



AYŞEGÜL İZER - EMRE SENAN İSTANBUL - EDMONTON - İSTANBUL





EXHIBITION
MARCH 6 - MARCH 24, 2007
THE FINE ARTS BUILDING GALLERY
UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA, CANADA

The artists would like to thank
the following people and companies
for their support of this project:

Prof. Liz Ingram
U of A
Department of Art and Design

Mas Printing House

Mega Master Printing





AYŞEGÜL İZER - EMRE SENAN İSTANBUL - EDMONTON - İSTANBUL
IMPRESSIONS FROM TURKEY

01





02

AYŞEGÜL İZER









1959 Born in İstanbul
1988 Lives and works in İstanbul

Education

1985 BA degree in Sarajevo Academy of Fine Arts, Graphic Design Department
1987 Research on printing techniques, in Academie der Bildende Künste, Germany,
1990 MA degree in Mimar Sinan University of Fine Arts, Graphic Design Department
1992 Doctorate degree in Mimar Sinan University of Fine Arts, Graphic Design Department
1995 Profesorship
2004 Head of Graphic Design Department

Selected Solo Exhibitions

1986 Gallery Zvono, Sarajevo - BIH, Yugoslavia
1986 Vrsac State Museum, Yugoslavia
1986 Taller Galeria, Barcelona, Spain
1986 Destek Reinsurance Art Gallery, İstanbul, Turkey
1988 Gallery Grifon, Ankara, Turkey
1991 Soyak Art Gallery, İstanbul, Turkey
1991 Vakko Art Gallery, İzmir, Turkey
1992 G Art Gallery, İstanbul, Turkey
1992 Mine Art Gallery, İstanbul, Turkey
1998 Siyah/Beyaz Art Gallery, Ankara, Turkey
2000 Vakko Art Gallery, Ankara, Turkey
2001 G Art Gallery, İstanbul, Turkey
2001 Uozu Art Galery, Uozu, Japan
2002 Ataturk Cultural Centre, İstanbul
2002 Stadthausegalerie, Münster, Germany
2003 Reine, NRW, Germany
2004 Paderborn, NRW, Germany
2004 Galeri Akdeniz, Ankara, Turkey
2004 Kloster Gerleve, Coesfeld, Gerleve, Germany
2005 Vakko Art Gallery, İstanbul, Turkey

Private And Public Collections

Muzej Moderne Umetnosti, Skoplje - Macedonia, Yugoslavia
Drzavni Muzej Vrsac, Yugoslavia
Museu D'Art Modern De Barcelona, Spain
Museum of Fine Arts of Boston EE. UU., USA
Biblioteque Nationelle de Paris, France
Museu de Gravira Campinas Sao Paulo, Brazil
Musee du Petit Format-Cul-Des-Sats, Couvin, Belgium
National Modern Art Museum Seoul, Korea
Museum of International Contemporary Graphic Art, Fredrikstad, Norway
Portland Art Museum, Oregon, USA
IMOGA, İstanbul, Turkey

aysegulizer@yahoo.com



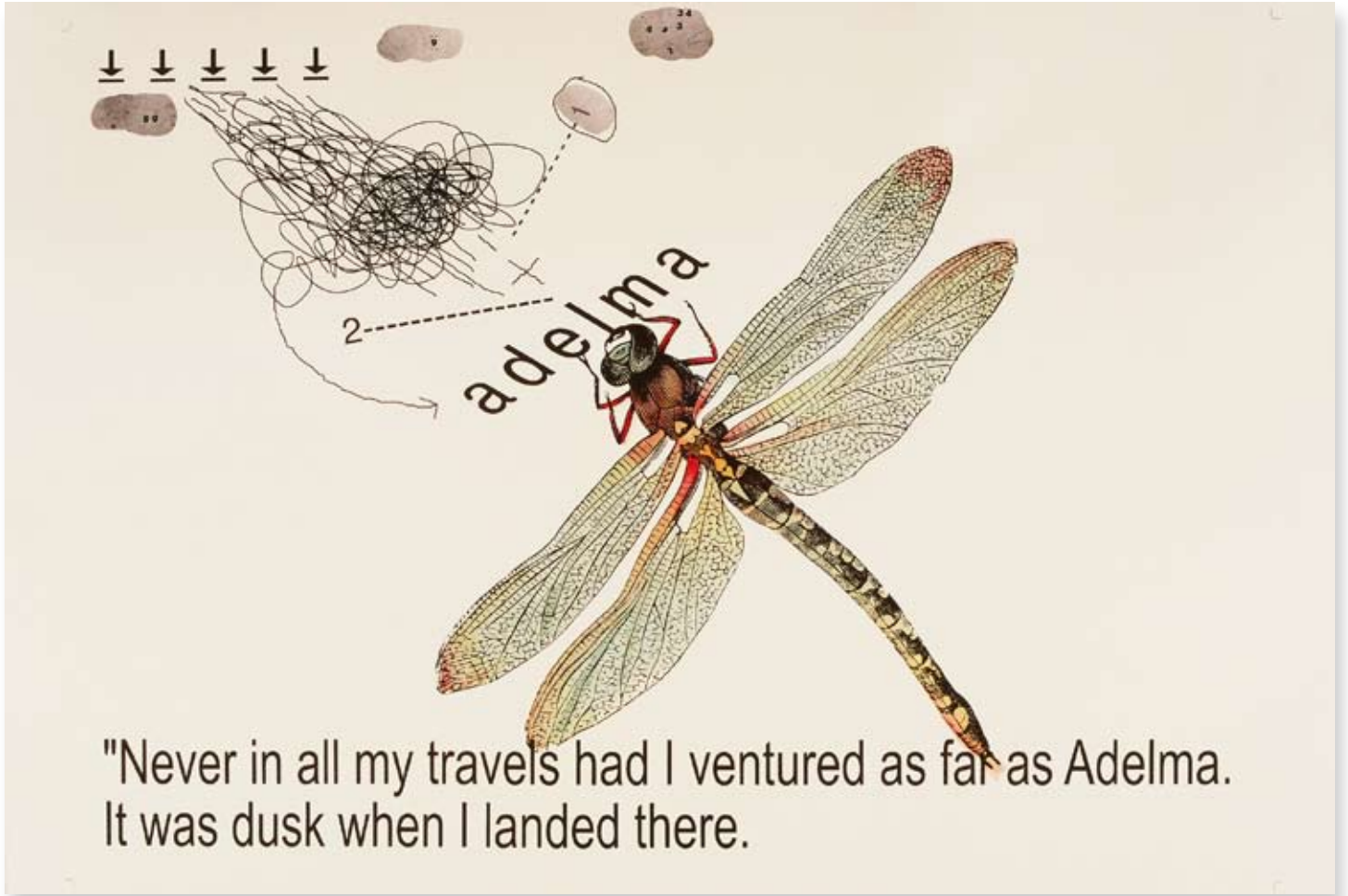
06

WORKS





AYŞEGÜL İZER



ADELMA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm





ALARA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



ANASTASIA

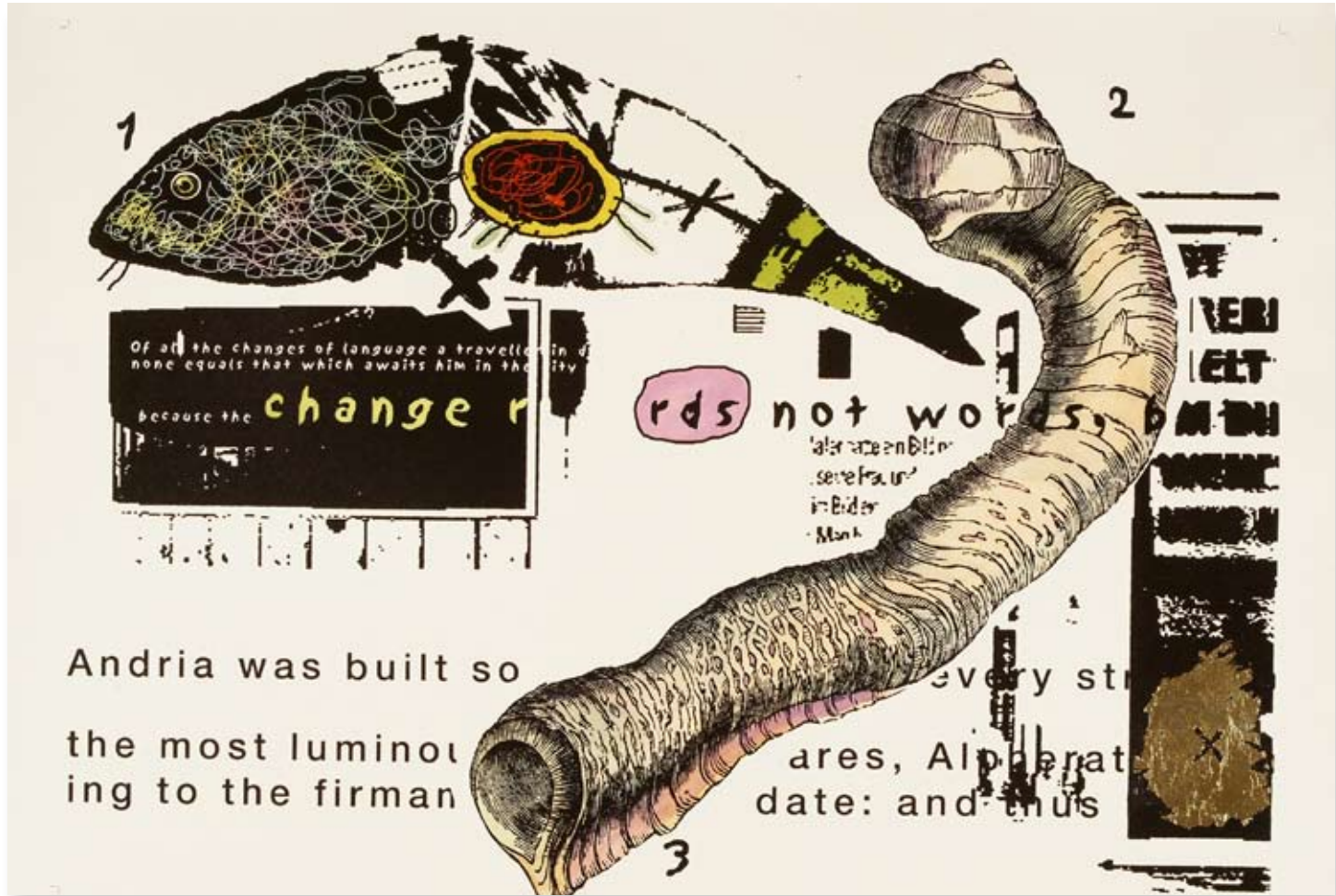
2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm





ANDRIA

2006

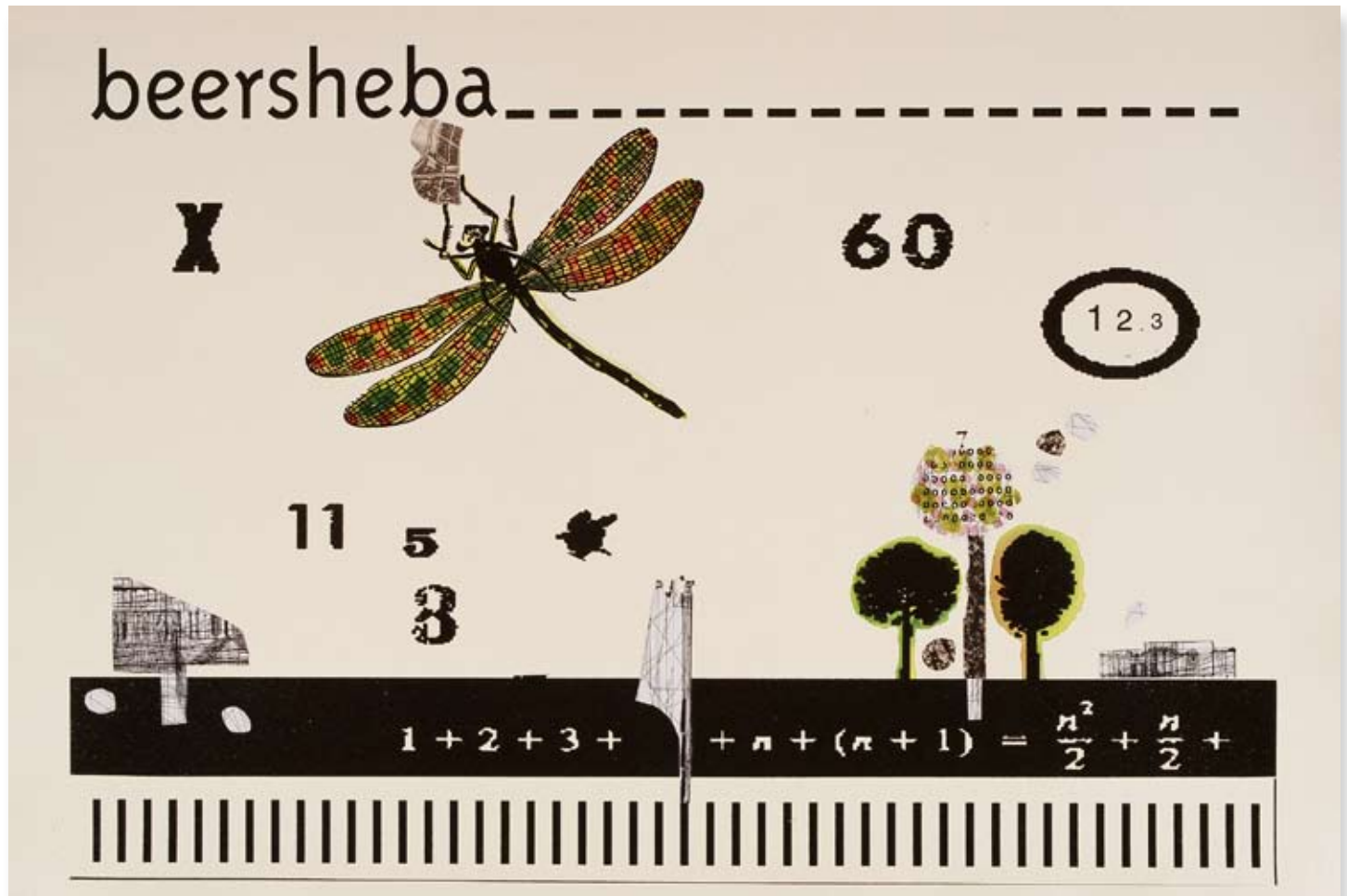
LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



BEERSHEBA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm





CLARICE

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm

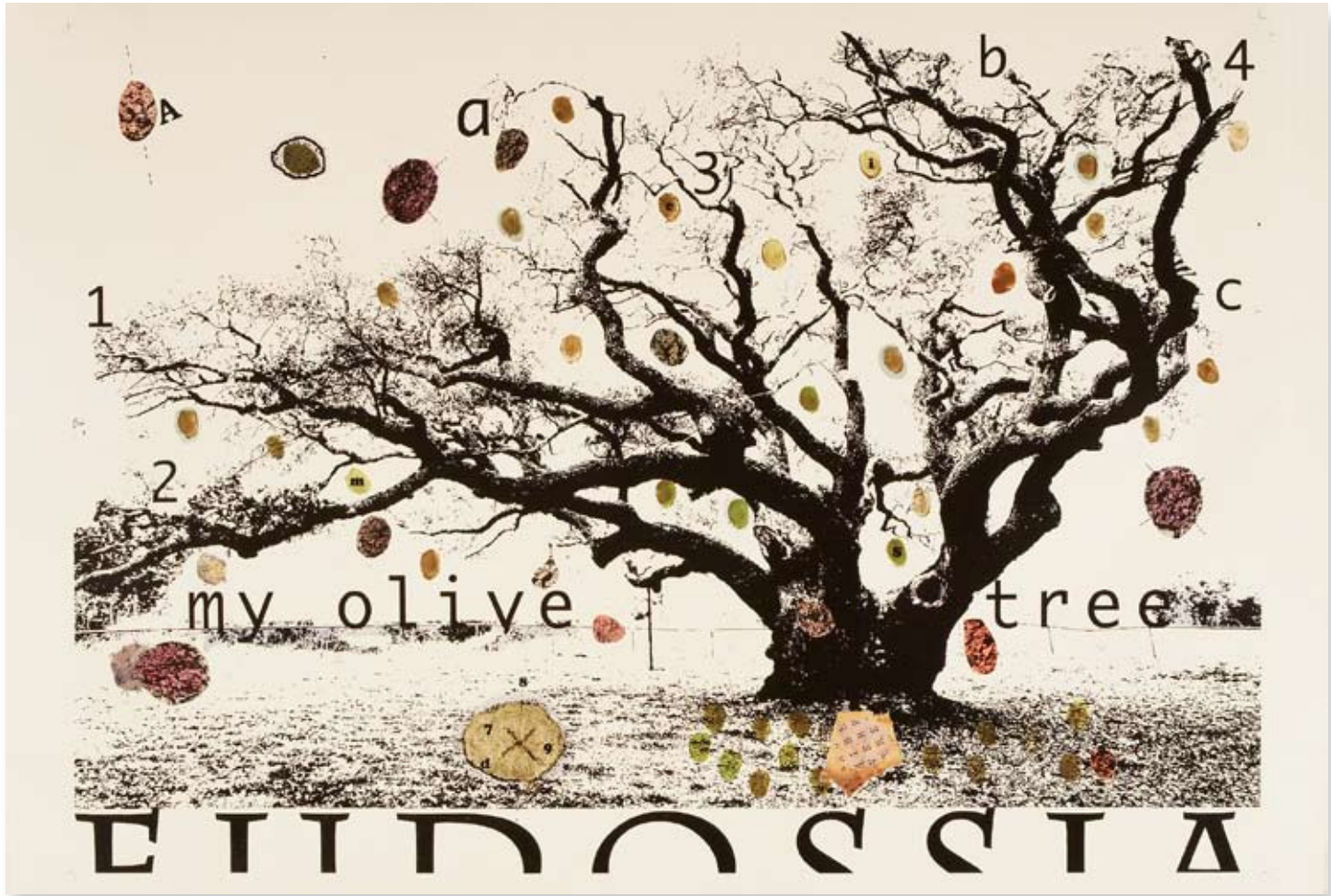


AYŞEGÜL İZER



DESPINA
2006
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm





EUDOSSIA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



EUSAPIA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm





FEDORA

2006

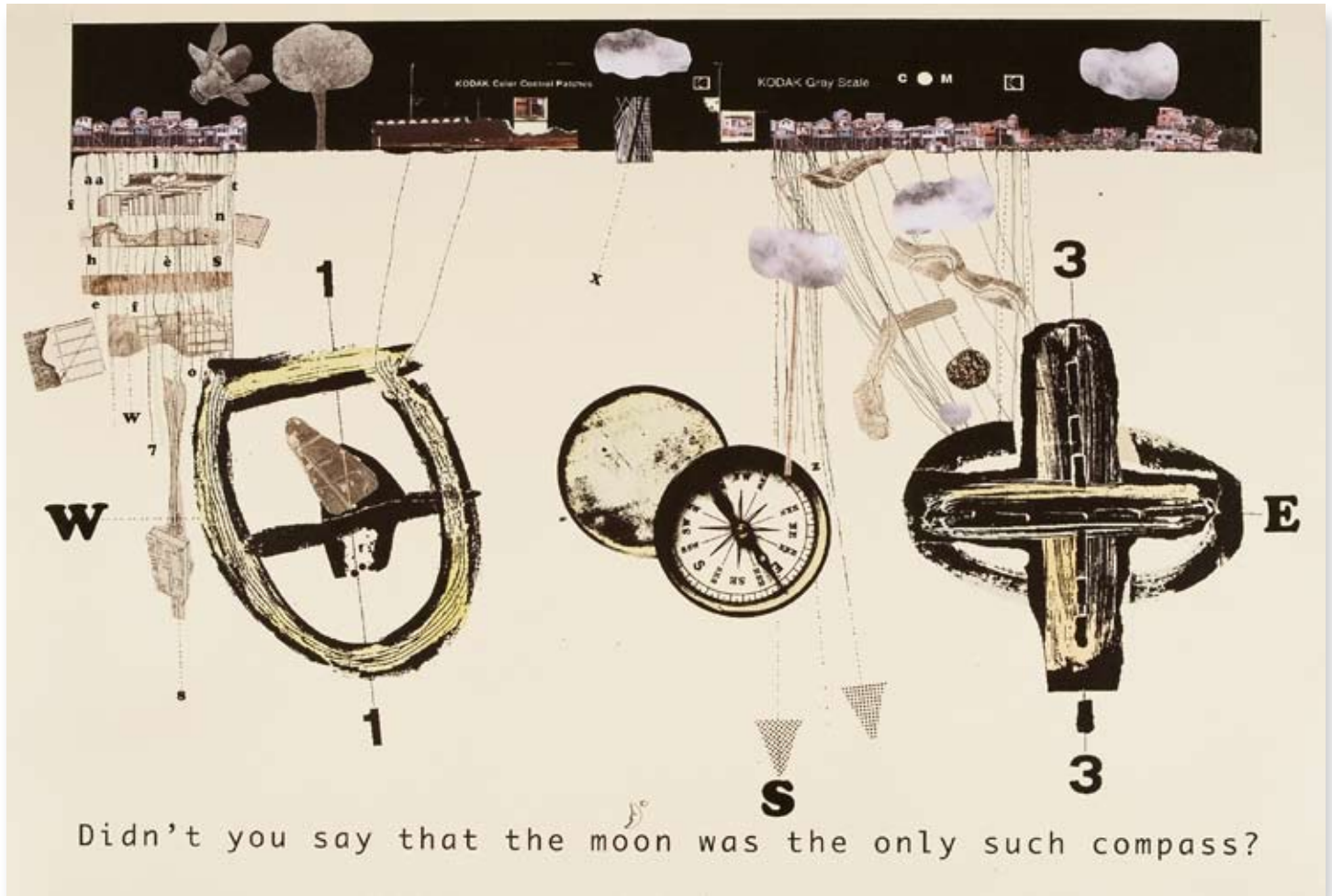
LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



ISAURA
2007
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm





LAUDOMIA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



LEONIA

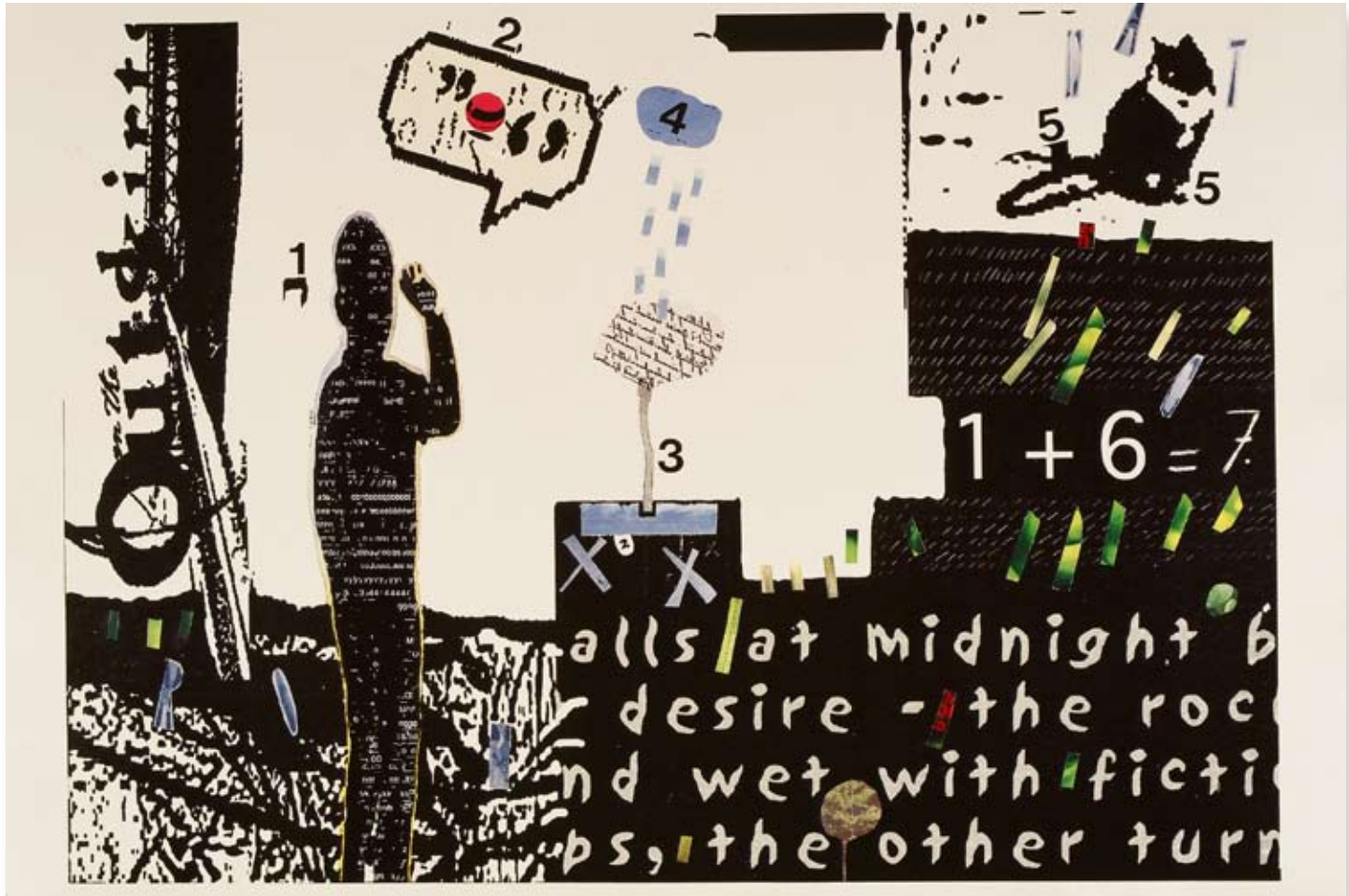
2007

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm





MAURILIA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



NILO
2006
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm



OLINDA

2006

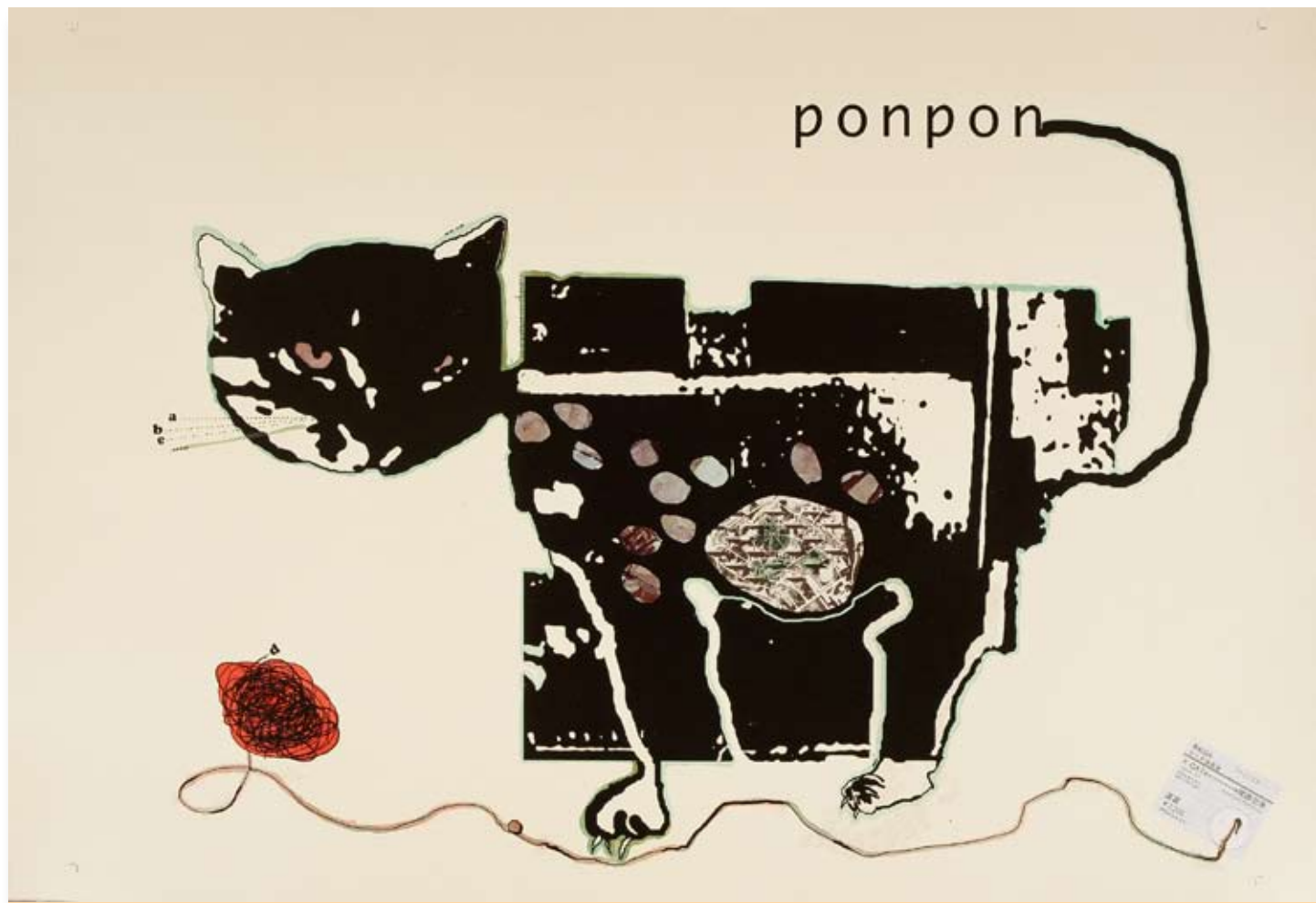
LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm



AYŞEGÜL İZER



PROCOPIA

2006

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

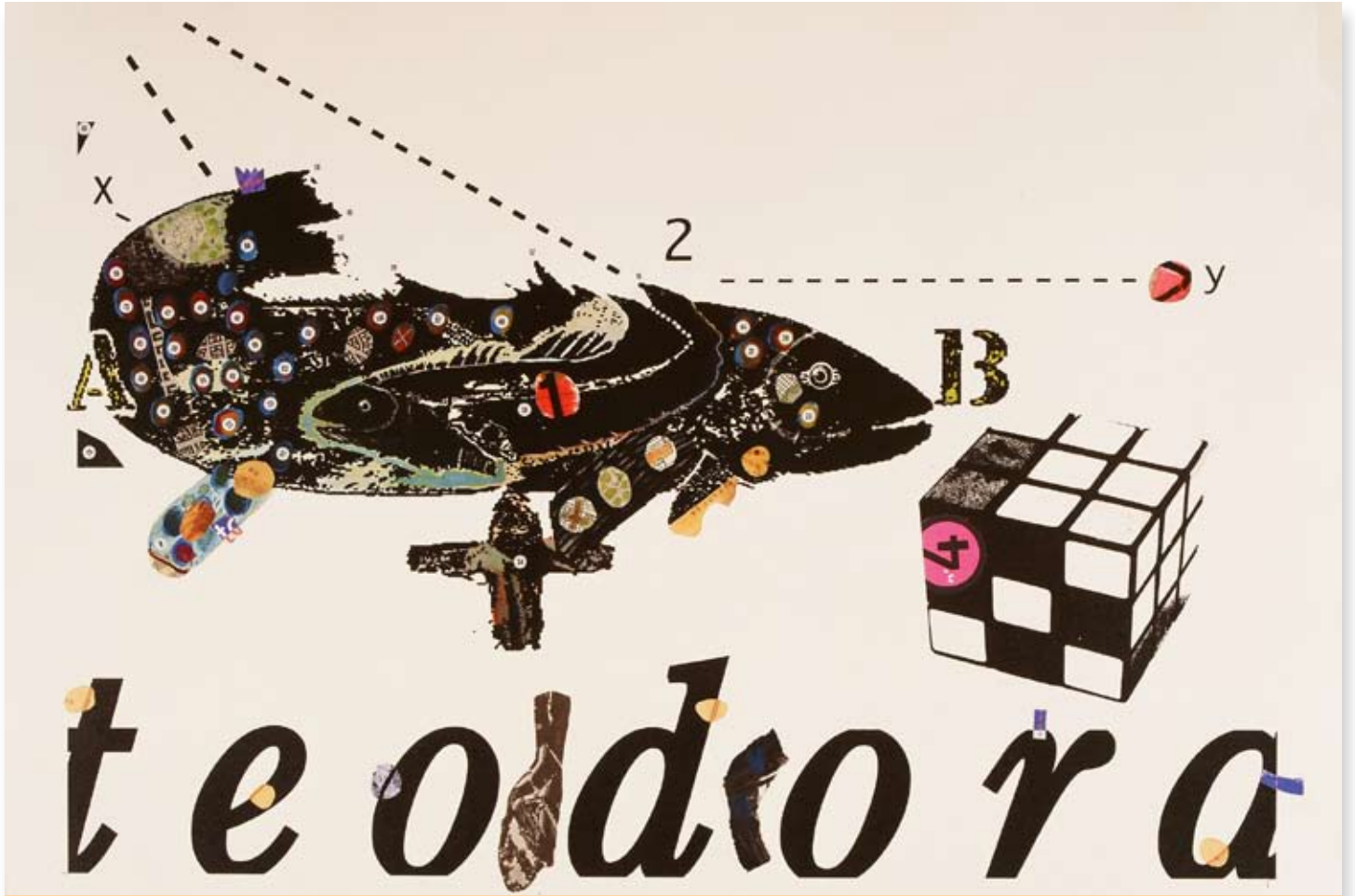
53 X 79 cm







AYŞEGÜL İZER



TEODORA

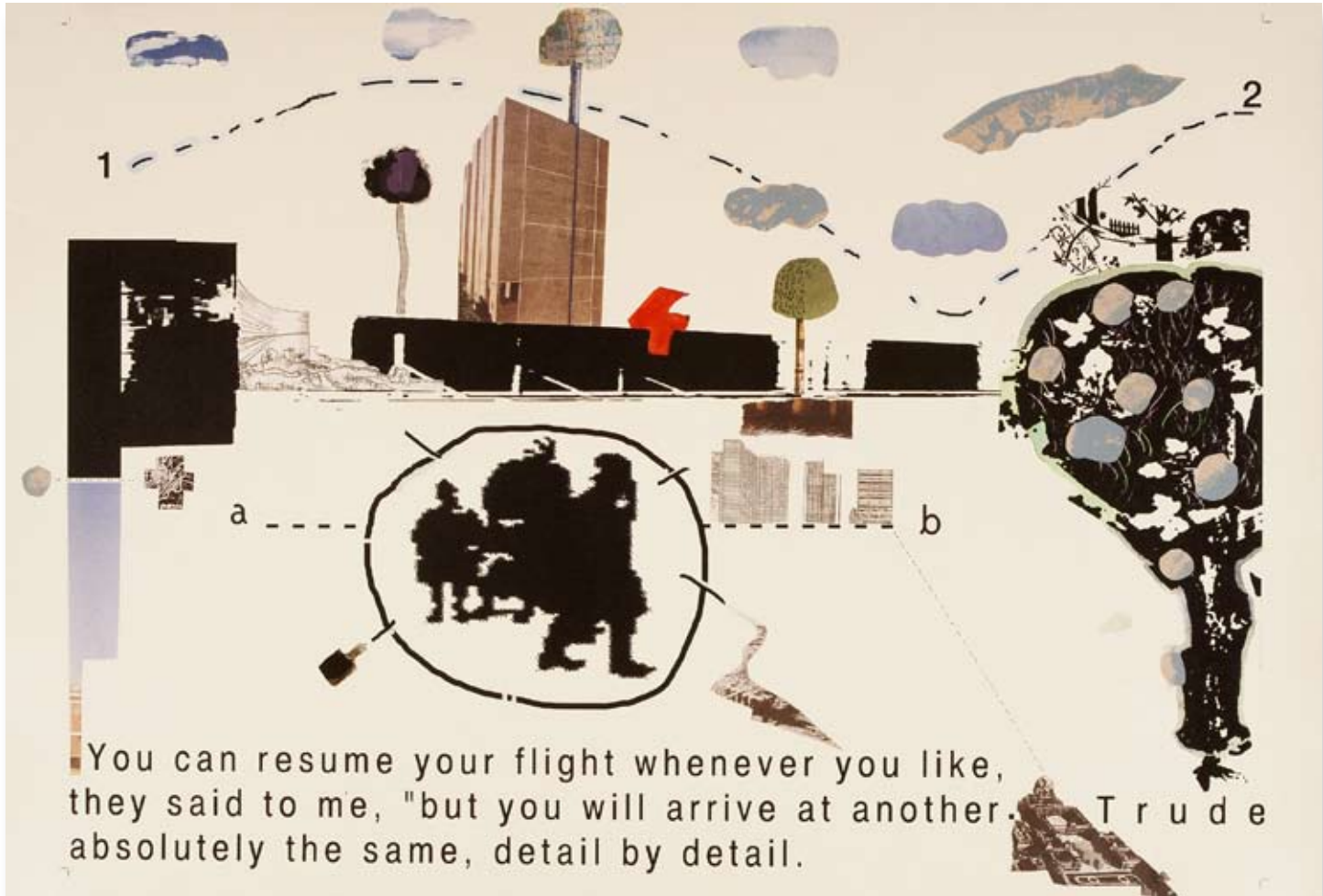
2007

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm

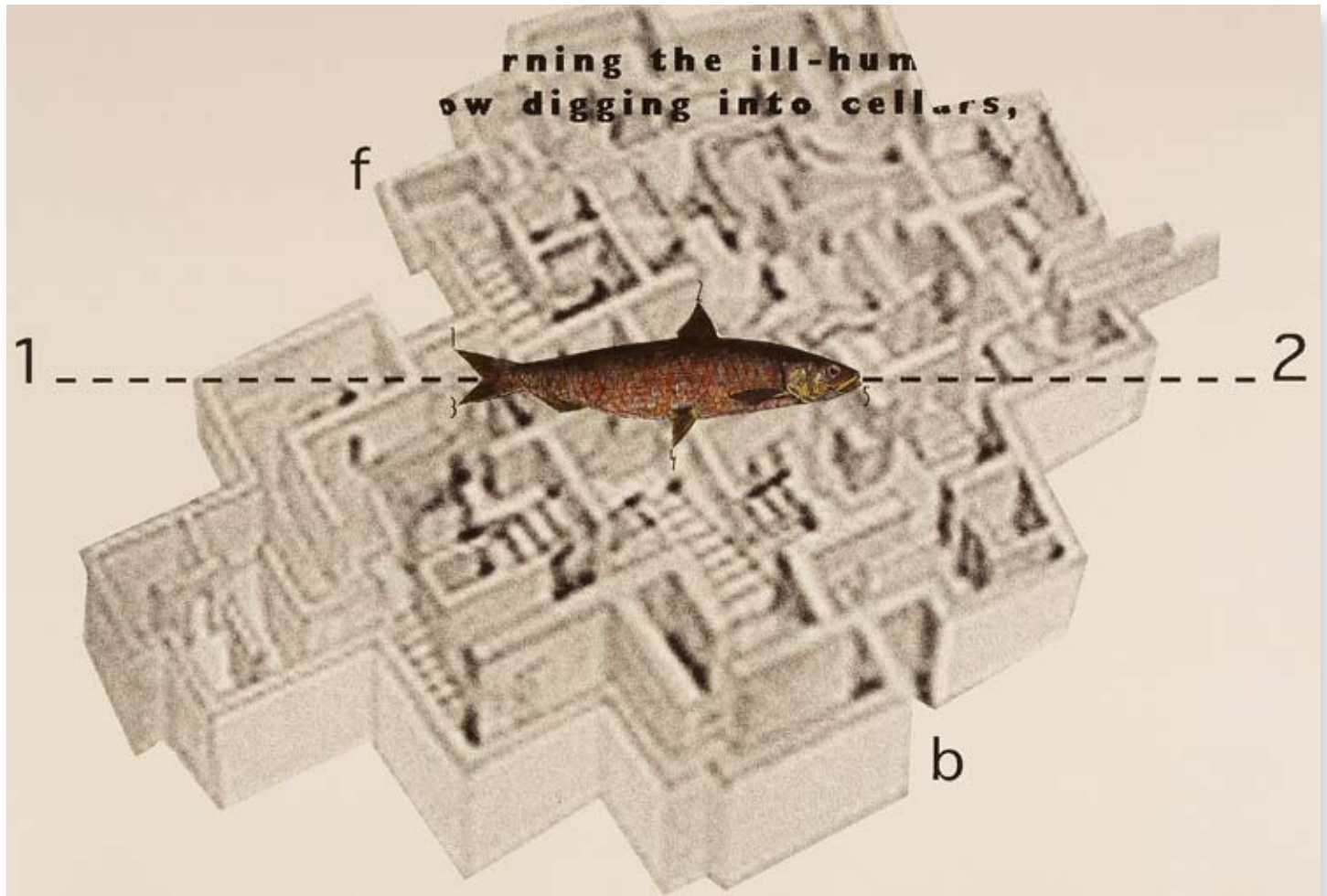




TRUDE
2006
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm



AYŞEGÜL İZER



**WHAT'S A MAZE
TO ONE WHO
PASSES THROUGH**

2007

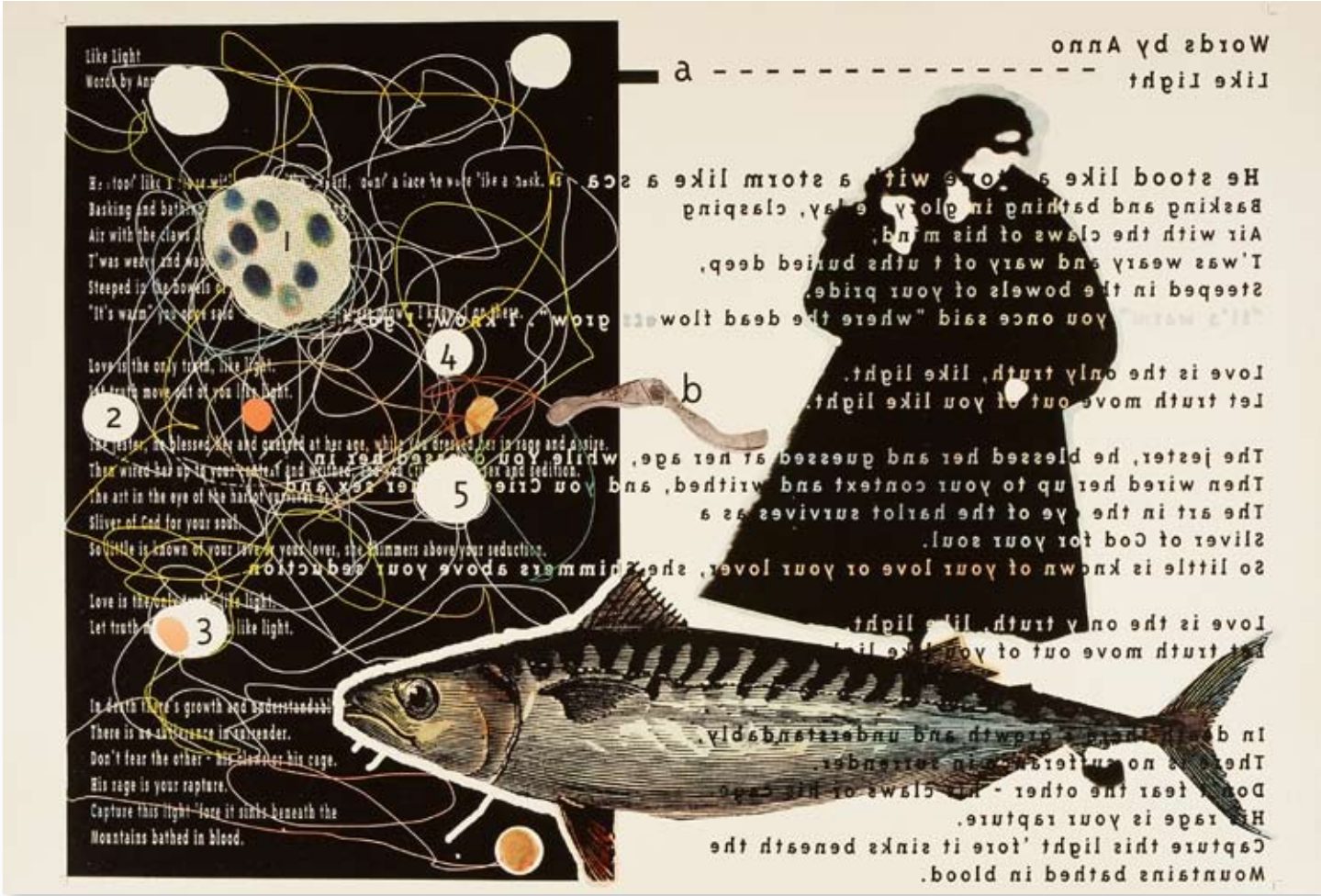
LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm

27

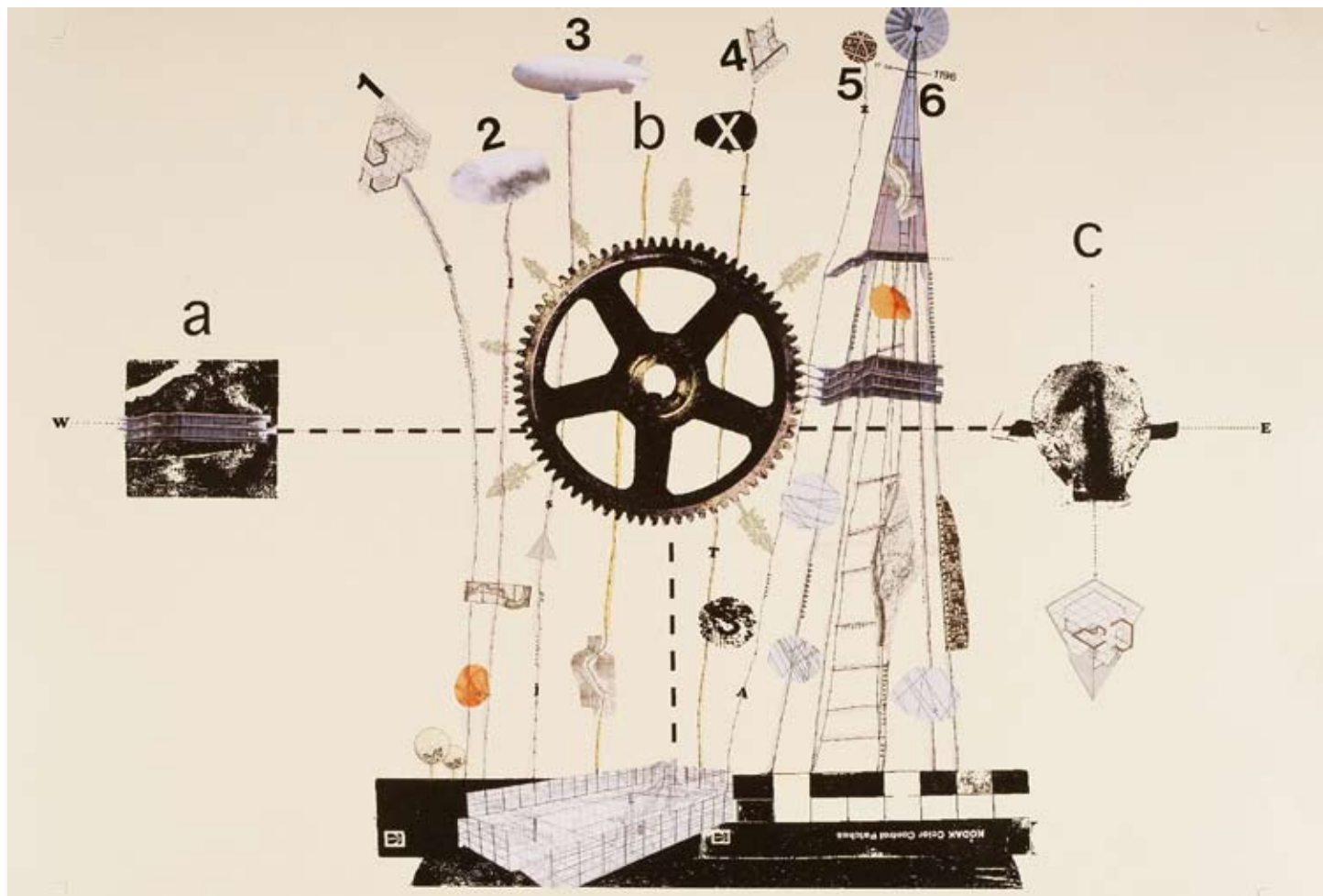




ZAIRA
2006
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm



AYŞEGÜL İZER



ZENOBIA

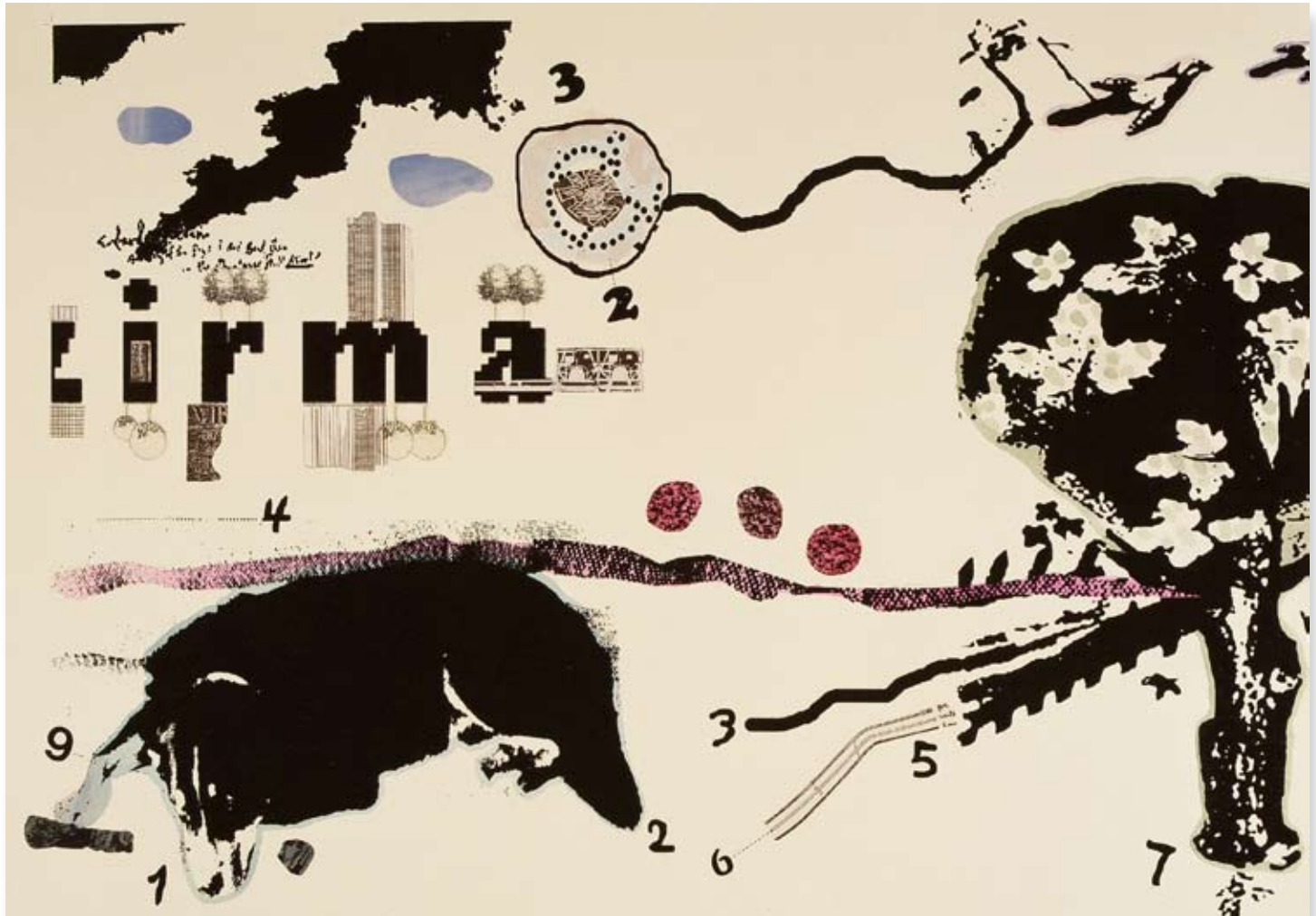
2007

LIMITED EDITION

SILKSCREEN WITH COLLAGED ELEMENTS

53 X 79 cm

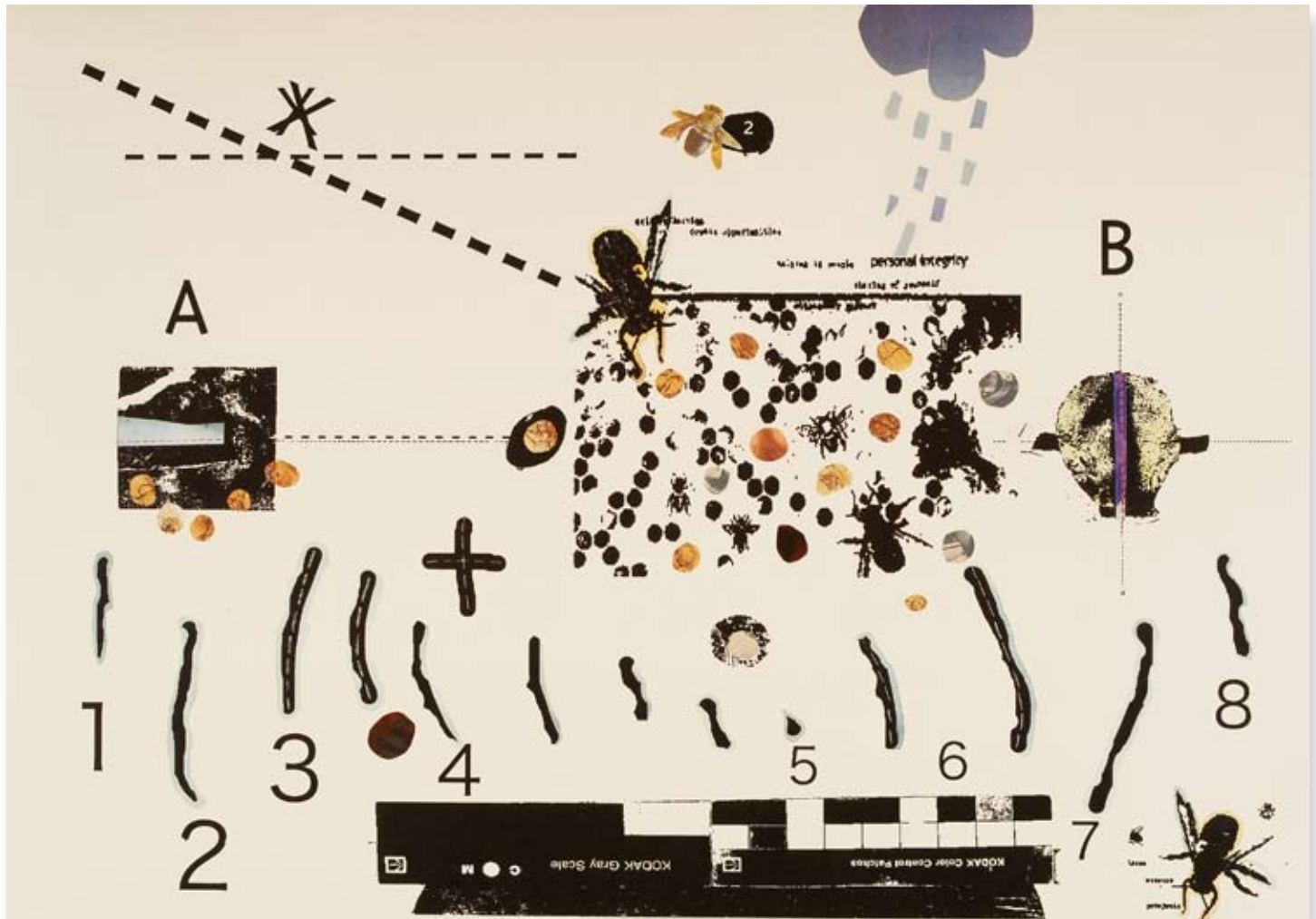




ZIRMA
2007
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm



AYŞEGÜL İZER



ZOE
2007
LIMITED EDITION
SILKSCREEN WITH COLLAGED ELEMENTS
53 X 79 cm



DA-SEİN'

This is "a reading effort or an experimental thinking process on works and life" on the first joint exhibition of Emre Senan and Ayşegül İzer, "Impresssions from Turkey", FAB Art Gallery, University of Alberta, Edmonton, Canada.

I first met the works of Emre Senan, graphic designer, advertising man and a university lecturer, at his exhibition "Meeting Minutes 01" at the "International İstanbul Graphic Design Week" organized by the Graphic Design Department of Mimar Sinan University. A year later, almost all of them passed though my hands in a single hour. As I watched these pure and eye catching images where each found its place in my memory, I looked at them as I were looking for the first and last time and I asked myself: "Are they drawn to be remembered or to be forgotten, to be thrown into the river of Lethe?"²

I believe people do not want to "forget" anything. In fact, we all need to forget as well as to remember. Those who are not talented to forget are also not talented to think.

Do we perform a coding of some kind, are we drawing what we draw so that knowledge gets stored in our memory and turns into something that would be recalled when need occurs?

Memory is a process in which personal recollections and pieces of schematic knowledge get to be reconstructed in accordance to the conditions of the medium they are recollected. There are two processes in which recollection towards memory happens: The first one is the "production" process, the second one "acknowledgement".

These pieces that I have been passing through for the first time, those that have been piled up for years, with his own definition "things that makes him live" are the deepest side of Emre Senan's ltm, his long term memory. Produced on many different kinds of materials, papers, produced with a dependence to time, "variable pieces" or duration pieces... Pieces that takes off the veil of life's flow, pieces that have not been worn out by glances, improvized drawings that continue to produce themselves even in the absence of the designer.

They are extraordinarily detailed and are in motion. Tables, pulleys, voids, industrial tools, hands and bodies. These semantic drawings that I have been getting to know while passing through are a kind of "cuneiformes", a kind of imagery formats that serve as a kind of dictionary. Short meetings, long meetings, very

Prof. Dr. Ayşegül İZER,

*'İstanbul, 11 February 2007, 05:10 pm,
Edmonton, 11 February 2007, 08:10 am'*

long meetings...Breaking up of all kind of theoretical frames, and moving them out of virtual time and selluloid wild life.

In the context of modern esthetics, "creativity" is summoned as something that "should not collide with useful goals." In their esthetic frames, real life actions or conditions can form art. The fact that they have been torn apart from their normal use make them art, art supplies a free space that we can do anything in society. A creativity that has been freed from its boundaries and a freedom that can carry a designer outside his professional life.

The art of painting is an art based on reflecting passions, feelings and ideas on a two dimentional plane within a frame of certain esthetic rules. In painting the feeling of dimentions, space, the effects of motion and light are obtained with such elements as form, lines, color, differences in shades and texture etc. The combination of color and images can carry symbolic or descriptive meaning in a contextual sense.

The art of graphics on the other hand, creates a new form of communication using pictures, photographs and typography in the same medium. Graphics is the name given to all arts that produce visual imagery using mechanic or semi-mechanic techniques and can not be considered outside the art of printing.

From Lascaux to the tablets of Uruk, from hieroglyphs to gilded manuscripts on parchment paper, there has been endless ways to submit messages via pictures, signs or depictions. Works of art are the most important ways of submitting messages with their pluralism on the usage of material and words. Paul Klee's idea is proven by the existence of graffiti: "Writing and drawing are on the basics, the same thing."

As a point where far ends meet, the unity of "graphic art and graphic design" is established by our perception of text and visuals as a whole. Graphic design is a tool of communication where we read by "seeing", where we heave read as we have "seen."

When Klee claimed that art is a journey, he tried to hint that art is not just the finished piece, but the process of production as a whole. A process defined not by the goal of the journey, not by the direction of it, but defined by being the fact of being-on-the-road itself. It is a journey made up of notions like experience, life and conditions and a journey itself being a work of art.

In the 19th century, with the invention of photography



the social role of painting diminished. After the 1920-30's, art almost lost its way and lots of artists repeated themselves not being able to find their own language in the footprints of artistic currents founded fifty years ago. It is obvious for artists that do not investigate the whys, the essence and the hows of their work could not possibly pave their own ways.

Every artist who has been seeking to produce pieces outside the phenomenon of "objects of spectacle" faces an ontological problem. The art of our century has to exist with its "conceptual background". Not being able to catch the essence of the century pulls art to the area of being an article for the market. It could be said that those pieces which strive to produce a visual effect tend to interact easily with the audience, but being "an object of spectacle" should not lead to not having a conceptual background.

When you consider the works of Ayşegül İzer as a whole, including "Point of Spring" and "Projections" realized in İstanbul, "Erennerungen" in Germany and "Invisible Cities" in Canada, they can be related to each other as a whole with a meaning and in a certain system. This bond is established by the usage of "space, element and material usage having a sense of width" and "iconographic" narration found in the interior and exteriors of the works.

For Ayşegül İzer, to plan a painting is not unlike to plan a city, she wants the audience to stroll around the layers of the piece she has installed. She, the artist, gets to be more excited when someone wonders the reason of all those elements being combined more than someone just admiring the harmony of colors.

Abstract concepts found in İzer's works are handled as geometrical relationships. The layers in her paintings; circles, ellipses, squares, triangles, curves like hyperboles and parabolas, cross sections, all find themselves a place as a coordinate if a system consisted of n points can be handled in a dimensioned point in space.

In her paintings, we can talk about sub levels determined by linear equation sets which relate different coordinates with each other or sub spaces. Topology³, the newest and most complicated branch of geometry find itself a place in her works because

of this reason. Topology has close relationships with symbolic logic. All "elements inter time, space and objects" used in her works, coordinates, colors, pictograms, numbers, letters, maps, architectural forms, mathematics, typography, drawings and even kinds of concepts and elements which do not fit into geometry, finding a place in her works, do not care to protect their own autonomies, they in fact lose their autonomies and reach their goals as they get decoded by the masses.

The works of Emre Senan and Ayşegül İzer are areas that all the phenomenon and situations that surround the human being's own memory are used as materials. The micro and macro cosmoses established in the works exist with the contradictions between them. One can free them of these contradictions only by taking away the discord between form and context.

In this context, the way the work are exhibited is as important as the works themselves. Installation has to have a sound order. Because there is a connection between the first and the last piece, ample time has to be given to the watcher to follow the communication.

The process of creation consists of internalization of the starting point and reacting to it by a power of intuition. For the artist not to take his/her perception and use it as it is, he/she must internalize the starting point. One should not be afraid of controlled change and bringing in a creative interpretation without changing the basic structure. If not, self repetition is inevitable.

For me, "a work of art is much beyond hailing everybody, it is an area that belongs to the artist's his/herself."

***Da-sein** : is a concept forged by Martin Heidegger in his magnum opus Being and Time. It is derived from da-sein, which literally means being-there/here, though Heidegger was adamant that this was an inappropriate translation of Dasein. Dasein is synonymous with existence. Heidegger used the concept of Dasein to uncover the primal nature of "Being" (Sein) which Descartes and Kant left unexplored. Like Nietzsche, Heidegger criticized the notion of substance, arguing that Dasein is always a being engaged in the world. The fundamental mode of being is not that of a subject or of the objective but of the coherence of being-in-the-world.*

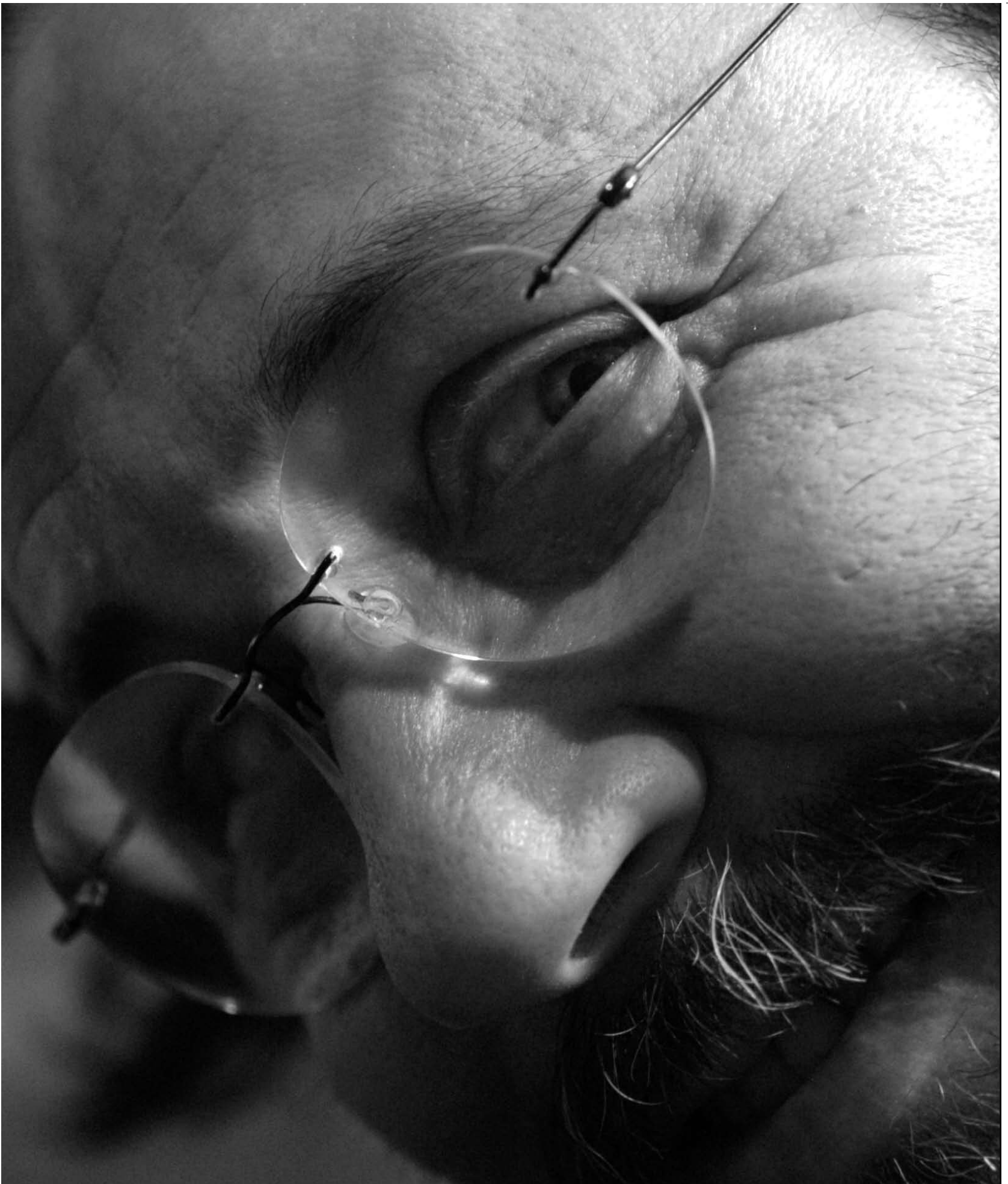
***Lethe** : The Art And Critique of Forgetting; Lethe, the "river of forgetfulness" in the Hades of Greek mythology , one of the five rivers in Hades.*

***Topology** : (Greek topos, "place," and logos, "study") is a branch of mathematics that is an extension of geometry. Topology begins with a consideration of the nature of space, investigating both its fine structure and its global structure.*











Born 1954, in Konya (Turkey).

Graduate of İstanbul State Academy of Fine Arts (İDGSA).
School of Applied Industrial Arts (UESYO).
Teaching assistant at the same school.

Professionally active in design and animation since 1980.
Has taken part in founding of a number of recognized advertising agencies.
Published a caricature book.

His work has been exhibited and accepted by museums in countries like
Canada, France, Switzerland, Korea, Germany, Czech Republic
(jury award in Grafix Biennale in Breclav) and Turkey.
Also won various awards in national competitions of animated films and
GMK (The Turkish Society of Graphic Designers) exhibitions.

Been a board member and President in professional associations
like Animators Association, The Turkish Society of Graphic designers.

Shown work in 5 personal and several combined exhibitions.

One of the Executive Creative Directors in
Euro RSCG Turkey where he is a partner.
Project Instructor in MSFAU Faculty of Fine Arts University
Graphic Design Department.

Has a foundation called Emre Senan Foundation for Design.
Which runs a design workshop facility for young designers,
as a non-profit center. **www.yahsiworkshops.com**

Father of two kids.

esenan@gmail.com



WORKS





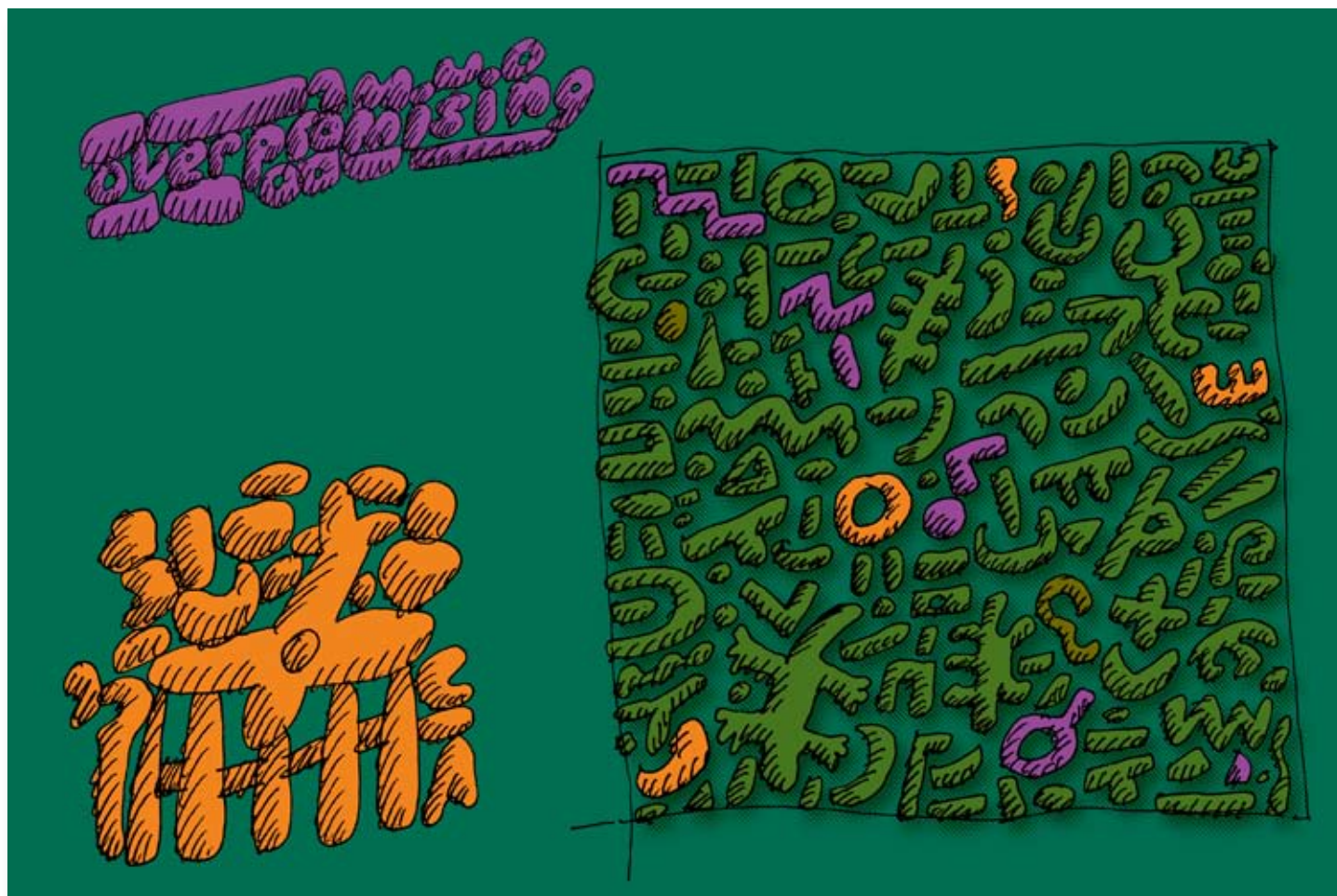
EMRE SENAN



DESERT FISH

2006
SILKSCREEN
50 X 70 cm





OVER PROMISING

2006
SILKSCREEN
50 X 70 cm



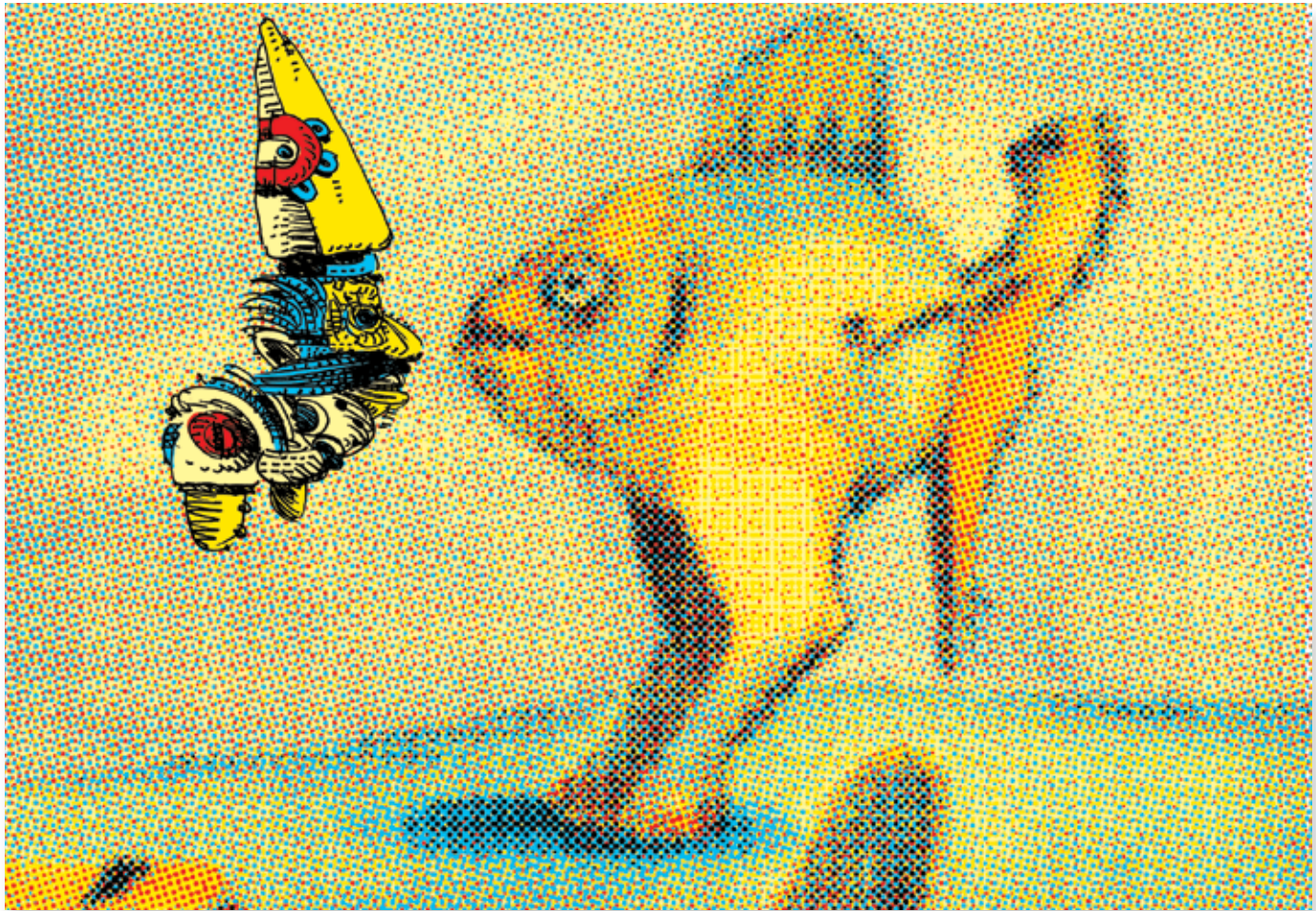
EMRE SENAN



SOME KIND OF...

2006
SILKSCREEN
50 X 70 cm





WHISTLE
2006
SILKSCREEN
50 X 70 cm

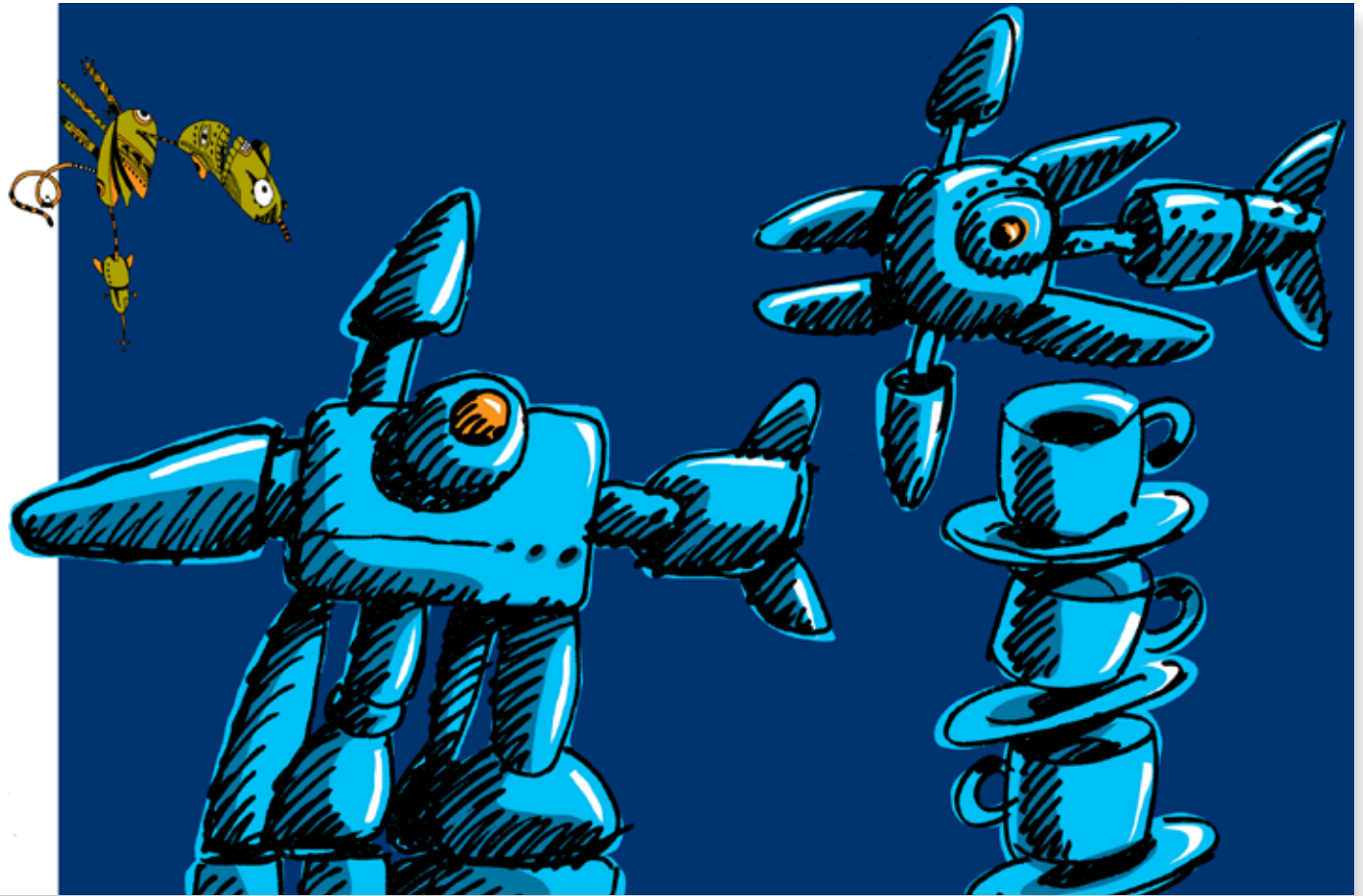


EMRE SENAN



I'M HUNGRY

2006
SILKSCREEN
50 X 70 cm



IDIOT
2006
SILKSCREEN
50 X 70 cm



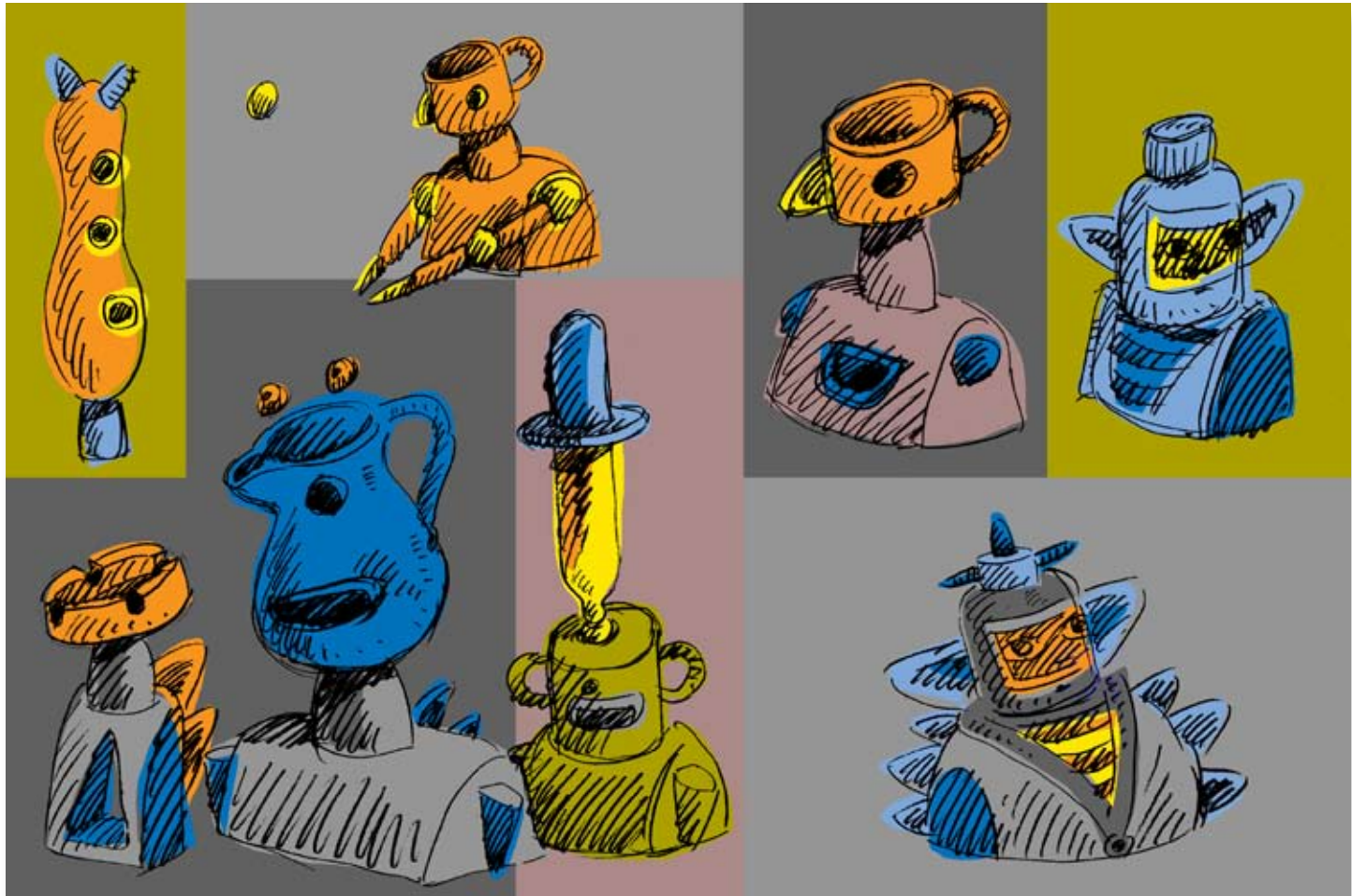
EMRE SENAN



45

SUNDAY
2006
SILKSCREEN
50 X 70 cm





ADDICTS
2007
SILKSCREEN
50 X 70 cm



47





EMRE SENAN

48



DEEP
2006
SILKSCREEN
50 X 70 cm





EMRE SENAN



DOES IT WORTH?

2006
SILKSCREEN
50 X 70 cm

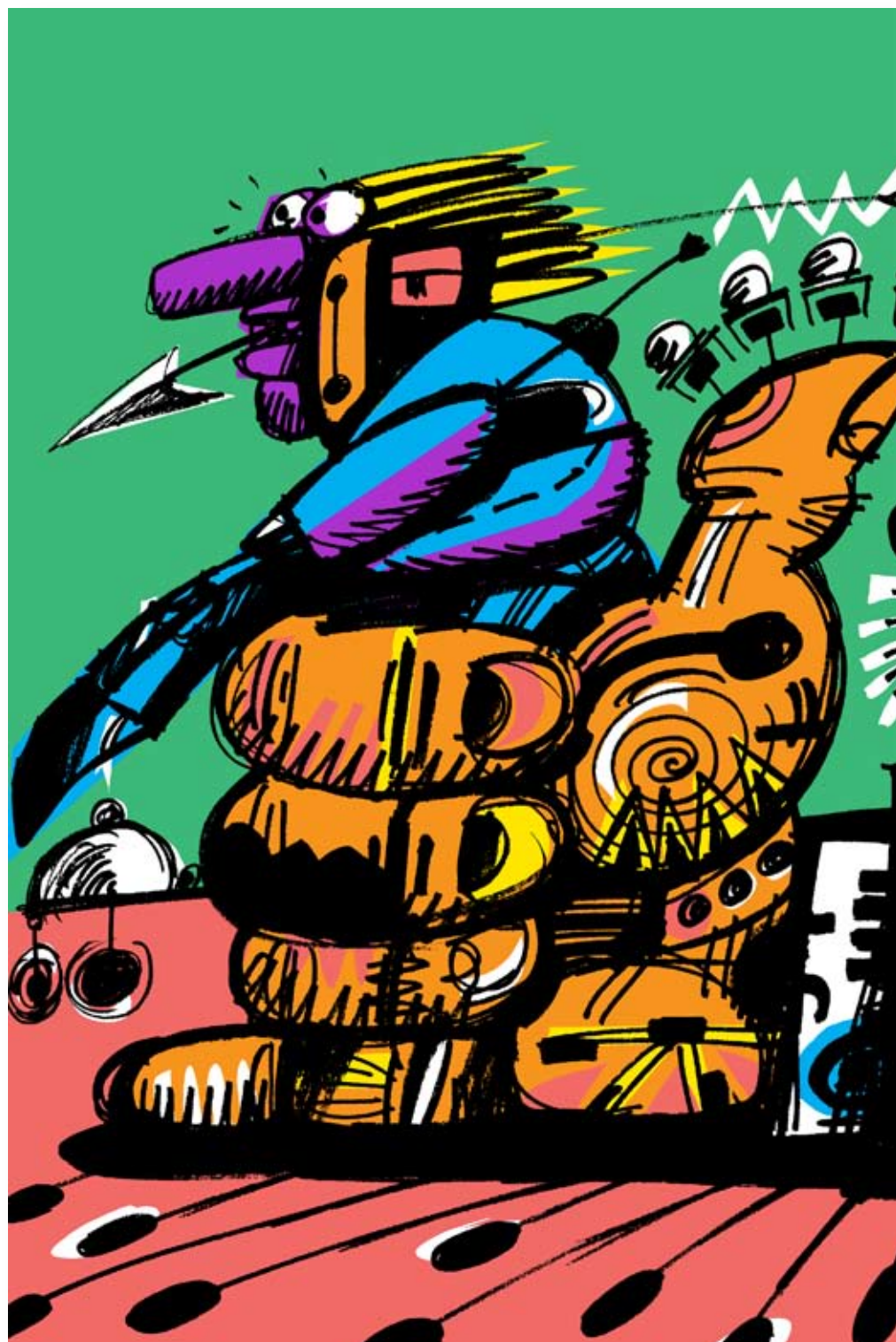




LOYALTY
2006
SILKSCREEN
50 X 70 cm



EMRE SENAN



LIGHTER
2006
SILKSCREEN
50 X 70 cm





ACHTUNG !
2006
SILKSCREEN
50 X 70 cm



EMRE SENAN



53

OFFICIAL
2006
SILKSCREEN
50 X 70 cm





HORNY HORSE

2006
SILKSCREEN
50 X 70 cm



EMRE SENAN



ANGER
2006
SILKSCREEN
50 X 70 cm





SHAKE
2006
SILKSCREEN
50 X 70 cm



EMRE SENAN



NO PANIC
2001
SILKSCREEN
50 X 62 cm





WAR BIRD
2006
SILKSCREEN
50 X 70 cm



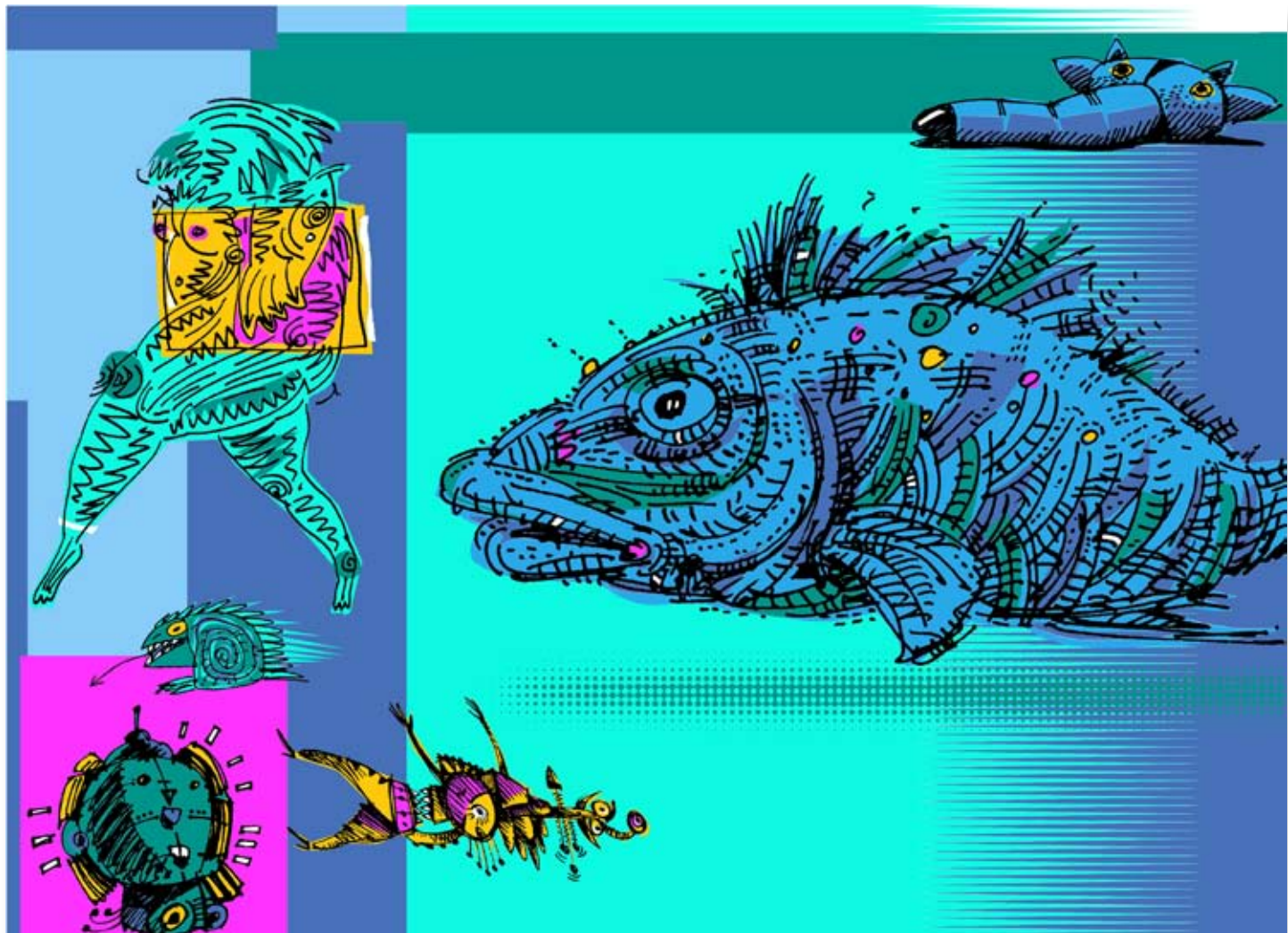
EMRE SENAN



59

BON APPETIT
2004 SILKSCREEN
50 X 70 cm





CROWDFISH

2000
SILKSCREEN
45 X 60 cm



EMRE SENAN



THE LEADER

1999
SILKSCREEN
50 X 70 cm



EMRE SENAN



**TAKE CARE,
WHILE TURNING BACK**

2005
SILKSCREEN
50 X 70 cm





EYES STARING AT PERA

2004
SILKSCREEN
50 X 70 cm



AYŞEGÜL İZER - EMRE SENAN İSTANBUL - EDMONTON - İSTANBUL
IMPRESSIONS FROM TURKEY



