

The People and Matter Who Influenced Me Most

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The journey of ceramics I have lived with boundless passion from the moment I perceived my existence until the present is my sole path. It is a journey through the rugged tracks of which I've lived through numerous experiences in the course of a rather extensive time frame. A journey embracing the principle of being incorporated into the dynamism of the world of art which produces genuine works with eternal enthusiasm, always aiming higher and higher without compromising its elite values...

This journey of mine is the power of earth which warms up my soul and makes me vigorous.

Throughout my journey with ceramics, my guide was the Clay-Water-Fire trio. Employment of technical experiences in the language of ceramics and reinforcing visual perception with aesthetical and conceptual insights were my targeted must-haves.

The former years of my journey passed by producing works in my own language, with regard to which concept did not get ahead of visual quality, the technique and the message supported each other. I constantly questioned by using all kinds of clay, making use of all types of firing and producing all kinds of products I could find in the geography I live in. Architectural superficial designs, functional ceramics for utilization and decorative products have in time been experienced and recorded within the framework of the OBJECTIVE-RESULT relationship.

Practices of the Turkish ceramists from Central Asia to Anatolia and the life experiences of the Anatolian civilizations were the reflexive emotions that guided me in my art career. The traditional Turkish Ottoman ceramics art is an important course in my art career in every aspect, with its art of ornaments and with its peak point of Iznik, which I have absorbed in entirety.

Except for the former years, I have not preferred glazed surfaces for my conceptual experimentations throughout my journey in the art of ceramics. Instead, I have used the glazes I myself produced in my superficial designs and outdoor works. I did not use the glazed surfaces as long as I was not obliged, as they seal off the texture and block the perception of the power of earth.

My experiences diversified as I got further and further acquainted with the art of ceramics. I got the opportunity to follow the types of clay and methods of firing that are not existent in my own geography and how they enrich glazes through regional expressions. I was always impressed by what days brought and they paved the way for new horizons. Diversified materials and various methods of firing have guided me in designing my objects.

As my level of awareness increased, my experiences flourished. The flurry and the desire to capture each and every flavor transformed into a smooth and minimalistic expression. The forms I created on the lathe got free from ornaments. My experimentations incorporating the sagar method which involves metal salts melting in water prior to the process of firing lead my new pursuits for 15 years. The metal salts absorbed by the main frame through different methods displayed an expressive, varying attitude in an environment of reduction upon contacting with the texture. It enabled boundless emphasis of the object's own discourse.

In time, I found the opportunity to experiment with porcelain. The rigid, the precise attitude of porcelain and the notion of how to proceed with it in due course fitted together. I was encountered by a brand new friend. I've been experimenting with it for the last 5 years.

The volumetric differences and the diversity perceived through opaque-transparent, matte-luminous

surfaces helped me present the genuine rhythm, the unique melody of the object. As different postures offered perceptual diversity, the synergy of material and form helped me consolidate the sense of belonging.

Forms of varying dimensions usually at width-length correlation -- transparent-opaque in the form concentric circles.

Mixtures of porcelain and glass, i.e. silica, origins continue their single discourse in unison. As porcelain fired at 1250° C through oxidation advance from transparent to opaque, glazed and unglazed surfaces accompanied by glass sustain reflections.



