



'Names are my sculpture's identities'
Aylin Tekiner

ELÇİN ŞENER
The New Anatolian / Ankara

Sculptor Aylin Tekiner creates her works of art according to a theme and the meaning she gives to ordinary objects. She makes art lovers discover a new representation of objects. The artist paraphrases and thinks about her works of art as a requirement of modern art. She shares her own view with art lovers and represents people, objects and the incidents which happened to her by looking at them from a wholly different perspective.

Tekiner has managed to find a middle point between daily objects and the world of images, and says that the names she gives to her sculptures are the most important aspects of her art. "Some images such as a top, an apple or a paper boat abandon their own use and refer to another concept and another image," she explained. "The relation between language and image, which I try to create in my works of art, is very important for me. The shifting meanings of my sculptures' names and their relation with my works of art create a humor which reflects my art style. I also believe that the names become a hint for art lovers to catch the meaning of my work. This hint, however, still doesn't stand for a direct meaning. Names are the identities of my sculptures." The images which Tekiner creates in her works of art include codes from her childhood, and from her current social, political and aesthetic life.

Tekiner's sculpture exhibition can be seen at the Anatolia News Agency Art Gallery through Thursday.

TNA sat down for an interview with Tekiner, who creates new forms in her personal conceptual and emotional world.

Which is a sin?

Tekiner's latest apple statues are exhibited under the name "Which One?" The name of the exhibit brings up many different things in people's minds. Some



Sculptor Aylin Tekiner with TNA features correspondent Elçin Şener. Photos: TNA - Ceren Bayar

sonal side of the individual. All the crimes we commit in our life and questioning whether they are sins or not, totally depends on the person himself. Socially, such a questioning might have an explanation in terms of a chain of social rules. Such rules have never been important for me because I think that especially this country is unable to make a proper explanation and interpretation of the issue."

I wasn't grown up yet

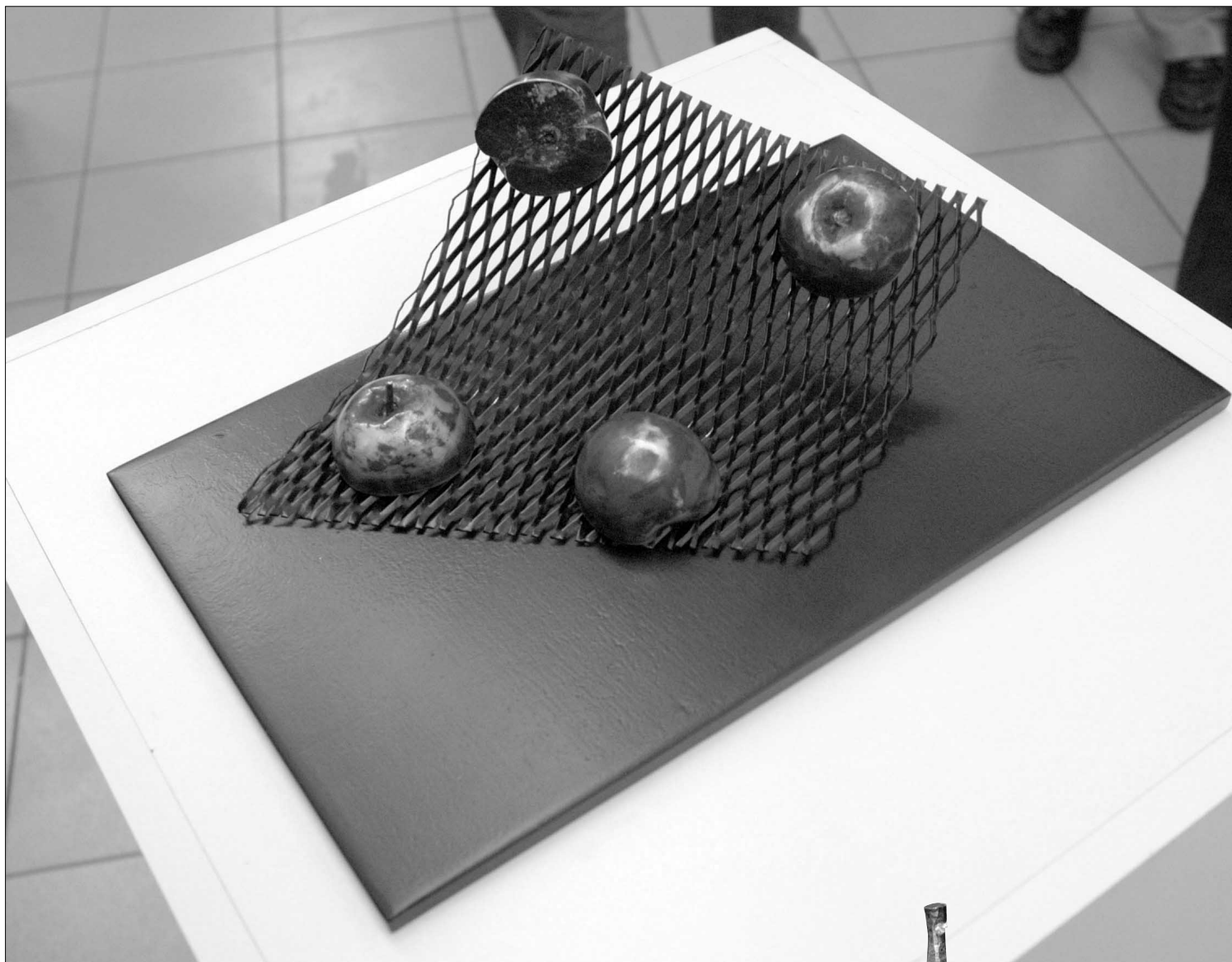
The artist uses the pit of hell, which symbolizes complicated things or a confusing state, in a far deeper meaning and as an unsolvable chaos. The pit of hell wasn't used in religious terms in her work, which normally stands for a large hole where sinners go. The artist was only two years old when her father Zeki Tekiner, Republican People's Party (CHP) Nevşehir provincial chairman and also former state minister, was shot dead within the chaotic atmosphere of Turkey in the '80s. "My work 'The Well of Confusion and Mess, in Hell' is very important for me because it's related to a true incident which still hasn't been solved," she said. "The work of art reveals a very painful result of a specific era of Turkey. A little girl, who was only two when her father was shot, gets moved by the incident. The heroes of this incident are not only Zeki and Aylin Tekiner. The work of art was edited in relation to a very serious social problem which Turkey has been going through. I have sealed transparent envelopes with the government's stamp. Everything is in front of my eyes but they are sealed all the time. They are always secret and insoluble. I believe that this exhibit is a duty which I

ty which I



had to
pay not only to my father, but to all
the people who live or cannot be
kept alive in this country.

"I speak to the government, but do they pay any attention? They don't. This reminds me of the story where the rabbit decides not to speak to the mountain again, while the mountain isn't even aware of what offended the rabbit. If my works of art kindles the interest of art lovers and if they become able to look at my work from a different perspective by feeling a little bit of concern, there may be a point at which I'm right. There are also a couple of sentences in my exhibit which were written by a little child: 'But I was-



n't a grown up yet. Are father's clothes always grey?' (My father used to wear grey suits all the time and that is how I always remember him.) I didn't want people to become interested in the emotional side. I wanted them to shift their interest to something else. The newspaper clippings got the interest of art lovers. Turkey has some unsolvable pains, and I think that art should always draw people's attention to some social facts. I'm thinking of continuing such works.

"I don't think that there are major inspirations in art. The roots, the content and the edition of a story are very important. There is definitely a realistic part of every story, whether it belongs to me or to another person. In my works of art you can see the traces of some social worries which I went through when I was a little child. When I look at the unity of my work, I see a childhood which was stuck and I like to express such feelings."

‘Thieves and impudent’

Tekiner often uses tops in her sculpture. With these she becomes able to address people, fish, dreams, acrobats, play soldiers, a fairytale object or her childhood. Her themes, which appear to be completely different, actually combine on the same ground.

The artist said that she created her work "The Thief and the Impudent" by thinking of late President Turgut Özal and his widow Semra Özal. "This is a work which completes the political view of Turkey since the '80s," said Tekiner. "I love the humor in it. It is a work which says that though nothing has changed in principle since the '80s and the '90s, some things have started to reveal a change only in appearance. Art lovers like the name of my work. The sculpture being well rounded and swollen gets the attention of art lovers."

We are standing near tops which seek some space. One is on

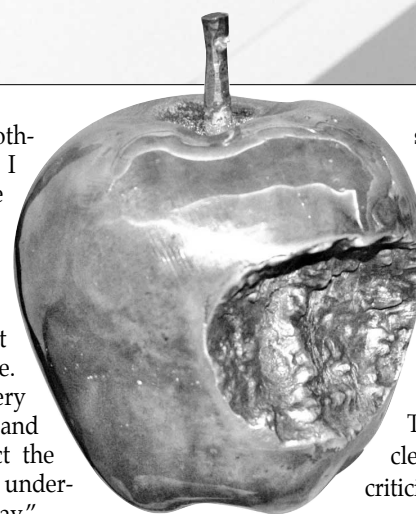
balance each other perfectly. I think a statue without a name doesn't have an identity since every object has a name. There is a very thin line here, and I don't expect the question to be understood right away."

Our society lacks critical criteria

Tekiner is currently earning her doctorate at Ankara University's Fine Arts Education Program. Regarding the question of how a plastic item should be interpreted and criticized, Tekiner said that such critical criteria are not identified in the proper way.

"I ask myself for whom and why I produce my art," she said. "It's a specific art circle. Sculptures and statues are Turkey's wounds, especially in Ankara. People go to sculpture exhibits only according to the artist's name and the owner of the gallery. They don't keep track of other galleries and artists. Galleries also don't provide any on-

opportunities for non-famous artists who are able to produce something. Art circles are unaware of these artists. This is a major problem, and people try to solve this problem by moving to Istanbul or abroad or by shifting their interest to another branch. There's a group in Ankara which defends itself against Istanbul by

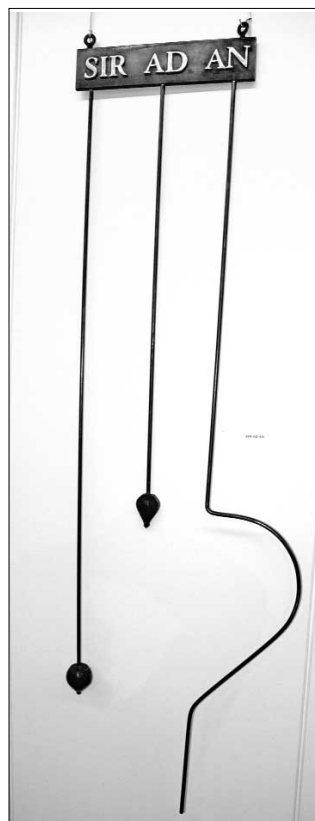


saying that they're not country people. This group consumes itself while it's trying to defend itself against Istanbul. This is why art circles are unable to criticize their works in professional and intelligent ways. I think that praise and criticism are far more active than criticism. We're not a society which is aware of the difference between praise and criticism. People interested in art would make proper criticisms.

"At school they don't teach you how to interpret and criticize a plastic object. They don't teach it at school because they don't know it either. We never received any criticism when we were at school and even after we graduated. We're trying to achieve something through our own efforts. As we come across such an atmosphere only at old, settled educational institutions. When we think of fine arts, we expect an atmosphere which is totally free, but the reality is just the opposite. These


are the things which I feel and think while producing my works of art. I don't believe that I'm receiving any proper criticisms for my work."

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