

CRITICAL STUDIES

contemporary writing
for the ceramic arts



International
Ceramics Studio

PROGRAM

Tuesday 7th November	
from 14.00	Arrivals and Registration. Gallery Exhibitions and tour of ICS collection.
18.00	Welcome by János Probstner , ICS Director. Welcome speech by Bányai Gábor Leader of Bacs-Kiskun County. Introduction to the exhibition "Remember '56" in the ICS Museum gallery.
Wednesday 8th November, 2006	
10.00 - 10.45	Imre Schrammel (Hungary) -
11.00 - 11.30	Wehner Tibor (Hungary) - "The Cloister of International Ceramics"
11.45 - 12.30	Feyza Cakir Ozgundogdu (Turkey) - "Lost Bridges: An ethnographical expression of the Ceramic Art"
12.30 - 2.30	Lunch
2.30 - 3.00	Kaan Canduran (Turkey) - "Contemporary Turkish Ceramic Art"
3.15 - 3.45	Dr. Jeffrey Jones (UK) - "Interpreting Ceramics"
4.00 - 4.30	Discussion Panel: Digital or Print.
Thursday 9th November, 2006 - ICMEA DAY	
10.00 - 10.30	Gabi Dewald (Germany), Editor KeramikMagazineEurope. Chair of ICMEA. Introduction to ICMEA: its profile and aims. Dr. Ichi Hsu (China), initiator of FLICAM - Fuping Ceramics Museum and ICMEA. Gabi Dewald . Introduction about the day's theme and structure of the day.
10.30 - 11.00	Caroline Whyman (UK) - "Flexing the arm – flexing the brain."
11.00 - 11.30	Ian Wilson (UK) - "Inspiring, Aspiring, Finding Faults and Foibles"
11.30 - 12.00	Gabi Dewald - "Glossing Over Things or Running Down? - Reviewing on Ceramics"
12.30 - 2.30	Lunch
2.30 - 3.30	Caroline Whyman, Ian Wilson, Gabi Dewald - "Beyond the opinion" - 4 works from the ICS Contemporary Ceramics Collection" (4 x 4 reviews)
3.30 - 4.30	Panel discussion "Beyond the opinion" - János Probstner, József Sarkany, Michael Moore, Caroline Whyman, Gabi Dewald - moderator: Ian Wilson
Friday 10th November, 2006	
10.00 - 10.45	Wendy Tuxill (UK) - "Process Art: Towards a Critical Discourse of Contemporary Sculptural Ceramics"
10.45 - 11.30	Michael Moore (Ireland) - "Irish Studio Ceramics"
11.45 - 12.30	Steve Mattison (UK) - "Collecting Traditions - Travels in Transylvania".
12.30 - 1.30	Lunch
1.30 - 2.00	Sárkány József (Hungary) - "Hungarian Contemporary Ceramic Art - Siklos, Terra and DeForma "
2.15 - 3.00	János Probstner (Hungary) - "The Future of the Silicate Arts"
3.15 - 4.45	Discussion
4.45	Close of conference



LOST BRIDGES: ETHNOGRAPHICAL EXPRESSIONS IN CONTEMPORARY CERAMIC ART WRITING

A. Feyza ÖZGÜNDOĞDU

Ondokuz Mayıs University

Faculty of Education, Department of Fine Arts Education

Atakum- Samsun- TÜRKİYE

INTRODUCTION

Examples from academic theses texts shall be reflected in this presentation, in order to provide examples from Turkey regarding modern ceramics writing, considering conformity with the contents of the conference. For this purpose, subjects and applications of past graduate theses on ceramic art shall be considered in a purpose-approach-result context.

Researchers in graduate education in the field of Fine Arts in Turkey, tend to study many different subjects in their thesis research, in accordance with factors such as past education, personal fields of interest and conditions of working environment. Written and ceramic works of different understandings are developed as a result of these researches. At the end of the graduate or PhD education, results obtained from industrial, artistic or technologic research are represented to the university jury, together with a written report, and these written works are archived as all other scientific theses, at the Higher Education Council, to which all universities report.

Certain past theses shall be taken into consideration in this thesis, which was prepared in order to constitute an example to the title “Uncovering Ceramics” of the conference.

CONTEMPORARY WRITING IN CERAMIC ART AS ACADEMIC THESES

Purpose of graduate works carried out in the universities in Turkey, in the field of ceramic art, is generally as follows:

‘To ensure that the student achieves the necessary skills to create the means to obtain necessary knowledge in his/her field, to carry out research and to evaluate and comment on events in a wide and deep perspective or to ensure that the student creates a work of art, as a unique and high level creativity and to exhibit an application. (Hacettepe University Graduate Education and Examination Regulations 2003)

Ceramic researchers, who complete their graduate and PhD educations, have to **'present a proposed renovation to science', 'present a new method or apply to a new field a previously known method'**. In researches regarding the conceptual aspect of ceramics; creation of an original work of art, developing a unique project and preparation of a work of art report that **documents and explains** the work, are expected. At the end of the graduate education, the works, together with concrete findings such as work of art or experiment results, are presented together with the written work including the theoretical infrastructure, to the jury and the audience. Other than constituting an examination at the end of the education, this application also is 'an experience for presenting in a scientific manner an artistic research to a platform, documenting, sharing and preparing ground for new research.

The fact that the prepared theses/works of art, are included in national and international publication, makes the research more meaningful. Thus, **'reaching of an academic work to different readers through journals, book or electronic media, allows for feedback to the researcher in terms of criticism, curiosity, suggestion and support.'** However, a general outlook to ceramic art theses shows that a very few number of researches have been published in national or international publications.

Various factors are effective for theses to find the opportunity to be evaluated for publication: The research has to be original, be presented in a form and framework that is suitable for publishing, and include a perspective that includes international as well as national value. Also, number of local or international publications in the field of ceramics, evaluation criteria of these publications, personal efforts for publications possibilities, are factors encountered in the publication of a successful research.

In order to give an idea to the viewers, examples are provided below about reports on works of art carried out in universities in Turkey.

- The Problems of Ceramics in The Urban Design and Proposals of Solutions. Mimar Sinan Üniversitesi Lerzan ÖZER YELTAN 2001.
- Research and Application on Artistic Ash Glazes. Lale ANDİÇ 1994, Dokuz Eylül University, İzmir.
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ETHNOGRAPHICAL EXPRESSIONS IN CERAMIC WRITING

When ceramic theses are examined in general, it can be observed that, other than technologic and methodic research, the following topics have frequently been sources of inspiration for modern artistic applications and techniques;

- Archeological findings about Anatolian Civilizations,
- traditional pottery products and modes of production,
- aesthetic or functional objects and symbols of urban culture,
- traditional architectural elements.

We can define these approaches as **‘the awareness to analyze and interpret the cultural and historical elements of the native geography, from an artistic perspective’**. Museums, archeological works, the rich and diverse cultural past of Anatolia, bring new perspectives that constitute information sources to ceramic researchers.

Selected graduate works from Hacettepe University, which in general aim to **‘reconsider and share historical and local values from a modern and artistic perspective’**, shall be presented below, with their contents and sample visuals.

...chimneys

The first example work is the master thesis of Mutlu BAŞKAYA, entitled **“Raku Textures of Muğla Chimneys, in a Modern Ceramic Interpretation”**. Başkaya has chosen the characteristic chimney forms peculiar to the traditional architecture of a region of Anatolia, as a subject for ceramic applications that use raku firing. The researcher explains the justification of his work as follows:

“As architectural elements reflecting the appreciation, character and way of life of societies, chimneys have undergone changes throughout ages, in the context of the relation between residence and stove. Along with its function and visual value, the aesthetic language of chimneys, which reflect the ethnographic structure of our society, enables creation of modern and unique works of art. Especially residence chimneys from Muğla and its neighborhood are a rich source for this. Using the Raku firing technique, which gives artistic effects on ceramic forms and surface works created from this source, has been chosen especially for the purpose of reflecting the effects of chimney soot.

In her thesis completed in 1997, Başkaya examined and photographed the local houses with the chimneys, scanned the written sources on this architectural tradition, and specified in detail in the first section of the thesis, her conclusion in accordance with her interviews with the local people and her impressions. Following the conceptual chapter where she interprets the artistic characters of the chimney example, that provide information to her in terms of form and aesthetics, she provides examples of ceramics applications and interprets them in the final chapter. The idea emphasized in the conclusion of the thesis, is as follows:

“The purpose in present day architectural designs, is to create the more functional and aesthetic, by searching for the new and making use of past examples. When chimneys, which are an important element of present architecture also, are examined, it is observed that, besides the functionality of their forms, the aesthetic aspect has not been adequately thought over and given importance. Yet, making use of the aesthetic language of chimneys, which constitute a rich resource with their visual value, along with its reflection of the ethnographic structure of our society, could constitute a different resource both for chimney as an element of architecture and also, ceramics.

...bridges

My master thesis, which I completed in 2000, making reference to the title of this presentation, was about ‘the artistic interpretation of urban architecture, unique to the northern region of Turkey. The title of the work was **‘The Interpretation of the Architectural Texture of Eastern Black Sea on Original Ceramic Forms and Surfaces’**. The purpose of the thesis was expressed in the abstract as follows:

“This work is based on developing an awareness about one of our ethnographic values that is disappearing with time, and ‘analyzing in from an artistic perspective’ the Architecture of Black Sea, which is in harmony with the nature, displays rational solutions and which could give ideas to new architectural understandings visually and structurally. The purpose of the thesis, is to form a new expression by interpreting the architectural character of unique ceramic applications.”

In the scope of this topic, examples that survived in high forest villages and towns was observed and archived with photographs. Effort was made to reach written sources on information regarding structures that are known in architectural literature, but which have disappeared today.

“Besides the sculptural effects of the visual features of the architectural examples examined in this topic, composition features in the details such as colour and texture have picturesque effects. Modular systems seen in wooden structures, horizontal, vertical and diagonal framework motifs, have been a source of inspiration to construction and textures used in artistic ceramic work.”

...tents

The title of the master thesis prepared by Burcu ÖZTÜRK in 1999, is **“Reflection of the Tent Form on Unique Ceramic Applications”**. Tent traditions of North American Indians and Turkish communities were researched under the scope of this work.

The research report was prepared in three chapters. In the first chapter, in order to reflect the place of tent in Turkish and American Indians, nomadic, accommodation and shelter features of these communities were researched. A general framework was developed regarding the historical process and belief structures of these cultures and a cultural analysis was carried out.

The second chapter of the work entitled “Artistic Process” includes the intellectual approach of the researcher on the concepts of fiction and abstraction, that is question in the phase of creating ceramic applications.

...doors

The master thesis prepared by Melahat ÖZTÜRK in 2003, entitled **“Reference to Ceramic Art and Techniques in Anatolian Wooden Doors”**, it has been aimed to reach unique ceramic applications by taking into consideration from an artistic perspective, characteristic wood doors of the Anatolia Urban Architecture. The first chapter of the thesis entitled “Anatolian Wood Doors”, basis of the requirement for shelter and residence culture have been examined and doors have been explained, both as an architectural element and a conceptual item. Examples have been given about wood doors seen in tradition architecture. In the intellectual and technical section of unique ceramic works, examples have been provided about painters, sculptors and photography artists who paid attention to this topic.

In the conceptual section where the researcher provides examples about and explains ceramic work, the background of one of the works is explained as follows:

“There are traditions that pass from one generation to another, no matter how fast changes occur. Respect and tolerance to elders are traditions that have not disappeared and should not disappear. Visitors would be welcomed with care at the door, in traditional Anatolian culture. The same care would be shown to adults, youngsters or children. Thus, the handles on the doors were designed in different shapes for men, women and children. Effort was made to emphasize this awareness, that is not seen today, in the work in the photograph.”

“...There is mystery behind doors. Those who are left outside doors always wonder about what is hidden behind. What disturbs this secrecy is a small hole on the door. Secret glances are taken from the holes. In order to learn about what is being wondered.”

...cult objects

The final example is the master thesis of E. Egemen IŞIK, entitled **“Modern Ceramic Interpretations of the Cult Objects Bull Head and Horns of Hittites”**.

“Under the scope of this work, a comprehensive study of the Hittite Civilization in the prehistoric ages of Anatolia was carried out; and **horn, bull head** and the **culture of fertility**, among the **“Cults”** that appeared as a result of cultural transfer, interaction and change among communities and societies that lived in different places during the same age, or same place in different ages, have been examined... The reflection of this cult on the Hittite figurative art, its turning into the image of the greatest gods, its symbolizing power and strength, have been taken into consideration.”

This research concludes with an evaluation on modern ceramic works created with reference to bull head and horn forms.

CONCLUSION

The rapid technological developments in the 21st century have brought new vital requirements and solutions. With fast communication networks it is becoming easier to harmonize with this change. Now, new functional and aesthetic requirements in daily life can be more common and similar. **In this world of new facilities, historical and local values have become elements that have to be protected and shared by aware and conscious modern societies.**

The works, from which examples have been presented above, are academic works that have been carried out as a result of this awareness, in the expression facilities of modern ceramic art. **These cultural elements that belong to Anatolia, which has been the cradle of the oldest civilizations that have disappeared, From Hittite, Troy, Frig, Lidya civilizations to Byzantine, Seljuk and Ottoman civilizations, have the function of a modern bridge that, with ceramic art, reaches from written historical sources, museums and memories, to the present day and to you.**

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- [CONTEMPORARY WRITING IN CERAMIC ART AS ACADEMIC THESES](#)
- [ETHNOGRAPHICAL EXPRESSIONS IN CERAMIC ART WRITING](#)
- [CONCLUSION](#)



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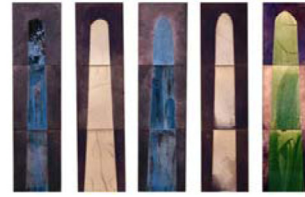


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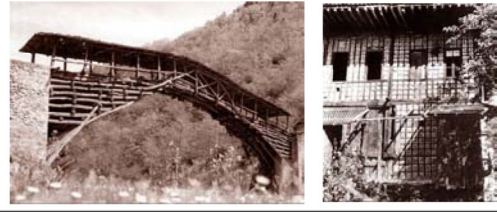


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ETHNOGRAPHICAL EXPRESSIONS IN CERAMIC ART WRITING
...bridges

Feyza ÇAKIR, MA Thesis, Hacettepe University, 2000.
"The Interpretation of the Architectural Texture of Eastern Black Sea on Original Ceramic Forms and Surfaces"

In the scope of this topic, examples that survived in high forest villages and towns was observed and archived with photographs. Effort was made to reach written sources on information regarding structures that are known in architectural literature, but which have disappeared today.



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"Besides the sculptural effects of the visual features of the architectural examples examined in this topic, composition features in the details such as colour and texture have picturesque effects. Modular systems seen in wooden structures, horizontal, vertical and diagonal framework motifs, have been a source of inspiration to construction and textures used in artistic ceramic work."



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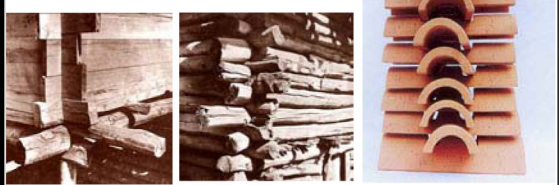


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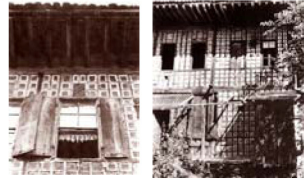


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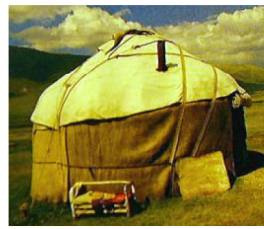


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ETHNOGRAPHICAL EXPRESSIONS IN CERAMIC ART WRITING
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Burcu Öztürk, MA Thesis, Hacettepe University, 1999.
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The title of the master thesis prepared by Burcu ÖZTÜRK in 1999, is "Reflection of the Tent Form on Unique Ceramic Applications". Tent traditions of North American Indians and Turkish communities were researched under the scope of this work.

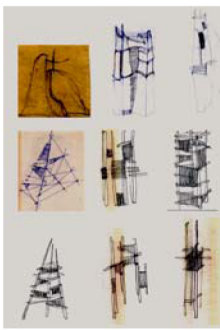


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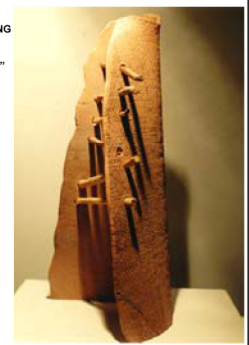
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In the first chapter, in order to reflect the place of tent in Turkish and American Indians, nomadic, accommodation and shelter features of these communities were researched.

A general framework was developed regarding the historical process and belief structures of these cultures and a cultural analysis was carried out.



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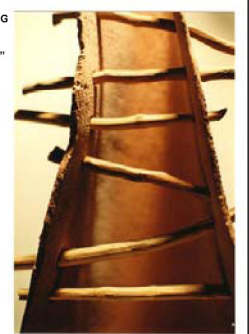
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ETHNOGRAPHICAL EXPRESSIONS IN CERAMIC ART WRITING
...doors

Melahat Öztürk, MA Thesis, Hacettepe University, 2003.
"Reference to Ceramic Art and Techniques in Anatolian Wooden Doors"

The master thesis prepared by Melahat ÖZTÜRK in 2003, entitled "Reference to Ceramic Art and Techniques in Anatolian Wooden Doors", it has been aimed to reach unique ceramic applications by taking into consideration from an artistic perspective, characteristic wood doors of the Anatolia Urban Architecture.



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"Reference to Ceramic Art and Techniques in Anatolian Wooden Doors"

The first chapter of the thesis entitled "Anatolian Wood Doors", basis of the requirement for shelter and residence culture have been examined and doors have been explained, both as an architectural element and a conceptual item. Examples have been given about wood doors seen in traditional architecture.



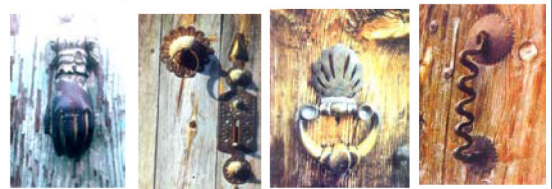
39/52

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In the conceptual section where the researcher provides examples about and explains ceramic work, the background of one of the works is explained as follows:

"There are traditions that pass from one generation to another, no matter how fast changes occur. Respect and tolerance to elders are traditions that have not disappeared and should not disappear. Visitors would be welcomed with care at the door, in traditional Anatolian culture. The same care would be shown to adults, youngsters or children. Thus, the handles on the doors were designed in different shapes for men, women and children. Effort was made to emphasize this awareness, that is not seen today, in the work in the photograph."



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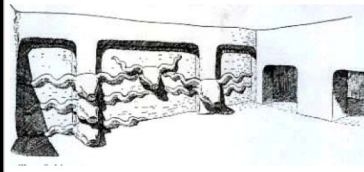
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ETHNOGRAPHICAL EXPRESSIONS IN CERAMIC ART WRITING
...cult objects

E. Egemen İŞİK, MA Thesis, Hacettepe University, 2002.

"Modern Ceramic Interpretations of the Cult Objects Bull Head and Horns of Hittites"

The final example is the master thesis of E. Egemen İŞİK, entitled "Modern Ceramic Interpretations of the Cult Objects Bull Head and Horns of Hittites"



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The final example is the master thesis of E. Egemen İŞİK, entitled "Modern Ceramic Interpretations of the Cult Objects Bull Head and Horns of Hittites"

"Under the scope of this work, a comprehensive study of the Hittite Civilization in the prehistoric ages of Anatolia was carried out, and horn, bull head and the culture of fertility, among the 'Cults' that appeared as a result of cultural transfer, interaction and change among communities and societies that lived in different places during the same age, or same place in different ages, have been examined..."



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"... The reflection of this cult on the Hittite figurative art, its turning into the image of the greatest gods, its symbolizing power and strength, have been taken into consideration."

This research concludes with an evaluation on modern ceramic works created with reference to bull head and horn forms.



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CONCLUSION

The rapid technological developments in the 21st century have brought new vital requirements and solutions. With fast communication networks it is becoming easier to harmonize with this change.

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The rapid technological developments in the 21st century have brought new vital requirements and solutions. With fast communication networks it is becoming easier to harmonize with this change.

Now, new functional and aesthetic requirements in daily life can be more common and similar. In this world of new facilities, historical and local values have become elements that have to be protected and shared by aware and conscious modern societies.

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CONCLUSION

The rapid technological developments in the 21st century have brought new vital requirements and solutions. With fast communication networks it is becoming easier to harmonize with this change.

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The works, from which examples have been presented above, are academic works that have been carried out as a result of this awareness, in the expression facilities of modern ceramic art.

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CONCLUSION

The rapid technological developments in the 21st century have brought new vital requirements and solutions. With fast communication networks it is becoming easier to harmonize with this change.

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The works, from which examples have been presented above, are academic works that have been carried out as a result of this awareness, in the expression facilities of modern ceramic art.

These cultural elements that belong to Anatolia, which has been the cradle of the oldest civilizations that have disappeared, From Hittite, Troy, Frig, Lydia, civilizations to Byzantine, Seljuk and Ottoman civilizations, have the function of a modern bridge that, with ceramic art, reaches from written historical sources, museums and memories, to the present day and to you .



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thank you- közsönöm

[A. Feyza ÖZGÜNDÜĞÜ \(PhD\)](#)

Öndokuz Mayıs University
Faculty of Education, Department of Fine Arts Education
Atakum- Samsun- TÜRKİYE

www.feyzaozgundogdu.com



CURRICULUM VITAE

1976 Born in Ankara, Turkey
1998 BFA, Hacettepe University, Fine Arts Faculty, Ceramics Dept Ankara, Turkey
2000 M.A. of Ceramics, Hacettepe University, Fine Arts Faculty, Ceramics Dept Ankara, Turkey
2004 PhD of Ceramics, Hacettepe University, Fine Arts Faculty, Ceramics Department, Ankara, Turkey
Theses
2000 M.A. Hacettepe University, Fine Arts Faculty, Ceramics Dept Ankara, Turkey
2004 PhD, "A Study on the Production of Bone China, the Investigation of its Aesthetic Applications and the Evaluation of its Aesthetic Qualities" Hacettepe University, Fine Arts Faculty, Ceramics Dept Ankara, Turkey
Articles
2004 "The Role of Art Education in the Period of Forming Public Aesthetic" *Anadolü University Fine Arts Faculty Journal* Editörlük
2005 "Bone China from Turkey" *Ceramics TECHNICAL*, No. 29, Australia
2005 "Researching Artistic Bone China Production in Turkey", *Sinergji*, Turkey, No. 10, Journal of Turkish Ceramics Federation, Istanbul, ISSN: 1504-6578
2005 "Indo-European Fine Artworks and Anatolian Artworks" *Sinergji*, Turkey, No. 11, Journal of Turkish Ceramics Federation, Istanbul, ISSN: 1504-6578
2005 "Artistic Researches in Reductive Kile Atmosphere" *Ceramics TECHNICAL*, No. 31, Australia, ISSN: 1524-4175
2006 "Sensitizing Bioceramics and Ceramics Design in Real Time" *Kültürümüzün ve Sanatın Yüzyılları* *Sinergji*, Turkey, No. 12, Journal of Turkish Ceramics Federation, Istanbul, ISSN: 1504-6578
Translations
2004 "Significant Form" Translation, *Art and Design Journal*, Yıldız Technical University, Istanbul, Turkey
2004 "Digging Deep" Translation, *Anadolü University Fine Arts Faculty Journal*, Etiler, Turkey

Seminars, Symposiums, Workshops, Biennales and Triennals

2000 I. Avenas Applied Ceramics Symposium, Hacettepe University & Avenas Municipality, Avenas, Novartis
2004 Wood and Salt Kile Construction Workshop with Fred Olsen, Hacettepe University, Ankara, Turkey
2005 18. International Ceramics, Glass, Enamel, Glaze and Color Seminar
2006 Executive Council Member, Etiler, Turkey
2006 5th Round of Clay Symposium International Ceramics Studio Gallery, Kecskemet, Hungary
2006 "Oggetti's First International Symposium of Artistic Ceramics" as participant, Pineda di Stige, Sardegna, Italy
2006 1st. Europe Country International Contemporary Ceramics Competition, Spain
2006 1st. International Biennale For Ceramics in Marrakech, Spain
2006 6th. International Ceramics Congress (Indo-European Fine Artworks and Anatolian Artworks) Rendiçionler ve Sanatın Anlatımı Oral Presentation, Sakarya, Turkey
2006 3th. International Ceramic Tile Triennial, Etiler-Tile 2006/2007, Republic of Turkey
2006 "Critical Studies, contemporary writing for the ceramic arts conference" "Lost Bridges: An Ethnographical Expression of the Ceramic Arts"
2006 2nd. International Ceramics Studio, Kecskemet, Hungary
2006 1st. Contemporary Ceramic Art Symposium, as participant, Canagney, Cuba

KeramikMagazinEuropa

CeramicsMagazineEurope

U N G A R N

I A N W I L S O N

Der gute Geist internationaler Kommunikation



Ein Symposium in Kecskemét

Das Internationale Keramikstudio in Kecskemét – etwa 80 km südwestlich von Budapest – lud im November zur Konferenz „Critical Studies – Contemporary Writing for the Ceramic Arts“. TeilnehmerInnen kamen aus China, der Türkei, Deutschland, aus Großbritannien und Nordirland sowie aus Ungarn. Eine japanische Kollegin musste ihre Teilnahme in letzter Minute absagen und Visa-Probleme hatten leider zur Folge, dass zwei nigerianische Konferenzsprecher nicht kommen konnten. Das zweite Thema des dreitägigen Symposiums „Hidden Ceramics“, das sich mit eher unentdeckten Gebieten als Herkunftsort zeitgenössischer Keramik beschäftigen sollte, fiel daher dürrtiger als geplant aus.

János Probstner führte am ersten Abend in die Ausstellung „Remember 56“ ein, die zur gleichen Zeit im ICS zu sehen war. Die Eröffnungsrede zum Symposium hielt Prof. Imre Schrammel, ehemals Direktor am Ungarischen Institut für Angewandte Kunst Budapest. Sein Vortrag „Besondere Aspekte in der Geschichte ungarischer Keramik“ betonte unter anderem die beherrschende Haltung des Westens bezüglich der Geschichte von Zentral- und Ost-Europa und wie sich diese auf die Keramikgeschichte auswirkte.

Erkrankt war Tibor Wehner, doch wurde sein Vortrag verlesen. Er hob hervor, dass der Umstand, dass in den 70ern „Künstler, die mit Ton arbeiten von offizieller Seite als eher wissenschaftliche Leute betrachtet wurden, die einer industriearartigen Beschäftigung nachgingen, weit entfernt von ideologischen Sphären“. Das Ergebnis war ein „größerer Handlungsspielraum“ für KeramikerInnen als der der Maler und Bildhauer. Ein Gedanke, der sich einprägte: Dass Ton eine Rolle als Protestmedium spielen konnte.

Es folgten aus der Türkei Feyza Cakir Özgündoğdu (Ondokuz Mayıs University, Atkum-Samsun) mit einem Vortrag über Doktorarbeiten mit dem Thema „Keramische Kunst an türkischen Universitäten. „Zeitgenössische türkische Kunst aus Keramik“ war die Überschrift ihres Kollegen Prof. Kaan Canduran (Eriyes University) und er nahm das Jahr der Republikgründung als Beginn dieser Periode. Der Mitbegründer von *Interpreting Ceramics*, einem akademischen Internet-Journal, Dr. Jeffrey Jones, sprach schließlich über die Geschichte des Magazins, das 40 000 BesucherInnen pro Monat registriert (www.interpretingceramics.com).

Der folgende Tag war von ICMEA – *International Ceramic Magazines Editors' Asso-*

