

Traces with Layers

Özgündoğdu's
Latest Works In
Relation with Nature
and Environment



Article by Burcu Karabey

ARTWORK IS CREATED BY FEELINGS, IDEAS AND questions. And the meanings beyond the artwork appear through these questions. It is possible to feel the personal, internal, peaceful dialogue in Feyza Özgündoğdu's latest exhibition. You can feel the traces of the texture of the Turkish architecture, shadows from life, images from her shadow diaries reflected in her artworks. Besides the theme of architectural structures, one of the major themes in her works is 'shadows'.

Shadows continually create new shapes as a result of the position of light. And these shadows activate her creative process, inspiring images. They reflect the energy of life and the things in life that we can question ourselves. Details disappear in the shadows and when the details disappear we are faced with the reality of ourselves. When the sunlight comes straight down, the shadows disappear. Özgündoğdu associates with traditional shadow puppet theatre in her artistic approach. As she says, "I too try to fix the shadows reflected from the window of my studio to my works on ceramic surfaces. In the end, my shadow diaries that I have been long keeping

with passion on photographs or sketches, are finally settling in my recent porcelain structures. I catch the shadows I have borrowed on ceramic surfaces and start to vitalise them on my own curtain just like a shadow play director." (Özgündoğdu, 2013:49)

One of the most important actions of childhood times is playing games in order to understand the outer world. Here in her artworks we feel a similar sense. Repetition of similar forms affirms this childish nature of her artistic approach. Geometric, prismatic form constructions, the peaceful and harmonious combination of space with volume, dramatically decorated surfaces, the colour effect of cobalt carbonate as she defines it as Black Sea blue and reddish colour of the earth with the ferrum sulphate all reflect on her porcelain clay bodies her own land where she lives.

These pictorial effects of metal salts on porcelain surfaces give a result like sepia photography and/or a picturesque effect that is full of life. Anatolian culture has rich sources. The artist seems to be following traces of layers of architectural structures beginning from the neolithic architecture through

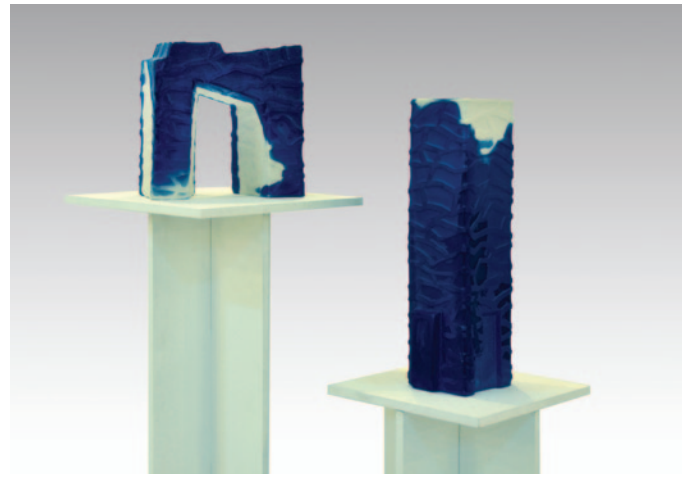


the Traditional Turkish Architecture and the Blacksea region othantic architecture.

Not surprisingly, it is unavoidable to feel the peaceful, calm dialogue behind the artworks even to the contrasting decorated surfaces in some of them. Her earliest works were made of earthenware but the latest ones are bone china and porcelain. On the backstage, by being aware of the possibilities of ceramics techniques and technologies, Özgündoğdu is a deep researcher which is evident from her material selection and her successful material usage. As seen in her last works, she prefers casting methods instead of handbuilding. In her previous works, handbuilding methods were used which was suitable for the neolithic architectural reflections as her subject. Her ambitious efforts can be seen in her artworks, reflecting her curiosity. These works do not have a sense of deceptive simplicity, on the contrary they reflect complex and varied emotions.

In Figure 1, the shapes of the forms are like bridges. Behind her interest in architectural structures and shadows, there may be a connection between physical reality and existence. Her own words support this idea; "On my walls, I wanted to stabilise shadows that prove the existence and transience of time, which appear and disappear on the walls." (Özgündoğdu 2011:99)

Barrett says "Art is a special way of knowing. We can define the world by feelings, emotional



Facing page, Figure 1: *Menevişli Geçit/Moiré on the Gate (Left)*
Geçit, Denize Karşı/Seascape Gate (Right). 2014. 23 x 23 x 10 cm.

Top left, Figure 2: *Dalga parçaları/Piece of Waves*.
2014. 38.5 x 12.5 x 10 cm.

Top right, Figure 3: *Günbatımı köprüsü/Sunset on the Bridge (Left)*. 2014. 23 x 23 x 10 cm.

Sunset on the Wall (Right). 2014. 38.5 x 12.5 x 10 cm.

Above, Figure 4: *Karadeniz Köprüsü/Blacksea Bridge (Left)*. 2014.
23 x 23 x 10 cm. *Karadeniz mavisi/Blacksea Blue (Right)*.
2014. 38.5 x 12.5 x 10 cm.

intelligence, the intelligence that is shaped by feelings and the feelings that are shaped by the ideas." (Barrett 2012:188) Here, her original artworks give us this opportunity.

These architecturally referenced works show us her dialogue with herself and her environment with which we can be involved. In addition, the use of texture adds value to the colour usage in her formalist artistic approach. Generally Özgündoğdu's works are soft-textured but with the contrasting



Above, Figure 5: *Bekleyiş/Expectancy*. 2014. 26.5 x 19 x 17 x 5 cm.
Below, Figure 6: *Fragments of Life*. 2014. 30 x 55 x 19 cm.

colour effects, we may feel them as hard-textured as seen in Figures 2 and 4 .

By being a sensitive observer, her interest is in architectural structures and catching shadows in her previous works. It is seen that her interest and inspiration with architectural reflections and

constructive understanding in her artworks has not changed. Her artworks are emotionally charged. In Figure 6 the small pieces placed inside and the outside the surfaces of the forms are reminiscent of figures as connotative details. These details embody her inquisitorial inner world.

According to Shinner, "Art is not only a cluster of concepts and organisations, at the same time that is something that people believe, a source of peace, a love object." (Shinner 2010:26) By defining her artistic approach briefly as "non- materialistic treasures" Feyza Özgündoğdu seems that she chooses to reflect peace and love and something different that we can feel.

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All works are cast Limoges porcelain, unglazed, coloured by metal salts. Photos are courtesy of GalleriM Art Gallery and are edited by Eda Balci.



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