

Artist statement  
2012, Gülfidan Özmen

Although I construct my works mostly within thematic exhibition titles, the main material I use is glass. Found objects, photographs I have taken, old maps and city plans, documents related to my past have a place in my works which I usually create by blown glass, borosilicate glass forming, kiln formed glass and silkscreen print/transfer on glass.

The works I have produced are related to the way I see the values, which I am a part of, in my daily life, in the city (cities) I have lived and in fact how all these values seem to me. I am trying to examine them with the contrasts in our lives, abstractions of my experiences, contrasts of shape and color. Glass, thanks to many shaping techniques, is a material that helps me express myself accurately.

My first serial work, produced in 2009, called 'Optical Impressions' is about the contrasts in nature which we encounter every moment and become a part of, without noticing. These contrasts we come across in nature protect their place where they exist in our own nature and because of this, they cease to be a contradiction and become a part of our lives. In these works where hot glass shaping techniques and silkscreen printing on glass applications are used together, the glass is framed with lacquer-polished wooden cases. Along with contrasts created by constructed glass objects in foursquare cases, color contrasts have a place in these works, too.

Carried out in year 2010, my second solo show, 'Silhouettes' is a glass interpretation of Istanbul, the city I live in. It tells about the city of Istanbul with its various mysteries and spots that have chosen to hide or still waiting to be discovered despite having been consumed ruthlessly for years; it tells about the transparent and naive Istanbul in my mind. In my works that are an abstract interpretation of the city, I worked with borosilicate glass to express the grace of the city that still remains hidden somewhere. I have completed the transparent Istanbul in my mind with city's own colors like turquoise and blue and with old Istanbul objects – glass bottle caps- that I picked up all over the city. And the maps, the most important documents which record the past and present of the city. These forms, each keep their 'object' status on their own, came together and transformed into transparent silhouettes that may remind of many spots in the city.

My shows 'Visual Memory' and 'Visual Memory II' which took place at the end of 2011 and the first month of 2012 following each other, give

references to experiences and things I have seen, piled up in my mind and soul in time and surfacing as they were dredged up. All these moments are present as long as we exist; we perceive these permeable moments in such a massive way and consider them as if they're never going to disappear. In fact all of them will vanish with us and lose all the meaning. "We construct our lives on a permeable and transparent space like glass, as if it is never going to disappear."

In the first show of the series, all these experiences are constructed on a cake box form which participated in the show with its plastic value. Bird's eye view scaled spotting: Maps and photographs I have taken are reflected on triptych glass constructs with silkscreen print application. At the same time, they share the show with paper works on which collage, line drawing and silk screen print applications are used. The second show of the series includes pictures of mixed techniques on paper and the glass used in the process of framing. Glass I have silkscreen printed with 650°C paints are framed with paper works and creates a deeper narrative.