

2007

# Ilgim Veryeri-Alaca: Recent Prints and Drawings

University of Richmond Museums

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The background of the cover is a marbled paper with a pattern of light green, yellow, and white. Overlaid on this are several botanical illustrations. A large, central illustration shows a cluster of long, thin, dark green, curved seed pods or leaves. In the bottom right corner, there is a smaller, intricate illustration of a flower or seed head with a complex, grid-like structure.

# Ilgım Veryeri-Alaca

RECENT PRINTS AND DRAWINGS



# Ilgım Veryeri-Alaca

RECENT PRINTS AND DRAWINGS



JOEL AND LILA HARNETT MUSEUM OF ART  
UNIVERSITY OF RICHMOND MUSEUMS

Published on the occasion of the exhibition  
*Ilgım Veryeri-Alaca: Recent Prints and Drawings*  
Joel and Lila Harnett Museum of Art  
University of Richmond Museums  
January 16 to March 25, 2007

Organized by the University of Richmond Museums, the exhibition was curated  
by Richard Waller, Executive Director, University Museums, in collaboration with the artist.

The exhibition catalogue was made possible in part with funding from the Turkish Cultural Foundation,  
with additional funding from the University of Richmond's Office of International Education.



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Cover (detail) and title page:  
*Liquid Body, Liquid Gaze*, 2006, watermedia with collage and marbleizing on paper,  
42 x 31 inches, Collection of the artist (cat. no. 22)

Photographs by Aydin Ramazanoğlu (pages 4, 8, 9, and 10) and Anna Kim (cover, pages 1, 6, 7, 11, and 12)  
Images © Ilgım Veryeri-Alaca.

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## DIRECTOR'S FOREWORD

We are very pleased to present the work of Ilgım Veryeri-Alaca, an artist from Turkey who is a Visiting Lecturer in Art and Art History at the University of Richmond for the 2006-2007 academic year. Included in the exhibition are recent pieces that she brought with her last summer along with several prints and drawings that she has completed while in residence on our campus.

The artist has stated, "I want my work of art to have a fresh perception and a new perspective. I use forms which we're not used to because the human brain doesn't focus on accustomed forms but tries to identify new forms by questioning them. I want people to become able to reach a new dimension."

This selection of her recent works confirms these desires: she combines interesting natural forms, sea creatures, and other shapes and textures that are not easily identified with techniques such as marbling, collaging, and printmaking to give us images that hold us intrigued. The American artist Buzz Spector has described her art "as sincere as poetry, as lyrical as music, and as lively as dance." The same holds true for her recent works.

The realization of the exhibition is due to the invaluable contributions of numerous people. First and foremost, our deepest thanks go to the artist, Ilgım Veryeri-Alaca, who has been so wonderfully helpful and gracious throughout the entire organization of the exhibition. Her insight during the planning, selection, and preparation of the exhibition and this catalogue has made this truly a rewarding endeavor for all of us. She has been very much appreciated this school year as a colleague for the University faculty and museum staff and a professor and mentor for our students.

We thank Talât S. Halman, Dean of the Faculty of

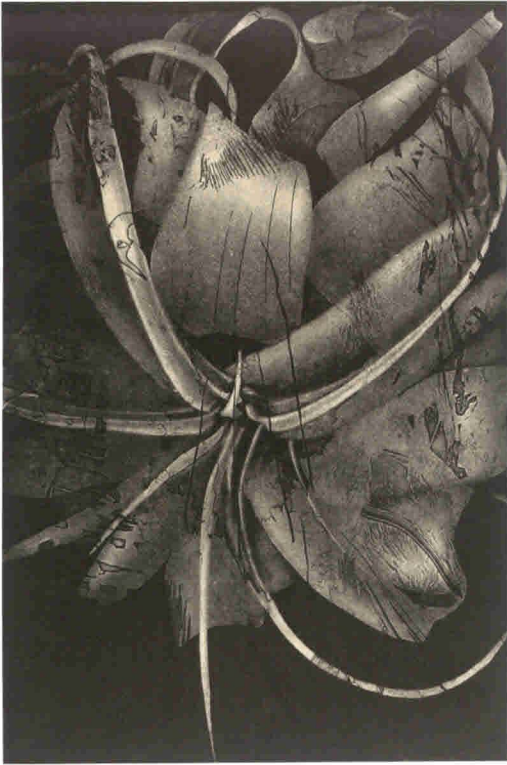
Humanities and Letters, Bilkent University, Ankara, Turkey, for his thoughtful remarks. Dr. Halman was Turkey's first Minister of Culture, and we are delighted to have his insights on the artist's work. We also thank Tanja Softić, Associate Professor of Art, University of Richmond, for her illuminating essay on Dr. Veryeri-Alaca's artwork.

At the University of Richmond, our special appreciation goes to Dr. William E. Cooper, President; Dr. June R. Aprille, Provost and Vice President for Academic Affairs; and Dr. Andrew F. Newcomb, Dean of the School of Arts and Sciences, for their continuing guidance and support of the University Museums, comprising the Joel and Lila Harnett Museum of Art, the Joel and Lila Harnett Print Study Center, and the Lora Robins Gallery of Design from Nature. Thanks also goes to Dr. Uliana F. Gabara, Dean and Carole M. Weinstein Chair of International Education, University of Richmond, for her support and enthusiasm for the exhibiton. As always, we give thanks to the staff of the University Museums for their involvement in this project.

The catalogue for this exhibition was made possible in part with funding from the Turkish Cultural Foundation, with additional funding from the University's Office of International Education.

As Professor Softić has described in her essay, when experiencing Ilgım Veryeri-Alaca's art we are placed at the water's edge. The artist has stated, "The more you look at my works, the more you see things. Every time you look at them, you come across a new surprise." We hope you will enjoy this "voyage" through her recent prints and drawings.

RICHARD WALLER  
*Executive Director*  
*University of Richmond Museums*



Left: *The Tree of Life*, 2000, etching on paper,  
17 3/4 x 11 3/4 inches (cat. no. 1)

Below: *The Odyssey*, 2001, etching with chine collé on paper,  
23 3/4 x 35 3/4 inches (cat. no. 2)



# ILGİM VERYERİ-ALACA: MIRACLES OF MIRAGE

Most Turkish names have functional meanings. By an auspicious quirk of chance, occasionally by determinism, some names provide an apt characterization of the bearer's talents or personality. So it is with the artist Ilgım Veryeri-Alaca, whose given name signifies "mirage" and married name denotes "speckled" or "spectral." Her variegated pieces, embracing such norms and techniques as collage, lacework, engraving, *ebru* (marbled paper), and watercolor, wondrously integrate her Middle Eastern (or specifically Turkish) aesthetics with her mastery of Western craftsmanship.

Although the subtleties of her creative ventures tend to give an impression of elusiveness, her

command of form, color, and dynamics is so firm that they have nothing tentative about them. Employing universal techniques as well, Ilgım Veryeri-Alaca reinvents the cultural essences and visual fascinations of the traditional arts of her native Turkey. In each one of her compelling compositions, a "mirage" reigns in splendor. Hers is the triumph of imagination seeking the permanency of the abstract. For art enthusiasts in Turkey and abroad, her powerful syntheses are a source of pride and joy.

TALÂT S. HALMAN

*Dean of the Faculty of Humanities and Letters  
Bilkent University, Ankara, Turkey*

## ARTIST'S STATEMENT

Silk is hard to feel because of its thin and feathery nature and yet it is tightly woven. So is life: frail yet phenomenal. A lack of sensitivity to either aspect seems to move us away from an understanding. To love, maybe to utopia. . . My work is a reflection, praise to tenderness, in ways a lamentation. . . Still, can I heave a sigh of relief?

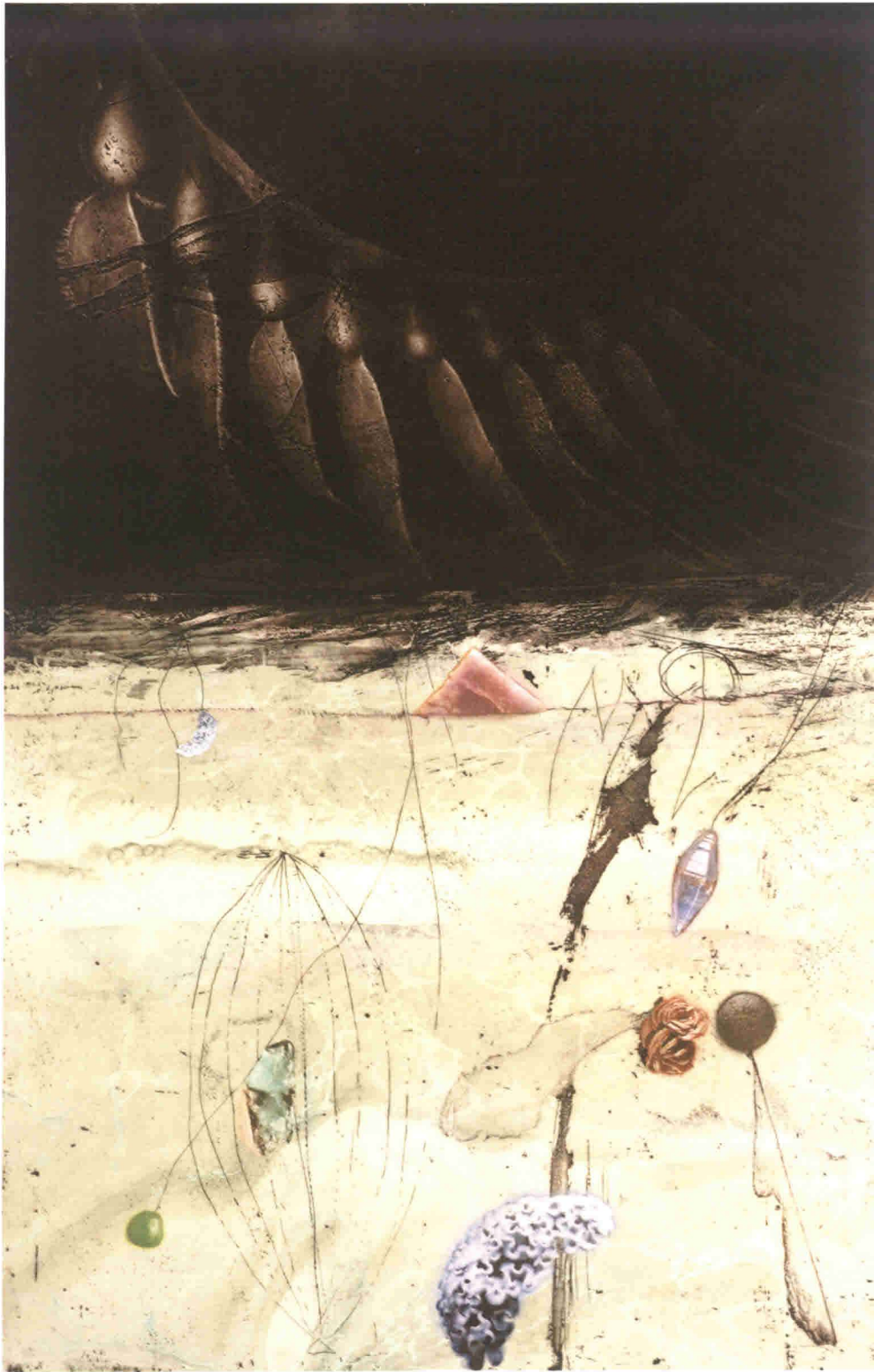
Natural forms from the Aegean Sea and Turkish cultural heritage form the backbone of my artwork. Configuration of the land and the sea has perpetually raised curiosity in me. The impossibility of living in water yet an urge to watch it. . . How every wave affects and forms the others; how the living creatures and rocks are continuously sculpted by the tenuous movements of water. . . In contrast to this, attachment to the land and its concreteness. . . Pondering on the shore becomes a theme of superimposed realities that co-exist.

Similarly, I build compositions with two complementary techniques. I call them abstracted seascapes with some imagery from the land. Since 1998 I have been working on the synthesis of marbleizing with printmaking. In the Ottoman Era, marbleizing – often called "Turkish paper" abroad – gained a mystic importance. Alternatively, intaglio grew to be a part of the artistic practice in Europe in the fifteenth century. Overlaid practices are complementary. . . One technique is based on picking up the floating ink on water with the light touch of paper, while the other one needs a heavy and wet paper fed through a press where it acquires an image from the etched metal surface.

I inhabit the liquid garden of longing and tension. . . Breath, an oar. . .

ILGİM VERYERİ-ALACA





*The Compass*, 2001,  
etching with collage and  
marbleizing on paper,  
35 1/2 x 23 inches  
(cat. no. 3)

# WATER'S EDGE: WORKS ON PAPER

## BY ILGİM VERYERİ-ALACA

*Ebru*, or traditional Turkish paper marbling, originated in the fifteenth century, and its essential purpose – to capture the fleeting face of water – comes from the Sufi mystic tradition. The artist, by placing paper lightly on the surface of the water on which a pigment has been disturbed by an intervention of the brush, allows chance and the predictable laws of mixing fluids of various viscosities to imprint a moment of water and pigment in motion. Each piece of paper is instantly recognizable as *ebru*, yet no two are ever the same or even similar.

Intaglio (from the Italian *intagliare* – to incise, to cut into metal) was invented in the late middle ages in Northern Europe. Lines and marks are incised in a copper plate, which is then inked and its surface buffed clean. The print is made by covering the plate with a moist sheet of paper and passing it through the etching press. The image is embossed into the paper; the edges of the plate are clear, lines are crisp and raised off of the surface. Intaglio renders precise detail with breathtaking clarity of line and tonal richness. That is why it has been used for centuries for botanical and medical illustrations, architectural and furniture drawings, as well as for fine art.

In Ilgim Veryeri-Alaca's work, *ebru* functions as a conceptual undercurrent, a subtle reminder of the unseen, the fleeting, and the undefinable. It is hesitant evidence of a mark about to settle into the form, a consciousness about to join image with thought. It is also the proscenium for her etchings and drawings, a watery setting for delicate fauna, both earth- and sea-bound, shapes on the cusp between form and formlessness. Impermanent, irresistible things – rose petals, sea anemone tentacles – are rendered in lush detail and overlaid

with historical drawings of ships, oars, writing and drawing instruments, oil lamps, compasses – tools and vessels of seafarers and naturalists. Trance and analysis seem to coexist: the clarity and definition of intaglio is both supported and denied by the flow of *ebru* patterns.

It is this particular confluence of concept and methods in Veryeri-Alaca's work, and the masterful handling of traditional media coupled with modern poetic sensibility that make her prints and drawings, beautiful at first sight, that much more aesthetically and intellectually satisfying upon closer reading. It is also what suggests both physical place (the Aegean Coast of Turkey, where her family still lives) and the vision of an artist deeply engaged with the artistic and literary heritage of her country as well as the cultural interweaving, convergences, and clashes that have shaped Turkish history and culture and continue to reverberate in the contemporary world.

Veryeri-Alaca's work belongs to the tradition of naturalist allegory, bearing witness to nature's capacity to awe and instruct us, to present metaphors for states of mind, spirit, and heart. More precisely, her work explores the visual gifts of the shore, the place where two worlds meet: land and water, the known and the unknown, the solid and the liquid. This is her territory – an ever-changing, fluid border land populated by unexpected, mesmerizing, evocative creatures.

TANJA SOFTIĆ  
Associate Professor of Art  
Department of Art and Art History  
University of Richmond



Left: *Skipping Stones*, 2003, etching with chine collé, collage, and marbling on paper, 14 3/4 x 22 1/4 inches (cat. no. 11)

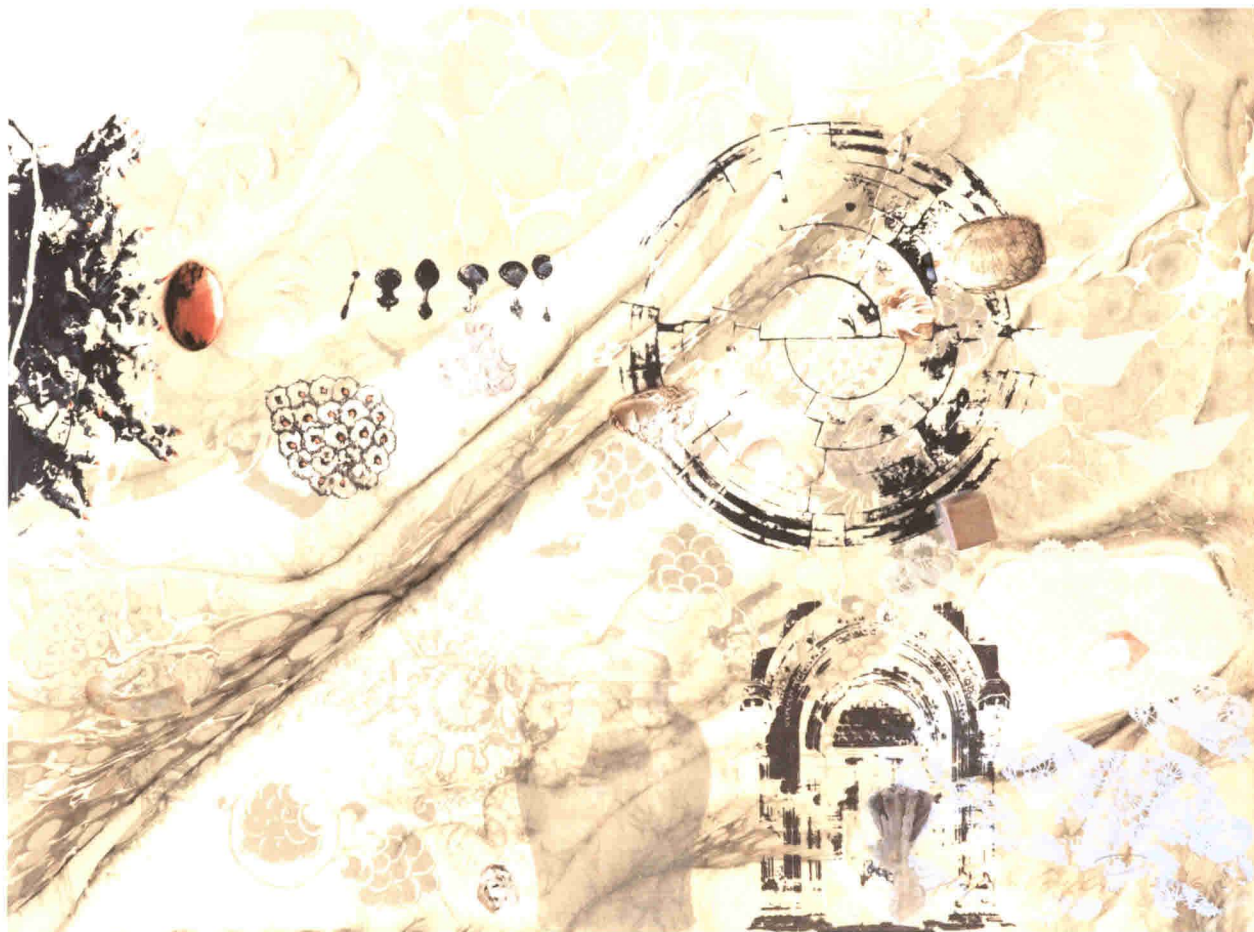
Below: *The War of Water*, 2004, etching with chine collé, marbling, and screenprint on paper, 19 1/2 x 27 3/4 inches (cat. no. 12)





*Mom Cerulean 8*, 2006, watermedia with collage and marbleizing on paper, 30 1/4 x 31 inches (cat. no. 17)

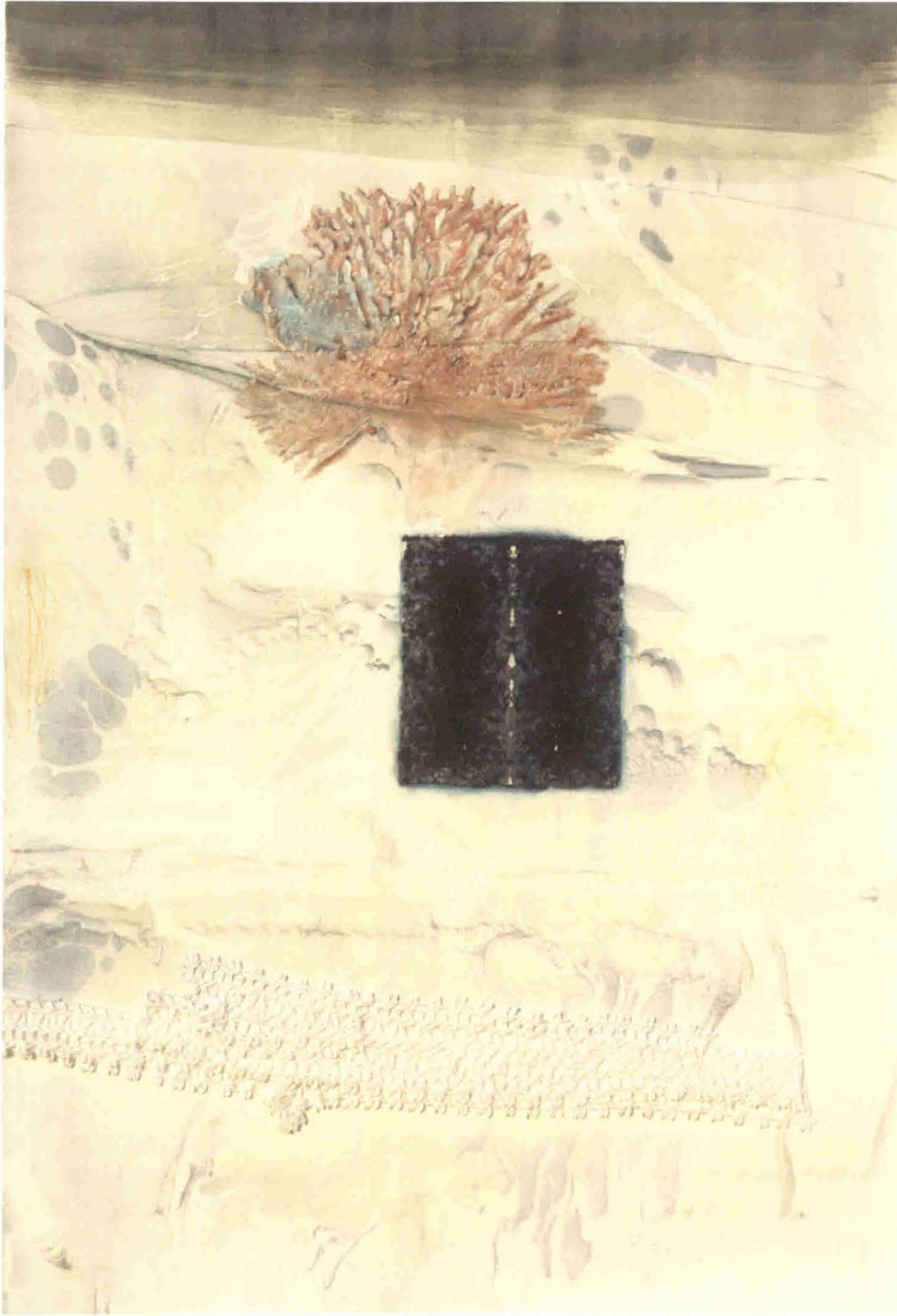




Above: *Rose Water through Gates and Jars*, 2006, screenprint with marbleizing on paper, 22 x 29 3/4 inches (cat. no. 19)

Left: *The Heart*, 2006, screenprint with marbleizing and handcoloring on paper, 43 3/4 x 30 1/4 inches (cat. no. 18)





Above: *Ink Skin*, 2006, watermedia with collage and marbleizing on paper, 44 x 30 1/4 inches (cat. no. 21)

Left: *The Sea under Two Pomegranates*, 2006, etching with chine collé and marbleizing on paper, 47 1/2 x 35 1/2 inches (cat. no. 20)



# B I O G R A P H Y

Born 1975 in Istanbul, Turkey  
Resides Ankara, Turkey

## EDUCATION

2005, Ph.D., Doctorate in Fine Arts, Hacettepe University, Ankara  
2002, M.F.A., University of Illinois at Urbana-Champaign  
1999, M.A., California State University, Chico  
1997, B.F.A., Mimar Sinan University of Fine Arts, Istanbul, Turkey  
1993, Diploma, American Collegiate Institute, Izmir, Turkey

## TEACHING EXPERIENCE

2006-2007, Visiting Lecturer in Art and Art History, University of Richmond, Virginia  
2002-present, Assistant Professor, Faculty of Art, Design, and Architecture, Bilkent University, Ankara, Turkey

## SELECTED INDIVIDUAL EXHIBITIONS

**2007**  
*Ilgim Veryeri-Alaca: Recent Prints and Drawings*, Joel and Lila Harnett Museum of Art, University of Richmond Museums, Virginia

**2006**  
*Seascapes*, Galeri Nev, Ankara, Turkey

**1999**  
*Pantomime*, Mazhar Zorlu Art Gallery, Izmir, Turkey  
*Savage Race/Civil Land*, University Art Gallery, California State University, Chico

## SELECTED GROUP EXHIBITIONS

**2007**  
*Echo Portfolio*, 36th Annual Southern Graphics Conference, Kansas City Art Institute, Missouri

*International Print Exhibition: Us and Them 22*, TEM Art Gallery, Nisantasi, Istanbul, Turkey  
**2006**

*National Collage Society, 22nd Annual Juried Exhibition*, Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania

*Faculty Exhibition*, National Academy of Art, Tblisi, Georgia

*Bonds: Prints from Bilkent*, Mid America Print Conference, Athens, Ohio

**2005**

*National Collage Society, 21st Annual Juried Exhibition*, Butler Institute of American Art, Youngstown, Ohio (award)

*Paperwork In, On, and of Paper*, The Foundry Art Centre, Washington University, St. Louis, Missouri

*Florida Printmakers – 14th Competition: International Print and Drawing Exhibition*, College of Arts and Sciences Gallery, University of Miami, Coral Gables, Florida  
*66th National Exhibition*, Museum of Sculpture and Painting, Ministry of Culture and Tourism, Ankara, Turkey

**2004**

*65th National Exhibition*, Museum of Sculpture and Painting, Ministry of Culture and Tourism, Ankara, Turkey

*Contemporary Painting and Sculpture from Turkey*, Prague International Art Fair, Prague, Czech Republic

*2004 Biennial Juried Exhibition*, Brad Cooper Gallery, Tampa, Florida

*National Collage Society, 20th Annual Juried Exhibition*, Wickendon Gallery, Case Western Reserve University, Cleveland, Ohio

*Challenge the Nail Exhibition*, Salon des Arts, Imperial College, London, England

*Exchange Show: Bilkent University and the University of Dallas*, Upper Gallery, University of Dallas, Texas

*Galeri Nev Artists*, Galeri Nev, Ankara, Turkey

*5th Annual Juried Exhibition*, First Frontier Collage Society, Austin, Texas

*Melek Mazici and Ilgim Veryeri*, Galeri Nev, Ankara, Turkey (two-person exhibition)

### 2003

*6th International Biennial of Engraving*, Museo dell'Incisione-Castello dei Paleologi, Acqui Terme, Italy (award)

*64th National Exhibition*, Museum of Sculpture and Painting, Ministry of Culture and Tourism, Ankara, Turkey (award)

*12th International Print Biennial*, Ministry of Culture and Tourism, Varna, Bulgaria

*Rosenthal International 2003: A Juried Competition*, Rosenthal Gallery, Fayetteville State University, North Carolina

*In Print*, Union Gallery, University of Illinois at Urbana-Champaign

*National Collage Society, 19th Annual Juried Exhibition*, Wickendon Gallery, Case Western Reserve University, Cleveland, Ohio

### 2002

*30th DYO International Juried Exhibition and Competition*, Harbiye Naval Museum, Istanbul, Turkey (award)

*Invitational Mixed-Media Exhibition*, Muenster Academy of Fine Arts, Muenster University of Applied Sciences, Germany

*36th Annual GALEX National Juried Exhibition*, Galesburg Civic Art Center, Illinois (award)

*Master of Fine Arts Exhibition*, Krannert Art Museum, University of Illinois at Urbana-Champaign

*Ink & Clay 27*, W. Keith and Janet Kellogg University Art Gallery, California State Polytechnic, Pomona

### 2001

*Prints U.S.A. 2001*, Springfield Art Museum, Missouri

*17th University of Dallas National Print Exhibition*, Haggerty Gallery, University of Dallas, Texas (award and traveled)

*National Multimedia Juried Art Show*, Katy and E.

Don Walker Educational Center, Huntsville, Texas

*Abstraction IV International Juried Art Exhibition*, Period Gallery, Omaha, Nebraska (award)

*Reflections of the New Aeon*, Gallery Eleven-Seven and Raymundo's Art Gallery, Long Beach, California

### 2000

*Works on Paper*, South Shore Art Center, Cohasset, Massachusetts

### 1998

*Juried Printmaking Exhibition*, Janet Turner Print Museum, Chico, California (award)

*75 Years of Turkish Printmaking*, Osman Hamdi Gallery, Mimar Sinan University, Istanbul, Turkey

### 1997

*Isbank National Juried Print Exhibition*, Kızılay Gallery, Ankara, Turkey

### 1995

*International Painting Exhibition*, Kutaisi Art Museum, Kutaisi, Georgia

*National Painting and Printmaking Exhibition*, Ercümen Kalmık Museum, Istanbul, Turkey (two awards)

## SELECTED PUBLIC COLLECTIONS

Hacettepe University Art Museum, Ankara, Turkey

Istanbul Bilgi University Art Museum, Turkey

Ercümen Kalmık Museum, Istanbul, Turkey

Kutaisi Art Museum, Kutaisi, Georgia

Mimar Sinan University Art Collection, Istanbul, Turkey

Museum dell'Incisione-Castello dei Paleologi, Acqui Terme, Italy

Museum of Majdanek, Lublin, Poland

Museum of Painting and Sculpture, Istanbul, Turkey

Janet Turner Print Museum, Chico, California

University of Dallas Art Collection, Texas

University of Texas Art Collection, Austin

# CHECKLIST OF THE EXHIBITION

Dimensions are in inches, height precedes width. All works are from the collection of the artist.

1. *The Tree of Life*  
2000, etching on paper,  
image 17 3/4 x 11 3/4, sheet 28 1/2 x 20 3/4  
(illustrated, page 4)
2. *The Odyssey*  
2001, etching with chine collé on paper,  
image 23 3/4 x 35 3/4, sheet 25 x 37  
(illustrated, page 4)
3. *The Compass*  
2001, etching with collage and marbleizing on paper,  
image 35 1/2 x 23, sheet 39 3/4 x 26 1/4  
(illustrated, page 6)
4. *Birth*  
2000, etching with chine collé on paper,  
image 14 x 17, sheet 20 x 27 1/2
5. *The Death*  
2002, etching on paper,  
image 17 3/4 x 11 3/4, sheet 28 1/2 x 20 3/4
6. *Melanuria*  
2003, etching with chine collé on paper,  
image 8 x 8 1/2, sheet 15 x 22 1/2
7. *The Flicker of Light*  
2003, etching and screenprint on paper,  
image 8 x 15, sheet 14 3/4 x 22 1/4
8. *The Atoll*  
2003, etching with collage and marbleizing on paper,  
image 8 x 14, sheet 14 1/4 x 22
9. *The Utter of the Sea*  
2003, etching with chine collé, collage, and marbleizing  
on paper, image 13 1/2 x 15, sheet 15 x 22 1/2
10. *The Clear Coral*  
2003, etching with chine collé, collage, and marbleizing  
on paper, image 11 1/4 x 18, sheet 14 1/2 x 22
11. *Skipping Stones*  
2003, etching with chine collé, collage, and marbleizing  
on paper, 14 3/4 x 22 1/4  
(illustrated, page 8)
12. *The War of Water*  
2004, etching with chine collé, marbleizing,  
and screenprint on paper, image 19 1/2 x 27 3/4,  
sheet 22 x 29 1/2  
(illustrated, page 8)
13. *Mirror of Sleep*  
2004, etching with marbleizing on paper,  
image 19 1/2 x 28, sheet 22 1/4 x 29 3/4
14. *The Sea Shaft*  
2005, monoprint with collage and drawing on paper,  
image 35 3/4 x 23, sheet 36 1/4 x 23
15. *Ship Filigree*  
2005, etching with marbleizing on paper,  
image 23 1/2 x 35, sheet 26 x 39
16. *Puhu*  
2005, etching with marbleizing on paper,  
image 17 3/4 x 11 1/4, sheet 22 1/2 x 14 3/4
17. *Mom Cerulean 8*  
2006, watermedia with collage and marbleizing on paper,  
30 1/4 x 31  
(illustrated, page 9)
18. *The Heart*  
2006, screenprint with marbleizing and handcoloring  
on paper, 43 3/4 x 30 1/4  
(illustrated, page 10)
19. *Rose Water through Gates and Jars*  
2006, screenprint with marbleizing on paper,  
22 x 29 3/4  
(illustrated, page 11)
20. *The Sea under Two Pomegranates*  
2006, etching with chine collé and marbleizing on paper,  
image 47 1/2 x 35 1/2, sheet 49 3/4 x 38 1/2  
(illustrated, page 12)
21. *Ink Skin*  
2006, watermedia with collage and marbleizing on paper,  
44 x 30 1/4  
(illustrated, page 13)
22. *Liquid Body, Liquid Gaze*  
2006, watermedia with collage and marbleizing on paper,  
42 x 31  
(illustrated, cover and title page)
23. *Springs of the Sea*  
2006, watermedia with collage and marbleizing on paper,  
30 x 22
24. *Breath, An Oar*  
2006, watermedia with collage and marbleizing on paper,  
30 x 22





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