

# My Way

**M• Tuzum Kizilcan (Turkey)**

Is the diversity we see when looking at the ceramic world a multivocality realized through free will or an attitude arising from the difficulties...?

When I began to examine, what I perceived was the attitudes changing in time. During the periods when ceramic existed, it was the products produced for a function such as meeting the needs of the human beings (people) who adopted permanent settlement, storing, and meeting their daily needs. Of course, these were directed and existed through the impact of the geography where they lived. Adopting a monotheistic religion after a polytheistic religion, religion, living conditions, climate conditions, raw materials available in the region were the significant factors. The raw material deposits (natural reserves) varying according to each region played a leading role in forming the production type in that region, and so the differences within each region were inevitable. The accumulation of technical knowledge brought significant differences in production in its wake. The diversity of clay, firing methods, decoration methods and utilization functions were the prominent factors in making differences and regionalizing the product.

Today, ceramics includes factors such as functional ceramics, vitrified, technical ceramic and ceramic art and also is perceived in two ways as art and craft.

Different criteria gain importance in planning each production. All positive values coming with the globalizing environment in today's ceramic world are used and also things required for making the best product which is thought to be made not only with regional knowledge and material, are examined.

As a ceramics producer and ceramics artist; I examine firstly which material, method and discipline can present in the best possible way the saying that I want to make and try to explain in each project that I decide to realize. I select materials. After specifying the method, I conduct a market research. I research whether I can manufacture the materials that I cannot provide. The materials we use today are raw materials which are ready and presented for use. We use the materials whose qualifications are known by us in the experimental studies from the productions of A or B Company for any product we wish.

While many artists are using these clays and glazes, other artists make their own personal mixes through additions. These are personal preferences. The ability of the artist is integrated with his/her researches. Today, you can do endless studies through the virtual environment. You can reach every culture in the world and collect methods and technical information. If you perform art ceramics, it should make a statement rather than being an original-new or visual item.

Considering the traditional ceramics existing in the ceramics phenomenon, we mention the ceramics which has reached today from the past and still exists. This notion is preservationist and also eigenvalue with repetition. So it is wrong to call it art ceramics. The notion of craft is a truer approach. Of course it is possible to benefit from the traditional attitude. This is a source and always referenced. The artist internalizes what he/she learns from the traditional and conveys it through his/her own style. The formation of the conditions required for carrying the notion of arts by work occurs by creating some characteristics.

When each artist forms his/her own methods, he/she tries to find his/her personal language which

can express him/her. This long training occurs with research and experience. The talents of a person and things learned play a significant role in forming the personality. The environment we grew in takes effect here, and the visual memory puts on the record at the moment we exist. The first application is made to this center during the examination and then the examination continues. The things that we recognize and could not perceive, because we do not know, become clear. This unites with our personal development and starts to be our own language. This moment brings the search required for presenting the personalized notions. When I started to read myself, I experienced the happiness related that the pottery would be my language, how the design, production and product triad would become rich for the life and it would give me a chance to be always active.

When I get ready for a new experience, the manner I reference in order to express my discourse in the best possible way is different. First of all, I search the group which the project addresses and try to find the discourse which may reach to them. I try to use the familiar clues. If I hold a solo exhibition, I exactly think my own discourse. I present what I want to express through an experimental manner. Material selection, production method and firing type are the best implementation for the conclusion I think to which I will come. My manner includes a continuous research and learning and always activates me.

My acquisitions direct me before each project. These can be expressed under various headings. The things gained by my visual memory, conveyed to me during my study, sayings of the environment-geography where I live and my perceptions direct my discourses. I always carry out experimental studies under the main headings such as material search, production technique, firing method and glaze and choose ones that help my discourse.

If we sample from the production period of one of my implementation being one of my last projects; Place is a location attracting many tourists in summer, very close to Ephesus Ancient City along the Aegean Sea and near KusadasliZMiR,

A vertical wall with a 10mx8m dimension in hotel lobby,

Perceiving production as a decorative work includes very delicate balances in selecting the production to be carried out. To get rid of the perception of decorative ceramics was very important for me. I started out the notion of the bird island; birds' island. The hotel was a temporary residence for a short period; I chose the migratory birds. By considering that they fly as a group as the sharpest status of the migratory birds, I decorated the whole field with different bird profiles. I tried to catch a rhythm in itself by modifying the dimensions of the relief in order to make clear the groupings. I directed the groupings with a 45 degree angle from bottom to top in order to save the surface from stability. All of the studies were the auxiliary factors for the main action. What I tried to do was to convey the energy of a stampede at the moment of landing and the scaring of a migratory bird group. For this, I produced bird modules and placed them into a metal construction going to an infinite and placed in front of the main panel. I tried to repeat the perception of that moment through three dimensional motions in front of the relief birds on the main wall. I selected a mud (ready mix) I know well as the material. I used dull white being my own formulas as glaze. By taking the mould of the modules that I made from clay, I fired them through the reproduction oxidation method by casting. Each project includes a new expression, a new experience and this keeps us alive.

