demre Sülüklü- Taşdibi Beach, Antalya-Turkey  
Handmade and Molding, Bisque Firing, Glazing, 1040 °C Raku Firing





**Pursuit of Happiness**

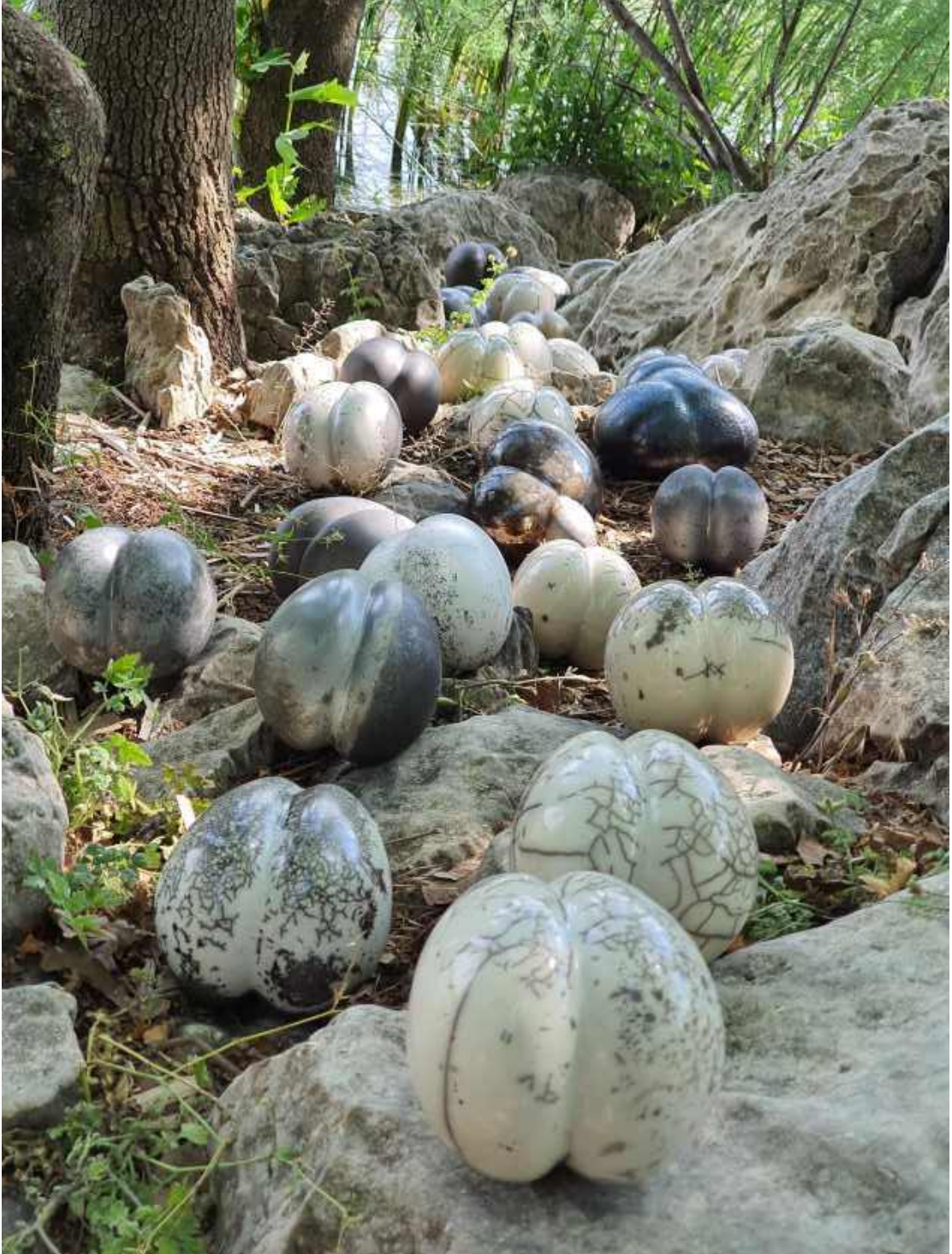
Ceramic Installation, 2021, Demre Sülüklü- Taşdibi Beach, Antalya-Turkey  
Handmade and Molding, Bisque Firing, Glazing, 1040 °C Raku Firing



**Waiting**

Ceramic Installation, 2021, Kovada National Park, Eğirdir-Turkey  
Handmade and Molding, Bisque Firing, Glazing, 1040 °C Raku Firing





**Waiting**

Ceramic Installation, 2021, Kovada National Park, Eğirdir-Turkey  
Handmade and Molding, Bisque Firing, Glazing, 1040 °C Raku Firing



# ses-siz // sILEnt

Sevinç Köseoğlu Ulubatlı

Solo Sergi | 6-16.09.2021



## SILENT

Experiences that may not apply to all of us or even seem very distant to us, unchangeable customs that consider child marriage as normal, lives spent without ever questioning one's place in life... These situations, which are actually very much a part of our lives, unfortunately come to life before us as another facet of today's realities.

“So where are we in this reality?” While we question our own reason for existence with the question, the place of women in society is questioned at the point where the story of child-women meets ceramic art in a conceptual dimension.

She invites the society to confront, even for a moment, the fact that one in every three women, mostly in rural areas, is married as a child and the anxiety felt against the memory, social culture and tradition that are questioned in the face of the helplessness of this situation to which they are condemned, as well as the sensitivity of the artist on a path where hope for the future is also desired...

While trying to question the limits of women's freedom in their search for social identity on a conceptual level, while writing new stories with the help of the objects we use in the routine of daily life, ceramics were brought together with the richness of meaning given by the lived experience of used-obsolete objects.

SEVİNÇ KÖSEOĞLU ULUBATLI, 2021



**Silent, 2021**

Ceramic Installation

1050°C Glaze Firing

300x44cm (9 arrangement)

19x23 cm h: 44 cm (one piece detail)





**Silent, 2021 detail**



**Plate-1, 2021, Ø: 30cm**  
Opal Glass, Casting Clay  
Molding  
1050°C Glaze Firing



**Plate-4, 2021, Ø: 30cm**  
Opal Glass, Casting Clay  
Molding  
1050°C Glaze Firing





**Routine, 2021**

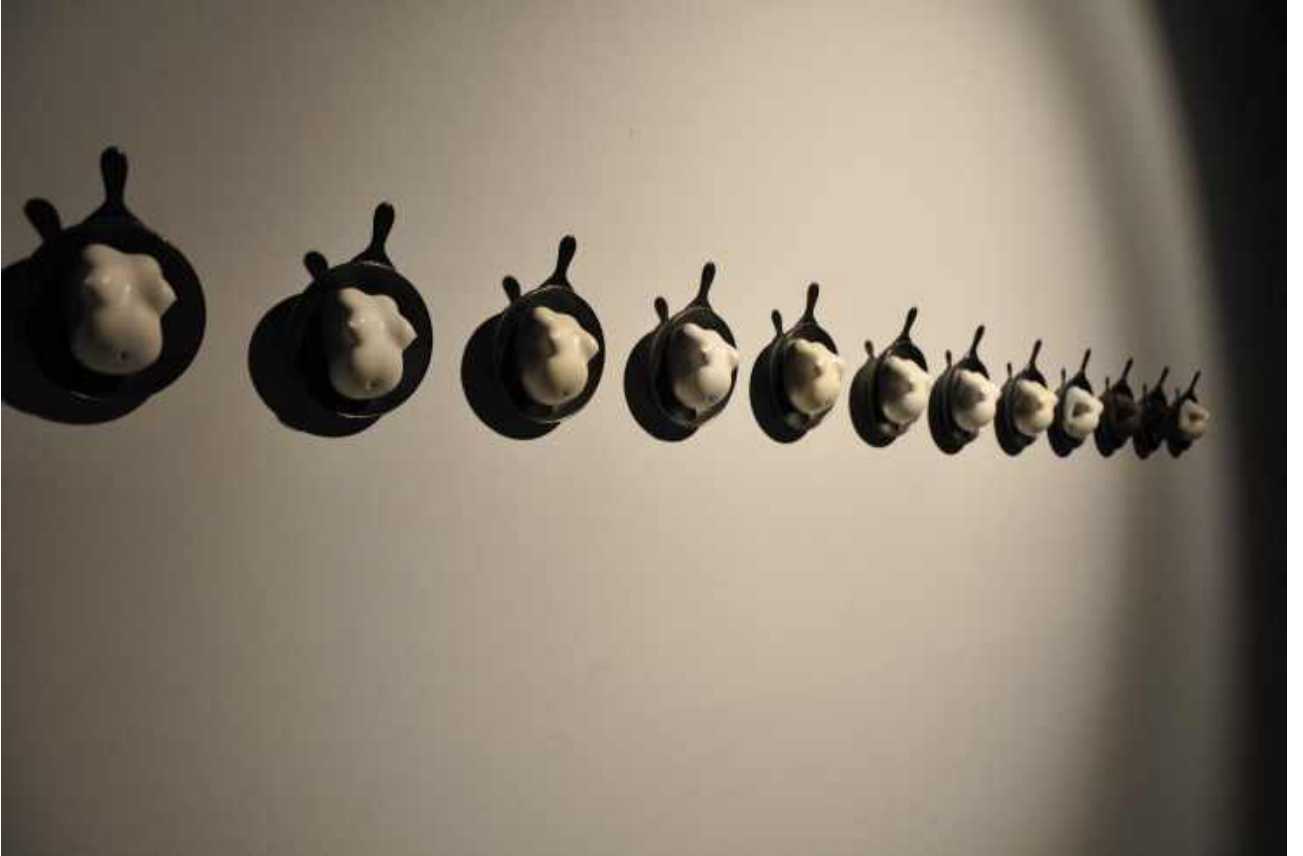
Casting Clay

Molding

1050°C Glaze Firing & 1200°C Glaze Firing, Copper Mat Firing, Luster Firing

220x6 cm (arrangement of 12)

11x14cm h:6cm (one piece)



Routine, 2021, detail



**Untitled, 2021**

Casting Clay, Antique Metal Eti Biscuit Box

Molding

1050°C Glaze Firing

25x25cm, h:28cm





View from the Exhibition Venue



**Untitled, 2021**

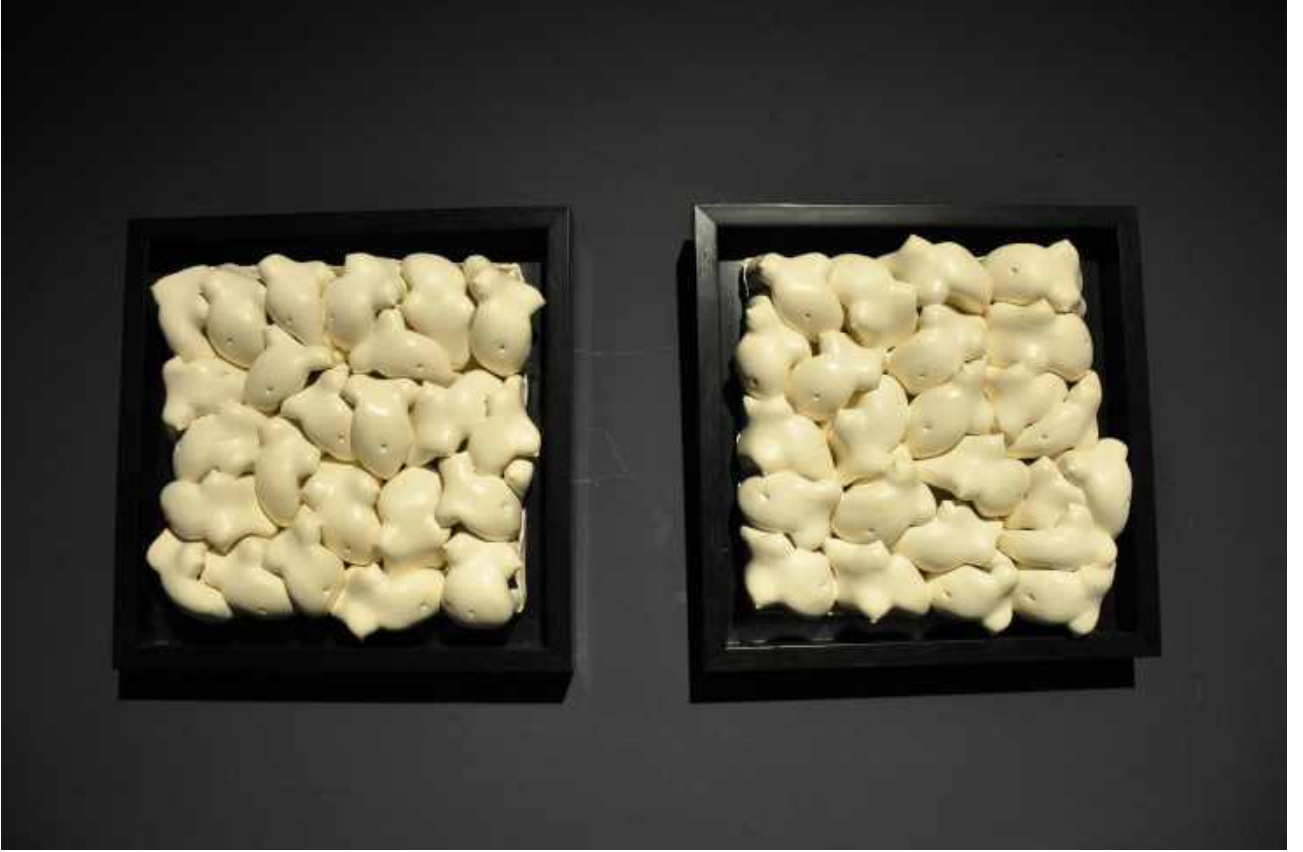
Casting Mud, Antique Metal Vita Margarine Box  
Molding  
1050°C Glaze Firing, Ø: 23 cm h: 34cm



**“Waiting...”, 2016**

Handmade Antique Wooden Case  
Molding  
1050°C Glaze Firing  
19x37x35 cm





**Stacking -I, Stacking -II, 2021**

Casting Clay, Wooden Frame  
Molding  
1050°C Glaze Firing, 30x30 cm, h: 8 cm



**Women's Meeting, 2009**

Hand Shaping-Moulding  
1000°C Sagar Firing, 1100°C Glaze Firing  
27×19×24cm



**Rutin, 2017**

Ceramic, Wood, Net, Molding  
1050°C Glaze Firing  
240x54cm (arrangement)

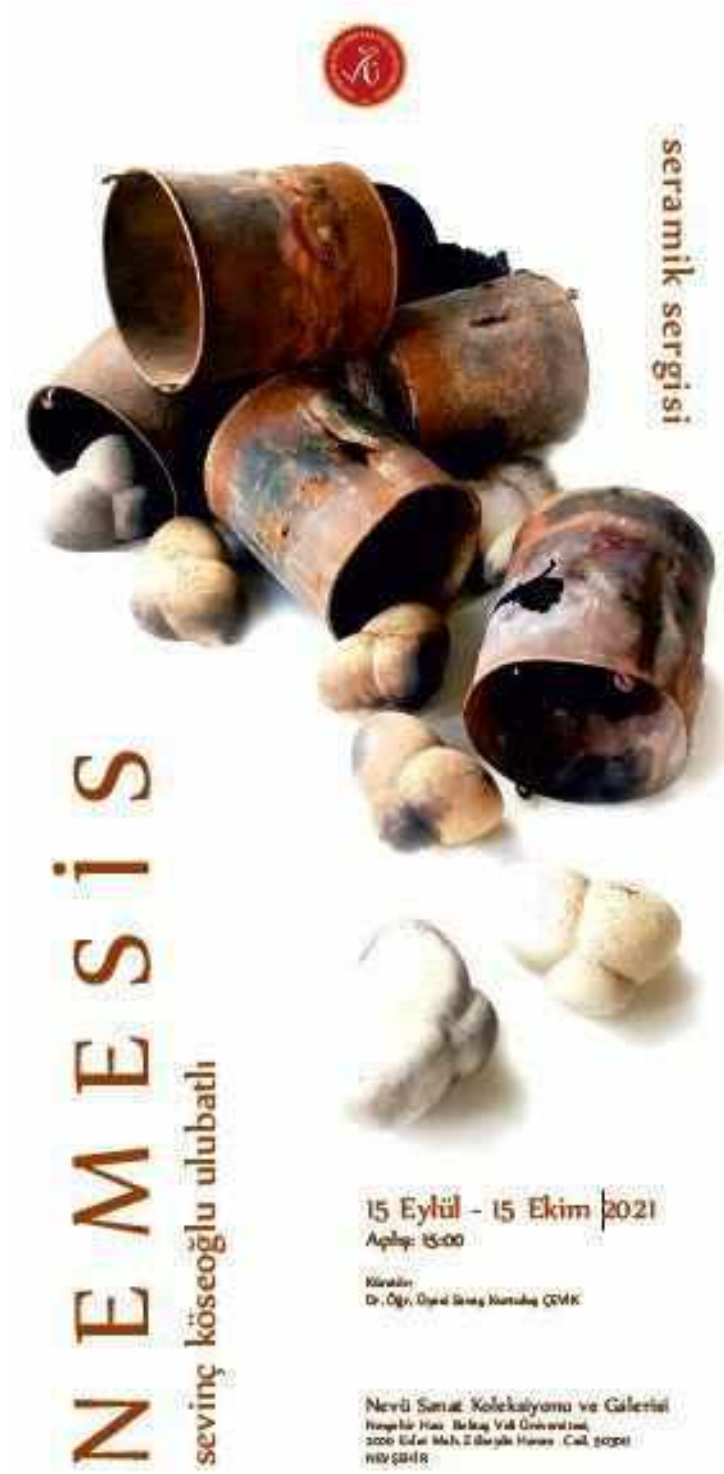




**Popcorn Women**

Ceramic, Handmade Vintage Popcorn Maker

1050°C Glaze Firing



Exhibition Poster

## NEMESIS

In ancient Greek belief, Nemesis is the spirit of divine punishment applied to crimes committed against the laws of nature. All the crimes that people commit against nature today, as if they want to punish it, remind us of the fact that we will have to face it one day. The possible future consequences of humanity's current inaction were intended to be brought face to face with the concept of "nemesis". However, according to the artist, nature carries the solution within itself, just like the never-lost hope in Pandora's box.

The concept of "seed", as one of the concepts that can best explain the self-renewal of nature, which is facing extinction in the face of our resources that we use as if they will never end, is presented to the audience in ceramic forms as the symbol of re-existence. Seeds are also the remedy for salvation from Nemesis. The seeds that we give one to the soil and get a thousand from, are actually the symbol of abundance and the diversity of life. While Mother Earth, which contains all kinds of riches, shows us all her generosity, the exploitation of people who always want more will end with the abundance of seeds. Despite everything, nature sincerely responds to every step taken towards it. Although transformation is difficult, it is not impossible, it just requires time and patience.

In fact, nature is not an inheritance, but a trust. Man has taken nature as his property and consumed it rudely. Then he started to think about what he could do to leave a legacy to the future. The materials used within the scope of the exhibition, on the one hand, represent destruction and destruction, while on the other hand, they emphasize that hope and rebirth are possible. The viewer is left to confront himself with a reality that covers us like a quilt as a result of the destruction caused by humanity, that is, the message given by dozens of seeds suspended in the air.

SEVİNÇ KÖSEOĞLU ULUBATLI, 2021





**Flashforward, 2019, Ceramic Installation**  
EŞÇ-3 Porcelain Casting Clay, 9 Old Stove Buckets  
Hand Shaping-Moulding  
1040-1200 °C Biscuit Firing, 1050 °C Smoke Firing  
110x300cm, h:50cm, arrangement



**Flashforward, 2019, Ceramic Installation detail**



**“Have You Ever Seen the Sun?”, 2019**

**Ceramic Installation**

ESÇ-3 Porcelain Casting Clay

Hand shaping-Moulding

1020°C Copper Matte Raku Firing

23x19 cm, h:15 cm (each)



**“Have You Ever Seen the Sun?”, Form-1, 2019**

ESÇ-3 Porcelain Casting Clay  
Hand shaping-Moulding  
1020°C Copper Matte Raku Firing  
23x19 cm, h:15 cm





**“Have You Ever Seen the Sun?”, Form-2, 2019**

ESÇ-3 Porcelain Casting Clay  
Hand shaping-Moulding  
1020°C Copper Matte Raku Firing  
23x19 cm, h:15 cm





**“Have You Ever Seen the Sun?”, installation detail**



**“Have You Ever Seen the Sun?”, installation detail**





**Sunrise, 2020**  
ESC-3 Porcelain Casting Clay  
Hand-Moulding,  
1020 °C Copper Matte Raku Firing  
23x19cm, h:15cm





**Abundance-II, 2019**

ESÇ-3 Porcelain Casting Clay

Hand-Mold Forming

1050 °C Selen Green-Orange Firing

17x19 cm, h:19 cm (3 pieces), 15x17 cm, h:15 cm (3 pieces)



**Dialogue, 2019**  
EŞÇ-3 Porcelain Casting Clay  
Hand Shaping-Moulding  
1050 °C Raku Firing  
30x70 cm, h:15 cm (arrangement)

14x23 cm, h:15 cm (each)



**Journey to Hope, 2019**  
ESÇ-3 Porcelain Casting Clay, Small Scale Old Freight Wagon  
Hand Shaping-Moulding  
1200°C Biscuit Baking  
37x64cm, h:49cm



**Waiting, 2019, Ceramic Installation**

ESÇ-3 Porcelain Casting Clay, Ready Plastic Mesh

Hand Shaping-Moulding

1100 °C Unglazed Firing

28 ceramic seeds were presented to the audience by hanging in the space through plastic nets.

Nevşehir Hacı Bektaş Veli University Museum Collection





**“Abundance- I”, 2019**

ESC-3 Porcelain Casting Clay

Hand Shaping-Mold Forming

1020°C Copper Matte Raku Firing

17x19 cm, h:19 cm, 17x19 cm, h:19 cm, 15x17 cm, h:15 cm





**Quest, 2018, Ceramic Installation**

ESC-3 Porcelain Casting Clay

Hand-Moulding

1050 °C Raku Firing

20x14cm, h:13cm (31 pieces), 30x19cm, h: 18cm (2 pieces)





**Waiting, 2019, Ceramic Installation**

ESÇ-3 Porcelain Casting Clay, Plastic Net

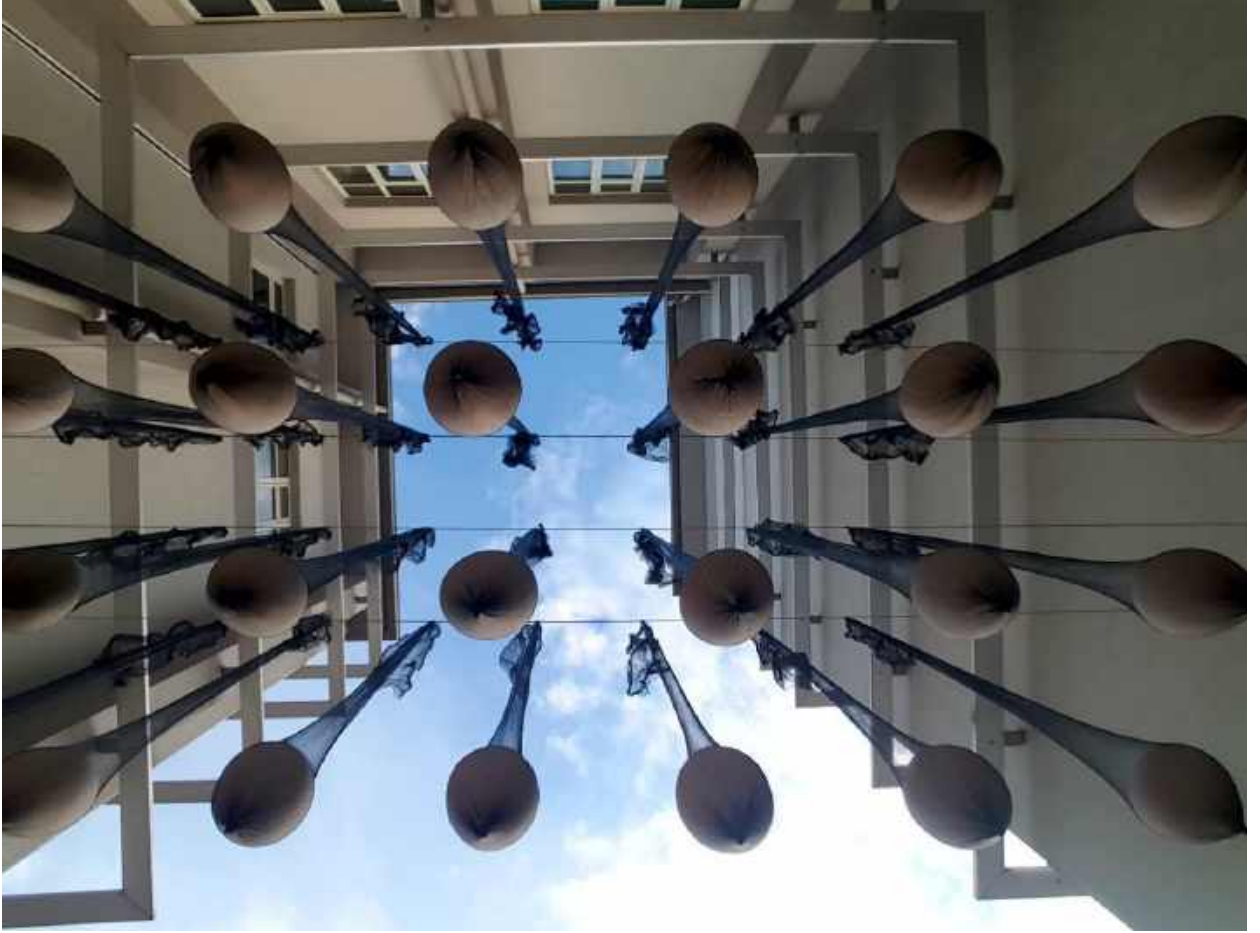
Hand-Moulding

1100 °C Unglazed Firing

\*28 ceramic seeds were presented to the audience by hanging in the space through plastic nets.

Hacettepe University Collection











**Migration, 2005**

Ceramic, Copper Nail  
Hand Building  
1050°C Glaze Firing  
Ø:45cm, Ø:28cm, Ø:23cm







**SEVİNÇ KÖSEOĞLU ULUBATLI**  
“Kelebeğin Rüyası / *Butterfly's Dream*”

Seramik Sergisi'ni  
onurlandırmanızı dileriz.



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**13 Mayıs – 14 Haziran 2024**  
**Kuğulu Sanat Galerisi**

Sergi 13 Mayıs – 14 Haziran 2024 tarihleri arasında  
Pazar - Pazartesi ve resmi tatil günleri hariç  
10.00 - 19.00 saatleri arasında açıktır.

Açılış : 13 Mayıs 2024 Pazartesi  
Saat : 18.00 - 20.00

## BUTTERFLY'S DREAM

Today, all the crimes that people commit against nature, as if they want to punish it, reveal the realities that we will have to face in the future. From past to present, divine punishments imposed on crimes against the laws of nature have brought disasters to humanity such as drought, earthquake, flood and hunger. The apparent possible consequences of humanity's current inaction towards crimes were previously brought face to face with the audience by the artist with the "Nemesis" exhibition. **However, according to the artist, nature has imprisoned the solution within itself, just like the never-lost hope in Pandora's box. Hope; it is as short and time-less as the life of a butterfly. It is as delicate and weak as the flapping of its colorful wings. It is as surreal and hypnotic as its dream.**

In her recent works; artist questions the understanding of a world in which humans destroy nature, examines the concept of "seed" symbolizing the rebirth of nature. The seeds that we give one to the soil and get a thousand from, are actually the symbol of abundance and the diversity of life. Mother Earth, which contains all kinds of richness, shows us all her generosity. The exploitation of people who always want more will end with the abundance and fertility of the seeds. Despite everything, nature sincerely responds to every step taken towards it. Although transformation is difficult, it is not impossible, it just requires time and patience.

In her works where she tries to raise social awareness by questioning the destruction of nature by humans with the concept of "seed", the artist proposes to humanity to start over from a barren and exhausted world. Traces of this rebirth are clearly emphasized on the colorful surfaces of the works presented in the exhibition. The most striking colors of nature, yellow, red, turquoise, blue, green and purple tones creates contrast on dark backgrounds and promise the hope. The Works are presented to the audience with a ceramic installation and unit repetition in symbolic seed forms.

SEVİNÇ KÖSEOĞLU ULUBATLI, 2024



**DENGE // BALANCE, 2024**

Ceramic Installation  
Hand Building- Moulding, Glaze Firing, Copper Matte Raku Firing  
10 piece arrangement  
20x45x16 cm (each)







**OUTSIDER, 2024**

Ceramic- Blown Glass, Hand Building- Moulding, Glaze Firing  
14x24x25 cm



**OUTSIDER, 2024**

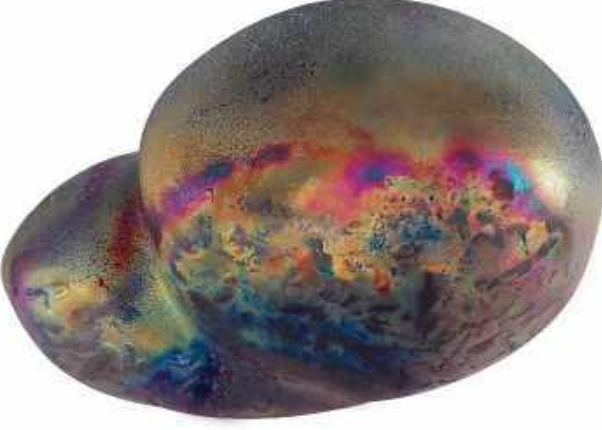
Ceramic- Blown Glass, Hand Building- Moulding, Glaze Firing  
14x24x25 cm (each)



**OUTSIDER, 2024**

Ceramic- Blown Glass, Hand Building- Moulding, Glaze Firing  
14x24x25 cm





**TIME TO GO, 2024**

Hand Building- Moulding, Raku and Copper Matte Raku Firing  
14x20x17 cm (each)



**BUTTERFLY'S DREAM, 2024**

Hand Building- Moulding, Raku Firing  
140x140 cm (6 piece arrangement)  
18x24x16 cm (each)



**A JOURNEY TO WONDERLAND, 2024**

Hand Building- Moulding, Copper Matte Raku Firing  
22x35x13 cm (each)



**SEED, 2019**

Hand Building- Moulding, Copper Matte Raku Firing  
40x40 cm (arrangement)



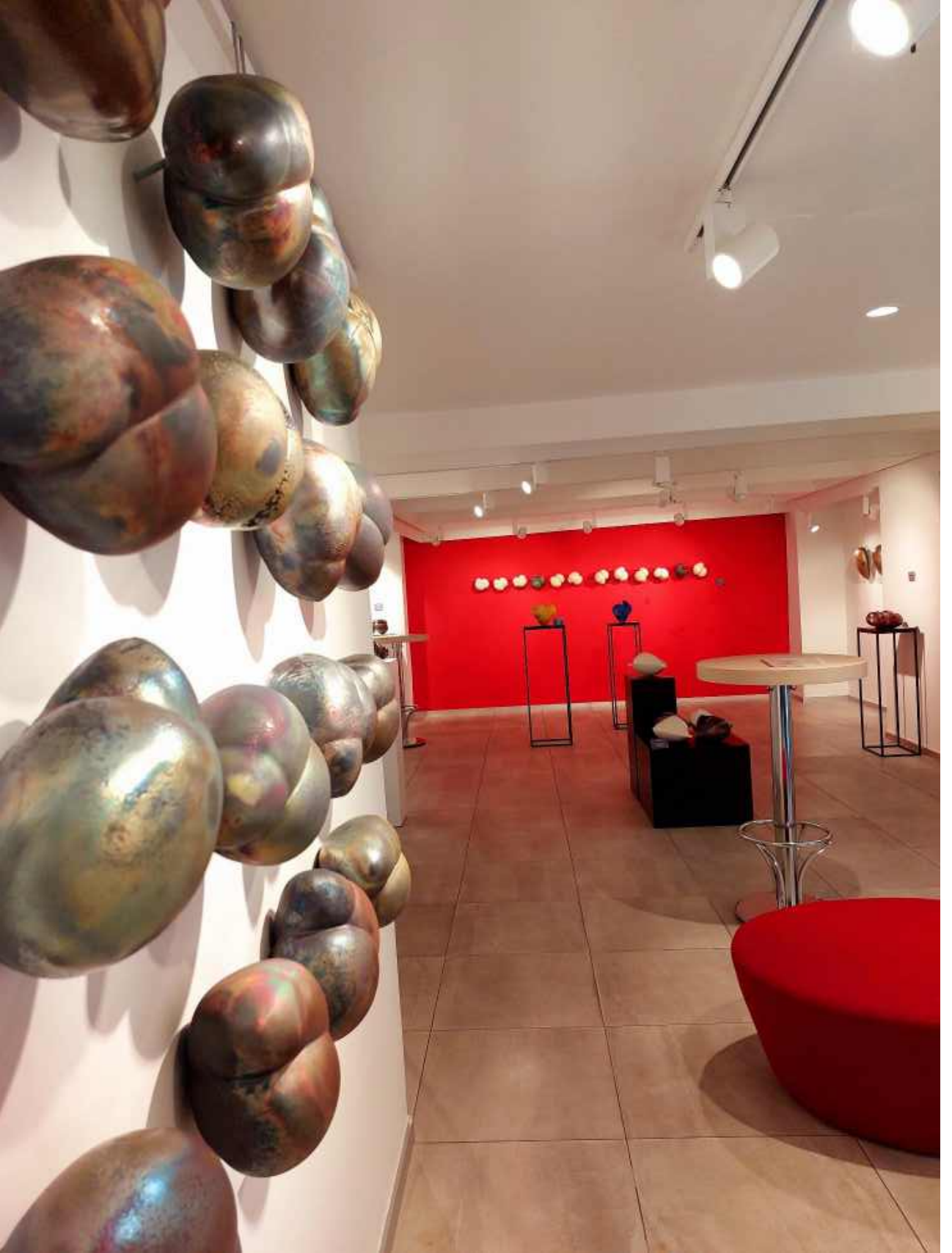


**HARITES, 2024**

Hand Building- Moulding, Raku Firing  
13x16x19 cm



**SAVE THE FUTURE, 2022**  
Ceramic, Copper Matte Firing

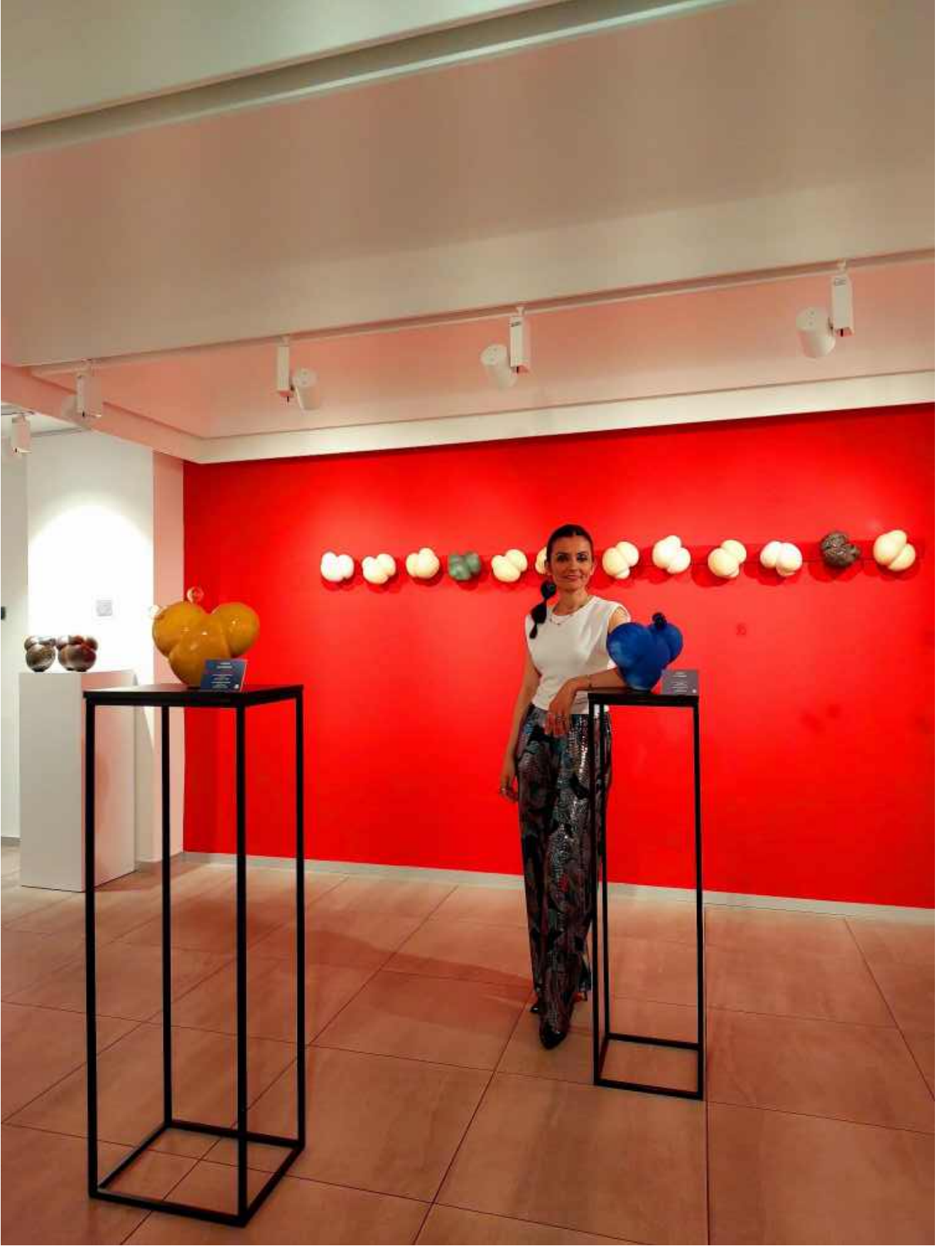




























































## Ceramics Program



"Women's Meeting" (left), "Inside or Outside" (right)

## Sevinc Koseoglu

Wednesday, April 22, 2009, 1 pm

**Sevinc Koseoglu, an artist-in-residence at the Ceramics Program since Fall 2008, will give a presentation on her work.**

**Sevinc Koseoglu** is a ceramic artist and MFA student at Gazi University in Ankara, Turkey. She is also a lecturer at Gazi University at the Faculty of Art Education.

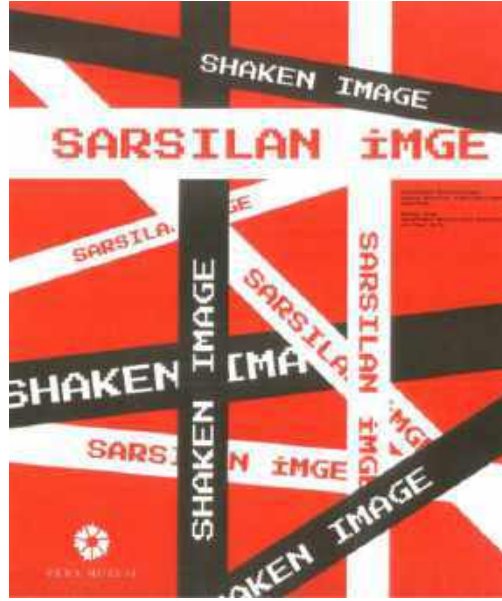
During her college years at Hacettepe University, Ankara, she was heavily influenced by her social environment. Economic problems, religious controversies, cultural clashes and earthquakes that killed thousands in Turkey were reflected in her work. She used materials such as nails, copper, lead and pins to describe "the pain" that she saw around her.

Currently, she is focusing on female figures representing a reaction against woman's subordination to men in Islamic cultures. She exhibited two of her works in the Holiday Show & Sale in December 2008.



Office for the Arts at Harvard  
Ceramics Program

2009-10



dürtüşünden kurtarıp harekete geçmeyi ifade eder

participating in the process and escaping from the impulses of the initial desire. However, to get rid of that impulse means to accept the good and the bad outcomes and the uncertainties of setting on the road.

#### SEVİNÇ KÖSEOĞLU ULUBATLI

Rutin, 2001  
Seramik (kalıpla geliştirilmiş)  
boyanmış alçıvermiş fişler  
1050 °C ser pigrimi, 1000°C  
Raku pigrimi  
Rakutone  
Ceramic (mold-shaping)  
painted string bag  
1050 °C glazed firing, 1000°C  
Raku firing  
Her biri Ebad: 5x x 22 x 18 cm

**SEVİNÇ KÖSEOĞLU ULUBATLI**, mekâna özgü seramik işlerinde, "Göze güzel gözükken görkemim için sevme beni" diyen şairin dizelerinde yaşayan ve "hem çocuk, hem de kadın, on ilkinde ana" olan kadınların hikâyesine odaklanıyor. Sevmeye adlı serisi içinde, henüz çocukken, evlilik değil evlilik oyununu oynayan ve dayaktan uslanalı hiçbir şey somayan kadının, yani Üzümle'nin hikâyesi ile kadının toplumdaki yeri sorgulanıyor. Değiştirilemeyen törelerin mahkumu kadınların haykırış, seramikten yapılmış küçük boyutlu hamile ve çıplak bedenlerde saklı. Bu bedenler kimi zaman elde yapılmış bir manav tezgâhında kartımaza çıkarken kimi zaman da ahşap meyve-sebze kâsaları içinde ya da bir alışveriş fişinde, yani hayatımızın bizzat içinde ve rutininde tüketilen malzemelerle sunuluyor

Sevinç Köseoğlu Ulubatlı's space-based ceramics works, questions the stories of women, who are "both child, woman and mother at the age of twelve" and, who live in the poet's verses that says "don't love me for my splendour that appears nice to the eye". In the series of *Don't Love Me*, the artist questions the place of women in society by using the story of Üzümle; a woman who has spent her childhood years in marriage and who was subjected to violence constantly. The cries of victims are concealed inside the small sized pregnant and naked bodies that are made of ceramics. These bodies appear on green grocery tables, in wooden fruit-vegetable boxes, in shopping bags, and in many products that are consumed in the daily routines of our lives.



Görücü Zamanı, 2014  
Seramik (kalıpla geliştirilmiş)  
ahşap kasa (el yapımı)  
1050 °C ser pigrimi, 1000°C  
Raku pigrimi  
Time for Arranged Marriage  
Ceramic (mold-shaping), wooden  
fruit boxes (handmade)  
1050 °C glazed firing, 1000°C  
Raku firing  
27 x 20 x 26 cm



Üzümle, 2015  
Seramik (kalıpla geliştirilmiş)  
el yapımı tezgah  
1050 °C ser pigrimi, 1000°C  
Raku pigrimi  
Ceramic (mold-shaping)  
handmade counter  
1050 °C glazed firing, 1000°C  
Raku firing  
28 x 110 x 100 cm



















