

BURÇAK BINGÖL

1976, TR



B BUILT A GARDEN
2023

Glazed ceramics, glaze, wood
63 × 38 × 30 cm





Laura: Hi Burçak, how are you?
 Burçak: Hi Laura, I'm good, how are you?
 L: I'm good, today it was rainy but than turned out in a sunny day
 L: How is in Istanbul?
 B: Today it feels like summer again! Very hot all of a sudden!
 L: same here!
 L: How does ceramic as a medium contribute to your research as an artist?
 Can you tell me about the work you submitted to our award?
 B: Ceramic made a lot of sense after I moved to Istanbul.
 B: I knew the medium but it gained cultural and historical dimensions as I discovered more about the city as a local.
 B: That's why I employ many traditional forms which I also used it in the work I submitted to the Officine Saffi Award.
 B: B Built A Garden is a representation of a ceramic kiln.
 B: Things transform constantly. 😊
 B: I'm also inspired a lot from the ceramic processes.
 L: Out of curiosity, I saw from your CV that you studied at the Ankara Conservatory. Can you tell me about that?
 B: Oh yes! 😊
 B: I was a part time student first. It was a 6 years program along with my primary and secondary school education.
 B: Then we formed vocal ensembles and poliphonic choirs so the music continued along my university years.
 B: We've been to so many international music festivals.
 B: It was my professional hobby in a way. Which continued until I moved to Istanbul in 2010.
 B: Honestly I miss singing. 😊
 L: I can imagine. Do you ever sing on your own? Do you ever use sound in your work?
 B: I dont sing much actually...
 B: I've used sound before in my works but it was more conceptual rather than melodic.
 B: So there is no direct reference of my musical background in my works
 L: Being conceptual your work still keep a very poetic feeling. I noticed there are so many references to floral life in your work. What about these?
 B: Yes, thank you, it's important for me to do poetic gestures. Floral decorations actually first started after I learned about feminist art.
 B: There was a criticism on women artist mimicking the male artistic language to able to accepted to the art world.
 B: The floral patterns were too feminen to be taken seriously in the art world. I started to play around with patterns then to see how they grow artistically. In time these patterns also employed other concepts like geography and time. So I basically play around with the notion of being decorative.
 B: And I love plants 😊
 L: Please keep going. When I met you here in Milan I had the feeling of a fearless one (I also have a strong passion for gardens and flowers 😊)
 L: Do you have your own kiln?
 B: I do. I have one small and one medium size kiln in the studio.
 B: If the work is large, I sometimes use a factory to produce a piece.
 L: Great! I'm curious: what do you see from the windows of your studio?
 B: :) I'm in the old part of Istanbul, Galata where the Genovese were hundreds of years ago... So the streets are cute and narrow. What I see from my window is an apartment very close :)
 L: It would be nice to visit you 😊
 B: Yes, please do!
 L: Thank you so much Burçak, for your time an we talk soon.
 B: Thank you, it was great talking to you, loved your questions! 🌿