

Traditional Objects That Source to Contemporary Turkish Ceramic Art*

Çağdaş Türk Seramik Sanatına Kaynaklık Eden Geleneksel Nesnelere

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Abstract

There are many functional objects that make our lives easier in daily life. Humans adapt the objects to use according to their own culture of life. However, there are also objects that do not change in terms of usage and form in the world order. Here, the universal feature of an object becomes prominent. Some objects vary from country to country and even region to region. This can be explained by the influence of tradition on the use of the object.

In this article, some examples of contemporary ceramic artworks are examined, which are inspired by recent traditional objects based on Turkish culture. Ways of handling objects that inspire these ceramic artworks in question and the change and visuality of the new meanings they brought to ceramics are discussed.

Two conclusions have been reached in the research. The first of these is the fact that the artistic forms created by some artists are in the form of a similar reflection of the traditional object, and the other is that the artists make changes in form and color in their artworks. On the other hand, it can also be said that the artworks are transformed into a metaphor by delving deeper into the object's production purpose, with its features emulating the content into the past. As a result it can be said that artists are inspired by these objects in the light of the changing and renewed tradition that is developing from past to present and will continue to receive this inspiration. In addition, it is clear that these artists fulfill an important mission in conveying tradition to future generations.

Keywords

Object, Traditional object, Contemporary, Contemporary ceramics, Ceramic art

Öz

Günlük yaşamda hayatımızı kolaylaştıran birçok fonksiyonel nesne bulunmaktadır. İnsanoglu kullanacağı nesneyi kendi yaşam kültürüne göre uyarlamaktadır. Ancak dünya ölçeğinde hem kullanım hem de biçim açısından değişiklik göstermeyen nesnelere de vardır. Burada nesnenin evrensel özelliği öne çıkmaktadır. Bazı nesnelere ise ülkeden ülkeye, yöreden yöreye değişiklik göstermektedir. Bu durum nesnenin kullanımında geleneğin etkisiyle açıklanabilir.

Bu makalede, Türk kültürüne dayalı yakın dönem geleneksel nesnelere ilham alınarak oluşturulan çağdaş seramik eserlerden örnekler incelenmiştir. Söz konusu seramik eserlere ilham kaynağı olan nesnelere ele alınıp biçimleriyle seramiğe kattığı yeni anlamlarla birlikte ortaya çıkan değişim ve görsellik tartışılmıştır.

Araştırmada iki sonuca ulaşılmıştır. Bunlardan ilki, bazı sanatçıların oluşturdukları sanatsal formların geleneksel nesnenin birebir yansıması şeklinde olduğu diğeri ise sanatçıların eserlerinde biçim ve renk unsurlarında değişiklik yaptıkları

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yönündedir. Aynı zamanda eserlerin nesnenin üretim amacının derinliklerine inilerek içerik olarak geçmişe öykünel özellikleriyle bir metafora dönüştürüldüğü de söylenebilir. Sonuç olarak sanatçıların geçmişten günümüze gelişerek değişen ve yenilenen geleneğin ışığında bu tür nesnelere ilham aldıkları ve almaya devam edecekleri, bununla beraber geleneğin gelecek nesillere aktarılması noktasında önemli bir misyonu yerine getirdikleri düşünülmektedir.

Anahtar Kelimeler

Nesne, Geleneksel nesne, Çağdaş, Çağdaş seramik, Seramik sanatı

Genişletilmiş Özet

Seramik sanatının tarihsel süreçteki gelişimi incelendiğinde başlangıçta işleve yönelik olduğu görülmektedir. Günümüzün çağdaş seramik eserlerinin çoğunun geçmişin kültürel referanslarından beslendiği dikkat çekmektedir. Bu durum seramik sanatının geleneksel temelini güçlü yapısından kaynaklanmaktadır.

Bu çalışma, Türk kültüründe yeri olan geleneksel nesnelere çağdaş seramik sanattındaki yansımaları incelenerek gerçekleştirilmiştir. Araştırma kapsamı, geleneksel nesnelere yola çıkarak eser oluşturan ulusal sanatçıların çalışmalarını sınırlanmıştır.

Nesne, “Belli bir ağırlığı ve hacmi, rengi olan her türlü cansız varlık, şey, obje” olarak tanımlanmaktadır. Doğada sonsuz sayıda nesne bulunur ve kullanım alanlarına, durumlarına ve malzemesine göre kendi içlerinde sınıflandırılabilir. Örnek olarak, özelliklerine göre yapay nesnelere, doğal nesnelere; üstlendikleri görevlere göre gündelik nesnelere, geleneksel nesnelere şeklinde bir sınıflama yapılabilir. Ekici’ye göre, gelenek terimi çok yönlü olup halk bilimi anlamında “Eskiden beri devam edip gelen, gayri resmi yol ve yöntemlerle kazanılan ve kuşaktan kuşağa aktarılan, değişmeye ve gelişmeye izin veren bilgi, hareket ve materyal ürünleri üretme ve kullanma tarzı” şeklinde tanımlanmaktadır. Buradan hareketle tanımda geçen özellikleri taşıyan nesneye “Geleneksel Nesne” denmektedir. Geleneksel nesnelere üretim şekilleri nesneyi tüketme hızına ve kullanım biçimlerine bağlı olarak endüstri, geleneksel sanatlar, el sanatları ya da zanaat gibi meslek alanlarında sürdürülür.

Türk seramik sanatının köklü bir geçmişi ve geleneği vardır. Bu gelenek Anadolu’da Neolitik Çağ’dan başlamak üzere günümüze kadar kesintisiz devam etmiştir. Çağdaş seramik sanatının temellerinin atılmasında ilk kuşak seramik sanatçıların önemli bir rolü vardır. Bu sanatçıların çoğu Anadolu Uygarlıklarının zengin kültürel mirasından ilham almışlardır.

İlk seramik kap kacaklar günümüzde geleneksel biçim ve kullanımıyla varlığını hâlâ sürdürmektedir. Seramik sanatçıların çağdaş çanak yorumlarında, geleneksel nesnelere farklı form ve biçimlerle karşımıza çıktığı görülmektedir. Birçok seramik sanatçısı çanak formu biçiminde eserler ortaya koymuştur. Ufuk Tolga Savaş çalış-

malarında geleneksel çanak formunu, kapalı mekânlar, sınırlandırılmış boşluklar, tıpkı bir ev ve bireysel iç dünyanın yansımaları olarak yorumlamış, biçimlendirdiği söz konusu formları aracılığıyla içinde yaşadığımız sınırlı boşlukları ve hatta içimizdeki sınırlandırılmış boşlukları sorgulamıştır. Sanatçı Safiye Başar, geleneksel bohçalardan referans alarak kendi çeyiz bohçalarını yapmıştır. Sanatçı, porselen çeyiz bohçalarıyla kadının toplum içindeki konumunu, kadına özgü üretim geleneğini çeyiz olgusu üzerinden sorgulamaktadır. Sanatçı, kâğıt katkılı porselen bohça ve dantellerinde kadının gizli kalmış arzularını ve benliğini görünür kılmaya çalışmakta, pamuklu bohçalara ve dantellere porselen ile yeniden hayat vermektedir. Sanatçı Mehmet Tüzüm Kızılcın'ın çalışmaları geçmişe öyküden yapıtlardır. Yaptığı eserler arasında mezar taşları, kapı kilitleri ve sırmalı peşkirlerin yorumları oldukça ilginçtir. *Hamam Tası* adlı sergisinde sanatçı hamam kültürünü ele almıştır. Hediye Güvenateş Kılıç, eserlerinde hamam tası, sabunluk ve takunya gibi ürünleri yorumlamıştır. “Takunya” adlı eserinde, geleneksel Kütahya çinilerindeki motifleri kullanmıştır. Sanatçının eserleri, günümüzde değişim hâlinde olan hamam kültürünün içinde barındırdığı değerlerin genç nesillere aktarılması ve yaşatılması adına önem taşımaktadır. Sanatçı Zehra Çobanlı, pek çok eserinde geleneksel öğelere yer vermiştir. Sanatçının makaleye kaynaklık eden eseri, özellikle eski dönemlerde Anadolu köylerinde kadınların yaygın olarak giydiği lastik ayakkabılardır. Çobanlı, toplumsal yaşamda kadının değerini, *Kara Günlerden Aydınlığa Geçmişimizi Unutmayalım* isimli düzenlemesinde saklı mesajlarla vermektedir. Sanatçı Ayşegül Türedi Özen, eserlerini özellikle Anadolu topraklarında yaşamış kültürlerden etkilenerek oluşturduğunu ve geleneksel öğelere yer verdiğini dile getirmektedir. Özen'in üzerlikten yola çıkarak oluşturduğu nazarlık formları geleneksel ürünün biçimsel özelliklerini yansıtmaktadır. Aydan Birdevrim, geleneksel Anadolu kapı tokmaklarını yorumlayarak eserler ortaya koymuştur. Birdevrim, Anadolu kültüründe kapı tokmaklarının önemli bir yeri olduğunu, ailenin sosyal ve kültürel kimliğini belirlediğini dile getirmektedir. Sanatçı “Safranbolu'da Aşk” isimli kapı tokmağı formunda oluşturduğu eserinde kuş figürleri kullanmış bunların sevgiyi, insanlar arasındaki dostluğu ve özgürlüğü simgelediğini ifade etmiştir. Betül Demir Karakaya, kültürel nesnelere olan çanları farklı bir şekilde yorumlamıştır. Sanatçı, çanlara yüklediği derin anlamla birlikte çanlarına algısal anlamda sesi devreye sokarak işitsel bir ifade de oluşturmuştur. Karakaya'nın çanları gerek akustik gerekse estetik değeri ön planda olup, izleyicide dokunaklı ve görkemli etkiler bırakmaktadır. Bir diğer örnek, sanatçı Mustafa Tunçalp'in gerçekleştirdiği “Mekik” isimli çalışmasıdır. Mekik, Türk kültürü ve geleneğinde dantel veya oya yapmak için kullanılan bir araçtır. Sanatçı, söz konusu eseriyle Anadolu'da eskiden beri kadınların yaygın bir şekilde ördüğü oya ve dantellere atıfta bulunmaktadır. Formun yerleştirildiği demir ayaklar ve kaidesiyle birlikte mekik nesnesi âdetâ anıtaştırılmıştır. Sanatçı Mutlu Başkaya, merdane lavabo ve çay süzgeçleri gibi geleneksel ve gündelik yaşama ilişkin pek çok gereci eserlerinde metafora dönüştürmektedir. “Akıl Süzgeci” isimli çalışmasında Türk kültüründe hâlen

kullanılmakta olan çay süzgeçlerini ele almış, ilgili nesneye yüklediği ironik anlam üzerinden eleştirel bir tavır sergilemiştir. Sanatçı Ezgi Hakan Verdu Martinez, Türk geleneğinde yer alan karakteristik yastıkları ele almaktadır. Sanatçı, yumuşak ve sıcak hisler uyandıran yastık formunu, sert ve soğuk bir malzeme üzerinden göstererek bu iki malzemenin karşıtlığına dikkat çekmektedir. Yastık formunun yaşamdan izler taşıması ve farklı hikâyeleri barındırması yönüyle sanatçının esere metaforik bir anlam yüklediği söylenebilir. Burçak Bingöl eserlerini, yabancılaşma, kimlik ve gelenek kavramları bağlamında bugünün imge ve biçimleri üzerinden seri üretim/tekrar etme pratiğiyle yeniden üretmektedir. Eserleri, soyutlama ve temsil etme, Doğu ve Batı geleneklerini hem kucaklayan hem de göz ardı eden reddetme ve koruma duyguları arasında asılı kalan psikolojik manzaralardır. Bingöl'ün makaleye konu olan eserinde zengin çiçek dokusu arasına yerleştirilen geleneksel Osmanlı seramik formları zaman ve mekânla birlikte hem gizlenir hem de belirir. Sanatçı, söz konusu dönemin geleneksel mirasının yok olup olmadığı konusunda izleyiciyi sorgulamaya teşvik etmektedir. *Geçici Geçirgen* olarak yaptığı tanımlamayla kompozisyonun yarattığı algıyı kuvvetlendirmektedir.

Sonuç olarak sanatçıların nesnelere gerek form gerekse içerik bağlamında çeşitli şekillerde yorumladıkları görülmüştür. Kimi sanatçılar eserin çağdaş yorumunda nesneye biçimsel farklılık getirmezken, bazı sanatçılar biçimde de değişikliğe gitmiştir. Ayrıca eserlerin nesnenin üretim amacının derinliklerine inilerek içerik olarak geçmişe öykünen özellikleriyle bir metafora dönüştürüldüğü söylenebilir. Geleneksel nesnelerin seramik esere dönüşümü noktasında sanatçının izleyenlere geleneksel nesneyi hatırlattığı, geçmişe özlem duygusu yarattığı ve kaybolan değerlerin korunması yönünde algı oluşturduğu söylenebilir. Sanatçılar, eserleriyle kültür ürünü olan sıradan bir nesneyi çağdaş sanat eserine dönüştürerek yeni bir sanatsal kültür unsuruna ve ortamına taşıdıkları söylenebilir. Sanatçıların geçmişten günümüze gelişerek değişen ve yenilenen geleneğin ışığında bu tür nesnelere ilham aldıkları ve almaya devam edecekleri, bununla beraber geleneğin gelecek nesillere aktarılması noktasında önemli bir misyonu yerine getirdikleri düşünülmektedir.

Introduction

When examining the historical development of ceramic art, it is clear that the development of such art is function oriented. While the objects produced are intended for use, people also tend to decorate them by creating differences in form to make them appear more beautiful. In the regions where ceramic production is widespread, it is seen that a tradition specific to that region has been formed depending on the material, technique and form, as well as color and pattern, and that this tradition continues to be transferred from generation to generation with new insights by adapting to the needs of the age. When examining today's contemporary ceramic artworks, it is evident that many are fed by the cultural references of the past. This is because the traditional base of ceramic art is strong.

As production forms and methods develop with the advancement in technology, adherence to the traditional contributes to the survival of that tradition. Culture-specific lifestyles and objects are traditional as long as they remain untouched. Keeping tradition alive requires preserving it and it also requires renewal according to conditions of the era in which it is located.

This study was carried out by examining the reflections in contemporary ceramic art of traditional objects which have a place in Turkish culture. The extent of the research is limited to the artworks of national artists, whose present works are based on traditional objects. We discuss how artists come to life in their works by viewing the objects' value in Turkish culture and life. The research shows that some of the traditional objects in the sample face extinction with advancing in technology, so the next generation will not be aware of the objects in question. While the works of the artists were discussed in terms of the source of the article for future generations, photographs of traditional objects such as dowry bundles, shoes, bath bowls, amulets, door knockers, and shuttles were also included.

Traditional Objects

The term 'object' is a very broad concept with many definitions. In its simplest definition, an object is defined as "any kind of inanimate being, thing, object with a certain weight and volume and color."¹ There is an infinite number of objects in nature, and they can be classified within themselves according to their usage, status and material. With a few examples regarding usage, status and material; artificial and natural objects according to their characteristics, daily and traditional objects according to their tasks or functions can be counted.

1 *Türkçe Sözlük*, Türk Dil Kurumu, accessed 08.09.2015. http://tdk.gov.tr/index.php?option=com_bts&arama=kelime&guid=TDK.GTS.55f5d198350428.37914020).

In the *Larousse dictionary*, the word “traditional” is expressed as ‘based on tradition, and “repeated at certain intervals, having acquired characteristic of tradition.”² “Traditionalism’ is defined as ‘state of being traditional’³ in the *Turkish Dictionary*. Also in same dictionary, the term “traditional” is defined as “cultural remains, habits, knowledge-customs and behaviors that are kept respectable and passed on from generation to generation due to their former existence in a society.”⁴

According to Metin Ekici, the term “tradition” is multifaceted, and he defines it in the sense of folklore as “a way to produce and use all kinds of information, movement and material products that allow individual creativity, change and development to a certain extent in each generation according to the needs of the age, and transferred from generation to generation by being gained with informal ways and methods, and lasts over years.”⁵ From here, an object carrying these properties mentioned in the definition is called a *traditional object*. The production of traditional objects is carried out in industrial product, traditional arts, crafts or arts depending on the way it is used, and the speed at which the object is consumed. Because these areas are specific, they play an important role in maintaining tradition and producing traditional objects. The most important factor that plays a role in acquiring the traditional nature of these objects is that they are part of a culture and can be passed on from generation to generation.

Atalayer states that everything from a sociological point of view is positively, negatively and artificially separated. By “positive” we mean traditions that maintain both economic and sociological asset values in spite of all developments. Negative traditions are those that lose their economic reality and their social necessity. Moreover, artificial traditions are fueled both politically and ideologically.⁶ Atalayer stated that in order for a tradition in society to sustain its existence positively, it must have the following characteristics:

- a) Carrying past times both as energy and structure,
- b) To be able to sustain as a production or product by remaining faithful to the past,
- c) Aging of technical and technology in terms of productive forces (material, equipment, arm work etc.),
- d) Having taken part in the dominant production form and gained sovereignty in the past,
- e) Loss of function in terms of production relations (failure of local and closed economy-market relations),

2 *Dictionnaire Larousse: Ansiklopedik Sözlük*, Milliyet Gazetecilik, Vol 3, (1994), 91.

3 *Türkçe Sözlük*, Türk Dil Kurumu, accessed 08.09.2015. http://www.tdk.gov.tr/index.php?option=com_gts

4 *Türkçe Sözlük*, Türk Dil Kurumu, accessed 08.09.2015. http://www.tdk.gov.tr/index.php?option=com_bts&arama=kelime&guid=TDK.GTS.55fc3f5f90cb20.81990831

5 Metin Ekici, “Geleneksel Kültürü Güncellemek Üzerine Bir Değerlendirme,” *Milli Folklor* 80, (2008), 34.

6 Faruk Atalayer, “Geleneksellik, Bir El Yazması ve İdeoloji,” *Anadolu Sanat* 6, (1997), 14.

- f) To carry values such as documentary, introductory, touristic, historical, sociological connection as a secondary function.⁷

Traditional objects vary from country to country, from culture to culture. For example, weaving products such as carpets and rugs exist in every civilization, but there are differences between them such as color, pattern, and design. In addition, this difference varies from city to city.

Traditional Objects that are the Source of Contemporary Turkish Ceramic Art

Turkish ceramic art has a long-established history and tradition. This tradition has continued uninterruptedly from the Neolithic Age in Anatolia until today. Today, the contemporary aspect of ceramic art, which preserves its traditional heritage, is strengthening day by day. The artists' source of inspiration is one of the most important factors affecting this process. Many artists produce their works which are inspired by the environment and the past. In her thesis on proficiency in art entitled "Reflection To Contemporary Expressions Of Cultural Richness Of Turkish Ceramic Artist In Reaching From Tradition To Universal", Reyhan Gürses states that the first generation ceramic artists had an important role in laying the foundations of contemporary ceramic art. She states that especially Hakkı İzzet, İsmail Hakkı Oygur, Vedat Ar, Sadi Diren, Ayfer Karamani, Erdiñ Bakla, Jale Yilmabaşar and Nasip İyem were inspired by both traditionally sourced products and the rich cultural heritage of Anatolian Civilizations, while other artists produced traditionally sourced works in certain periods.⁸

The first potteries still exist today with their traditional form and usage. It can be seen that ceramic artists have come up with different forms in contemporary pot exhibitions.

Many ceramic artists produce artworks in the form of pots. Ufuk Tolga Savaş explains the theme of his works which he has shaped differently by exposing the traditional pot form in his works as follows: "Closed spaces and restricted spaces come across in the form of reflections of an individual inner world and a house. Bird figures on some pot forms also symbolize a hopeful wait. In some pots, the form turns into a house with a broom on its door"⁹ (F. 1). Through these forms in question, Savaş questions the limited gaps we live in and even the restricted gaps within us.

7 Atalayer, "Geleneksellik, Bir El Yazması ve İdeoloji," 18.

8 Gül Erbay Aslıtürk, *20. Yüzyılda Türk Seramik Sanatı* (Ankara: Gece kitaplığı, 2014), 121.

9 "Ufuk Tolga Savaş Seramik Sergisi" İzlediklerimiz, *Seramik Türkiye Dergisi* 24 (2008), 64. Accessed 11.09.2015 https://serfed.com/upload/merged_5.pdf



F. 1. Ufuk Tolga Savaş, “Evening on the Doorstep” 1020 °C,
R: 10 cm. h: 10 cm. Terracotta, Wheel throwing, 2007 (Artist’s own collection)

Even if the origin of the object or event is ordinary for the artist, it may have left deep traces in the artist’s memories and feelings, and aroused various emotions. Having an in-depth state of emotion sets the ground for the creation of the work. Objects find value in parallel with the level of appreciation and need of the society in which they reside.

Artist Safiye Başar made her own dowry bundles with reference to traditional bundles. A dowry bundle is a piece of cloth that newly married girls put into the products they will use after marriage (**F. 2**).



F. 2. Traditional Turkish a Dowry Bundle
(<https://dunyaevirenkleri.blogspot.com.tr/2015/10/soznisan-bohcas-susleme.html>)

The artist questions the woman’s position in society and the tradition of women’s production through the phenomenon of dowry with the porcelain dowry bundles that are placed in various exhibitions. Dowry and dowry bundles, into which hopes for

the future are woven gracefully, are dealt with in a metaphorical approach in Başar's porcelain sculptures and video works. The tradition of dowry which is unique to the geography in which we live refers to the concept of family which is one of the cornerstones of society. The artist tries to make a woman's inner self and hidden desires visible in her paper-added porcelain bundle and laces.¹⁰ She gives life with porcelain to the cotton bundles and laces which she removed from her chest (F. 3).



F. 3. Safiye Başar "Hope" (Artist's own collection)

With her video performance called "Silent Scream" which she performed by breaking her own porcelain bundles, Başar expressed her rebellion against the struggle for women's existence and all the pressures that gender-based roles create on women. In "Silent Scream", a woman who smashes the porcelain bundle appears. The fragmentation of the porcelain can be perceived at first as a negation. However, fragmentation is not an extinction, but a beginning. It is the rebellion of women against all social and cultural impositions.¹¹ In the transformation into a work of art of the traditional object in question, which is a part of culture, the artist has confronted the viewer with an aesthetic experience (F. 4). In fact, some cultural products facing extinction, once transformed into works of art, ensure the continuity of the culture. Aral's words on culture and art clarify this statement: "The work of art can become a product of culture when it is only externalized, considered on and talked about, and therefore shared. Culture is extroverted."¹² From this sentence, it is clear that a product of culture is transformed into an artistic work of culture through an artistic work.

10 "Safiye Başar," accessed 27.11.2019. <http://safiyebasar.blogspot.com.tr/>

11 Elif Ağatekin, "Türkiye'de Kadın Gözüyle Kadın Olmak Sorunsalı ve Çağdaş Türk Seramik Sanatından İzlenimler," *Yedi: Sanat Tasarım ve Bilim Dergisi* 15 (2016), 87.

12 İnci Aral, "Kurtarılmış Bölge: Sanat," 4. *Ulusal Sanat Sempozyumu, Kültürün Gelişiminde Sanatın Öncülüğü Bildiri Kitabı* (Ankara: Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Yayınları, 1994), 10.



F. 4. Safiye Başar, “Silent Scream” (Artist’s own collection)

The forms of culture are mentioned in the “Culture and Cultural Works” section of Milay Köktürk’s PhD thesis named “The Symbol and Symbolic Forms in Ernst Cassirer”. In this respect, the writer states that the forms of culture are perceptible, but that their perception is different from the perception of an object, and that a cultural/symbolic sensory thing is the carrier of pure intellectual meaning in the face of the object carrying its own physical existence completely in itself. He adds that the existence of these cultural forms depends on the intellectual energies that make them up.¹³ From here, two emotional results can be observed in Basar’s work. The first is the traditional object and the emotional energy of the women who reveal it, and the second is Basar’s own emotional energy which she reveals when creating her work. Considering two objects, one of which is artistic and the other traditional, it can be said that Başar refers to emotional energy through cultural objects in her work.

The works of artist Mehmet Tüzüm Kızılcın are works emulating the past. Among his works, epitaphs on tombstones, door locks and glazed peshkirs are quite interesting. In his exhibition “The Bath Bowl”, the artist discusses Turkish bath culture. The bath bowl is a round-shaped water pouring tool in swage technic made of raw materials such as silver, copper, and brass¹⁴ (F.5).



F. 5. Traditional Turkish Bath Bowl

(<https://www.zdergisi.istanbul/makale/anadolu-hamam-taslarinin-seruveni-132#images-3>)

13 Milay Köktürk, “Ernst Cassirer’de Sembol ve Sembolik Formlar,” (PhD Thesis, Atatürk University, 2001), 279.

14 “Hamam Kültürü,” accessed 27.11.2019. http://bursaolgunlasma.meb.k12.tr/meb_iys_dosyalar/16/15/966823/dosyalar/2016_10/05032439_hamamkltr2.pdf

In **F. 6** Artist Kızılcan comments on the bath bowls made by the copper craftsmen. In the interior of the work, the pattern he creates with gold gilding is reminiscent of the tombac technique. “Tombac” is a gold-plated technique made on silver and copper products. This technique, which was used for decoration purposes by the Kazakhs, Kyrgyz and Turkmens and known as “Golden licking” among the Oghuz, was widely produced by the Ottomans under the name “Tombac”. Kızılcan is trying to raise awareness by combining this technique which is about to be forgotten today with traditional Turkish bath bowls.¹⁵



F. 6. Mehmet Tüzüm Kızılcan, “Hamam bowl”, R: 34 cm. H: 12 cm. Porcelain, lathe, 2012
(F. M. Gökbel, “Hamam Kültürü ve Seramik Yansımaları”, 2019, 64)

Another artist who produced ceramic works related to Hamam culture is Hadiye Güvenateş Kılıç. Kılıç was influenced by products such as bath bowls, soap dishes, mirrors and clogs used in baths and covered in ceramic artworks. Clogs are a type of slippers made of wood, usually worn in wet-soled places such as baths, lower than a high-soled but similar slipper¹⁶ (F. 7).



F. 7. Clog

(<https://www.lafsozluk.com/2017/11/takunya-nedir-ne-demektir-anlami.html>)

15 F. Müjde Gökbel, “Hamam Kültürü ve Seramik Yansımaları,” *Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi* 43, (2019), 63.

16 <https://www.lafsozluk.com/2017/11/takunya-nedir-ne-demektir-anlami.html>, accessed 15.11.2019.

The artist states that there were no bathrooms in the houses in the old times and said that bath culture was of great importance to her, her family and her surroundings. The works of the artist, which bring together her childhood years and cultural values with her ceramic works, have a rich style of decoration. In her work seen in F.8, she uses motifs in traditional Kütahya tiles. In her works, pieces such as weaving, leather and metal from goat hair are used as complementary elements. The works of the artist are important for the transfer of the values of the Turkish bath culture, which is in a changing state today, to the younger generations and to keep them alive.¹⁷



F. 8. Hadiye Güvenateş Kılıç, “Clog”, 10 x 22 x 7 cm. Slip Casting, Underglaze, 2012
(F. M. Gökbel, *Hamam Kültürü ve Seramik Yansımaları*, 2019, 64)

The artist Zehra Çobanlı has named her works using hidden messages by incorporating traditional elements in many of her works. The artist’s work, which is quoted in this article, is of rubber shoes commonly worn by women in Anatolian villages, especially in ancient times (F. 9).

Çobanlı’s works were exhibited in an exhibition opened in Eskişehir on 8 March International Women’s day. Apart from general aims, such as attracting the attention of local women to art, making discourses on “women’s” problems with ceramic language, and popularizing ceramic art to all segments of society, the artist’s pieces of work drew attention to different problems, abilities and characteristics of women.¹⁸

¹⁷ Firdevs Müjde Gökbel, “Hamam Kültürü ve Seramik Yansımaları,” *Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi* 43 (2019), 64.

¹⁸ “Zehra Çobanlı,” <http://www.zehracobanli.com/zehra-cobanli-kadin-hakinda-on-women.html>, accessed 05.09.2015.



F. 9. Traditional Turkish Rubber Shoes
(<https://tahiromer.wordpress.com/2016/03/04/kose-yazisikara-lastik/>)

Çobanlı, while expressing the value of women in social life at every opportunity, argues for the need to be strong in the face of the difficulties women face in social life. In her work titled “Let’s not forget our past from the Black Days to the light”, she describes bare-foot, nylon sandals and the post-changing situational transition.¹⁹ These forms are shoes made of simple material, especially worn by poor Anatolian people due to their poverty and material need (F. 10).



F. 10. Zehra Cobanlı, “Let’s Not Forget the Transition from Dark Days to Brightness”
Arrangement detail, 2005 (Artist’s own collection)

The following words by Özsezgin about the work of art support the above thought. “Art does not reflect the ordinary reality grasped by the naked eye, it transforms that

¹⁹ Hülya Gezer, “Prof. Zehra Çobanlı’nın Çağdaş Türk Seramik Sanatındaki Yeri” (Master Thesis, Erciyes University, 2009), 106.

reality and tries to find the visual equivalent of that reality.” This response includes endless possibilities. The original and transformational nature of the solution corresponds to many of value indicators of the environment and the period in which the work emerges, however it is not limited to these values that it corresponds to, but also tries to exceed it. The originality and privilege of the work of art is directly related to this transcendent power.²⁰ Based on these words, it is seen that the work revealed by the artist surpassed itself while representing one of the value indicators of the environment and period in which the work emerged.

Artist Ayşegül Türedi Özen states that she created her works especially by being influenced by the cultures in Anatolian lands and giving place to traditional elements.²¹ Özen expresses her sorrow for the easy consumption and disappearance of traditional objects today with the following words: “Our values, which we consume very quickly, which we sometimes throw away by using as abstract and sometimes as concrete, show that we are in a mental disorder. This turmoil also contains hopes, expectations, stresses, happiness, loves, thrills and criticisms. In short, this chaos of life is the main source of inspiration for art.” She expresses her regret at the fact that traditional objects are easily consumed and lost today with her own words as follows: “In this ongoing adventure of life, the sources of inspiration that have changed and diversified over the years are a whole of values that artists cannot give up.”²²

The artist Özen, made ceramic amulets inspired by harmal seeds. Harmala dates back to the Shaman culture of Central Asia in particular and is located in many cultures in Anatolia. Harmala known as a healing seed and evil eye grass is one of the remedies used by the public for the purification of evil spirits and protection against the evil eye. People think that they are protected from evil by carrying harmal seeds in their clothes or hanging the amulets which they prepare by lining their seeds on the ropes in a corner of their houses (F.11). In addition, this seed is burned by being fumigated in a bowl with a different form of application to protect from the evil eye.²³ The forms of amulet created by the artist Özen with white and red clay based on harmal seeds reflect the formal characteristics of the traditional product in question (F.12). The artist has many works such as forms which she created inspired by jewellery from traditional sources and exhibited on the walls, and bird houses she made from local pottery.

20 Kaya Özsegin, “Sanat Yapıtını Algılama Pratiği Konusunda,” *Anadolu Sanat* 2 (1994), 124.

21 Elif Eren, “Prof. Dr. Ayşegül Türedi Özen ile Seramik Sanatı Üzerine Söyleşi,” *İdil Dergisi* 2 (2012), 183.

22 “Ayşegül Türedi Özenden Çeşitlemeler,” *Seramik Türkiye Dergisi* (2016), accessed 08.09.2015. <http://www.seramikturkiye.net/?p=2813>

23 Rasim Soylu, “Yörük Kültüründe Üzerlik Otu Nazarlıklarının İncelenmesi,” accessed 15.11.2019. https://www.academia.edu/35748758/Yörük_Kültüründe_Üzerlik_Otu_Nazarlıklarının_İncelenmesi



F. 11. Traditional Turkish Harmal Seeds
(<http://iyilesmeakademisi.blogspot.com.tr/2017/07/uzerlik-ya-da-nazar-otu.html>)



F. 12. Aysegül Türedi Özen, “Evil Eye” (Harmal Series)
Hand-shaped, 33 × 65 cm, unglazed, 1100°C, 2009 (Artist’s own collection)

Aydan Birdevim’s art is formed by creating traditional Anatolian door knockers. Birdevrim states that door knockers have an important place in Anatolian culture and determine the social and cultural identity of the family (F.13). Door knockers symbolize the social status of the family living inside, a rich home has a door knocker which is thick, heavy, decorated and of brass, while a poor home has a door knocker which is composed of thin iron and simple rings. Some say that there is a second door knocker under the main one on the doors, and these contain some messages. For example, if the incoming guest is male the sound of the big door knocker will come from the gate, and if the incoming guest is female the sound of the small door knocker will come from the gate.²⁴

²⁴ “Sanal Kültür-Kanal Kültür,” accessed 08.09.2015.
<http://kanalkultur.blogspot.com.tr/2013/10/aydan-birdevrim-anadolu-kap-tokmaklar.html>



F. 13. Traditional Turkish Door knockers

(<http://www.kentyasam.com/egin-evleri-ve-kapi-tokmamlari-yhbrdty-4185.html>)

By addressing this theme, the artist states that we have lost many valuable sensitivities today. The simple-looking door knockers mounted on the steel doors of today are representative of the traditional examples of the past, but are poor in terms of visual beauty and also in terms of role they used to carry in the past. Existing door knockers are also a cultural object of antique value. From this point on Birdevrim made her ceramic door knockers. In her artworks seen at **F. 14**, it is pointed out that the wood on which the artist Birdevrim placed the ceramic piece was particularly preferred to be in the old condition. It is observed that the ceramic part was colored with an antique-looking glaze and oxides in accordance with the wooden part in which it was placed. The artist makes the following statements about her work; The door and some of the decorations on it reflect the pleasures and beliefs, as well as the social and economic situation of the house in which it is located. If a bird motif is used on the door knocker, it means that the house belongs to a Muslim family and that it can be entered freely and it also means that the owner has a relative abroad and is waiting for news. The bird figures here symbolizes love, bond and friendship between people, freedom and eternity.²⁵

²⁵ The sentences in this paragraph are based on the interview notes with the artist Aydan Birdevrim held on 15.11.2019.



F. 14. Aydan Birdevrim, “Love in Safranbolu”, Hand-shaped, 85 × 25 cm.1000 °C
(Artist’s own collection)

Betül Demir Karakaya’s artwork involves the depiction of bells, which are cultural objects that we can see in almost any culture and she created bells in a different way and added acoustic characteristics to some of them. In most cultures it is seen that bells are stylistically similar to each other, and that they have different functions. For example, there are functional bells such as those in bell towers used with clocks, bells that inform the end of the lesson in schools, bells that inform the time and the time of worship, sheep bells, and bells that announce dinner time. Karakaya states that bells come across as a very familiar icon in their deep origin, aesthetic and cultural sense, and that the origin dates back to prehistoric times, and that they are a symbolized object found in all ages and civilizations. With the deep meaning that Karakaya loads on the bells, she has also transformed them into an aural expression by activating the sound in a perceptual sense to different forms of the bells she created.²⁶ Karakaya’s bells have both acoustic and aesthetic value in the foreground and leave poignant and splendid effects on the audience. The visual in **F. 15** is an artwork by the artist

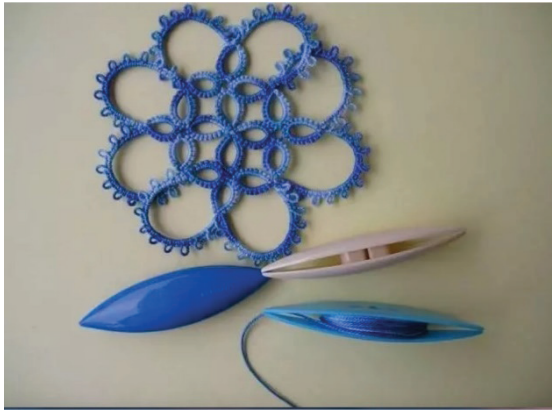
26 “Betül Demir Karakaya,” http://www.betuldemirkarakaya.com/?page_id=116. accessed 08.09.2015.

based on sheep bells in Anatolia. In many of her works, the artist handles the bells in different forms. Some of the bells of Karakaya are in the foreground with their formal feature, while others are in the foreground with their formal and acoustic feature.



F. 15. Betül Demir Karakaya, “Set of bells”, Raku, 50 × 50 × 12 cm.
(http://www.betuldemirkarakaya.com/?page_id=116)

Another example is the artwork of the “Tatting Shuttle” performed by the artist Mustafa Tunçalp. A tatting shuttle is a tool used to make lace or embroidery in Turkish culture and tradition. It is named after the tools in which it was shaped and is made of bone, ivory, wood, silver and plastic. The shuttle is a knitting tool that is usually 2 cm wide, 4,5 cm long, and that wrapped a rope. Its joint point is around 5cm. in the middle²⁷ (F. 16).



F.16. Traditional Turkish Tatting Shuttle (<https://www.scoop.it/topic/kolayyap?q=mekik+oyas%C4%B1>)

27 Eylem Güzel, “Tunceli İli Oya Örnekleri,” *Türk İslam Dünyası Sosyal Araştırmalar Dergisi* 5 (2015), 98.

Mustafa Tunçalp's artworks bear the traces of Anatolian civilizations. The artist took inspiration from Ottoman and Seljuk tile motifs in many of his works. His work, which is the subject of this research, is called "Tatting Shuttle". With his work, the artist refers to the embroideries and laces that women have created in Anatolia for years. The shuttle object was almost memorialized together with its iron feet and pedestal on which the form was placed. It can be said that the work also evokes the Sun Disk of the Hittite civilization, and with this aspect it emphasizes the cultural richness of Anatolia (F. 17).



F. 17. Mustafa Tunçalp, "Tatting Shuttle" Luster Firing 1020 °C, 65 x 45 x 10 cm.
(M. Tunçalp Sergi Kataloğu, 2011, p.53)

In her works of art, Mutlu Başkaya has transformed many tools related to traditional and daily life such as rollers, sinks and tea strainers into metaphors. In her artwork titled "Mind Strainer", she shows a critical attitude over the ironic meaning she has attached to the relevant object by applying tea strainers still in use in Turkish culture. In the works of the artist, tea strainers have lost their function and become a symbol of the concept they embody. These studies, which reflect the present day and emphasize human life that becomes distorted from day to day, are indeed prompting the viewer to think and pass through these filters. "...there are references to people who exist as copies of each other who cannot put their minds through a filter"²⁸ (F. 18). The artist, who applies different clay bodies and firing methods, often exhibits her artworks by hanging them on the wall.

28 Cemalettin Sevim and Gamze Boz, "Hazır Nesnelerin ve Teknolojinin Sanatta Kullanımı ve Seramik Sanatına Yansımaları," *Anadolu Üniversitesi Sanat ve Tasarım Dergisi* 1 (2011), 132.



F.18. Mutlu Başkaya “The Sieve of Thought”, Egyptian Paste, 2000
(Artist’s own collection)

Artist Ezgi Hakan Martinez’s artwork, which is the subject of this article, takes the form of a pillow and in this sense her work is very up to date with both traditional and contemporary usage. The artist states that pillows take various forms in different cultures and that their history dates far back. She states that sleeping on a soft pillow and having a comfortable sleep are perceived as providers of rest in western society, while in the Far East it is believed to increase the vitality of the human body. In her research on pillows, she learned that in China, starting from the Tang Dynasty from the 7th century onwards, characteristically hard materials such as ceramics and wood were used in pillow production to preserve the body’s vitality in Far Eastern culture.²⁹ As a ceramic artist, she was inspired by this knowledge.

Artist Verdu Martinez studies characteristic pillows of the Turkish tradition. Although the pillow form, which evokes soft and warm sensations, seems to be based on a hard and cold material, the artist’s intention is to emphasize the warmth and softness exists in the ceramic material. The artist draws attention to the contrast of these two materials. Her works of art contains metaphorical meanings, such as the representation of only a contradiction through form, the impression that it is soft, that it contains different stories, that it bears traces from life in addition to its function.³⁰ With this work, Verdu Martinez can be said to refer both to the Turkish tradition and to the ceramic pillows produced in China in the past. When the works of the ceramic artist are examined, it is seen that they reflect exactly the object in question. At the same time, the artist emphasizes people’s dreams and imaginations when they put their heads on the pillow.

29 “Ezgi Hakan Verdu Matinez,” accessed 28.11.2019 <https://ezgihakanvmartinez.com/works/pillows/my-philosophy/>

30 “Ezgi Hakan Verdu Matinez,” accessed 28.11.2019. <https://ezgihakanvmartinez.files.wordpress.com/2013/07/1.jpg>



F.19. Ezgi Hakan Verdu Martinez, “Dowry of Hatice Sultan”, Stoneware, Casting, Arrangement, 4 x 35 x 50 cm 1200 C, 2007 (<https://ezgihakanvmartinez.files.wordpress.com/2013/07/1.jpg>)

Burçak Bingöl creates her works using various elements such as ceramics, drawings, videos, photographs. She reproduces issues of alienation, identity and tradition through the practice of mass production/repetition using today’s images and forms. Her works are in the form of abstraction and representation. They are psychological landscapes suspended between rejection and protection, both embracing and ignoring Eastern and Western traditions. The artist, who approaches the idea of nature in both floral and cultural elements, states that everything has a limited life and gives prominence to the idea of temporality. In her work, traditional Ottoman ceramic forms placed among the rich floral texture are both hidden and visible with time and space. In her own words “Are they visible or invisible?” According to Bingöl, these elements are suspended somewhere between this finite process.²⁹ The traditional forms of a tear bottle, a jug, a covered jug, and a vase belonging to the Ottoman period are seen hanging on the wall, and in her arrangement she has put together plucked floral patterns used on wallpaper in the background to encourage the audience to think about whether the traditional heritage of the period in question has disappeared.³¹ She describes her work as “Temporary Permeable”, and in this way the perception created by the composition has been reinforced. As seen in the works of the artist, there is a harmonic order within itself. The interconnection of each element undoubtedly requires technical competence.

31 “Burçak Bingöl,” accessed 20.11.2019. <https://www.burcakbingol.com/works>



F. 20. Burçak Bingöl, "Temporary Permeable", 2016, Site-specific Installation, Ceramics, Wallpaper, 290x180 cm. (Artist's own collection)



F. 21. Burçak Bingöl, "Temporary Permeable", Detail, (Artist's own collection)

Conclusion

It is important for the continuity of culture to keep traditional objects alive which were used in the past and are almost forgotten today, and to transfer them to future generations. Along with the returns of modern life, it is seen that renewed traditions and understanding of tradition cannot resist time, thus many traditions and traditional objects are disappearing.

This article was conducted by researching the artworks of artists inspired by traditional objects. The research was first started by reviewing the works of the first generation ceramic artists who have exhibited contemporary works in Turkey. In this research, it has been seen that many artists have been inspired by traditional generations, and the first generation ceramic artists were inspired mostly by Anatolian culture and civilizations besides leaning on different themes. The scope of the study was limited to the objects created by inspiration taken from recent traditional objects. When we look at the continuity of traditional objects such as pots, harmfuls, bath bowls, shuttles, pillows, rubber shoes, and clogs which are the source of the article, it is noteworthy that some of them continue to be used in some regions while others are decreasing in use. It is undoubtedly possible to reproduce the examples discussed in the research. It is seen that artists compose objects in various ways in terms of both form and content. While some artists do not bring formal differences to the object in the contemporary exposition of the artwork, some artists have also changed the form. It can be also said that the artworks are turned into a metaphor by delving deeper into the object's purpose of production, by emulating past-properties as content. It can be said that the artist reminds the audience of traditional objects, creates a sense of longing for the past and creates a perception for the protection of lost values.

As a result, it can be said that artists transform an ordinary object, which is a product of culture, into a contemporary artwork and carry it to a new artistic culture element and environment through their works. It is believed that the artists have been inspired by such objects in the light of the changing and renewed tradition from the past to the present, and will continue to receive this inspiration, and that they have fulfilled an important mission in terms of transferring traditions to future generations.

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