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# KAMUSAL SANAT: GENÇ SERAMİK SANATÇILARININ GEÇMİŞTEN GÜNÜMÜZE KARO MACERASI

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***Anahtar kelimeler:***
*Kamusal sanat, seramik, karo, yarışma.*

**ÖZ**

Kamusal sanat, belirli bir plan ve uygulamaya uygun olarak açık alanlarda veya halka açık yerlerde sergilenen ve yorumlanan sanat eseri anlamına gelen bir sanat terimidir. Kamusal sanat, insanlar ve yerler arasındaki ilişkiyi çeşitlendiren bir uzmanlığa sahiptir. Kamusal sanat çevreyi olumlu etkiler ve kullanıcıların halka açık yerlerde yer almasını sağlar. Kamusal sanat, karşılıklı anlayış, hoşgörü ve saygıya dayalı bir barış toplumu geliştirmeyi amaçlamaktadır; Bunun bir parçası olarak, toplum tarafından kamu alanlarında üretilen sanatlara verilen önemi geliştirir ve herkes için sanatın erişilebilir olmasını sağlamaya katkıda bulunur.Seramik karolar, içinde bulundukları kültürlerin kültürel ve sosyal gelişimi için her zaman bir rehber olmuştur. Mimaride kullanılan geleneksel çiniler ve seramikler; ünlü saraylar, konaklar, camiler ve daha birçok değerli eserlerde hala orijinal renklerinin ve tasarımlarının zarafetini, canlılığını kaybetmeden varlıklarını sürdürmektedirler. 8000 yıl önce bu topraklarda başlayan gelenek, gerek batı gerekse doğu kültürlerini gerek endüstriyel gerekse sanatsal anlamda birleştirerek, iç ve dış cephe kaplama olarak kullanılmaya devam eden çinilerle teknik, estetik ve kültürel değerlerle korunmaktadır. Bu bağlamda, Uşak Üniversitesi, 2010 yılından bu yana, ulusal ve uluslararası genç sanatçıların kendilerini ifade etmesi için bir yarışma düzenlemektedir. Bu yarışmalarda sunulan eserler, çağdaş seramik karo sanatının estetik değerlerini geçmişten günümüze zenginleştirmektedir. Ödül alan genç sanatçıların yanında katılan her sanatçı için en büyük ödül, üniversite kampüsünde tasarlanan "Seramik Karo" anıt duvarlarıdır. Bu kamusal sanat eseri aynı zamanda topluma hizmet etmektedir. Geleceği yeniden canlandıran anıtsal duvarlar sayesinde, üniversite kampüsü sanat eserlerine kavuşmakta ve farklı alanlardan öğrencilerin sanat eserleri içerisinde sanatı algılamaları ile eğitimlerine katkı sağlamaktadır.

# PUBLIC ART: MODERN YOUNG CERAMICS ARTISTS' TILE ADVENTURE FROM PAST TO PRESENT

**Keywords:**
*Public art, ceramic, tile, competition*

ABSTRACT

Public art is an art term that stands for art work exhibited and interpreted in open spaces or places open to public in accordance with a specific plan and implementation. Public art has specialty that diversifies the relation between people and locations. Public art effects the environment positively and enables the users to take up public locations. Public art aims to develop a peace society based on mutual understanding, tolerance and respect; as a part of this, develop the significance given by the community to art produced in public areas; and contribute to make art accessible for everybody. Ceramics tiles have always been a guide for the cultural and social development of the cultures they exist in. Examples for traditional tiles and ceramics tiles used in architecture are found in famous palaces, mansions, mosques and many more valuable works and as for that they still maintain their existence without deceiving the elegance and vitality of their original color and design. The tradition that started in this land 8000 years ago, retain with technical, esthetic and cultural values by tiles that still continue to be used as an interior and exterior wall coating by affiliating both western and eastern cultures in either industrial or artistic sense. In this context, Uşak University has been organizing a competition to maintain young national and international artists to express their personal expressions of tile art since 2010. The works submitted in those competitions enrich the esthetic values of contemporary tile art from past to present. The greatest reward for the young artists who receive awards is the 'Ceramics Tile' Memorial Wall designed within the university campus. This public art monument also serves for the society. By means of such memorial walls that rebound future, university campus attains art works and the students of different faculties are educated by perceiving art within those art works

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**Introduction**

Public art is an art term that expresses the work of art that is exhibited and interpreted in open spaces or public places according to a particular plan and practice. Public art has a positive impact on the environment. Public art aims to develop a peace society based on mutual understanding, tolerance and respect; to improve the importance given to the art produced by the public in public spaces as part of it; and aims to contribute to making art accessible to all.

Ceramic has always been a guide for the cultural and social development of the cultures in which they are produced. Examples of traditional tiles and ceramic tiles used in architecture are found in famous palaces, mansions, mosques and many other valuable works, and have been preserving vitality since the time they were produced. This tradition, which began in Anatolia 8000 years ago, preserves the technical, aesthetic and cultural values of the tiles that continue to be used in interior and exterior wall cladding by connecting both western and eastern cultures in both industrial and artistic terms.

In this context, Uşak University has been organizing an international competition since 2010, which enables young ceramic artists to participate and express themselves. The biggest prize works for the young artists participating in the competition are the "Ceramic Tile" on the university campus. This public art monument serves the society. The university campus, thanks to these monumental walls that revive the future, provides works of art and students in different faculties are educated by perceiving art in these works of art.

**Public Art and Ceramic Tile**

Public art may be described as; art work performed with prevalent and superficial understanding in public locations such as avenues, parks and public squares, building facades, communal areas of public buildings which can be reached in a free manner unlike private locations such as museums, galleries or houses. In accordance with the variations in the field of arts, at present public art has become a subject that is designated and interpreted by various different angles especially starting after mid 20 century. Influenced by the devastations, starting after the World War II, the reconstruction and embellishment of cities in Europe and America has become more of an issue; it has been justified by its contribution to the municipal reconstruction besides esthetical vision; subject to this, art councils which are organization that have no political view and no profit motive are constituted in some countries more on local scale and in other s by the central government to promote and support artists, to award art prizes, organize national and international art activities and support them (Çağlın, 2010:8-12).

According to the researches made by the public art supporter organizations, the density of local settlements is denser than pivotal establishments has been observed; especially almost in all cities of England and America, there are local art councils comprising public art departments. The common goal of those organizations, is to internationally present their city and draw visitors while strengthening municipal public locations and provide the economical development of the city (Bayram, 2007:102). While most of public art samples, provide a benefit on further side of transmitting art works to wider mass; it has been necessitated to obtain curators and in order to obtain the necessary permissions for the activity organizations, city planners and other authorities must be included for the realization of the project (Türkdoğan, 2014:41).

The greatest feature that distinct public art from art exhibited in private localizations is probably being accessible. As in private localizations, the art work is being exhibited for specific art viewer; on the contrary, public art is accessible for the whole community in public sphere. Thus, the concept of public art is actually is related to being accessible rather than physically restricting art (Çağlın, 2010:9) As art and life is so intertwined at the present time, instead of imprisoning the art performance action within restricted locations, using public locations as exhibition and presentation areas and having an inter-active situation formed by the public area and the viewers is a very special and different circumstance (Türkdoğan, 2014:44).

**Figure 1. Example of Public Art in Taipei Taiwan.**

Public art is a means used in protecting and developing artistic and municipal values and providing positiveness between people communication and human - environment interaction; in brief; causing the community to regain the public area by way of art. At this juncture, we can mention the two prominent aspects of public area. The first one is; being areas identified by contemporary public law; and secondly; being areas where communal ideas and expressions are emphasized and produced. Public art; Influences environment positively by encouraging people to join the art activities and provides the users to take up the public location so that by using the public location is accessible and the community is involved in the production of the art work. As commencing towards supporting to increase individuals' various public art and vital experiences; the goal is to form a peace community based on mutual understanding, tolerance, and respect and develop attention of the community towards public art. The goal is not the point of appreciation or dislike of public art but to contribute new things to the city and make the community to be concerned about it (Altıntaş and Eliri, 2012;67-69).

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**Figure 2. New Central Library, Canada.**

As the specifications of the content, public art intercommunicate with so many art trends, those trends include conceptual art, community art, participatory art, contemporary art, site-specific art, land art, environmental art, urban art, street art, graffiti, mural, anti-art, happening art (Çağlın, 2010:10).

In this sense, public art is also applied in ceramics art. 'World Ceramics Tile Trienal' in the Republic of Dominique, 'International Contemporary Mosaic Biennial Tile Design Competition organized by Rumbo Cultural Group and Museum in Argentina Buenos Aires may be mentioned as examples.

History of ceramics is as old as the history of mankind. It has been used by different civilizations in distinct forms throughout history, sometimes emerging as a ceramics plate, occasionally as a ceramics cup, now and then as a ceramics ornament or a ceramics tile, bearing the stamp of different cultures; it has been used as an implement to enlighten history. Traditional Turkish tiles and ceramics tiles used in architecture are found in famous palaces, mansions, mosques and many more valuable works and as for that they still maintain their existence without deceiving the elegance and vitality of their original color and design. The tradition that started in this land 8000 years ago, retain with technical, esthetic and cultural values by tiles that still continue to be used as an interior and exterior wall coating by affiliating both western and eastern cultures in either industrial or artistic sense.

Architectural ceramics, is a term comprising construction materials made of fired clay, and has been preferred due to being water proof, fire resistant, hygiene and decorative features since prehistoric ages. Approximately in 4000 BC, fired and unfired clay has been used as building material in architecture in Egypt and Sumeria (Zehra Çobanlı and Okur, 2006:65).

**Figure 3. Tile examples from constructions in Anatolia.**

If civilisations in Anatolia and Central Asia are generally considered, wall claddings have not been used only for conveyance but were also used to add esthetics and genuineness, especially fired clay has been used as cladding material in brick and tile forms. (Çobanlı and Okur, 2006:65).

**Figure 4. 13th Century Seljukian Tile.**

'Tile' with its general meaning is; plating plaques made of ceramics material, with glazed or unglazed, ornamented or un-ornamented surfaces. In another terms, ceramics tile is a general term used for floor and wall plating plaques made by grinding and mixing inorganic raw materials in precise portions (feldispat, quartz, marble, kaolinite, clay, etc.); forming in press according to plaque dimensions and firing once or more the glazed and unglazed, decorated and undecorated (Elbistanlı, 2006:53).

Ceramics tiles have been important means of conveying designs and contemporary trends by the decoration techniques applied. When the history of tiles is referred it is observed that decoration is used as an implement. The ceramics tiles carried from Central Asia by Seljuks, İznik and Kütahya ceramics tiles in Ottoman Period have shown the property of reflecting time inclination until present (Sevim and Ak, 2005:107).

Ceramics works are within the most important evidences that enlighten history. But as a result of disasters and wars, especially if Turkish tile ceramics art is surveyed, it is easier to follow the tiles that have become to be a part of architecture through the periods. Almost all the ornaments seen in Turkish ceramics history are observed in ceramics tiles in different periods and the development can be examined. Single color glaze, under glaze, over glaze, luster and colored glaze (cuerda seca) techniques used in ceramics tiles inform us on the period it has been applied. There is a great rich accumulation especially in Anatolia.

In 1923 when Turkish Republic was founded and through the years following, in the rebuilding period, the industrial attempts have started in 1950s. The Turkish ceramics sector that has come in operation in 1955 with the support of the government and private sector; and has been one of the most fast expanding sectors in the industrial period. This expansion has carried Turkey to third level in World export of ceramics plating materials and fifth level in production in 2000. If the companies producing ceramics plating materials are observed throughout World, almost all producers have the same opportunities in technology and raw material wise.

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As in other designing areas the most important in this area is to be able to interpret our own cultural heritage and convey it into designs (Kayserilioğlu, 2010:1).

**Figure 6. Abstract composition, Füreya Koral, 1965, Ceramic Mural, İstanbul Manifaturacılar Çarşısı**

The Turkish ceramics producers differentiate from others by working with being aware of obtaining 'diversification' that is the most important elements of industrial rivalry and can only be achieved by high design power and not only their qualified products but also with their design accumulations. As the designer is nourished from the past, they blend their accumulations with the present values and needs and elaborately produce genuine creations (Seramik Tanıtım Komitesi, 2003:136).

**Figure 7. İsmail Yardımcı, Examples of ceramic tiles.**

## A Ceramic Tile Competition as A Public Art

To serve as a model for the works produced in this area and encourage the young ceramists, in 2010, Uşak University Fine Arts Faculty organized the first 'Tile Competition', and continued to organize it biennially after 2012. While the tile competitions organized in Turkey were on industrial emphasis; this competition is the first tile competition organized in our country on artistic basis for the young generation.

Uşak University Fine Arts Faculty initiates their support of development and reinforces tile ceramics, and has the young artists conceive the meaning of precision of esthetics in contemporary designing stage by developing their technique and material knowledge by the 'International Young Ceramists Tile Competition'; and constitute a model of public art.

**Figure 8. Logos of International Participation Young Ceramic Artists Tile Competition**

**Figure 9. 1. International Participation Young Ceramic Artists Tile Competition –Monument wall, 2010.**

**Figure 10. 2. International Participation Young Ceramic Artists Tile Competition –Monument wall, 2011.**

The tiles in 15X15 cm dimensions, 1 to 5 cm wide reinforced fired ceramics tiles have been evaluated in this competition. Being 80% ceramics with mixed materials was obligatory. The works in accordance with conditions were evaluated by the jury members competent in their fields. Uşak University Success Award, Uşak University Special Award, Youth Award, Personal and Company Awards have been presented to the Works chosen by the Jury. The Award winning and Works chosen to be exhibited are permanently exhibited on the International Young Ceramists Tile Competition Monumental Wall.

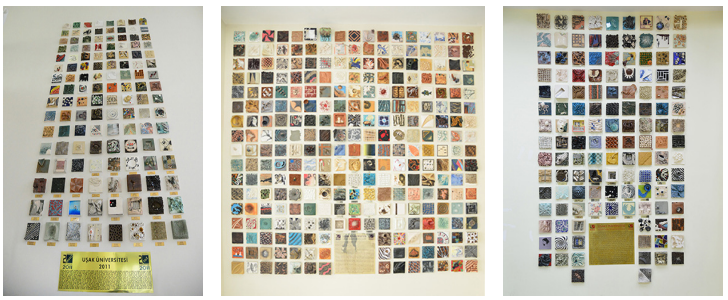

**Figure 10. 2.(2011) -3.(2012) -4.(2014) International Participation Young Ceramic Artists Tile Competitions –Monument walls.**

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This competition that has been organized annually since 2010 is planned to be organized biennially as of 2012. The 5th International Young Ceramists Tile Competition will be held in 2016. The details of the previous competitions and our up to date competition may be obtained from our web-address.

Prof. İsmail Yardımcı aims to rebuild the tie that was built between art and ceramics thouroghout mankind history between the young ceramists as he organizes this International Young Ceramists Tile Competition by Uşak University Fine Arts Faculty, Ceramics Department Faculty Members. It also brings together the young artists to interrogate and research ceramics and the content integrity again with this activity (Giray, 2012).

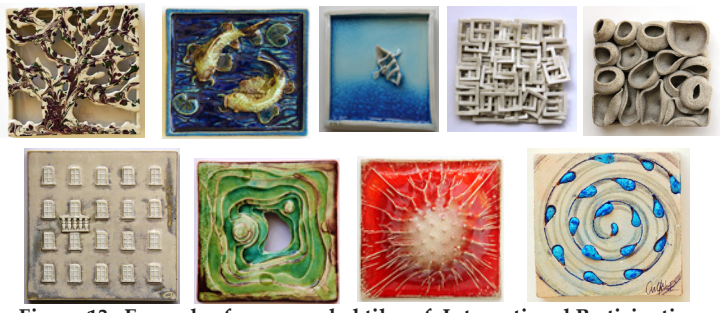

**Figure 13. Examples from awarded tiles of International Participation Young Ceramic Artists Tile Competition.**

**Result**

This international competition also brings together young ceramists from different countries and provides to figure out the similarities and differences.

The biggest prize for the young artists who deserve awards and exhibition space in the competition is the "Ceramic Tile Memorial Wall" designed within the University Campus. By means of such memorial walls that rebound future, university campus attains art works and the students of different faculties are educated by perceiving art within those art works (Giray, 2011).

It is possible to observe the traces of those ceramics forms which date back to 8000 years ago in the works of those young ceramists born in Anatolia and keep the culture alive in their public art works. This comes up as the interior and exterior competition memorial wall of Uşak University. Those traces have rebounded in the valuable master Turkish Ceramist s art works from the beginning until present and will proceed to rebound in the young generation Ceramists' works.

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