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Bucket Savci



Buket Savcı

Olcay Art

Buket Savcı

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Tuval Üzerinde Tutulan Günceler

Esra Aliçavuşođlu

Günlük yazmak ya da yerleşik deyimiyile günlük tutmak, çođu insanın kendi dünyasını nasıl algıladığını ve neleri hatırlamak istediđini belgelediđi en eski dışavurum araçlarından biri olarak tanımlanabilir. Günlük yazmanın, bireyselliđin yükselişine geçtiđi, 1000 yıllık bir Ortaçađ'ın ardından devreye giren Rönesans döneminde hatırlanması da bu bağlamda şaşırtıcı deđil. Çünkü günlük, bireyin kendini gerçekten bir birey olarak kabul etmesinin ardından bunu tamamlayan bir öđe olarak düşünülebilir pekala.... Hem kişinin kendine yazdıđı, hem de hiçbir zaman salt kendine yazılabilecek kadar da "özel" olmadığı unutulmamalıdır günlükün... Dolayısıyla zaman zaman kurguya izin verir; insan zihninin manipüle etmeye oldukça elverişli dehlizlerinde taraf olmanın izleri sürülebilir.

Günlüğü, kişinin kendi dışında, imgesi olmayan bir ya da birden fazla görünmeze tüm "sahiciliđiyle" yazılan bir tür olarak nitelersek Buket Savcı'nın "görsel bir günce" olarak adlandırdığı işleri, bu bağlamda, daha açık bir anlam kazanır. Günce her ne kadar yakın zamanı, biraz önce yitmiş gitmiş bir anı işaret etse de aslında geçmişle bugün arasında sürekliliđi olan bir köprü gibi düşünülebilir. Zihnimizde yer eden, unutilan, farklılaşan anıları geri çağırır, asıl olarak hiçbir şeyin unutulmamasına karşı alınmış bir önlemdir. Bireyin pürü pak gerçeđini içerdiđi gibi eski Yunanlıların "güven olmaz söz" dedikleri mitos gibi bir parça kurguyu da içinde barındırır.

Buket Savcı'nın genellikle bir iç-mekânla sınırladıđı, dört duvar içine yerleştirdiđi sahneleri, kendi bilincinin bir metaforu olarak algılanabilir. Sözüünü ettiğimiz, tıpkı bir günce gibi kimi zihinsel imgelerin tuvalin üzerinde somutlaştırılarak, görsel bir anı-bellek fotoromanı oluşturulmasıdır. Sanatçı bunu yaparken, tıpkı belleđin çođu zaman yaptıđı gibi, lineer bir zaman dizini kullanmak yerine bölük pörçük anılar, sahnelerden kesitler olarak bir kompozisyon kurgusu gerçekleştirir. Bunların büyük bir kısmı, devamının izleyicinin hayal gücüne bırakıldıđı, kadrajın bilinçli olarak simetriden uzaklaştırıldıđı sahnelerdir. Kimi zaman sadece bir portre, kimi zaman iki figürün başsız gövdeleri, kimi zaman ise tüm vücut resmin içine dahil olur. Buket Savcı'nın resimlerinde kullanmayı ya da göstermeyi yeđlediđi sahnelerin çođu zaman bir güncedeki iç döküşleri çağırıştırdığı, arzu, özlem, istek gibi temel dürtüleri doyurmaya çalışan sahneler olarak seçildiđi düşünülebilir. Bu resimsel temsillerin her birinde sanatçının iç sesini duymak olasıyken, bir yandan da izleyicinin iştme (gözetleme) duyuları devreye sokulur. Seçilen imgelerden özellikle, bedensel duyuların hatırlandıđı sahnelerde bu gözetleme dürtüsü kendini daha çok belli

eder. Ve gnce tavrı ters yz edilerek, izleyici nce imgeyle karřılařır sonra o imgeyi evreleyen hikayeyi kurgulayan kiři olarak devreye girer. Dolayısıyla yazıyla zihnin grsel hafızasının, hayal gcnn harekete geirilme alışkanlıđı ters bir biimde iřleme sokulur. İzleyici, kendisine sunulan imgeyi gizlice seyreden bir "gnlk" yazıcısına dnřr. Bu bađlamda algı, gzlerin dıř dnyaya dair kaydettikleriyle sınırlı deđildir. Bir algı edimi, asla yalıtılmıř deđildir; gemiřte yapılmıř ve bellekte yařayan sayılamayacak kadar ok benzer edimden oluřan bir akıřın en son evresidir sadece.

Buket Savcı'nın resimsel slubu, geređin bir kesitini sunarken pek ok farklı sahneden damıttıđı, zihinde oynanmıř ya da oynanmıř olduđu dřnlebilecek sahneleri izleyiciyle paylařır. Olabildiđince kiřisel, zaman zaman sıradan gndelik yařam sahnelerini ađrıřtıran bu resimler, kimi zaman ise tutkulu, olabildiđince "zel" anlara evrilir. Figre ve figrn eylemine odaklanan alıřmaların yanı sıra zaman zaman bu figrlere ev-ii grntlerinin ayrıntıları da eřlik eder. Ev-iini evreleyen eřyalar, seilmiř nesnelere, bize, neresi olduđu apaık belli bir mekn algısı uyandıracak aıklıkta kendini gsterir.

Buket Savcı resimlerinde hem kadın bedenini, hem de erkek bedenini duyu alanının odađına yerleřtirir. Ayrım yapmaz. Zamanı dondurmak suretiyle zihinde srekli aksiyon halindeki grnty askıya alır. Aslında bu biimde sahnenin ncesini ve sonrasını hayal etmemizi hem mmkn kılar, hem de teřvik eder.

Sanatının resimlerinde kullandıđı sahneler, hem izleyiciye, hem de resmi yapana algıyı ve geređi yorumlamayı, btnlemeyi ve teřhis etmeyi sađlar. Bylece, Buket Savcı'nın resimleri hem znel, hem de belleđin tamamladıđı imgeler ve izleyicinin zihnindeki grntlerle st ste binmesi bađlamında ođulcu bir yapıdadır. Bizi bařkasının zihnine bakarak, kendi zihnimizdeki imgeleri uyandırmaya ve kendi gemiř gncemizi tekrar yazmaya teřvik eder.

1. Rudolf Arnheim, Grsel Dřnme, Metis Yayınları, İstanbul, 2009, s. 98

Dairies Kept on Canvas

Esra Aliçavuşođlu

Keeping a dairy, or as generally known, writing a dairy, can be described as one of the oldest expression tools with which many people document how they perceive their own worlds and what they want to remember. In this sense, it is not surprising that keeping a dairy is remembered in the Renaissance period, in which the individualism started to be on the rise and which came into play following a Middle Age of 1000 years. Because, the dairy can be considered as a complementary element after the individual really accepts himself as an individual. It should not be forgotten that the dairy is written by the individual to himself and also it is not that much "private" so as to be written only to himself. So it sometimes allows fictions to come into play; the traces of being a party can be followed in the tunnels of the human mind which are convenient for manipulation.

If we describe the dairy as a kind that has no images, which is written to one or more invisibles besides the individual himself with all authenticity; the works of Buket Savcı named as "a visual dairy" become clearer in this context. Though the dairy points out an instant finished a little while ago, indeed it can be considered as a bridge having continuity between the past and today. It recalls the memories which changed, were forgotten but imprinted in the minds. Mainly, it is a measure taken against forgetting everything. Besides covering the pure reality of the individual, it also covers a bit of fiction like the mythos which is named as "unreliable word" by the ancient Greek.

The scenes of Buket Savcı, which she generally restricts with an inner space and locates inside four walls, can be perceived as a metaphor of her consciousness. What we talk about is, concretizing some mental images on a canvas and forming a visual remembrance-memory, just like a dairy does. While doing this, just like the memory usually does, the artist forms a composition fiction by using some sections of events and pieces of memories instead of using a linear chronology. Most of them are the scenes, the frames of which are consciously drawn away from the symmetry and the rest is left to the imagination of the audience. Sometimes only a portrait, sometimes the bodies of two figures which do not have heads and sometimes the whole body is included in the painting. It can be thought that the scenes which Buket Savcı prefers to use or show in her paintings are usually the scenes that recall a heart to heart talk in a dairy and are chosen as scenes satisfying the basic impulses such as desire, passion, ambition. In each of these pictorial

representations, while it is possible to hear the inner voice of the artist, on the other hand the sense of hearing (watching) of the audience is put into effect. Among the chosen images, especially at the scenes in which physical senses are recalled, mostly this watching impulse comes through. And the form of the dairy is reversed, so the audience faces the image first and then comes into play as the person who fictionalizes the story that frames the said image. Hence the habit of activating the mental visual memory and imagination with the writing, steps in oppositely. The audience changes into a “dairy” writer who secretly watches the image which is presented. In this sense, perception is not limited with the recordings of the eyes about the outer world. A perception act is never isolated; it is only the final stage of a flow which is formed by countless acts which were carried out in the past and are still kept in mind.

The pictorial style of Buket Savcı, while presenting a part of the reality, also shares with the audience the visualized or thought to be visualized scenes, which are abstracted from various scenes. These quite personal paintings, which time to time recall the scenes of ordinary daily life, sometimes evolve to passionate and “private” moments as much as possible. Together with the works that focus on the figure and the act of the figure, sometimes the details of the indoor images accompany these figures. The goods seen inside and the chosen objects reveal themselves in such a way that we can obviously understand where the place is.

Buket Savcı, places the bodies of both women and men to the center of the sensory field in her paintings. She makes no distinction. She suspends the image which is continuously in action in the mind, by stopping the time. Indeed, by this way she makes possible and encourages us to imagine what is happening before and after the scene.

The scenes, which the artist uses in her paintings, make both the audience and the painter interpret the perception and the reality, integrate and identify. Thus, the paintings of Buket Savcı are both subjective and as the images completed by the memory and the images in the minds of the audience are overlapping, they are pluralistic as well. They encourage us to wake the images in our minds by looking at the minds of others and to rewrite our own past dairy.

1. Rudolf Arnheim, *Visual Thinking*, Metis Publications, İstanbul, 2009, p. 98



Piknik / Picnic
Tuval üzeri yağlı boya / Oil on canvas
152 x 101 cm (60 x 40 inches) / 2012



Gizli Bahçe / Secret Garden
Tuval üzeri yağlı boya / Oil on canvas
120 x 178 cm (48 x 70 inches) / 2013



İsimsiz / Untitled
Tuval üzeri yağlı boya / Oil on canvas
137 x 132 cm (54 x 52 inches) / 2013



Candy Crushed
Tuval üzeri yağlı boya / *Oil on canvas*
122 x 178 cm (48 x 70 inches) / 2013



Oda arkadaşları / Roommates

Tuval üzeri yağlı boya / Oil on canvas
168 x 152 cm (66 x 60 inches) / 2013



Ilik / Warm
Tuval üzeri yağlı boya / Oil on canvas
122 x 91 cm (48 x 36 inches) / 2014



Zincir / Chain
Tuval üzeri yağlı boya / Oil on canvas
130 x 178 cm (51 x 70 inches) / 2014



İsimsiz (Yastık) / Untitled (Pillow)
Tuval üzeri yağlı boya / Oil on canvas
61 x 71 cm (24 x 28 inches) / 2011



İç içe / Entangled
Tüval üzeri yağlı boya / Oil on canvas
127 x 168 cm (50 x 66 inches) / 2014



Oda arkadaşları 2 / Roommates 2

Tuval üzeri yağlı boya / Oil on canvas

178 x 132 cm (70 x 52 inches) / 2014



Ritüel / Ritual
Tuval üzeri yağlı boya / Oil on canvas
168 x 128 cm (66 x 50 1/2 inches) / 2014



Sarmaş dolaş / Weave
Tuval üzeri yağlı boya / *Oil on canvas*
119 x 91 cm (47 x 36 inches) / 2014



Eskiz / Sketch
Kağıt üzerine mürekkep / Ink on paper
17,8 x 12,7 cm (7 x 5 inches), 2013



Birkaç günlük mekânımız / Our place for a couple of days
Özgün baskı / Gravür / *Intaglio, line etching and aquatint*
29 x 21 cm (11 1/2 x 8 1/4 inches) / 2011, (edition of 50)

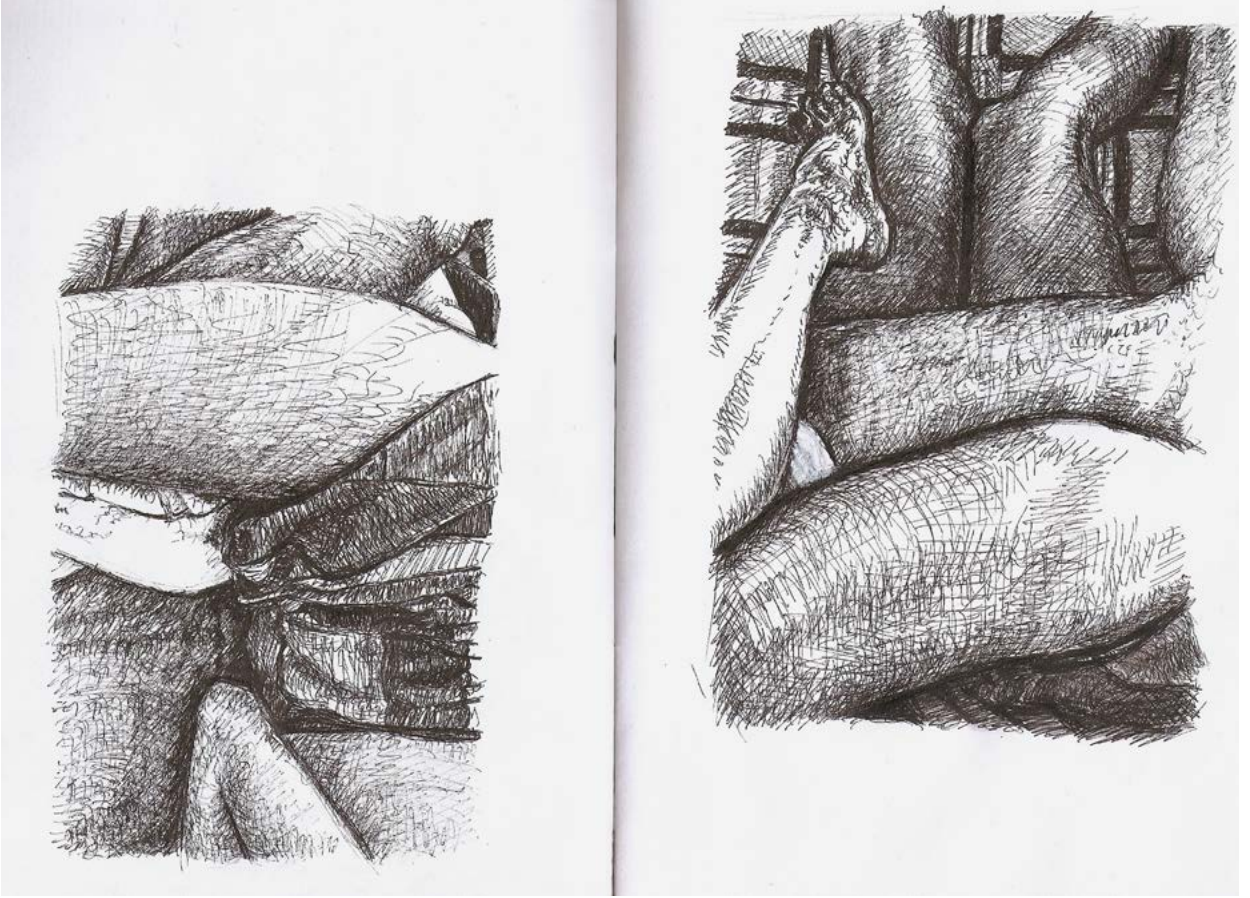


Balkonlu oda / The room with the balcony
Özgün baskı / Gravür / *Intaglio, line etching and aquatint*
19,7 x 26,7 cm (7 3/4 x 10 1/2 inches) / 2012, (edition of 25)



Eskiz / Sketch

Kağıt üzerine mürekkep ve guaj / *Ink and guache on paper*
17,8 x 25,4 cm (7 x 10 inches) / 2013



Eskiz / Sketch

Sketch defteri üzerine mürekkep ve guaj / *Ink and guache on sketch book*
17,8 x 12,7 cm (7 x 5 inches) / 2013, (edition of 50)



Eskiz / Sketch
Kağıt üzerine mürekkep ve guaj / Ink and guache on paper
17,8 x 12,7 cm (7 x 5 inches) / 2013

Özgeçmiş

İstanbul doğumlu olan Buket, çalışmalarını Brooklyn'deki atölyesinde sürdürmektedir.

1998 yılında Ege Üniversitesi Peyzaj Mimarlığı bölümünden mezun oldu. Altı yıl peyzaj mimarı olarak halka açık parklar ve rekreasyonel alanlar tasarladı.

2004 yılında sanat eğitimine Marmara Üniversitesi Güzel Sanatlar Fakültesi Resim bölümünde başladı.

2005-2006 döneminde Mimar Sinan Güzel Sanatlar Üniversitesi Resim Bölümüne Neşe Erdoğdu atölyesinde Nedret Sekban ve Ahmet Umur Deniz ile devam etti.

2006 yılında New York'a taşınmasıyla bir yıl ara vererek lisans eğitimini 2010 yılında burslu olarak kabul edildiği Pratt Institute'de yine resim üzerine, yüksek onur derecesiyle tamamladı. Pratt'de Greg Drasler (Betty Cunningham Gallery, NY) ve Chris Wright (George Billis Gallery, NY) ile resim, Dennis McNett ve Jennifer Melby gibi isimlerle özgün baskı çalıştı. Bu esnada çalıştığı bir tasarım firmasında Woody Allen'in mutfak projesinin üretim çizimlerini yaptı.

2012 yılında New York Academy of Art'da Yüksek Lisans'ını tamamladı ve burada Vincent Desiderio (Marlborough Gallery, NY), Steven Assael (Forum Gallery, NY) ve Wade Schuman (Forum Gallery) gibi sanatçılarla çalıştı. Eğitimi süresince Eric Fischl (Mary Boone Gallery, NY), Ken Johnson (NY Times sanat eleştirmeni), John Zinsser gibi New York sanat dünyasının önde gelen isimleriyle işleri hakkında diyaloglarda bulundu.

Resimleri ve özgün baskıları New York'ta Sotheby's, Flowers Gallery, Dacia Gallery, Allegra LaViola Gallery, Masur Sanat Muzesi, Monroe, Louisiana, Kamakura Sanat Merkezi, Tokyo, Japonya gibi uluslararası sergilerde ve üstüste üç yıl Olcay Art'la beraber Contemporary İstanbul Sanat Fuarında yer aldı. Bunun yanında Eylül ayında Rizzoli'den piyasaya çıkan the Figure; Painting, Drawing and Sculpture Contemporary Perspectives adlı kitapta, ve Daniel Maidman tarafından küratörlüğü yapılan Poets and Artists dergisinin 52. Sayısında eserlerine yer verildi.

İşlerini görsel bir günce olarak adlandıran sanatçı, bir zamanlar bir şekilde denk geldiğimiz tutku ve samimiyete olan özlemi irdelemektedir. Hafızasını tetikleyen sıradan ve imali detayları resmederken, bu detaylarda tanık oldukları anları ve kişileri görür.

Yaşanılanları çevreleyen bir oda ya da bir duvar, orada bulunan kendine özgü nesnelere, kendisini, orada kendisi olmanın nasıl olduğunu anlatan, birebir kişilik kazanmış tanıklara dönüşürler. Sanatçı, hafızamızda olduğu gibi parça parça karşımıza çıkan görüntüleri olabildiğince canlı

yansıtmaya isteğiyle, izleyiciyi kendi konumuna koyar. Farklı görüş açılarıyla oynayarak amacı o anın içinde olmak, o anı tekrar tekrar yaşamaktır. İki farklı coğrafya ve kültür arasında gidip gelmelerde tek değişmeyen olan, insanlığın doğal katıksız halleri ve evrensel arayışlardır. Sevme, sevilme isteği ve güven duygusunu bir kadının bakış açısıyla resmetmeye çalışırken, yavaş, tembel bir günde, ortak bir mekanda birlikte olma halleri, çift olma, paylaşılan karşılıklı rahatlık ve yavaşlıklar ardında olduğu. Olası tedirginlikler veya eğilimler, içimizden atamadığımız soru işaretleri olmaya devam ederler.

Eserlerinde sürpriz ve mizaha yer verir. Yer değiştirme tutkusuyla yaşanan etkileşimler, geride bırakılana ve sürekli aranılan ideale duyulan özlem, yaratıcı sürecini sürekli besleyen unsurlardır. Yeniden baştan başlamanın verdiği umut, özgürlük ve pervasızlık olguları ile anılardan alınan güç ve sıcaklık işlerine yansıttığı çıkış noktalarıdır.

Sergilerden Seçmeler

2014

Playground, Kişisel Sergi, Olcay Art, İstanbul, Türkiye

Contemporary İstanbul, 9. Uluslararası Sanat Fuarı, Olcay Art ile birlikte, İstanbul, Türkiye

Superficies, Kaitlyn Stubbs ve Jofre Oliveras'ın küratörlüğünü yaptığı, Bolit Centre d'Art Contemporani Girona, Girona, İspanya

Motus in Figuris, Figurative Exhibition, Dacia Gallery, New York, NY

Serendipitous Synergy, Grup sergisi, kürator Lisa Benson, the Kamakura Arts Center, Tokyo, Japonya

2013

Mythology and Folklore, Grup sergisi, kürator Jacob Hicks, Big Irv's Gallery, Brooklyn, NY

Contemporary İstanbul, 8. Uluslararası Sanat Fuarı, Olcay Art ile birlikte, İstanbul, Türkiye

Curate NYC Online Exhibition, küratör Anna Zekria, <http://www.curatenyc.org/2013/author/azekria>

Curate NYC Online Exhibition, kürator Paz Tanjuaquio, <http://www.curatenyc.org/2013/author/ptanjuaquio>

Not for Sale, Grup sergisi ve sanat toplantısı, küratör Jacob Hicks, the Lounge Underground, Brooklyn, NY

Summer Exhibition; küratörler Allegra LaViola, Wendy Olsoff, and Stephanie Roach, Allegra LaViola Gallery, New York, NY

50th Annual Juried Competition Exhibition, küratör George T. M. Shackelford, Masur Museum of Art, Monroe, LA

Alumni of New York Academy of Art, Grup sergisi, Studio 7 Art Gallery ve Bernardsville Library, Bernardsville, NJ

Spring Fling, the Lounge Underground Artist Collective Grup sergisi ve sanat toplantısı, the Lounge Underground, Brooklyn, NY

Single Fare 3, Metrocardlar üzerine işler grup sergisi, RH Gallery, New York, NY

Sketchbook Project 2013, Brooklyn Art Library ve A.B.D ile Kanada'da gezici sergi

2012

Contemporary Istanbul, 7. Uluslararası Sanat Fuarı, Olcay Art ile birlikte, İstanbul, Türkiye

Reunion Show, Wilkinson Gallery, New York Academy of Art, New York, NY

Take Home a Nude 2012, New York Academy of Art'ın düzenlediği 21. Sanat Açıkartırması, Sotheby's, New York, NY

Indiewalls, özgün baskı sergisi, the Bean – East Village, New York, NY

Küçük Eserler Yaz Sergisi, Karma sergi, Greenpoint Gallery, Brooklyn, NY

Overhang, Karma sergi, Kaitlyn Stubbs ve Aliene Howell küratörlüğünde, the Cupping Room, New York, NY

MFA Tez Sergisi, Peter Drake ve Margaret McCann küratörlüğünde, Wilkinson Gallery, New York Academy of Art, New York, NY

Silentnoise, Sanat Açıkartırması, Chris Barreto ve Sabrina Smith küratörlüğünde, Gallery Bar, New York, NY

Something About Her, Karma Sergi, Derrick B. Harden ve Kaitlyn Stubbs küratörlüğünde, the Cupping Room, New York, NY

D.I.Y Artist Appreciation Grup Sergisi, Greenpoint Gallery, Brooklyn, NY

Kağıt Üzerine İşler, Karma sergi, New York Academy of Art, New York, NY

2011

An Inky Void, Özgün Baskı grup sergisi, Bonnie deWitt küratörlüğünde, Kraine Gallery, New York, NY

Take Home a Nude 2011, New York Academy of Art'ın düzenlediği 20. Olağan Sanat Açıkartırması, Sotheby's, New York, NY

New York Academy of Art 5. Yaz Sergisi; Flowers Gallery, Matthew Flowers, Carter Foster ve Julie Heffernan jüriliğinde, New York, NY

Half Way Home, Grup Sergisi, New York Academy of Art, New York, NY

Single Fare 2: Please Swipe Again, metrocard üzerine işler karma sergisi, Sloan Fine Art Gallery, New York, NY

Monster Truck As a Self-Portrait / I Don't Wanna Grow Up, Grup sergisi, New York Academy of Art, New York, NY

4. Skeç Defterleri Sergisi, Karma sergi, New York Academy of Art, New York, NY

Obsession / Eros, Karma sergi, New York Academy of Art, New York, NY

2010

Endless Road, Kişisel Mezuniyet Tezi Sergisi, East Hall Gallery, Pratt Institute, Brooklyn, NY

Profesyonel Tecrübeler

Sanatçı **Liu Bolin**'in 'NY Target Series' ve 'Hiding in New York' projelerinde asistanı olarak çalıştı, Klein Sun Gallery, New York, NY, Ağustos 2014 ve Haziran 2013.

Akademik Tecrübeler

New York Academy of Art, New York, NY, Intaglio Özgün Baskı dersinde Prof. Fred Mershimer'in öğretim asistanlığını yaptı, Ocak 2013 – Mayıs 2013.

Long Island University, Brooklyn, NY, Prof. Hilary Lorenz'e Orta Derece Özgün Baskı dersinde öğretim asistanlığı yaptı, Eylül 2012 – Aralık 2012.

Ödüller

New York Academy of Art bursu, NY, 2010-2012

Pratt Circle, Pratt Institute, NY, 2010

Pratt Başkanlığı tarafından verilen Yetenek bursu, Pratt Institute, NY, 2007-2010

Pratt Bursu ve Başkanlık listesi, Pratt Institute, NY, 2007-2010

<http://indiewalls.com/blog/new-exhibition-buket-savci-atature-at-the-bean-on-2nd-ave/>

Pratt Success, Featured Artist/Designer, 2012; "Buket Savci Atature"
<http://www.prattsuccess.com/p/featured-artistdesigner.html>
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<http://art-rated.com/?p=624>

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Poets and Artists Magazine issue #52, curated by Daniel Maidman, June 2014

"What To See at Greenpoint Open Studios this Weekend", by Kate Messinger, Oct. 2nd 2014, The Wild Magazine,
<http://thewildmagazine.com/blog/what-to-see-at-greenpoint-open-studios-this-weekend/>

Bushwick Daily's review of Greenpoint Open Studios, by Danielle Kalamaras, Oct. 7th 2014
<http://bushwickdaily.com/2014/10/join-the-magical-october-artful-tour-of-our-northern-neighbors-greenpoint-open-studios/>

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<http://bayaiyi.com/yakin-menzil/contemporary-istanbul-2013.html>

Afterwards Contemporary Istanbul 2013 written by Yasemin Semercioglu;

<http://www.ekavart.tv/Yazi/contemporary-istanbul-13-un-ardindan-yazan-yasemin-semercioglu>

Contemporary Istanbul 2013 favorite artworks;
<http://www.themaggar.com/contemporary-istanbul-2013-favori-eserlerim>

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Kraime Gallery blog, "An Inky Void", 2011; <http://kraimegallery.blogspot.com/2011/11/111611-inky-void-9-til-11.html>

Curate NYC, 2011, A Juried Exhibition of New York City Visual Artists;
<http://www.curatenyc.org/index.php/painting/item/1938-buket-savci-atature-hold-me-thrill-me-kiss-me>

Resume

Buket was born in İstanbul, Turkey in 1976, and continues working at her Brooklyn studio.

She has a background as a landscape architect, designing public parks for six years. And then she started studying fine arts in 2004 at Marmara University, İstanbul. She continued her education at Mimar Sinan University of Fine Arts in 2005 – 2006 where she studied with Nedret Sekban and Ahmet Umur Deniz at Neşe Erdok atelier.

With moving to New York in 2006 she completed her BFA in painting at Pratt Institute in 2010 with Highest Honors. At Pratt she studied painting with Greg Drasler (Betty Cunningham Gallery, NY), Chris Wright (George Billis Gallery, NY) and printmaking with Dennis McNett and Jennifer Melby. Meanwhile working at a high-end custom cabinetry company, she did the production drawings of Woody Allen's kitchen.

She recently got her MFA from New York Academy of Art in 2012. Vincent Desiderio (Marlborough Gallery, NY), Steven Assael (Forum Gallery, NY) and Wade Schuman (Forum Gallery, NY) are some of the names she studied with. She had critiques with many well-known artists and writers as well as Eric Fischl (Mary Boone Gallery, NY), Ken Johnson (NY Times art critic) and John Zinsser.

Her paintings and prints have been exhibited in various group shows in New York like Sotheby's and Flowers Gallery, Chelsea. And her work has been featured in Studio Visit Magazine's Volume 18.

Her work is a visual diary where she explores the longing for once present intimacy and desire. By playing with viewpoint or putting the viewer in her own spot her desire is to observe being and indulging in those lazy moments of intimacy. Like the fragmented scenes from our memories, she uses cropping and color to capture the feeling of the moment. Delved into seeing evidences in details, she uses these suggestive and ordinary details that trigger her memory. Despite the longing still enjoying her experience as a woman going back and forth between two far away countries, she captures coexisting together in a space with our need to love, trust and also playful mysteries and tendencies that brings it on.

Selected Exhibitions

2014

Playground, Solo Exhibition, Olcay Art Gallery, İstanbul, Turkey

Contemporary İstanbul, 9th Annual International Art Fair, with Olcay Art Gallery, İstanbul, Turkey

Superficies, curated by Kaitlyn Stubbs and Jofre Oliveras, Bolit Centre d'Art Contemporani Girona, Girona, Spain

Motus in Figuris, Figurative Exhibition, Dacia Gallery, New York, NY

Serendipitous Synergy, Group Exhibition, curated by Lisa Benson, the Kamakura Arts Center, Tokyo, Japan

2013

Mythology and Folklore, Group Exhibition, curated by Jacob Hicks, Big Irv's Gallery, Brooklyn, NY

Contemporary İstanbul, 8th Annual International Art Fair, with Olcay Art Gallery, İstanbul, Turkey

Curate NYC Online Exhibition, curated by Anna Zekria, <http://www.curatenyc.org/2013/author/azekria>

Curate NYC Online Exhibition, curated by Paz Tanjuaquio, <http://www.curatenyc.org/2013/author/ptanjuaquio>

Not for Sale, Group Exhibition and art event, curated by Jacob Hicks, the Lounge Underground, Brooklyn, NY

Summer Exhibition; juried by Allegra LaViola, Wendy Olsoff, and Stephanie Roach, Allegra LaViola Gallery, New York, NY

50th Annual Juried Competition Exhibition, juried by George T. M. Shackelford, Masur Museum of Art, Monroe, LA

Alumni of New York Academy of Art, Group exhibition, Studio 7 Art Gallery and Bernardsville Library, Bernardsville, NJ

Spring Fling, the Lounge Underground Artist Collective Group Exhibition and art event, the Lounge Underground, Brooklyn, NY

Single Fare 3, Works on Metrocards Group Exhibition, RH Gallery, New York, NY

Sketchbook Project 2013, Brooklyn Art Library and will be touring in U.S. and Canada

2012

Contemporary Istanbul, 7th Annual International Art Fair, with Olcay Art Gallery, Istanbul, Turkey

Reunion Show, Wilkinson Gallery, New York Academy of Art, New York, NY

Take Home a Nude 2012, Art Auction, Sotheby's, New York, NY

Things That Go Bump in the Night, Group Exhibition, curated by Jacob Hicks and Kaitlyn Stubbs, Kraine Gallery, New York, NY

Indiewalls Show, two-person show, curated by Tamara Weg, the Bean – East Village, New York, NY

Small Works Summer Salon Show, curated by Shawn James, Greenpoint Gallery, Brooklyn, NY

Overhang, Group Exhibition, curated by Kaitlyn Stubbs and Aliene Howell, the Cupping Room, New York, NY

Green Apples, NYAA/CAFA Online Exhibition, curated by Ian Cao, organized between New York Academy Art and Central Academy of Fine Art, China

MFA Thesis Exhibition, curated by Peter Drake and Margaret McCann, Wilkinson Gallery, New York Academy of Art, New York, NY

Silentnoise, Art Auction, curated by Chris Barreto and Sabrina Smith, Gallery Bar, New York, NY

Southern Graphics Print Conference, with NY Academy of Art, works selected by Fred Mershimer and John Jacobsmeier, New Orleans, LA

Something About Her, Group Exhibition, curated by Derrick B. Harden and Kaitlyn Stubbs, the Cupping Room, New York, NY

D.I.Y Artist Appreciation Group Artshow, Greenpoint Gallery, Brooklyn, NY

Works On Paper, Group Exhibition, New York Academy of Art, New York, NY, 2011

Put a Bow on It, Group Exhibition, Kraine Gallery, New York, NY

An Inky Void, Printmaking Group Exhibition, Kraine Gallery, New York, NY

Deck the Walls, New York Academy of Art, New York, NY

Take Home a Nude 2011, Sotheby's, New York, NY

NYAA 5th Annual Summer Exhibition; Flowers Gallery, juried by Matthew Flowers, Carter Foster and Julie Heffernan, New York, NY

Group Exhibition, curated by Peter Drake and Catherine Howe, New York Academy of Art, New York, NY

Half Way Home, Group Exhibition, New York Academy of Art, New York, NY

Single Fare 2: Please Swipe Again, Group Exhibition, Sloan Fine Art Gallery, New York, NY

Monster Truck As a Self-Portrait / I Don't Wanna Grow Up, Group Exhibition, New York Academy of Art, New York, NY

4th Annual Sketch Book Show, Group Exhibition, New York Academy of Art, New York, NY

Obsession / Eros, Group Exhibition, New York Academy of Art, New York, NY

2010

Deck the Walls, New York Academy of Art, New York, NY

Endless Road, BFA Thesis Show, East Hall Gallery, Pratt Institute, Brooklyn, NY

Professional Experience

Worked with Chinese artist **Liu Bolin** as his assistant at his 'NY Target Series' and 'Hiding in New York' projects, Eli Klein Gallery, New York, NY, August 2014 and June 2013.

Teaching Experience

New York Academy of Art, New York, NY, post-graduate teaching assistant to Prof. Fred Mershimer for Intaglio Printmaking Jan. 2013 – May 2013.

Long Island University, Brooklyn, NY, teaching assistant to Prof. Hilary Lorenz for Intermediate Printmaking Sep. 2012 – Dec. 2012.

Awards and Honors

New York Academy of Art
scholarship, NY, 2010-2012

Pratt Circle, Pratt Institute, NY, 2010

Presidential Merit Based Scholarship,
Pratt Institute, NY, 2007-2010

Pratt Grant and President's List,
Pratt Institute, NY, 2007-2010

Savci Atature at the Bean on 2nd Ave"
<http://indiewalls.com/blog/new-exhibition-buket-savci-atature-at-the-bean-on-2nd-ave/>

Pratt Success, Featured Artist/Designer,
2012; "Buket Savci Atature"
<http://www.prattsuccess.com/p/featured-artistdesigner.html>
Art-Rated article, Studio Visit – the
Lounge Underground, 2012;
<http://art-rated.com/?p=624>

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of New York City Visual Artists;
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Donald Kuspit, Irving Sandler, Margaret
McCann, Skira Rizzoli, September 2014,

Poets and Artists Magazine issue #52,
curated by Daniel Maidman, June 2014

"What To See at Greenpoint Open Studios
this Weekend", by Kate Messinger, Oct.
2nd 2014, The Wild Magazine,
<http://thewildmagazine.com/blog/what-to-see-at-greenpoint-open-studios-this-weekend/>

Bushwick Daily's review of Greenpoint Open
Studios, by Danielle Kalamaras, Oct. 7th 2014
<http://bushwickdaily.com/2014/10/join-the-magical-october-artful-tour-of-our-northern-neighbors-greenpoint-open-studios/>

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Contemporary Istanbul 2013 featured artworks;
<http://bayaiyi.com/yakin-menzil/contemporary-istanbul-2013.html>

Afterwards Contemporary Istanbul 2013
written by Yasemin Semercioglu;
<http://www.ekavart.tv/Yazi/contemporary-istanbul-13-un-ardindan-yazan-yasemin-semercioglu>

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<http://www.themaggar.com/contemporary-istanbul-2013-favori-eserlerim>

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Atature" <http://www.ekavart.tv/sanaticilar/diger/portre-buket-savci-atature>
Indiewalls Blog, 2012; "New Exhibition Buket

