

SHALINI GANENDRA FINE ART

presents

Seyrüsefer – Transcontinental

with four celebrated Turkish Ceramic Artists

19th June – 19th July 2015

With thanks to:



KUALA LUMPUR

Seyrusefer – Transcontinental Malaysia

Seyrusefer – Transcontinental Malaysia features ceramic works of four notable Turkish artists: Funda Altin, Fidan Tonza, Lale Dilbas and Mujide Gokbel, touching upon a wide range of themes, from the Ottoman empire to the circus. The term *Seyrüsefer*, meaning navigation in Turkish, derives from the Ottoman Period, originating in the Arabic word 'sayr wa safar'. It is via this notion that we unite the individual stories of each artist to create a journey, an artistic expedition, a *Seyrüsefer*.

The Exhibition is part of the gallery's landmark DESIGNER GLAZE Project, which celebrates the use of ceramic as a design and art medium.

We look forward to your participation in this celebration.

Shalini Ganendra

SHALINI GANENDRA FINE ART

Shalini Ganendra Fine Art's (SGFA) holistic approach to art representation and expertise in the contemporary art of Asian emerging regions has confirmed the organisation's distinctive presence as an advisor, exhibitor and cultural educator. The gallery works with established artists from/connected to South East/South Asia, but exhibitions also reflect a spectrum of international artistic and curatorial talent.

SGFA presents an eclectic range of art and design for contemporary collecting, including artwork, furnishing, bespoke ceramic installation, jewelry and textile. Advisory services include collection management, valuation, exhibition coordination and sourcing.

SGFA's educational and research programs, including the gallery's notable Vision Culture Program endorsed by UNESCO Observatory, are important facilitators of engagement and cross cultural development within and with the region.

FUNDA ALTIN

Funda Altin is a Turkish lecturer, working at the University of Malaysia Sarawak's Fine Arts' Ceramics Department. Her first undergraduate degree was in German Language and Literature, but after taking a clay course, she switched career paths and began studying Ceramic and Glass Design at Dokuz Eylül University in Izmir, Turkey. She then went on to complete a Master's and PhD degree in Ceramic Design.

Besides being an academic and ceramics artist, Altin has a strong interest in traditional pottery making and has taken several research trips abroad to India, Bangladesh, Sri Lanka, Nepal, Indonesia and Malaysia (her current residence). Since 2002, she has also taken part in numerous international exhibitions, symposiums, workshops and artistic activities.

Altin's series, "The Circus Around Us", considers the circus as a metaphor for our rapidly changing and increasingly challenging modern lives. Featuring spatially opposed black and white trapezes, rings, balls, seats and pins, these objects speak to the conflicting themes of devotion and suffering that are omnipresent in modern society. This opposition between white and black also represents a relationship between majority and minority groups, as well as the underlying reasons for their alienation from one another. While the suspension of these objects and their ceramic forms remind us of the fragility of such social systems, Altin also draws upon the playful connotations of the circus to demonstrate the absurdity of their existence.



"This era, which is conquered by standardizations, is strengthening its sanction power on dissimilarities, turning their lives into a circus arena yet with no applause on the final..."



Bicycle Seats, 2013, 450 x 31 x 150 cm Installation, Limoges
Porcelain/Fired at 1.280 °C, Mold Casting/Carving Decoration
by Hand



Juggler's Balls, 2013, 300 x 150 cm Installation, Limoges Porcelain/ Fired at 1.280 °C, Mold Casting/Carving Decoration by Hand



Juggler's Rings, 2013, 300 x 150 cm Installation, Limoges Porcelain/ Fired at 1.280 °C, Mold Casting/Carving Decoration by Hand



Juggler's Pins, 2014, 350 x 31 x 68.5cm, Local Slip Clay/Fired at 1.000°C, Kiln Casting/Carving Decoration by Hand

FIDAN TONZA

Fidan Tonza graduated from the Faculty of Fine Arts and the Department of Ceramics at Dokuz Eylul University in 2007. In 2013, she completed her Master's Degree on the "Research of Eastern Mysticism, Anatolian Sufisatm and Ceramic Application".

Tonza is currently undertaking a Ph.D. at Dokuz Eylul University on the "Association of Sub-Culture and Street Art with Ceramic Art". She has also participated in several exhibitions in Turkey and received the "Special Award" of The 9th Altin Testi Ceramics Competition. In 2011 she founded her own studio in Izmir called, "Fidan Tonza Art Studio", where she currently manufactures her artwork.

For Seyrusefer, Tonza aims to express her newly developed personal, artistic language through recycled mechanical materials. By using old materials, Tonza hopes to create a "*new conceptual phrase*", relying on the repetition of industrial elements to form ceramic sculptures. For Tonza, combining of vast numbers of mechanical components represents the crowded, chaotic and rapidly developing world in which we live in.





Utopia Tandem, 2014, 2 pieces, 30 x 10 cm, Slip casting and hand building, terra sigillata



Utopia Trilogy, 2014, 3 pieces, 30 x 10 cm, Slip casting and hand building, terra sigillata



Anti Utopia, 2014, 2 pieces, 10 x 10 x 10 cm and 20 x 10 cm, Slip casting and hand building, terra sigillata

LALE DILBAS

Lale Dilbas is currently working as Vice Head of Animation in the Faculty of Art and Design at Yasar University in Izmir. There she also works as a Professor of Ceramics and Glass. Upon graduating with a degree in Ceramics and Glass from Mimar Sinan Fine Arts University, she completed a Master's Degree in Fine Art at the University of Leeds. Dilbas went on to obtain her PhD in Glass from Edinburgh College of Art.

Over the past six years, Dilbas has undertaken several research trips supported by the Turkish and Malaysian Ministries of Education. Her first trip was to Sri Lanka to document ceramic Angi cook stoves and most recently, she travelled to Malaysia to document traditional pottery making.

Dilbas' glass and ceramic works often include Ottoman symbolism and grotesque medieval architectural figures. Throughout her work, she continues to be influenced by theories about human autonomy and in particular, by how materials such as glass can be used to alter the autonomous gaze.

For Seyrusefer, her "Sumatra" series is inspired by Jam Gadang, the clocktower in Bukittinghi, Sumatra. It is situated on a site known both for its war-torn history and spectacular natural surroundings. While the patterns on her sculptures speak to the rich cultural wealth of the Bukittinghi area, the colors refer to the Marapi Volcano that faces the tower. Dilbas's work thus breaks down oppositions between nature and culture, showing how 'natural' and 'cultural' time can harmoniously coexist.





SUMATRA I, 2014, 30 x 30 x 11 cm, Hand built, smoke fired



SUMATRA II, 2015, 42 x 42 x 8 cm, Hand built, smoke fired



SUMATRA III, 2015, 30 x 30 x 10 cm, Hand built, smoke fired

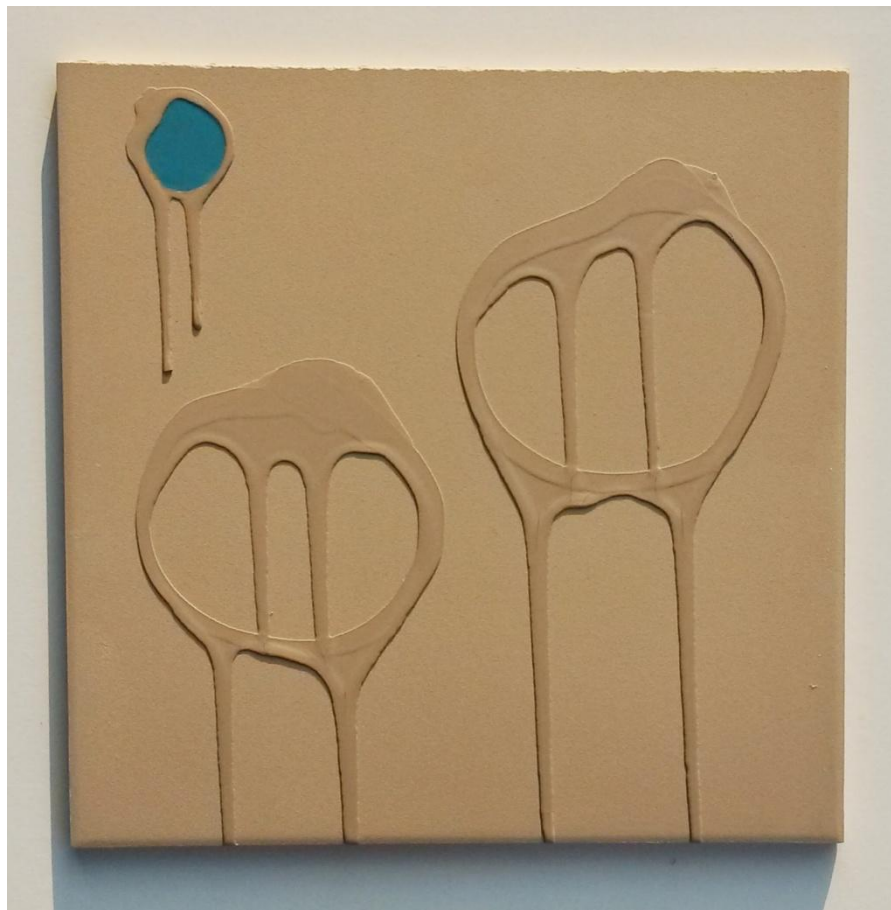
MÜJDE GÖKBEL

Müjde Gökbel's interest in fine art started from childhood, inspired by her father's work as a stain glass maker. She started her art education at the Ceramics Department at Akdeniz University's Fine Arts Faculty in 1999. After two years of study she made the transition to the Ceramics and Glass Department at Dokuz Eylul University Fine Arts Faculty.

After completing her undergraduate degree, Gokbel went on to complete a Master's and PhD in Ceramics. During her studies, she completed several internships in ceramics and glass studios both within Turkey and overseas. To date, Gokbel has won three awards in the ceramics field and has participated in numerous national and international exhibitions.

In Gokbel's "Nature Will Take Its Course", she explores the limits of clay by forcing us to see it in a new form. By creating 2-D tiles, Gokbel shows how clay can be more than just sculptural by turning her ceramics into canvases. When creating these tiles, she drew upon personal experiences. The tiles are thus semi-autobiographical, and speak of her own journey that continues to challenge artistic conventions.

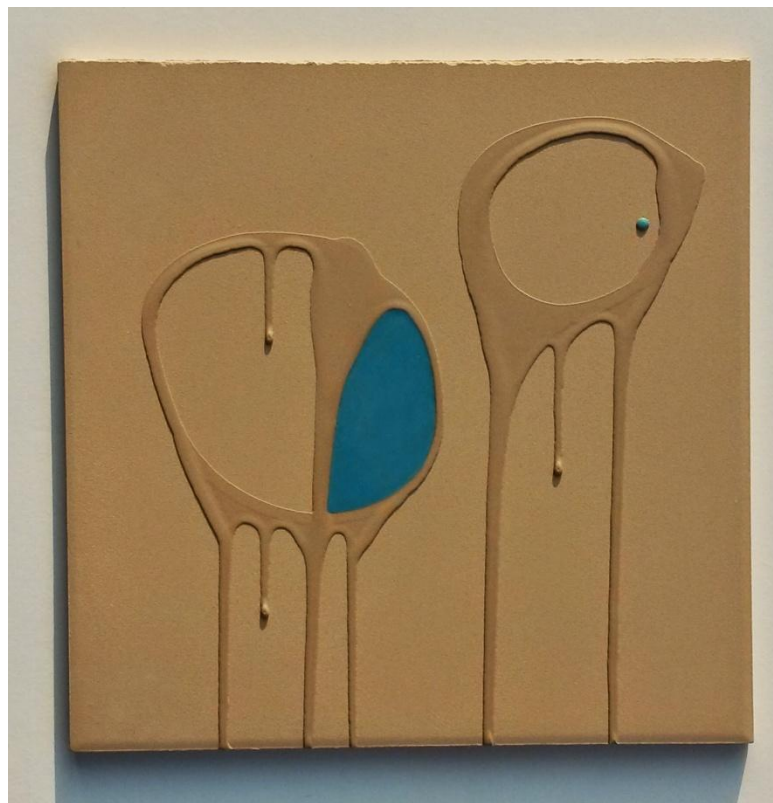




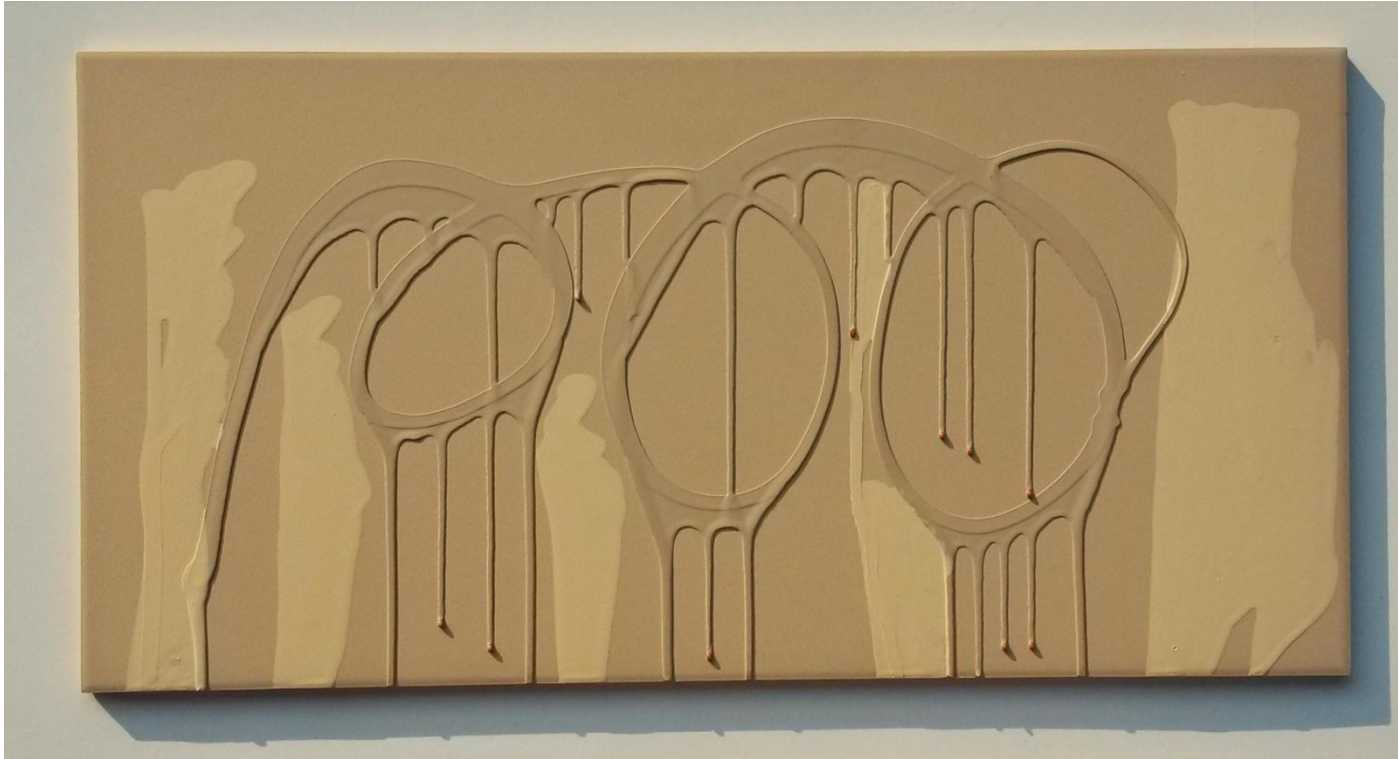
Nature Will Take Its Course 1 - Serial 1, 2015, 30x30x1 cm, Press Tile, Slip Application, Underglaze



Nature Will Take Its Course 3 - -Serial 1, 2015, 60x30x1 cm, Press Tile, Slip Application, Underglaze



Nature Will Take Its Course 2 - Serial 1, 2015, 30x30x1 cm, Press Tile, Slip Application, Underglaze



Nature Will Take Its Course 4- Series 1, 2015, 60x30x1 cm, Press Tile, Slip Application, Underglaze.

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