

1<sup>st</sup> International Congress and Exhibition on  
Sustainability in Music, Art,  
Textile and Fashion (ICESMATF 2023)  
January, 26-27 Madrid, SPAIN



# EXHIBITION CATALOG

ISBN: 978-625-8284-29-4





# **ICSSIET CONGRESS**

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**January, 26-27 Madrid, Spain**

### **EXHIBITION CATALOG**

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**EDITOR**

**Prof. Dr. Roma MADAN SONI**

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- > Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, HOT JOY TO ALL OF US,BULGARIA
- 4 Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, COLORS AND ARCHITECTURE OF PERSIA, BULGARIA
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- 11 Gzde Ermin-New Identity, TRKİYE
- 13 Shobitha Hariharan, Bengal, India
- 14 Shobitha Hariharan, Gujarat, INDIA
- 16 Karel Fehr-Art for fun 2010-Decorative Photographic Art, AVUSTRALASYA
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- 27 Alison Berkey, Animation, Washington, USA
- 28 Alison Berkey, Illustration, Washington, USA
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- Creating Effects a Moment of Freedom in Coal Linen Canvas-Pays de la Loire, FRANCE
- 32 Len Cicio, THE ASTOR STAIRCASE UPPER WESTSIDE MANHATTAN, New York, USA
- 34 Mahmoud Salem, Sculpture of the Tilapia Fish from Rose Granite, EGYPT
- 36 Hans Koenen, Divers and Inclusive, HOLLAND
- 38 Nigora (Isaevna) Razakova,"Colors of Asia" UZBEKISTAN
- 40 Dr. Mehmet Konuklar-Sustainable Stretching, TRKİYE
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- 45 Lecturer Glseren Haylamaz-Disappearing Expressions on Portrait, TRKİYE
- 47 Dr. Pınar Kymen aar-Wearing Nature, TRKİYE
- 49 Prof. Dr. Ziyne ndoan-Homecoming,TRKİYE
- 51 Assoc. Prof. Serkan Boz-Asymmetry Versus Symmetry,TRKİYE
- 53 Dr. Ece Nket ndoan-Dancing of Nature Colors,TRKİYE
- 55 Seray Akın-Portrait of Nature,TRKİYE
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- 59 Assist. Prof. Arzu en Kılı-Reflections,TRKİYE
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- 62 Res. Assist. Esra Yayar-Dionyos and Grate,TRKİYE



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1<sup>st</sup> International Congress and Exhibition on  
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# CONGRE PROGRAM







**1<sup>st</sup> International Congress and Exhibition on Sustainability in Music, Art, Textile and Fashion  
(ICESMATF 2023) January, 26-27 Madrid, Spain**

<https://www.icssietcongress.com/icesmatf-2023>

**CONGRESS PROGRAM**

**With 20 papers-48 academics/researchers (Brazil: 31-Pakistan: 1- Azarbaijan:1-  
Portugal: 1-Belarus: 1-Spain:1- Türkiye:12) from 15 institutions and 8 countries:**

|              |
|--------------|
| 1.TÜRKİYE    |
| 2.BRAZIL     |
| 3.PAKISTAN   |
| 4.AZERBAIJAN |
| 5.SPAIN      |
| 6.BELARUS    |
| 7.UZBEKISTAN |
| 8.INDIA      |

**With 38 artworks-39 academics/researchers ( Exhibition: USA:5 - Bulgaria:3 - Türkiye:  
13 - Iran: 3 - India: 2 - Avustralasya: 2 Japan: 1 - Kuwait: 2 - China: 2 - France: 1 -  
Egypt: 1 - Holland: 1 -Uzbekistan: 1 - Spain: 1) from 21 institutions and 15 countries:**

|                |               |
|----------------|---------------|
| 1. TÜRKİYE     | 10. FRANCE    |
| 2. USA         | 11.EGYPT      |
| 3. BULGARIA    | 12.HOLLAND    |
| 4. IRAN        | 13.TUNISIA    |
| 5. INDIA       | 14.UZBEKISTAN |
| 6.AVUSTRALASYA | 15.SPAIN      |
| 7.JAPAN        |               |
| 8.KUWAIT       |               |
| 9.CHINA        |               |

**Total Participant: 58**

**Presentations will be in English.** There are 2 virtual conference rooms.

The congress was organized according to Turkey time. To calculate the time for your country:

[The World Clock — Worldwide](#)



|   |  |
|---|--|
| <b>26 January 2023</b><br><b>Thursday</b><br><b>09:50-10:00</b> | <b>1<sup>st</sup> International Congress and Exhibition on Sustainability in Music, Art, Textile and Fashion (ICESMATF 2023) January, 26-27 Madrid, Spain</b><br><b>26 January 2023</b><br><b>10:00 a.m. Istanbul</b><br><b>Zoom Meeting</b><br><b>Topic:</b> ICESMATF 2023 26.01.2023<br><b>Join Zoom Meeting</b><br><a href="https://us06web.zoom.us/j/82982694188?pwd=bHM5bDhNQkxCNHZRUZUVvRlY0aU5RUT09">https://us06web.zoom.us/j/82982694188?pwd=bHM5bDhNQkxCNHZRUZUVvRlY0aU5RUT09</a><br><b>Meeting ID:</b> 829 8269 4188<br><b>Passcode:</b> 437124       |
|   | <b>Chair</b><br><b>Assoc. Prof. Shajara UI DURAR</b> , University of Sunderland, UK  |
| <b>26 January 2023</b><br><b>Thursday</b><br><b>10:00-12:00</b> | <b>Keynote Speakers</b><br><b>Prof. Dr. Anna Melnikova-</b> University of Jaén, Spain<br><b>Prof. Dr. Roma MADAN-</b> Professor of Visual Arts and Director Designate SCoPE - Centre for Visual Arts, Anant National University, India. Formerly, Professor Box Hill College Kuwait<br><b>Prof. Dr. Suresh Chandra NAYAK-</b> Dean, Professor & Dean, Faculty of Arts, Gopal Narayan Singh University (GNS) University, India<br><b>Lecturer Olga Ipatova-</b> Brest State Technical University, Belarus<br><b>Tatiana Lissa-</b> Music Composer, Art League NYC |
|   | <b>Coordinators of the Congress</b><br><b>Assist. Prof. Enkeleda Lulaj</b> , PhD University Haxhi Zeka Kosovo/Kosovo<br><b>Novriest Umbu Walangara-</b> NAU, Malaysia  |
| <b>12:00-13:00</b>  | Coffee Break- Lunch  |
| <b>13:30-16:30</b>  | Online Sessions  |
| <b>27 January 2023</b><br><b>Friday 10:00-13:30</b>             | <b>Online Sessions</b><br><b>1st International Congress and Exhibition on Sustainability in Music, Art, Textile and Fashion (ICESMATF 2023) January, 26-27 Madrid, Spain</b><br><b>Time:</b> January 27, 2023 10:00 AM Istanbul<br><b>Topic:</b> ICESMATF 2023 27.01.2023<br><b>Join Zoom Meeting</b><br><a href="https://us06web.zoom.us/j/82074528203?pwd=OCtzY2hTMlRlUOXVZY0grVTB3dz09">https://us06web.zoom.us/j/82074528203?pwd=OCtzY2hTMlRlUOXVZY0grVTB3dz09</a><br><b>Meeting ID:</b> 820 7452 8203<br><b>Passcode:</b> 343362                            |
| <b>27 January 2023</b><br><b>Friday</b><br><b>13:30-14:00</b>   | Closing Session  |

**Note:** (ICESMATF 2023) congress sessions are to be recorded in accordance to the General Data Protection Regulation (GDPR) and Kişisel Verilerin Korunması Kanunu (KVKK). By joining the congress sessions, you automatically consent to such recordings. If you do not consent to being recorded, discuss your concerns with the host or do not join the congress sessions.

| Room-I  | 26 January 2023 Thursday | Moderator                    |
|---------|--------------------------|------------------------------|
|         | 13:30-16:30              | Assist. Prof. Enkeleda LULAJ |
| Room-II | 27 January 2023 Friday   | Moderator                    |
|         | 10:00-13:30              | Novriest Umbu WALANGARA      |



**Thursday, 26 January 2023 Room I**

| Room-I  | Thursday, 26<br>January 13:30-16:30 | <b>Moderator</b> | <b>Assist. Prof. Enkeleda LULAJ</b> |
|---|-------------------------------------|------------------|-------------------------------------|
| <ol style="list-style-type: none"> <li>1. <b>Prof. Dr. Anna Melnikova</b>-Service-Learning as a Practical Introduction of Undergraduate Pedagogues to the community</li> <li>2. <b>Olga Ipatova</b>-Sui Generis Systems of Protection for Design: Cumulation, Partial Cumulation and Demarcation of Legal Regimes</li> <li>3. <b>Italo Jose de Medeiros Dantas, Gideão Lucas Estevão de Figueiredo, Livia Juliana Silva Solino de Souza, Anyelle Cristina Silva de Lima, Isa Karen Fernandes de Araujo, Joana Darc Bezerra de Brito, Joseildo De Araujo Aureliano and Maria Helena Santos e Silva</b>- Elderly Fashion Consumption Profile: Evidence from Brazil</li> <li>4. <b>Kıymet Dirican</b>- Analysis of the Miniature Arts with the Abstract Objective Dynamism of Turkish Painting, which is a Historical Document</li> <li>5. <b>Farah Deebe</b>-Integration of Aesthetic Theory in Art Education and Research</li> <li>6. <b>Emil Raul oğlu Ağayev</b>-Analysis of the Creativity of Azerbaijan Painters in the Class V-Vi Fine Arts Textbooks, Azerbaijan</li> <li>7. <b>Assist. Prof. A. Ash İlleez</b>-Minimization of Setup Times for Production Lines in GarmentManufacturing for Sustainability</li> <li>8. <b>Assist. Prof. Dr. A. Ash İlleez</b>-Performance Measurement Methods of Ready-To-Wear Production Lines</li> <li>9. <b>Assist. Prof. Cláudia Pedro, Santos</b>-Sustainable Design Products in Portugal</li> <li>10. <b>Dr. Zafer Demir</b>-Geçmiş Geleceğe Bağlayan Bir Sanat Olarak Müzik-The Art Connecting the Past to the Future, Music</li> <li>11. <b>Assoc. Prof. Ítalo José de Medeiros Dantas, Alice Jennifer de Santana, Jéssica Cristiane de Medeiros Souza Marcos Daniel da Silva Oliveira, Rafaela Patrícia de Araújo, Thalita Mikaela Lucena de Oliveira, Assoc. Prof. Poincyana Sonaly Bessa de Holanda</b>-The Context of Use and Meaning of Colors in Handbags</li> <li>12. <b>Emanuelle Vito Guedes de Oliveiral, Izabela Adriana Eloí da Silva Santos, Assoc. Prof. Livia Juliana Silva Solino, Assoc. Prof. Ítalo José de Medeiros Dantas</b>-Fashion Product Development Using Cap Waste: A Study Focused on Impacting Sustainability in Brazil</li> <li>13. <b>Prof. Dr. Suresh Chandra Nayak</b>, Tribal Festival Jani Shikar and District Rohtas</li> </ol> |                                     |                  |                                     |

**Friday, 27 January 2023**

**Friday, 27 January 2023 Room-II**

| <b><u>Room-II</u></b> | <b>27 January 2023</b> | <b>Moderator</b>        |
|-----------------------|------------------------|-------------------------|
|                       | <b>10:00-13:30</b>     | Novriest Umbu WALANGARA |



**Friday, 27 January 2023: Room-II**

| <u>Room-II</u>   | <b>Friday, 27 January 2023<br/>10:00-13:30</b> | <b>Moderator</b> | <b>Novriest Umbu WALANGARA</b> |
|--|--|------------------|--------------------------------|
| <ol style="list-style-type: none"><li><b>1. Prof. Dr. Ziyne Öndoğan, Assist. Prof. Dr. Özlem Kurtoğlu Necef, Assist. Prof. Dr. Ece Nüket Öndoğan, Assist. Prof. Dr. Arzu Şen Kılıç-PLM Applications in The Sustainable Design Process</b></li><li><b>2. João Maria Bezerra Júnior, Assoc. Prof. Ítalo José de Medeiros Dantas, Assoc. Prof. Juan dos Santos Silva, Assoc. Prof. Lívia Juliana Silva Solino de Souza-Clothing as an Element to Enhance Visual Identity in Pop Culture: An Analysis from the “Art Pop” Album</b></li><li><b>3. Assoc. Prof. Ítalo José de Medeiros Dantas, Bárbara de Oliveira Freira, Ellen Lus Almeida de Medeiros-Ianny Aparecida Medeiros dos Santos, Iasmin Loíse Costa Garcia,Lara Juliane Cardoso Santiago,Tainara Talia Soares da Silva,Assoc. Prof. Lívia Juliana Silva Solino de Souza-The Interaction and Acceptability of Potential Fashion Consumers in the use of Virtual Reality for Fashion Shows: A Study with Generation Z</b></li><li><b>4. Assoc. Prof. Ítalo José de Medeiros Dantas,Iara Sofia Silva Dantas,Íris de Faria Mariz,Karen Cristina Andrade de Araújo,Maria Helene Dutra de Medeiros,Sarah Marta da Nóbrega Medeiros,Yslla Jhanny De Medeiros Cavalcante, Assoc. Prof. Lívia Juliana Silva Solino de Souza-The Role of Digital Influencers in Fashion Consumption in Brazil</b></li><li><b>5. Floriano Laudomir Campos de LunaPotiguar University, Brazil-Assoc. Prof. Poincyana Sonaly Bessa de Holanda, Assoc. Prof. Ítalo José de Medeiros Dantas-Fashion Collection Proposal for Men with Dwarfism</b></li><li><b>6. Lecturer Gülseren Haylamaz, Assist. Prof. Dr. Özlem Kurtoğlu Necef, Prof. Dr. Ziyne Öndoğan, Assoc. Prof. Serkan Boz-Reuse of Waste Clothes with Eco Print Method</b></li><li><b>7. Prof.Dr. Ziyne Öndoğan, Assist. Prof. Dr. Arzu Şen Kılıç, MA Student Seray Akın-Quilt Design with Traditional Production within The Scope of Cultural Sustainability</b></li></ol> |  |                  |                                |

| <b>1<sup>st</sup> International Congress and Exhibition on Sustainability in Music, Art, Textile and Fashion (ICESMATF 2023) January, 26-27 Madrid, Spain</b><br><b>Congress Participants' Institutions (About Abstract-Full Text)</b> |   |
|--|---|
| 1.   | University of Swabi, PAKISTAN                                     |
| 2.   | Brest State Technical University, BELARUS                         |
| 3.   | Federal Institute of Rio Grande do Norte, BRAZIL                  |
| 4.   | Potiguar University, BRAZIL                                       |
| 5.   | Ege University, Faculty of Fashion and Design, TÜRKİYE            |
| 6.   | Ege University, Graduate School of Social Sciences, TÜRKİYE       |
| 7.   | University of Beira Interior, PORTUGAL                            |
| 8.   | University of Jaén, SPAIN   |
| 9.   | Ege University, Department of Textile and Fashion Design, TÜRKİYE |
| 10.  | Ankara University, TÜRKİYE  |
| 11.  | Dokuz Eylül University, TÜRKİYE                                   |
| 12.  | İzmir Demokrasi Üniversitesi, TÜRKİYE                             |
| 13.  | Azerbaijan State Pedagogical University, AZERBAIJAN               |
| 14.  | Gopal Narayan Singh University (GNS) University, INDIA            |
| 15.  | Campos de Luna Potiguar University, BRAZIL                        |



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|--|---|
| 1.   | Tatiana Lissa, Alien Contsert, New York, Art League NYC, USA  |
| 2.   | Tatiana Lissa, Self Portrait-New Cubism and Realism, New York, Art League NYC, USA  |
| 3.   | Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, Emerald and Turquase, BULGARIA   |
| 4.   | Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, Hot Joy to All of Us, BULGARIA   |
| 5.   | Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, Colors and Architecture of Persia, BULGARIA  |
| 6.   | Seçil Sever Demir, Sonsuzlukta Lale, TÜRKİYE  |
| 7.   | Assist. Prof. Ashkan RAHMANI, “Kilim Design -1/Flatweaves Design-1”, IRAN   |
| 8.   | Assist. Prof. Ashkan RAHMANI, “Kilim Design -2/Flatweaves Design-2”, IRAN   |
| 9.   | Assist. Prof. Ashkan RAHMANI, “Kilim Design -3/Flatweaves Design-3”, IRAN   |
| 10.  | Gözde Ermin-New Identitiy, TÜRKİYE  |
| 11.  | Shobitha Hariharan, Bengal, INDIA   |
| 12.  | Shobitha Hariharan, Gujarat, INDIA  |
| 13.  | Karel Fehr-Art for fun 2010-Decorative Photographic Art, AVUSTRALASYA   |
| 14.  | Karel Fehr-GrassHopper, AVUSTRALASYA  |
| 15.  | Mayumi Goto-Shin Yamagishi-JAPAN  |
| 16.  | Professor Dr. Roma Madan Soni-Artwork Name: Melting I, KUWAIT   |
| 17.  | Professor Dr. Roma Madan Soni-Artwork Name: Melting II, KUWAIT  |
| 18.  | Hope Tian-Far East, CHINA   |
| 19.  | Alison Berkey, Animation, Washington, USA   |
| 20.  | Alison Berkey, Illustration, Washington, USA  |
| 21.  | Sylvie Grich-Relaxation an Afternoon of Geso: Texture Work an Afternoon of Pigment: Having Fun Creating Effects a Moment of Freedom in Coal Linen Canvas-Pays de la Loire, FRANCE |
| 22.  | Len Cicio, The Astor Staircase Upper Westside Manhattan, New York, USA  |
| 23.  | Mahmoud Salem, Sculpture of the Tilapia Fish from Rose Granite, EGYPT   |
| 24.  | Hans Koenen, Divers and Inclusive, HOLLAND  |
| 25.  | Nigora (Isaevna) Razakova,"Colors of Asia", UZBEK   |
| 26.  | Dr. Mehmet Konuklar-Sustainable Stretching, TÜRKİYE   |
| 27.  | Yang Ji & Ze Gao-Symbiosis: From the Present to the Future, CHINA   |
| 28.  | Nerza Villegas-Sin título 40 x 40 cm Técnica mixta sobre madera, Madrid, SPAIN  |
| 29.  | Lecturer Gülseren Haylamaz-Disappearing Expressions on Portrait, TÜRKİYE  |
| 30.  | Dr. Pınar Köymen Çağar-Wearing Nature, TÜRKİYE  |
| 31.  | Prof. Dr. Ziyet Öndoğan-Homecoming, TÜRKİYE   |
| 32.  | Assoc. Prof. Serkan Boz-Asymmetry Versus Symmetry, TÜRKİYE  |
| 33.  | Dr. Ece Nüket Öndoğan-Dancing of Nature Colors, TÜRKİYE   |
| 34.  | Seray Akın-Portrait of Nature, TÜRKİYE  |
| 35.  | Assist. Prof. Özlem Kurtoglu Necef-Unexpected Moments, TÜRKİYE  |
| 36.  | Assist. Prof. Arzu Şen Kılıç-Reflections, TÜRKİYE   |
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|--|---|
| 1.   | University of Architecture Sivil Engineering and Geodesy, Magistrate,s Degree Sofia, BULGARIA |
| 2.   | Art League NYC, USA   |
| 3.   | İzmir Demokrasi University, TÜRKİYE   |
| 4.   | Shiraz University, IRAN   |
| 5.   | Ege University, Faculty of Fashion and Design Management, TÜRKİYE                             |
| 6.   | The Institute of Company Secretaries of India, INDIA  |
| 7.   | Australasian Photographic Imaging, AUSTRALASIAN   |
| 8.   | Musashino Art University, JAPAN   |
| 9.   | Centre for Visual Arts, Anant National University, INDIA                                      |
| 10.  | Box Hill College Kuwait, KUWAIT   |
| 11.  | Rensselaer Polytechnic Institute, USA   |
| 12.  | Utah State University, USA  |
| 13.  | CFPPA de VAUCLUSE et école Kun Qian le Mans, FRANCE   |
| 14.  | Len Cicio Fine Art, USA   |
| 15.  | Mahmoud Salem Art Gallery, EGYPT  |
| 16.  | Beelden Hans Koenen, HOLLAND  |
| 17.  | Invento The Uzbek International School, Toshkent, UZBEKISTAN                                  |
| 18.  | Specialist at the Ministry of Culture and Tourism, TÜRKİYE                                    |
| 19.  | Ze GAO ART, CHINA   |
| 20.  | Universidad Complutense de Madrid, SPAIN  |
| 21.  | Ege University, Emel Akin Vocational School Fashion Design Department, TÜRKİYE                |





# Alien Consert

**Tatiana Lisa**

**Alien Consert**

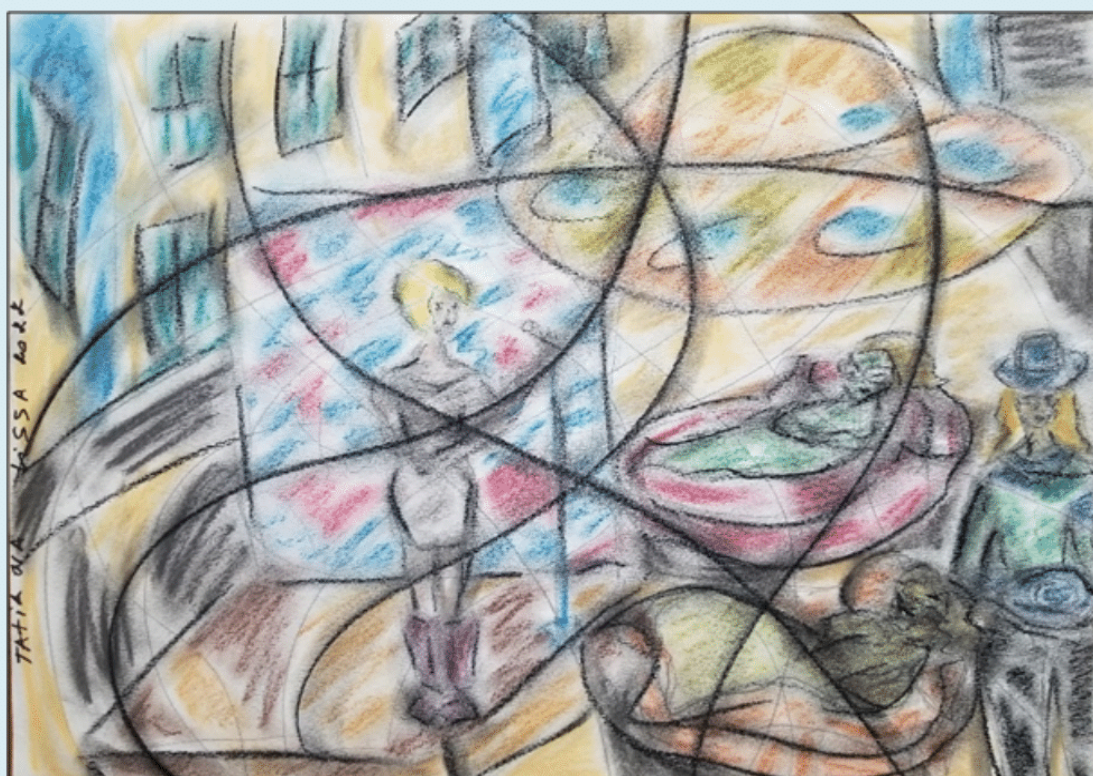
**Artwork Name:** Alien Consert

**Dimensions:** 15/20

**Year:** 2023

**Technique and Material:**

To is New Cubism and Realism New  
York, Art League NYC, USA







# Self Portrait

**Tatiana Lisa**

**S**  
**Self Portrait**

**Artwork Name:** Self Portrait

**Diementions:**30/30

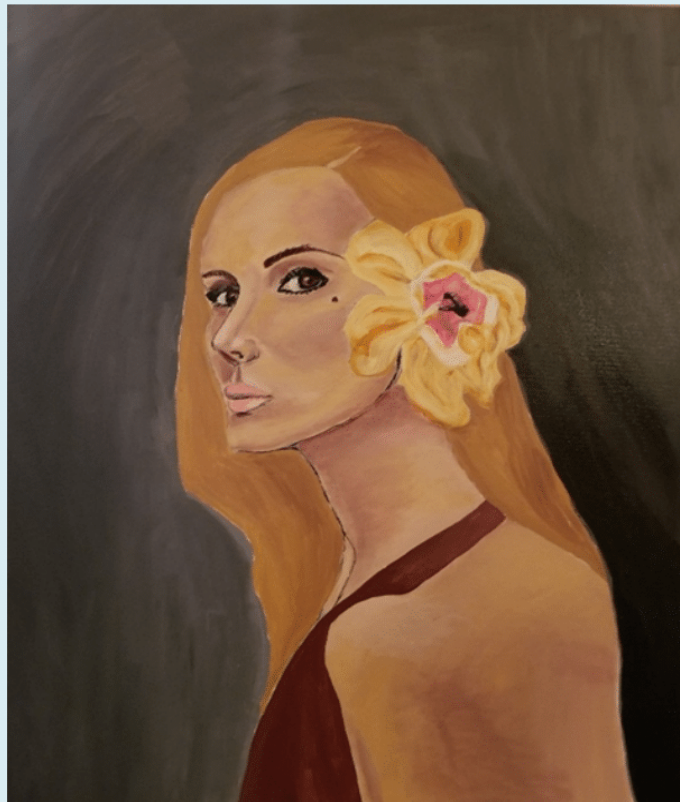
**Year:** 2023

**Technique and Material:**

Acrylic on Canvas

To is New Cubism and Realism

New York, Art League NYC, USA



# EMERALD AND TURQUASE



**Zvetan (TSVETAN MUMDZHIEV) Mumdgiev,**  
**Bulgaria**

University of Architecture Civil Engineering  
and Geodesy ,Magistrate,s Degree Sofia  
,Bulgaria

## EMERALD AND TURQUASE



**HOT JOY TO ALL OF US**



# EXHIBITION CATALOG

## ICESMATF 2023

**Zvetan (TSVETAN MUMDZHIEV)**  
**Mumdgiev**

University of Architecture and Civil  
Engineering and Geodesy,

Magistrate,s Degree Sofia ,Bulgaria

Architect and Artist at Freelancer Artist  
and Curator



**COLORS AND ARCHITECTURE OF PERSIA**



## Assist. Prof. Ashkan RAHMANI

### “Kilim Design -1/Flatweaves Design-1

Many motifs are used in traditional kilims, each with many variations. The geometric shape of the triangle forms the basis of the motifs in the kilim. For this reason, patterns that can be created with the shape of a triangle can be seen in the kilim. Triangle, rhombus, hexagon, and octagon shapes are seen in kilims a lot. One of the patterns that is universally used in kilims of different regions is the hooked pattern a stylized birds and animals head figure. Related patterns are called by different names in neighboring areas, often irrespective of their shared family resemblances. Bringing together the rich symbolic accumulation of the past with the aesthetic understanding of today, the artist thinks that textile is an endless universe, a legend and an unlimited interaction.

I think that the search for change, innovation and modernity in kilim design will provide new openings for the future of kilim art, and studies have been made in this direction. I have tried to reflect new lines and expressions in my works by using traditional motifs, forms, shapes and colors without breaking the tradition. I added contemporary interpretations to these works.

In work number 1, I tried to use patterns that are used in narrow strips. such as borders or stripes in the field. Patterns that are abundantly seen in Iranian kilims, especially in Qashqai kilims.



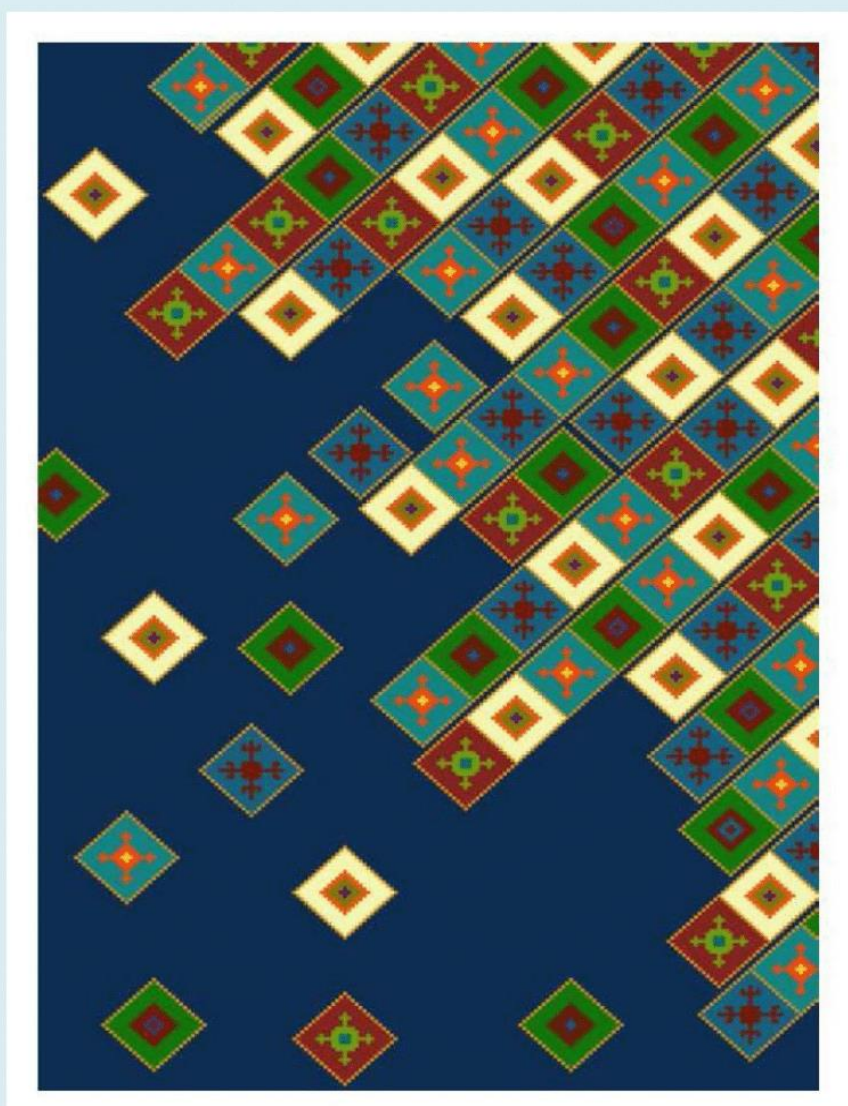
“Kilim Design -1/Flatweaves Design-1

**Assist. Prof. Ashkan  
RAHMANI**

Department of Art, Faculty of Art & Architecture, Shiraz University,  
Shiraz, Iran

## **Kilim Design -2 Flatweaves Design-2**

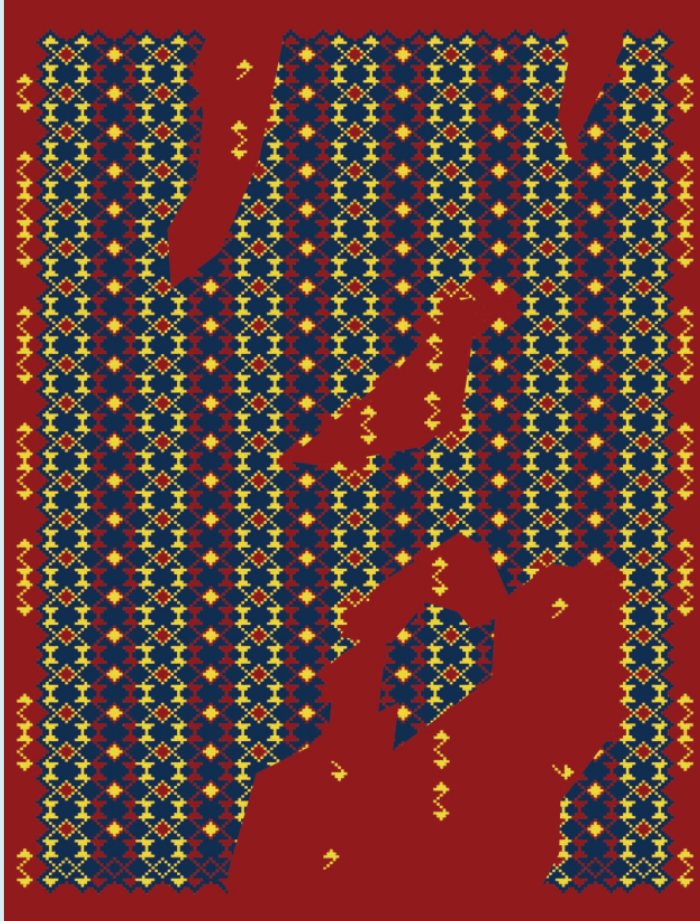
In work number 2, rhombuses are used that have a four-arm motif or a small rhombus inside, and such motifs are also widely used in Iranian kilims, especially Qashqai, Shahsevan, Bakhtiari and Afshar kilims.





**Assist. Prof. Ashkan  
RAHMANI**

**“Kilim Design-3/Flatweaves Design-3”**



In work number 3, repeating hooked motifs in the border and field indicate a likely relationship between this work and some Turkish society hands-woven in the world. Similar motifs were woven in Turkish kilim, including the Qashqai, Afshar, Shahsevan, Caucasus, Anatolia. The popularity of this pattern among weavers in mentioned societies.

## Assist. Prof. Ashkan RAHMANI



**Department of Art, Faculty of Art &  
Architecture, Shiraz University, Shiraz, Iran**

Many motifs are used in traditional kilims, each with many variations. The geometric shape of the triangle forms the basis of the motifs in the kilim. For this reason, patterns that can be created with the shape of a triangle can be seen in the kilim. Triangle, rhombus, hexagon, and octagon shapes are seen in kilims a lot. One of the patterns that is universally used in kilims of different regions is the hooked pattern a stylized birds and animals head figure. Related patterns are called by different names in neighboring areas, often irrespective of their shared family resemblances.

Bringing together the rich symbolic accumulation of the past with the aesthetic understanding of today, the artist thinks that textile is an endless universe, a legend and an unlimited interaction. I think that the search for change, innovation and modernity in kilim design will provide new openings for the future of kilim art, and studies have been made in this direction. I have tried to reflect new lines and expressions in my works by using traditional motifs, forms, shapes and colors without breaking the tradition. I added contemporary interpretations to these works.

-Doctorate of Art in Traditional Turkish Handicrafts from Institute of Fine Art, Marmara University, Istanbul, Turkey, 2016

- Master of Art in Handicrafts, Faculty of Applied Arts, Tehran University of Art, Tehran, Iran, 2008

-Bachelor of Art in Handicrafts, Cultural Heritage Higher Education Center, Tehran, Iran, 2001

- Since 2016, he has got a faculty member of Carpet Department, Faculty of Art & Architecture, Shiraz University.

-He has achieved success during his career:

\* Getting First in the national master's exam in the field of handicrafts (2006)

\* Top National Researcher of Carpet (2009)

\* High Honor Student in Doctorate of Art Degree (in the field of Traditional Turkish Handicrafts) (2013)

- Ashkan Rahmani has published 30 articles in peer-reviewed national and international scientific Journals and he has presented over 40 articles on some national and international congresses.

- Ashkan Rahmani has participated in 7 national and international exhibitions. He has gained two awards of excellence for handicrafts (national programme), in 2017,

2019



## **Secil SEVER DEMIR**

**Izmir Demokrasi University  
Faculty of Fine Arts**

**Izmir/ Türkiye**

### **Sonsuzlukta Lale Tulip in Infinity**

Ebru Art, which is a branch of our traditional Turkish Arts, is one of the important art branches reflecting our culture. In the design, first of all, green branches are designed on the background of light blue battal marbling.

On the green branches and leaves, a tulip pattern in the classic Turkish red color was formed. The blue background also represents the sky, freedom and the eternal domination of the Turkish State.

The tulip motif is our most important stylized flower motif used in many areas such as illumination and miniature tile as a symbol of Turkish culture. In this design, the tulip motif was chosen to represent Turkish culture.

The work is created in the traditional Turkish Ebru art technique, by shaping materials such as kitre, earth paints and cattle terrier with horsehair brush and biz.





# Secil SEVER DEMİR

She gave lectures on "Transition to University Life", "Social Responsibility Project", "Turkish Handicrafts", "Art and Aesthetics", "History of Turkish Art". To date, she has opened/participated in 12 Personal and around 20 mixed Illumination, miniature and Ebru exhibitions. She presents papers in various scientific activities and writes articles in her field.

She is still continuing her professional career as the Faculty Secretary of Izmir Demokrasi University Faculty of Fine Arts and at the same time continuing her academic studies.

In 2002, she graduated from Dokuz Eylül University, Faculty of Fine Arts, "Department of Traditional Turkish Arts, Illumination Undergraduate Program" with her thesis titled "Destruction Situations of Manuscripts in Izmir National Library" as the top student of the faculty.

In 2006, she completed her master's degree program at Dokuz Eylül University Institute of Fine Arts, "Department of Traditional Turkish Arts" with her thesis titled "Examination of the Medallioned Zahriye Pages of Manuscripts in Istanbul Museum of Turkish and Islamic Arts".

In 2020, Dokuz Eylül University Institute of Fine Arts "Department of Traditional Turkish Arts" announced the Proficiency in Arts program from "Nisaburi's (Salebi); " Kisas-I Enbiya" with his thesis titled "Angel Figure and Original Designs in Miniatures".





Gözde ERMIN  
New Identitiy

The developments in technology and industry have created the concept of fast fashion by changing the perception of fashion and consumption. As a result of fast fashion and disposable approaches, natural resources have been used unconsciously and environmental damage has reached very critical dimensions.

3R (reduce, reuse and recycle) concepts applied in design, production and post-consumption processes are effective methods in decreasing waste generation contrary to the perception of fast fashion. Extension of wearing time and creating different identities to the clothes reflect essence of slow fashion consciousness and conceptual fashion.

In the work, I wanted to represent the nature where nothing is wasted, inspired bu nature. I wanted to draw attention to waste management while reacting to today's standardized fashion perception by re-identifying clothes.

In this study, ecoprint method was applied on the used white t-shirt. Leaves of clove, olive, french lavender and flowers of wild daisy used in ecoprint process. These plant selection was specified according to endemic nature. Accessible endemic plants were evaluated and the garment was ensured to reflect its own local identity. After ecoprint process, some hand stitches made with black sewing yarn added on the shirt. It is aimed to achieve an unique product with artistic and experimental hand stitches.



**Gözde ERMIN**

**Artwork Name: New Identitiy**

**Dimensions: 67 x 78 cm**

**Year: 2023**

**Technique and Material: Ecoprint  
on used cotton  
t-shirt and hand stitches on it.**



**Gözde ERMIN**

**Ege University**

**Faculty of Fashion and Design - M.A.Türkiye**



Born in 1993 in Eskişehir. Graduated from İzmir University of Economics, Faculty of Fine Arts and Design, Department of Fashion Design in 2016. She started master degree in the same area in 2021 in Ege University.

Between 2015 and 2021, she worked as a full time designer in export companies and specialized in women's clothing and ready-made clothing collections. Preparation collections for trends, purchasing fabric and accessories and R&D studies for customer needs are some of her specialties. She still continue creating collections for export firms part time.

She loves improving herself in wax batik, ecoprint, watercolor illustration, spritual education and aromatherapy.



## Shobitha Hariharan BENGAL

Stemming from my interest in all things old and the ethos left behind by our ancestors, my work leans towards representing aspects that create a dialogue between the then and the now. I look for the similarities and commonalities between the past and the present. An artistic intervention to create something fresh and new from the legacy. A visual to tell new stories. The original being the source of our identity.

I am enamoured with the concept that our memories in all their essence can be captured on canvas! I paint sights, experiences and memories.

I see myself as a sparrow whose presence is fleeting and transitory and yet observant and thoughtful. That sparrow is you [the viewer] too.

I am currently working on a series of paintings that have been inspired by my interest in history, literature and the art, crafts and architecture of the past.

'Distracted as we are today, how different are we from the common sparrows that freely flit around them?' Being the moot point.

Traditional methods of weaving and spinning yarn and cloth has always been eco friendly, reusable and easily bio degradable.

Focus on the continuation and in some cases even revival of the traditional fabric manufacturing and the arts and crafts associated with it, is perhaps the most important aspect for sustainability of the textile industry and the fashion industry that depends on it. As artists we need to draw global attention to the cause and promote the usage of these fabrics and designs in everyday modern life.

**Bengal:** In this painting, I draw viewer attention to fabric and the arts that are unique to the eastern Indian state of Bengal. It depicts -

- \* The traditional Bengali unbleached saree worn by women during festive times. it usually has an identifiable red border. This is represented in the table cloth

- \* 'Kantha' embroidery is a centuries old tradition of stitching patchwork cloth from rags which evolved from the thrift of rural women. Kantha comprises of the simplest embroidery stitch - the running stitch. Kantha too is shown in the table cloth.

- \* The terracotta 'Bankura' horse was originally used for village rituals and a symbol of Indian folk art.

**Artwork Name: Bengal**

**Dimensions: 53.34 X 83.82 cms [21 X 33 inches]**

**Year: 2022**

**Technique and Material: Acrylic paints on stretched canvas**





**Shobitha HARIHARAN**  
**“GUJARAT”**

The past and the future are most often inextricably linked, Not just in terms of the history of a place which determines the cultural aspects but also in the traditional practices that are carried forward into the more modern world.

Gujarat: In this still life painting, I draw viewer attention to fabrics and the arts that are unique to the western Indian state of Gujarat. It depicts -

\* One of the books is about 'Bandhej' or 'Bandhani' printing - a dyeing process that creates colourful and unique patterns on cotton or silk fabric. The book cover showcases the identifiable design.

In India use of vegetable dyes, hand operated looms, cotton, linen and hemp from plant fibres, natural silks and hand embroidery have been prevalent for many centuries. Every state in India has its own unique and established arts and crafts methodology.



**Technique and Material: Acrylic paints on stretched canvas**





An artist [painter] and writer, Shobitha Hariharan lives and works in Mumbai India. She quit a successful corporate career to fulfil her dream to be a part of the world of creatives.

As an artist, her paintings have been well received in exhibitions in India and abroad. Stemming from her interest in all things old and the ethos left behind by our ancestors, her work leans towards representing aspects that create a dialogue between the then and the now. She looks for the similarities and commonalities between the past and the present to create something fresh and new from the legacy.

A visual to tell new stories.

She is enamoured with the concept that memories in all their essence can be captured on canvas! For inspiration she relies on sights, experiences and memories. She sees herself as a sparrow whose presence is fleeting and transitory and yet observant and thoughtful. That sparrow is the viewer too.

Shobitha is currently working on a series of paintings that have been inspired by her interest in history, literature and the art and architecture of the past. 'Distracted as we are today, how different are we from the common sparrows that freely flit around them?' A question that summarises her concept.

She has taught drawing and conducted workshops in drawing and painting too. She writes columns, short stories, poetry and book reviews for authors.

Learn more about Shobitha's work on her website <https://www.shobitha.in/about>

>

**Karel Fehr**  
**Art for fun 2010**



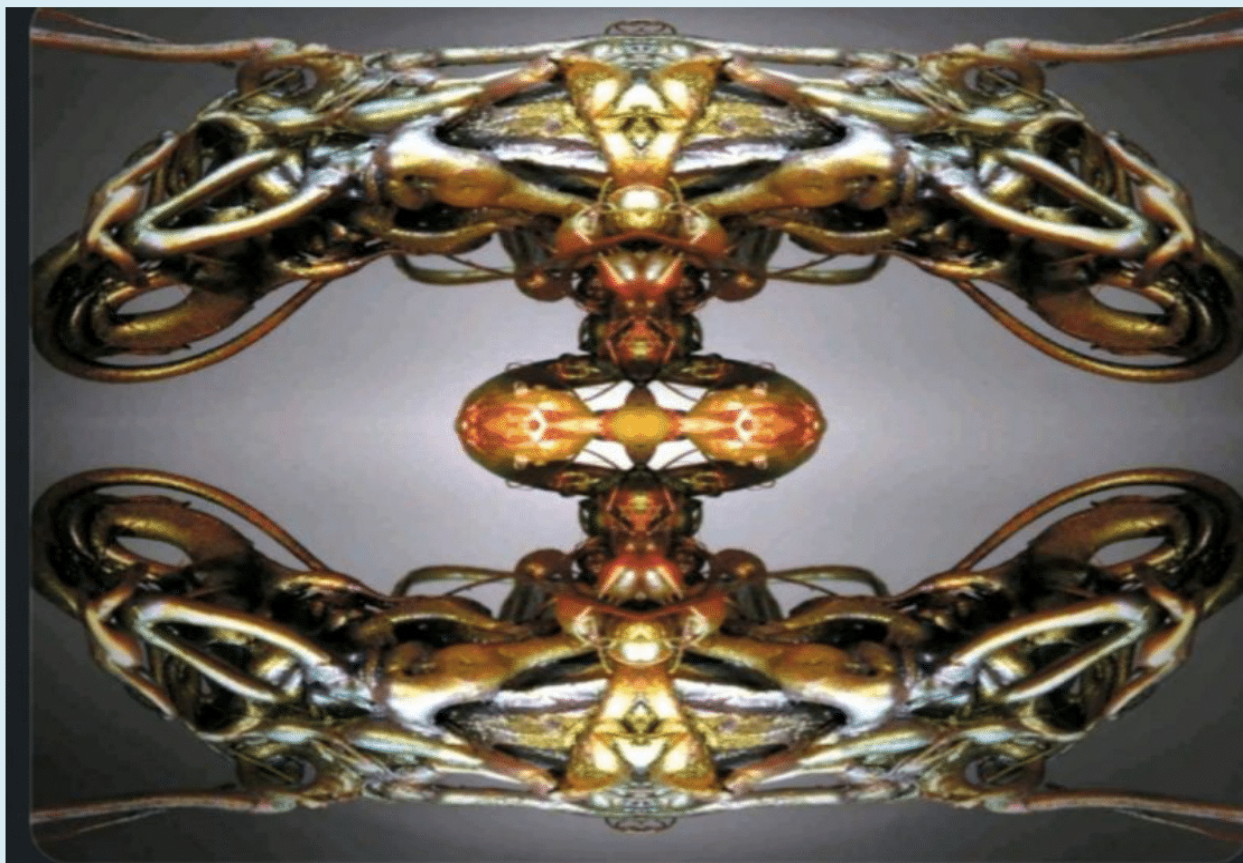
**K**

**Karel Fehr-Art for Fun**  
**Year: 2010**

**Decorative      Photographic      Art,**  
**AVUSTRALASYA**



**Karel Fehr  
GrassHopper**



**Karel Fehr-  
GrassHopper**

**Decorative Photographic Art,  
AVUSTRALASYA**





**Karel FEHR**

**Image Consultant Australasian  
Photographic Imaging**

**#image #creation #modernart  
#photography #sharingexperiences**





## Artist [Painter] and Writer Japanese-style painter

For about 10 years, I have traveled around the country in spring to cover cherry blossoms and observe various types of cherry trees. As I continued to paint cherry blossoms, I realized that "nature" has a common movement. Everything spirals, or arcs, like DNA.

Natural phenomena are not random and happen by chance, but have regularities and causes, and many things can be explained logically.

Then I began to see the movement of water on the ocean's edge overlapping with the movement of flames on a bonfire, and I was able to capture the movement of everything from a bird's eye view.

I could also see the water and flames from the cherry blossoms, and I could feel the light, so I could express the cherry blossoms in various colors.

The motif of my work is the cherry blossoms at Chidorigafuchi in Tokyo, one of the most famous cherry blossom viewing spots in Japan.

I was attracted to this cherry tree because it looks like Amida Nyorai.

A mysterious world, beyond what can be scientifically proven, surrounded the cherry blossoms. For this reason, I covered the entire background with gold leaf to evoke the image of the Pure Land of Ultimate Bliss.

Around the Amida Nyorai ascending to heaven, cherry petals, symbolizing the DNA of living cells, are dancing. The joy of being alive in this life and the outpouring of feelings are eventually purified.

The process of purification is depicted by overlaying various human emotions.

The work is also a representation of the "Unchu Kuyo Bodhisattva" in Byodoin Phoenix Hall in Uji City, Kyoto.

In addition, by painting this work without drafts, I was able to make it more realistic and the cells overflow with joy.

I believe that I can express cherry blossoms that no one has ever seen before by combining logical thinking and the spiritual world of the five senses.

I will continue to paint with all my heart to depict the vibrancy of the earth and the universe through cherry blossoms, to express the joy of living and peace in the world, and to make various cherry blossoms bloom in the world.





## MAYUMI GOTO

**Artist [Painter] and  
Writer Japanese-style  
painter**



**A**

**Artwork Name:** Elegant cherry blossoms

**Elegant Cherry Blossoms –  
Chidorigafuchi**

**Chidorigafuchi-**

**Dimensions:** 116.7×80.3 cms  
[46 X 32inches]

**Year:** 2021

**Technique and Material:**

**Japanese-style painting /**

**Japanese traditional paper on wooden  
panel, mineral pigments, Shell powder,  
gold paint, gold leaf.**

英語 2 4 0 6

日本語 1 0 0 0 文字



**MAYUMI GOTO**

**Artist [Painter] and  
Writer Japanese-style  
painter**







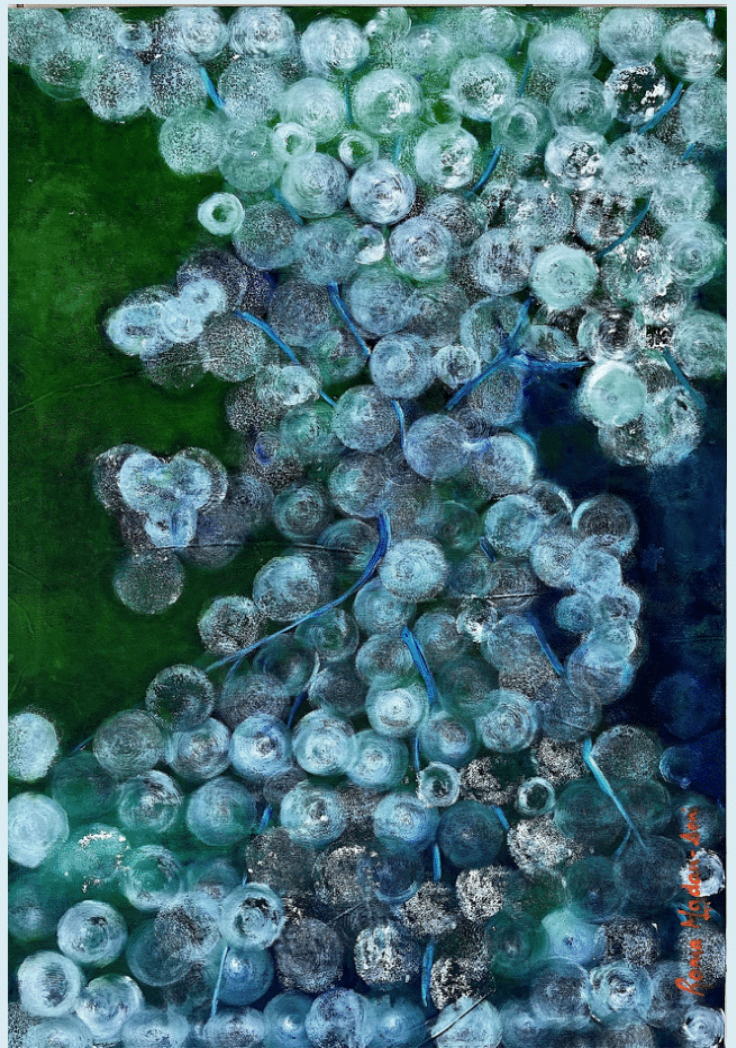
# Prof. Dr. Roma Madan SONI

## Melting I

Melting I asks, "I wonder if the snow loves the trees and fields, that it kisses them so gently?

And then it covers them up snug, you know, with a white quilt; and perhaps it says, Go to sleep, darlings, till the summer comes again."

Melting I is about calm, serenity, peace and joyfulness! It is about breathing and taking a pause, about positive energy and resuscitation, before waking up to Spring.



**Professor Dr Roma Madan Soni**

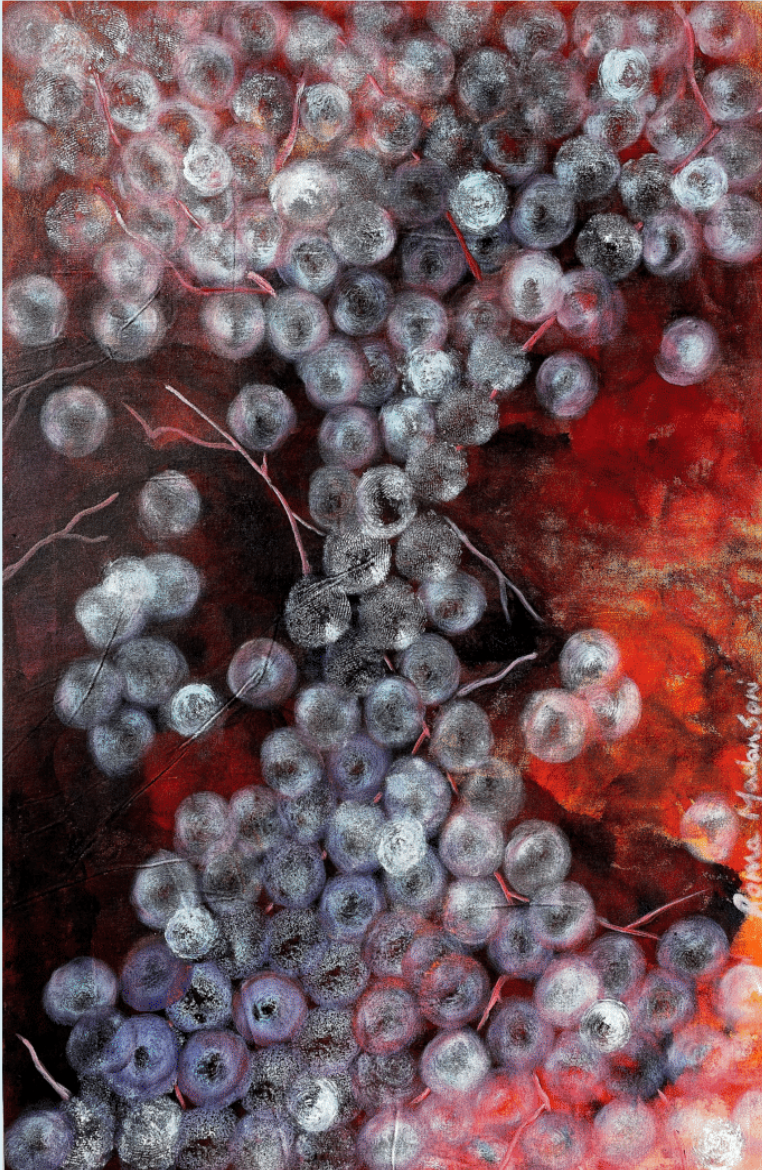
**Artwork Name: Melting I**

**Dimensions: 90 x 60 cm**

**Year: 2021**

**Technique and Material: Acrylic  
Painting on Canvas**





**Professor Dr Roma Madan Soni/  
Artwork Name: Melting II  
Dimensions: 90 x 60 cm  
Year: 2021  
Technique and Material: Acrylic  
Painting on Canvas**

Melting II is the gorgeousness of snow flaking into the twilight of Sunrise and Sunset; it is the final splash of color before winter dresses nature in white, and we are often stunned by its sheer beauty.

In Rachel Louise Carson's words, "The more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction."



# > Prof. Dr. Roma Madan SONI

**Professor and Director Designate SCoPE,  
Anant Center for Visual Arts as a Humanities Interface  
with Design and Architecture**



**A**n artist, art historian, and researcher, Roma Madan Soni is a Professor of Visual Arts and Director Designate, currently working to develop the Anant Center for Visual Arts as a humanities.

Interface with Design and Architecture. An active CAA member, she is a part of the CAA-Getty International Program 2022 cohort, a member of the CAA Museum Committee and serves on CAA's Council of Readers to review 2023.

Annual Conference submissions. Her art, teaching, and research are interdisciplinary, at the intersection of ecofeminism: practice, theory and history, and contemporary visual politics. Her artwork has been exhibited nationally and internationally, including the

Rockefeller Center and the Doris Duke Foundation, Kunsthaus-Steffisburg, TAPRI – Finland, Florence Biennial and MOMA-Kuwait, and Artsy and Saatchi galleries.

She also recently painted the book-cover for Routledge Handbook of Feminist Peace Research (2021). Soni has published articles widely in publications such as the Journal of Visual Art Practice, Feminist Media Studies, Ecofeminism and Climate Change,

International Feminist Journal of Politics, and with Intellect and NECSUS journals.

She has also presented at many conferences and conducted workshops at several institutions, including CAA, and chaired the “Transformative Education Think Tank” Collective Impact Coalition to address Kuwait’s academic challenges. Furthermore, she has received research grants, commissions, and awards from Kuwait Foundation of Advanced Sciences, UN Habitat, and Arab Open University, and more. Learn more about Soni’s art and career on her website.



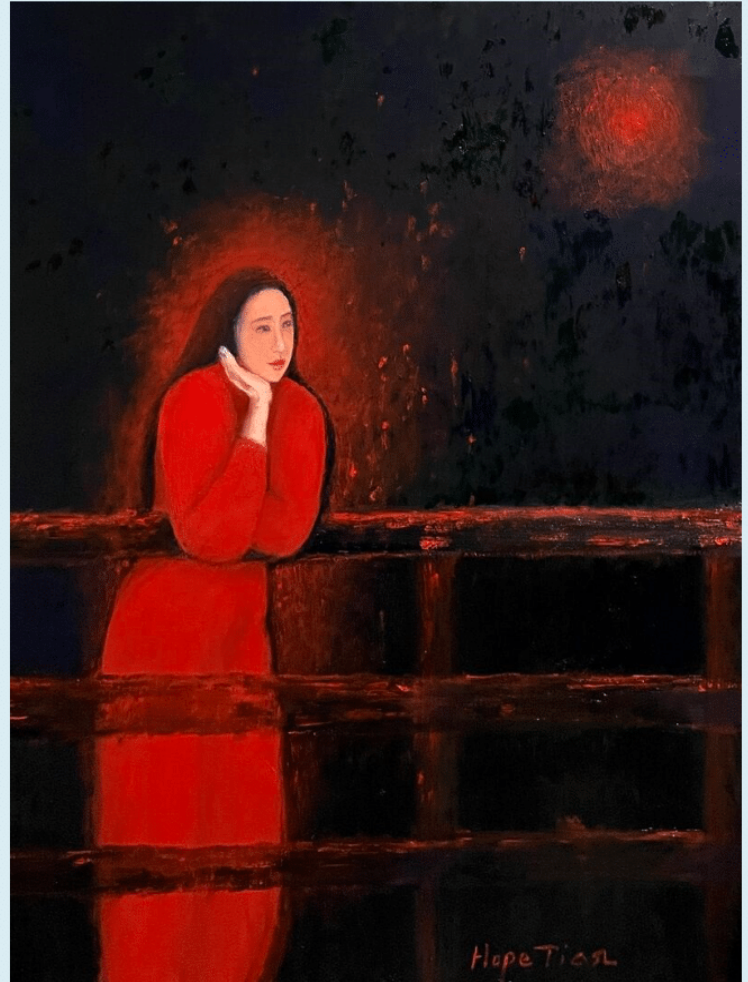
## Hope Tian

### <Far East >

Not about romance,  
not longing.  
In a remnant of twilight,  
years that have passed,  
fading like chimes when the  
wind stills.

Not about loss,  
not lingering whispers.  
Gathering under boundless sky,  
tapestry of thoughts,  
fraying into a dirge.

Twilight,  
Light from my Far East;  
Light rooted in my heart.  
It is about love,  
about longing.  
Memories measured in lunar  
years.  
It's about my origin,  
about my destination.



**Artwork Name: Far East**  
**Method: Oil on canvas by Hope Tian**  
**Dimension: 30x40**



>

Hope TIAN

Boston



Professional Artist & Gallery Collaborator

“To paint with open eyes a world that can only be seen with eyes closed is my life” - Hope Tian

#fineart, #artlovers, #oiloncanvas, #oilpainting ve #artcollectors





## Alison Berkey



Sold To The Highest Bidder

Alison Berkey, Illustration,  
Washington, USA





**Alison  
BERKEY**

The red animation is called Believer....  
And Big Mouth

Alison Berkey, Animation, Washington, USA



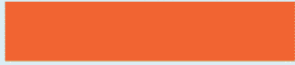
**Alison Berkey**  
**Artist-Illustrator**



**Alison Berkey**  
**Vancouver, Washington, United States**  
**<https://www.alisonberkey.com/>**  
**Utah State University**  
**#art, #animation, #sculpture ve #illustration**



# Sylvie Grich



## Sylvie Grich

Relaxation an Afternoon of Geso: Texture  
Work An Afternoon of Pigment: Having  
Fun Creating Effects a Moment of  
Freedom in Coal Linen Canvas-Pays de  
la Loire, FRANCE

tomorrow will be another day  
I will see where all this takes me  
creation is recovering  
slowly but surely  
in the image of the artist who always  
takes his time  
and above all pleasure!



**Artwork Name: Relaxation an Afternoon of Geso**

**Method-Material:**

**Relaxation**

**An afternoon geso: work on texture**

**An afternoon pigments: having fun creating  
effects**

**A moment of freedom place in charcoal  
linen canvas.**

**Dimentions: 80x80**





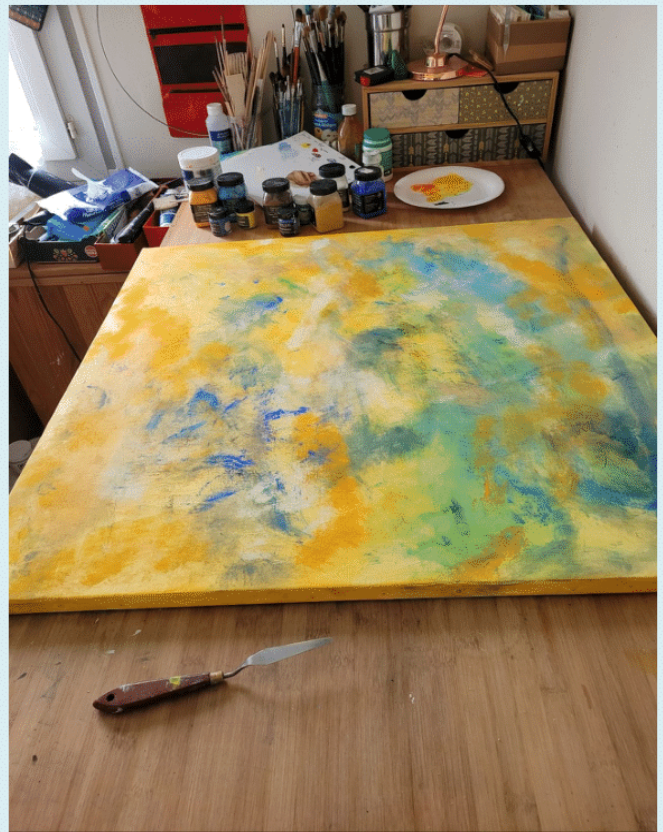
# Sylvie Grich

EXHIBITION CATALOG  
ICESMATF 2023

France

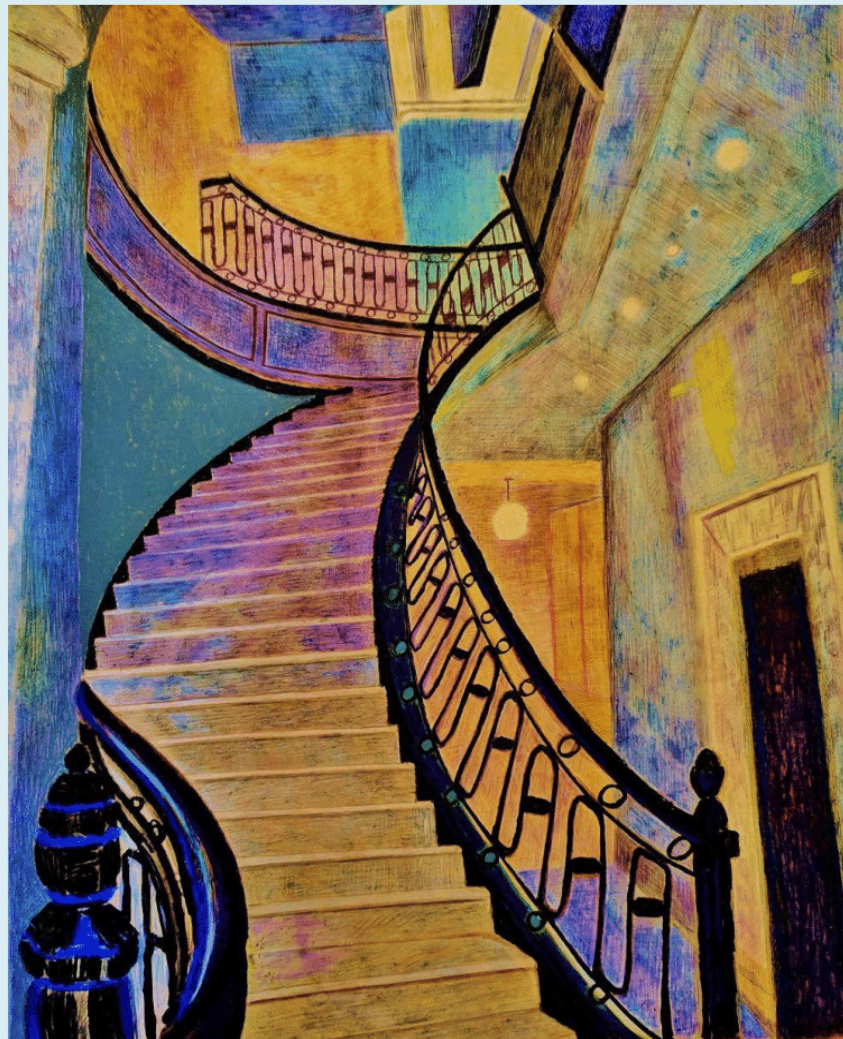


**Painter and writer. Pictorial works  
inked with poetic essence: An  
encounter-emotion**





**Fine Art - Cityscape, Landscape &  
Geometric Designs To Enhance Home  
Decor & Office Environments. Exclusive  
Silk Scarves For Men & Women.  
New York, New York, United States**



**THE ASTOR STAIRCASE UPPER  
WESTSIDE MANHATTAN**

Drawing the classic Gilded Age staircase of the Upper Westside's Astor. Creating an abstract blend with some impressionism to the elegance of this graceful staircase that would brighten a room up in these soft colors.







**Len CICIO**

**Fine Art - Cityscape, Landscape &  
Geometric Designs To Enhance Home  
Decor & Office Environments. Exclusive  
Silk Scarves For Men & Women.**

**Owner  
Len Cicio Fine Art**

**New York, New York, United States**



**Mahmoud Salem**

**Egypt**

**Sculpture of the Tilapia Fish from Rose**

**Granite**



**Here's sculpture of the tilapia fish from rose granite.**



## Mahmoud Salem



- o **SculptorSculptor**
- o **Mahmoud Salem Art Gallery**

Mahmoud Salem



Mahmoud Salem

[linkedin.com/in/mahmoud-salem-22749319](https://www.linkedin.com/in/mahmoud-salem-22749319)



Twitter

[sculptormahmoud](https://twitter.com/sculptormahmoud)



Hans KOENEN

Beeldend Kunstenaar, Sculptor  
Arts and Crafts Professional  
Bernheze, North Brabant, Netherlands

**D**  
Divers and Inclusive



Beautiful Expression of Art  
InTemporain, Where Emptiness  
Transcends Matter



Hans KOENEN



**Hans KOENEN**

**Beeldend Kunstenaar, Sculptor  
Arts and Crafts Professional  
Bernheze, North Brabant, Netherlands**



**Hans Koenen**

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[info@hanskoenen.nl](mailto:info@hanskoenen.nl)



**Nigora (Isaevna) Razakova**

Art and Design teacher at Invento  
the Uzbek International School

Uzbekistan



**Artwork Name: "Colors of Asia"**  
**Method- Material: Oil on Canvas**  
**Diementions: 70/50cm**



**Nigora (Isaevna) Razakova**

Art and Design teacher at Invento  
the Uzbek International School  
Uzbekistan



**Nigora (Isaevna) Razakova**

Art and Design teacher at Invento the  
Uzbek International School  
Uzbekistan



Invento The Uzbek  
International School



Westminster International  
University in Tashkent



Parchment, which was widely used in the Middle Ages, is obtained from the skin of farm animals. The main difference of parchment production from leather production is that in parchment production, the hides are processed and dried by continuous stretching. That's way parchment artifacts tend to shrink constantly. It is impossible to straighten a moistened parchment without stretching it.

In this study, it is tried to emphasize the ontological connection of the stretching process in the first production with the stretch-drying of a Byzantine manuscript leaf belonging to the 12th century. The artwork consists of combining the photograph of the manuscript I restored with an anonymous parchment stretch image.



**Artwork Name**  
**Stretching**

**: Sustainable**

**Dimensions**

**: 70x50 cm**

**Year**

**: 2023**

**Technique and Material : Stretched original  
parchment sheet**

**Dr. Mehmet KONUKLAR**

**Book Conservator**

He was born in 1982 in Turkey. He has been working as a Specialist at the Ministry of Culture and Tourism since 2005. He has prepared a Master's thesis on preventive preservation in manuscripts. He completed his PhD in paper restoration at Ankara University in 2011. He worked as a part-time lecturer for 4 years at Gazi University, Faculty of Fine Arts, Department of Conservation and Repair of Cultural Heritage.



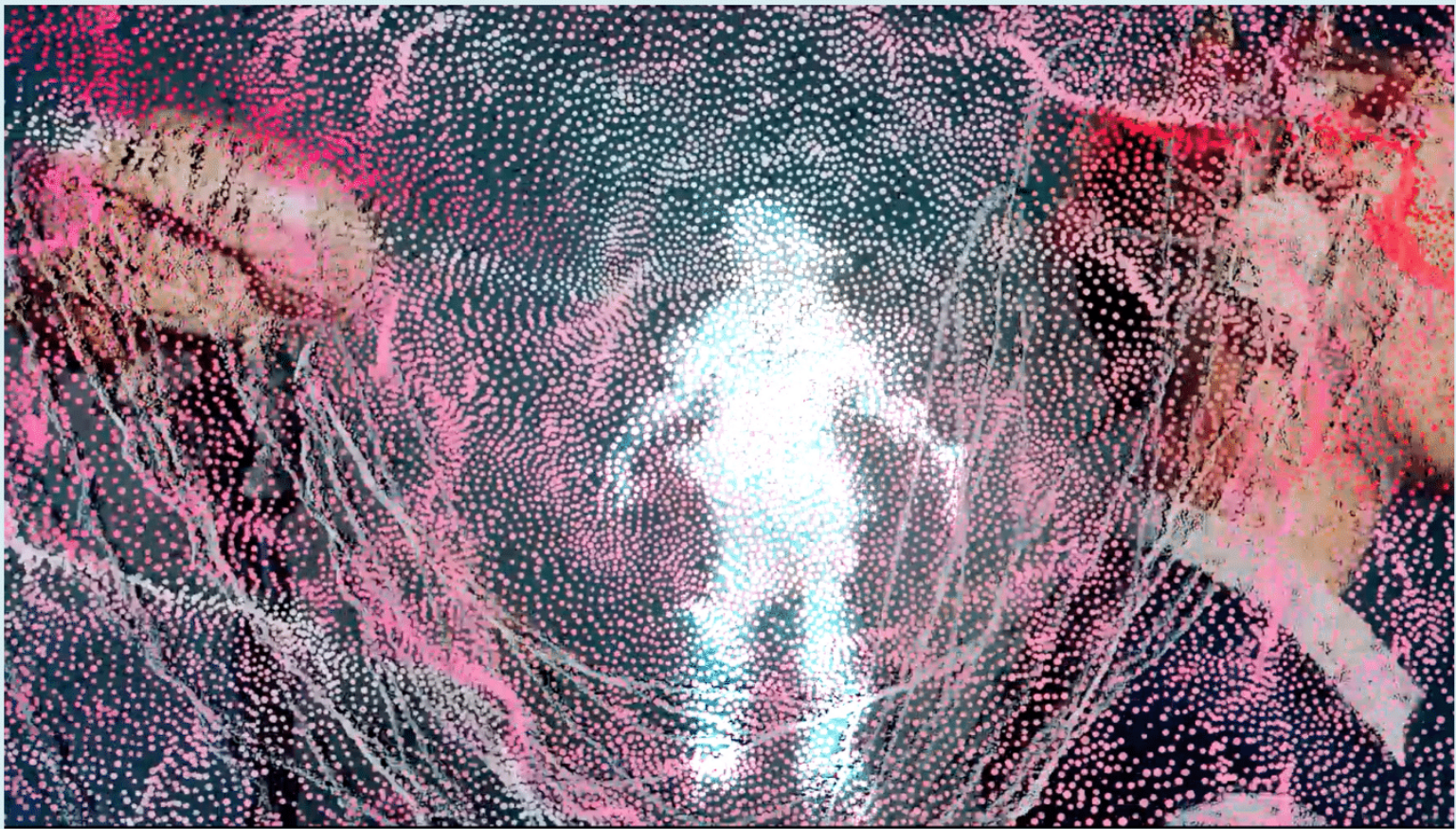
It carries out research, application and scientific studies on the protection and repair of paper, parchment and leather artifacts. He opened his personal exhibition "Skin Protection and Repair in Manuscripts" in 2022. He is a member of the European Research Center for Book and Paper Conservation-Restoration and the Turkish Archivists Association.



**Yang Ji & Ze Gao**

**Symbiosis: From the Present to the Future**

**Hong Kong**



**Symbiosis: From the Present to the Future**





*New Media  
Art &  
Research*

*Beginnings*

*Go Gong – "Talking" with Artists*

*Mobile Street Screen Captures – Live*

*Light at the Light – 要有光*

*Light in the Shadow – 影有光*

" Symbiosis: From the present to the future" is a conceptual video about the digital symbiosis of the future and a reflection on the excessive entry of media devices into human life.

"How do media, technology and communication affect the environment?" This question was originally devised in the 1960s by Marshall McLuhan, who understood media as an extension of human capabilities and argued that media influenced social and cultural development more than its content [McLuhan, H. M. 1966]. After 60 years and several digital revolutions, our surroundings have been overwhelmed by digital technology. Media has taken over our lives in large numbers. The cities are also completely saturated with media. In the context of Web 3.0, virtual images of humans in virtual reality and digital twins will complement urban spaces and become the new normal of the future [Bratton, B. H. 2020]. Musk's creation of a company to study human-machine symbiosis on a chip will be a major feat in the future of human development from carbon-based life to silicon-based life.

**Yang Ji & Ze Gao**

The ultimate representation of our computer vision is 3D vision, and the representation of 3D vision is a point cloud. The first step in this prototype is to reproduce the physical environment and elements in virtual space through point clouds. We used a variety of workflows to generate digital domains from materials through various hardware or software, such as 3D scanning, scraping 3D cities in Google Maps through RenderDoc 1.9, and photogrammetry through CaptureReality 1.1. Second, we specified a set of search terms for infrastructure related to media information in urban space. Using these keywords, geographic information in the natural environment was scraped using QGIS and the media information obtained on Instagram was processed in parallel using an open source code called "Instagram-scraper". Finally, we use an open source deep learning framework to transform traditional 2D images into 3D virtual objects.

Special thanks to the "X+ART" International Innovation Pilot Program (supported by Tsinghua University China-Italy Design Innovation Center and Tongfang Nuctech Netherlands)

Video link:<https://vimeo.com/780804589>

Yang Ji is as special effects Artist & Designer.

Ze GAO is an interdisciplinary artist, curator, and media art researcher.

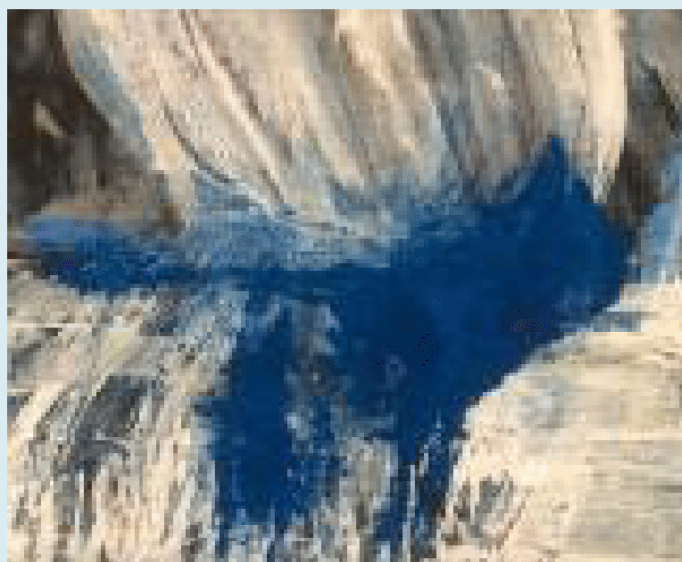


**Nerza Villegas**

**Artista Plástica**

**Universidad Complutense de Madrid**

**Madrid, SPAIN**



**Sin título 40 x 40 cm**

**Técnica mixta sobre madera**

Who am I? This is the most frequent question that everyone asks, but perhaps it is the artists who, because they have to capture it plastically, ask ourselves more deeply. My work reflects the diversity of a personality nourished by the places, cultures, people and experiences of the different countries, more than 8, in which I have lived in the last 20 years. Sensitivity, passion, joy, reality, loneliness, fantasy, dreams, is what springs from the crucible of a life, from which I sometimes believe I have lost a part, and which has been decisive for the development of a career in constant evolution.

Thus, the use of color becomes more intense in an exciting attempt to express that diversity of feelings. Meanwhile, the shapes sometimes accompany him emphatically, while others arise from within to subtly conform. Art, which began as a refuge to isolate oneself from the world, has given way to an open personality, in constant change and continuous learning through what I know today is the path of my life.

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## Lecturer Gülseren Haylamaz

### Disappearing Expressions on Portrait

Blue portraits created by Cyanotype on silk fabric are transformed into more neutral tones with botanical dyes. Stitches created on the photo make the portrait visible while also highlighting certain areas. The three-dimensional image is integrated with the sewing technique.

The processes of textile art and the printing process of cyanotype represent the interdisciplinary collaboration of photography and textile art. Thanks to cyanotype printing and natural dyeing, the portrait has become a part of the fading image. Emotions that lost their clarity in memories over time represented by these fading images.

The blue and white colors have faded with the tone given by the pomegranate fruit. The cyanotype printing technique and herbal toning, which progress slowly and can produce unexpected results, reminds us to be aware of the flowing time and to focus on thoughts.

Facial expressions of emotions left behind by time gain meaning again with the cyanotype printing technique applied on textiles. Our facial expressions that reflect our character become permanent in photographs. Therefore, photographs are images that allow the documentation of images of time.

Stitches follow each other like rituals and form lines on the portrait. The portrait strives to be visible between these lines. The softness of silk fabric, fading and dirtying of colors indicate that time has begun to erase our emotions. Our feelings will be forgotten as portraits fade in photographs.



**Lecturer Gülseren Haylamaz**

**Artwork Name: Disappearing Expressions on Portrait**

**Dimensions: 21 x 24,5 cm**

**Year: 2023**

**Technique and Material: Cyanotype on silk fabric, toning with pomegranate, sewing together with Neoprene fabric.**



**Lecturer Gülseren HAYLAMAZ**  
**Ege University**  
**Fashion and Design Faculty**  
**Izmir/Türkiye**



Born in 1976 in Kütahya. Graduated from Dokuz Eylül University, Faculty of Fine Arts, Department of Textile and Fashion Design in 1999. She completed her postgraduate study in 2002.

She received Doctor of Fine Arts degree in 2022 at the Dokuz Eylül University Institute of Fine Arts Department of Textile and Fashion Design, İzmir. In addition to her four solo exhibitions she participated in many group exhibitions. At present she is still working as a lecturer at Ege University, Faculty of Fashion and Design. Haylamaz is leading the courses on Fashion Design Studio, Collection Preparation, Color, Fashion Illustrations. She participates in national and international congresses and symposiums. She continues her works on Fashion and Textile Design, Fashion Illustration, Textile Art, Conceptual Fashion, Ecoprint and Application of Cyanotype Photography Technique on Textile Surfaces.

**Solo Exhibitions:**

-Haylamaz, G., 2020, "Blue Reflections" Blue Prints on Textile Surfaces- Solo Exhibition, İzmir.

-Haylamaz, G., 2019, "Sections from Sümerbank with Cyanotype", Solo Exhibition, İzmir.

-Haylamaz, G., 2019, 8th International Egeart Art Days- "Impressions from the Bergama Sümerbank Factory", Solo Exhibition, Ege University, İzmir.

-Haylamaz, G., 2018, "At the Boundaries of the Body", Solo Exhibition, Ege University, İzmir.

Learn more about Haylamaz's art and career on this web addresses:

[https://unisis.ege.edu.tr/  
researcher=gulseren.haylamaz](https://unisis.ege.edu.tr/researcher=gulseren.haylamaz)

[https://www.instagram.com/  
gulserenhaylamaz/](https://www.instagram.com/gulserenhaylamaz/)

## EXHIBITION CATALOG ICESMATF 2023

**Dr. Pinar KOYMEN CAGAR**

### **Wearing Nature**

In accordance with the concept of slow fashion and sustainability, making our clothes re-wearable and upcycling contribute to protecting our natural resources and environment. Same time; to renew the “old”, “to bring to life the unused”; As human beings, it also reinforces our commitment to our roots and nourishes our souls.

In this study; In order to reflect the breezes of nature, the tones of green leaves and seasonal flowers to our daily lives, the white T-shirt, which was sewn from cotton fabric, was upcycled with the "Ecoprint" method. When this T-shirt is worn, it will spread the breeze and joy of nature to that day. In addition, thanks to the tones and patterns obtained without using chemicals; It will color our lives with the colors of leaves and flowers and remind us that a sustainable and natural life is possible.

Mixed, abstract images and dark tones on the hem of the t-shirt symbolize the chaos within us, minimal images that form as we move towards the collar of the t-shirt, and yellow and fuchsia tones, symbolizing coming out of the chaos into the light and reaching the colors of spring.

While obtaining the work; The white T-shirt with cotton fabric was mordanted in alum, given the ground color with kasu acacia, and then wrapped with silk tree leaves, rose leaves, cabbage leaves, olive leaves, black pepper tree leaves and boiled.



**Dr. Pinar Köymen Cagar**

**Artwork Name: Wearing Nature**

**Year: 2023**

**Technique and Material:  
Ecoprint on cotton fabric.**





**Dr. Pınar KOYMEN CAGAR**

**Ege University**

**Fashion and Design Faculty**

**Türkiye**



**B**

Born in 1982 in İzmir. Graduated from Dokuz Eylül University, Faculty of Engineering, Department of Metallurgy and Materials in 2006. She completed her master study in 2009.

Dr. Pınar KOYMEN CAGAR completed her doctorate in 2020 at Dokuz Eylül University Graduate School of Natural and Applied Science. She works as an assistant professor at Ege University Fashion and Design School. She works as an industrial product designer and material designer.

Her areas of expertise include; Material Selection and Characterization, Biomaterials, Composite Materials, Corrosion, Coating Techniques, Non-Destructive Testing Methods. She has done sustainability studies in materials.

Learn more about Köymen Çağar's career on this web addresses:

[https://unisis.ege.edu.tr/  
researcher=pinar.koymen.cagar](https://unisis.ege.edu.tr/researcher=pinar.koymen.cagar)



## Prof. Dr. Ziyne Ondogan

### Homecoming

It is known that the sustainable fashion journey has just begun and that various ways of sustainable improvement have been created on this path. In this original study, it is seen that the ecological, social-cultural and economic components of sustainability can coexist in harmony. While the design value of the product is getting stronger, its added value is also increasing. The collaboration of used cotton T-shirts, a ready-to-wear product, and natural dyeing and patterning techniques, gives life to the product again with repaired, upcycled and upgraded products that were previously discarded, but repurposed to gain new life, one of the sustainable fashion forms.

The used T-shirt, made of white, cotton fabric, was mordanted with alum and then dyed with natural dye obtained from the pomegranate fruit, resulting in a more softened ground color. After drying, ecoprint was applied on the cotton fabric with gravilia (silk pine) and dried mallow blossom. The flower forms created from used green cotton socks scrap chiffon fabric were prepared in harmony with the ground color. Different surface creation techniques such as sewing and crochet were applied on the t-shirt, which was colored with natural dyeing and printing methods. Crocheted knitting made with woolen threads, flower forms created from used old cotton sock pieces and scrap chiffon fabric are prepared in harmony with the ground color.



Prof. Dr. Ziyne ONDOGAN

Artwork Name: Homecoming

Dimensions: M T-shirt

Year: 2023

Technique and Material: Ecoprint on cotton fabric, crocheted knitting, old cotton sock pieces and scrap chiffon fabric.

While the dried mallow blossom achieves transitional color tones with a misty look, the pastel green tones supported by the clear silhouettes have emerged with the gravilia (silk pine). Thus, like the birds that set out in a mysterious air revealed by the soft daylight of the morning, the silhouettes of green gravilia (silk pine) began their journey. Their soft flight is guided by a life path created by crocheting with woolen threads.

Birds are like the people who accompany our journey as we move with soft curves on the path of life. At the end of the life that we have always fed with valuable gains, we mingle with the peace of returning home again...



**Prof. Dr. Ziynet ONDOGAN**  
**Ege University**  
**Fashion and Design Faculty**  
**İzmir/Türkiye**



**Prof. Ziynet Ondogan** graduated from Ege University, Faculty of Engineering, Department of Textile Engineering in 1985. After starting her career as a research assistant in 1986, she left E.U. and received training on CAD-CAM systems at “Gerber Garment Technology” company in USA Connecticut. She worked at “Gerber Garment Technology Turkey Agency” in Istanbul for about two years. During this period, she completed her graduate education at Ege University and was entitled to receive the title of Textile Engineer. Since she wanted to return to İzmir later, she evaluated the offer of Frapp company, whose headquarters is located in Germany, and worked in this company for three years as a customer representative responsible for ready-made clothing collection and production. After leaving Frapp voluntarily, she continued her management experience in the private sector for three more years and returned to her academic life as a founding lecturer at Ege University Emel Akın Vocational School in 1994. She completed her doctorate in 1997 and was appointed to the staff of Assistant Professor in the same year. She became Associate Professor in 1999 and Professor in 2004.

Having many congresses, publications, book studies and awards in the national and international arena, **Prof. Dr. Ziynet Ondogan** works mainly on R&D and P&D and deals with university-private sector cooperation projects. She has nearly 40 projects as BAP, KOSGEB, İZKA, TÜBİTAK, SANTEZ, EU, of which she is the director and consultant. She served as a jury member and jury chairman at various periods in İTKİB, EİB and IF WEDDING FASHION Fashion Design competitions.

She has scientific publications on design and product development. She has participated in national and international congresses, symposiums, and exhibitions. Ondogan is leading the courses on Fashion Design Studio, Collection Preparation, Color, Fashion Illustrations, Design Thinking, UX, Human Centered Design. She continues her works on Fashion and Textile Design, Fashion Illustration, Pattern Design, Colour Science and Design, UX, Conceptual Fashion and Ecoprint.

**Prof. Ziynet Ondogan** is still the founder of E.U. Fashion and Design Faculty Dean, Fashion Design Department Head, Fashion Design and Industrial Design Graduate Department Head, E.U. Member of the Culture and Art Advisory Board, E.U. Member of Quality Commission, E.U. She is a member of the Survey Committee. Sailing, skiing, swimming, and chess are among her favorite sports. She is interested in music and design. She is a member of the Design and Planning Accreditation Association and Kulturpark Tennis Club.

**Assoc. Prof. Serkan BOZ**

## **Asymmetry versus Symmetry**

I've started ecoprint studies with the concept of fashion and sustainability topics coming to the fore. Reusing previously used, outdated, stained and unusable clothes with ecoprint method emerges as an ecological method in a world where resources are scarce. In addition, the ecoprint method has emerged as a good tool for nature-oriented expression.

In this work, asymmetrical indigo dyeing method was applied on the raw silk shawl. After the indigo dyeing method, I made some symmetrical and asymmetrical layouts for ecoprint method, using different plants around me. I used leaves of rose, grevillea, olive and french lavender plants and flowers of hibiscus, marshmallow and orchid plants. The grevillea leaves used in the top frame became darker by dipping the leaves in ferrous sulfate before ecoprint application. The dark side and the light side of the nature are also reflected. The ecoprint was done on the the shawl asymmetrical by placing the leaves and flowers only on the one (left) side of the shawl.

In this narrative, my main aim is to reflect the asymmetrical nature of its own majesty and disorder, even though Humans try to provide symmetry and order in nature.



**Assoc. Prof. Serkan BOZ**

**Artwork Name: Asymmetry versus Symmetry**

**Dimensions: 50 x 150 cm**

**Year: 2023**

**Technique and Material: Indigo dyeing and Ecoprint on Silk fabric.**



**Assoc. Prof. Serkan BOZ**

**Ege University**

**Faculty of Fashion and Design**

**Türkiye**

Serkan BOZ was born in 1981 in Muğla. He was graduated from Ege University, Department of Textile Engineering, Apparel Section in 2005.

Boz, who has studies on clothing design, costume design and production, still continues his duty at the Faculty of Fashion and Design at Ege University. He conducts courses in clothing production, costume design, folkloric approaches in design, and photography in fashion design. He participates in national and international congresses and symposiums. He has studies on the design of traditional and modern dance costumes. He also leads traditional dance courses.



**Exhibitions:**

Ege University Turkish Folk Dance Group Show, "Hıdırellez", Costume design, İzmir, Türkiye, 24.05.2018

Ege University Graduates Turkish Folk Dance Group Show, Costume design, İzmir, Türkiye, 11.06.2017

Ege University Modern Dance Group Show, "In nowhereland", Costume design, İzmir, Türkiye, 30.05.2017

Ege University Turkish Folk Dance Group Show, "Rebirth - 15", Costume design, İzmir, Türkiye, 14.05.2017

Fashion Show, "Mythological Gods and Goddesses of Egean", İzmir, Türkiye, 01.07.2016

Learn more about Boz's art and career on this web adress:

<https://unisis.ege.edu.tr/researcher=serkan.boz>

**Dr. Ece Nüket ONDOGAN****Dancing of Nature Colors**

The designer has been interested in design since her childhood. Also she prefers to use the colors of nature in her designs. At the same time she cares importance to sustainability in order to protect nature and environmental resources. Therefore, in this study, while ensuring the re-usability of old t-shirts in terms of sustainability, flowers and leaves had been used for natural dyeing. The design is eco-print study. By the eco-print technique, the shapes, colors and traces of plants, leaves and flowers are printed on the fabric with natural dyeing techniques. The shapes and colors of plants, leaves and flowers are printed on the fabric by eco-print technique which is natural dyeing technique.

Eco-print can be applied to different fabric types. In this study, eco-print technique was applied on cotton fabric. Fresh and dried flowers and leaves were used to create a print on a cotton t-shirt used for sustainability. Initially, t-shirt have been mordanted with alum water for fixing colors and shapes in eco-print application. The mordanting process ensures that the colors of the materials to be printed are fixed on the fabric. At the second; a pattern has been created on the t-shirt with dried and fresh flowers, and leaves. Then the t-shirt was rolled up and boiled for the printing colors to emerge. As a result of the process, a natural print was obtained on the t-shirt.

In the study, the calmness and serenity that nature gives despite all its activity has been tried to be given. While the chaos created by the colors trapped in nature on the right side of the t-shirt comes to the fore, when look towards the left side, the flowers, leaves and colors coming out of that chaos provide relaxation. The colors of nature move in harmony as in reality by eco-print. For this reason, the motif of study is the flowers and leaves in nature. In terms of reflecting peace and serenity, flowers and leaves giving shades of red, blue, purple and green were preferred. In the t-shirt which was painted by eco-print, the dance of colors, the chaos and the peace whis is occured at the end of the chaos can be felt. In conclusion; the colors obtained from nature with eco-print that is one of the techniques of natural printing; bring the feelings of peace to the fore, and fulfill the function of purification by feeling the dance of nature.

**Dr. Ece Nüket ONDOGAN****Artwork Name :Dancing of Nature Colors****Dimensions :T-shirt print (XL sizes)****Year :2023****Technique :Eco-print Technique**

**Materials : Old cotton t-shirt, Alunit (Alum crystal,  $KAl(SO_4)_2 \cdot 12(H_2O)$ ), rust ( $Fe_2O_3 \cdot H_2O$ ), water, Leaves; olive, grevillea robusta, Flowers: dried lavender, dried hibiscus, dried hollyhock**



**Dr. Ece Nüket ONDOĞAN**

**Ege University, Faculty of Fashion Design  
and Management,  
Department of Fashion Design, İzmir, Türkiye**



**Ece Nüket Öndoğan** was born in Bartın, March, 26, 1965. She has MSc degree in engineering. She worked at private sector as production engineer and manager for 7 years. When she was working in private sector, she started to PhD at university about management while she was working at the private sector. Later she transferred to the university as a lecturer.

She has been working at the university since 1998. She completed his doctorate in business administration in 2004. She has PhD in business administration.

She likes to make designs with various materials since her childhood. She especially likes coloring. She has fabric painting, charcoal, animation drawings, eco-print, tile painting and ceramic works.

She also conducts academic studies on fashion marketing, PLM and sustainability. She attaches importance to sustainability. Her research areas; Fashion marketing, Social sciences and humanities, Art, Quality and Production management, Management, Fashion Designing.

She took part in various projects related to product development. She participates in national and international congresses and symposiums. Also she has academic article in national and international journals. Eco-print took part in group exhibitions on tile and ceramic painting. She has been working at Ege University Fashion and Design School since 2018.

**Contact information:**

**e-mail :** [ece.nuket.ondogan@ege.edu.tr](mailto:ece.nuket.ondogan@ege.edu.tr)

**Seray AKIN**  
**Portrait of Nature**

For many years I worked, on paper portraits of women. Then I continued my portrait work on different surfaces (Stone, wood,felt). I focused on the expression in the eyes of women in my portrait works. I reflected the naturalness of your feelings in your eyes. I wanted to express the idea that "the natural cannot be hidden".On the one hand, I continued to work on patterns with dyeing methods on textiles. I became interested in the sustainable approach with the ecoprint training I received for natural patterning studies. I started to work on cultural and ecological sustainability with the knowledge I gained from my art history education. I wanted to evaluate the printing fabrics that failed during natural printing studies. At this stage, I used the female portraits that I had drawn by deforming them. I had the chance to repaint and print the wrong prints, but I wanted to turn them into works of art. I wanted to bring a new perspective to the concept of flaw by leaving it as it is.I wanted to express that beauty is relative and that what appears as an error has an aesthetic by applying my deformed and faulty portraits on faulty ecoprint works.



**Seray Akin**

**Artwork Name: Portrait of Nature**

**Dimensions: 45x70cm**

**Year: 2023**

**Technique and Material:  
Ecoprinting on fabric and mixed  
media**



Seray AKIN

Ege University

Fashion and Design Faculty- Master

İzmir/Türkiye



**Seray Akin** was born in 1983/ Türkiye. She was graduated from art high school painting department. After graduating from Ege University, Department of Art History, she completed her master's degree in Dokuz Eylül University, Turkish-Islamic Arts program and Ege University Industrial Design/ Industrial Design Culture and Applications. She took part in many projects related to surveying and restoration, especially around Izmir and in the Aegean Region. In addition to these projects, which she personally carried out field studies and then completed digitally, she also wrote many academic art history reports on buildings. She continues her education in the Department of Fashion Design and Management at Ege University. **Akin**, who participated in 4 international group exhibitions in the field of "textile design", 2 national group exhibitions in the fields of "ecoprinting" and "fine arts", 1 national group exhibition in the fields of "biodesign" and works in the field of cultural sustainability and design in the academic field. She works on mixed media portraits on faulty prints left over from ecoprinting on fabric.

She working as a researcher in the projects "A Cultural Route Towards Sustainable Development: Efeler Yolu" and "On the Sustainability of Traditional Felting in the Fashion and Apparel Industry" Ege University/ Department of Fashion Design and Management.

#### Exhibitions:

Turkey Biodesign Team and Ege University, EBİLTEM-TTO, 13 and 20 April 2021, "Biodesign in Climate Change and Disaster Combat" "6. Biodesign Workshop Exhibition". June 10, 2021.

Bursa Uludağ University, 1st International Art and Design Biennial, Group Exhibition Participant. (Textile Design), 1-15 December 2021.

International Aegean Social Sciences Postgraduate Thesis Studies Poster Exhibition, 20.07.22-22.07.22. Ege University Institute of Turkic World Studies Conference Hall.

Fine Art Art Association, 10th Anniversary Exhibition, Golden Section, 15 -25 November 2022, Galeri Sanat Yapım, Ankara.

Fine Art Art Association, 10th Anniversary Exhibition, Golden Section, (Online).

ASES, II International Juried Arts Mixed Exhibition, 2022 December.

4th International Mediterranean Fine Arts Symposium & Culture and Art Workshop, Group Exhibition Participant. (In Textile Design) 27 November – 5 December 2021.

Art Cloud Gallery, Online Group Exhibition, (Textile Design), 14-31 March 2022.

website : <https://www.behance.net/sryakn>

Instagram: <https://www.instagram.com/serayakinart/?igshid=NTA5ZTk1NTc%3D>

**Assis. Prof. Ozlem KURTOGLU NECEF**

**Unexpected Moments**

Consumer wastes in the fashion industry are increasing significantly. Considering the problems that will be occurred in the future, I aimed to redesign the consumer wastes in terms of how consumer wastes can be evaluated and to extend the life cycle of the garment by adding value. Upcycling is one of the subtitles of sustainability.

In the scope of upcycling principle, one of the consumer waste white, cotton stained t-shirt was chosen and the Ecoprint technique was applied for reviving this used waste.

The waste t-shirt was mordent with alum and painted with kasu acacia to result in a more softener ground color. Then, in the natural eco printing stage, a composition was created with different placements of pepper tree leaf, rose petal, clove flower, olive tree leaf, silk pine, French lavender, chamomile and dried marshmallow flower.

While the mixed colors in my work express the complexity and intensity of life, the fact that all colors form an effective unity that expresses our harmony with each other. The composition contains a unity despite the disorder within itself. An unexpected pink tulip figure appeared in the middle of the t-shirt design by chance, unlike the compositional arrangement desired to be achieved with the Ecoprint technique. Regarding this, it can be said that, life presents us better surprises than we expected at unexpected times, while we are trying to put our life into a routine.



**Assis. Prof. Ozlem KURTOGLU NECEF**

**Artwork Name: Unexpected Moments**

**Dimensions: 45 x 60 cm**

**Year: 2023**

**Technique and Material: Ecoprint on cotton fabric.**



**Assis. Prof. Ozlem KURTOGLU NECEF**  
Ege University  
Faculty of Fashion and Design  
Izmir/Türkiye



**Ozlem KURTOGLU NECEF** was born in 1983 in Mersin. She was graduated from Ege University, Department of Textile Engineering, Apparel Section in 2006.

**Kurtoglu Necef**, who has studies on product design and development, sustainability in fashion, draping, garment collection preparation, trend analysis, still continues her duty at the Faculty of Fashion and Design at Ege University.

She is leading in draping garment, trend analysis in fashion design and fabric information courses. She participates in national and international congresses and symposiums. She has many studies on sustainability in fashion design, preparing garment collection, product design and development.

Learn more about **Kurtoğlu Necef**'s art and career on this web adress:

<https://unisis.ege.edu.tr/researcher=ozlem.kurtoglu>

**Assist. Prof. Arzu SEN KILIC**

## Reflections

It is a situation that I find it difficult to accept that clothes are not used for simple reasons such as staining, perforation or outdated due to the fact that I have been in the difficult production adventures of clothes in the textile and fashion world for many years. In today's conditions where sustainability has gained importance, the concept of reuse as a responsible individual has gained a different dimension with my introduction to the ecoprint method.

The story of my work is started when my t-shirt, which I found very useful due to its fit for the body, changed color as a result of wrong washing. The t-shirt turned into a canvas on which I reflect my feelings. First of all, the T-shirt was mordanted and gained a pinkish silhouette that allowed a more positive outlook on life. Then, an ecoprint application was carried out using the composition prepared with different placements of the leaves of rose, grevillae, olive, French lavender plants and the flowers of clove, dried marshmallow and hibiscus plants. In this composition, it was aimed to obtain a reflection by placing the leaves on the left side of the t-shirt and covering them on the right side for the reflection. At the end of the application, a clearer image was obtained on the left side where the leaves were placed, while unclear shapes were formed on the right side.

In the creation of this composition, it was inspired by the fact that the experiences make people feel different emotions. The order that exists in nature is actually like our mirror. However, different personalities may perceive what nature offers differently and feel different emotions. From this point of view, it was aimed to emphasize the different characters of people by emphasizing the leaf reflections on the right side of the t-shirt with different sewing techniques and different colors. In order to feel the same emotion on the other side, it may be necessary to spend a different effort on different people. Sometimes we may need to make fine touches and make a lot of effort to express our feelings, as in these leaves, and sometimes the emotion can pass on to the other side without doing anything.



**Assist. Prof. Arzu SEN KILIC**

**Artwork Name: Reflections**

**Dimensions: 70 x 72 cm**

**Year: 2023**

**Technique and Material: Ecoprint on Cotton fabric, hand stitch.**



**Assist. Prof. Arzu SEN KILIC**  
**Ege University**  
**Faculty of Fashion and Design**  
**Izmir/Türkiye**



**Arzu Sen Kılıc** was born in 1975 in Izmir-Türkiye. She was graduated from Ege University, Department of Textile Engineering, Apparel Section in 1996.

**Sen Kılıc**, who has studies on clothing design, garment pattern making, sustainability and ergonomics. She is still working at Ege University, Faculty of Fashion and Design.

She leads courses in Garment pattern making, Sustainability in design, 3D clothing simulation, Computer aided design and Ergonomics in fashion design. She participates in national and international congresses and symposiums.

She has studies on the Sustainability in design.

Learn more about **Sen Kılıc**'s art and career on this web adress:

<https://unisis.ege.edu.tr/researcher=arzu.senkilic=>



## Rest. Assist. Esra YARAR

She graduated from Marmara University Faculty of Fine Arts in 2009. She started her MBA program in the Institute of Textile in the same university in the Textile Department about from and pattern in knitting design in 2015. Along her post graduate education, she joined national and international contests in design. During her training, she has worked on the techniques

of knitting fabric designing and manufacturing techniques of textile design and fiber art works and production techniques. In addition, she has participated in national and international many exhibitions, conferences and workshop on professional issue. Yasar has prizes in national and international design competitions. Her research interests are knitting design, knitting technology and fiber art. Since 2013 she has been working as a Research Assistant at Ege University, Department of Textile and Fashion Design.

Rest. Assist. Esra YARAR

**Artwork Name:** Dionysos and Sadness

**Dimensions:** 70x55 cm

**Year:** 2023

**Technique and Material:** Tjanting Batik, Wax batik with natural dyes





## Rest. Assist. Esra YARAR

They say that God created the grape and man created the wine. Grape called engur in Persian is blood, which is the essence of life. This is why the tree of life in mythology is said to be the vine. In Mesopotamia, the vine is known as Ges-tin, which means this. The tree of life vine, by its very nature, contains both joy and sorrow and pain.

Dionysos Silenos, together with Satyrs and various strange followers, traveled all over the world to spread the cult of the vine, teaching viticulture and wine making to those living in the places he went. It is known and loved in a wide geography from Egypt to India. In some places his name is Bacchus, others call him Dithrambos, his name may change, but the enthusiasm he engendered does not change.

Dionysus has been known as the multiple face of nature, the representative of abundance and always the lover of the oppressed. He is always against the power, cooperates with the oppressed, fights for equality wherever he goes. Therefore, it would be incomplete to give him the title of pure wine god and to regard wine only as a beverage. The vineyard culture and nature

Rest. Assist. Esra YARAR

**Artwork Name:** Dionysos and Grape

**Dimensions:** 70x50 cm

**Year:** 2023

**Technique and Material:** Tjanting Batik,  
Wax batik with natural dyes





## Rest. Assist. Esra YARAR

She graduated from Marmara University Faculty of Fine Arts in 2009. She started her MBA program in the Institute of Textile in the same university in the Textile Department about from and pattern in knitting design in 2015. Along her post graduate education, she joined national and international contests in design. During her training, she has worked on the techniques

of knitting fabric designing and manufacturing techniques of textile design and fiber art works and production techniques. In addition, she has participated in national and international many exhibitions, conferences and workshop on professional issue. Yasar has prizes in national and international design competitions. Her research interests are knitting design, knitting technology and fiber art. Since 2013 she has been working as a Research Assistant at Ege University, Department of Textile and Fashion Design.

Rest. Assist. Esra YARAR

**Artwork Name:** Dionysos and Sadness

**Dimensions:** 70x55 cm

**Year:** 2023

**Technique and Material:** Tjanting Batik, Wax batik with natural dyes





# EXHIBITION CATALOG ICESMATF 2023

**1<sup>st</sup> International Congress and Exhibition on  
Sustainability in Music, Art,  
Textile and Fashion (ICESMATF 2023)  
January, 26-27 Madrid, SPAIN**

The logo for icssietcongress is set against a dark blue background. It features a white rectangular border with a black inner border. Inside, the text 'icssietcongress' is written in a white, lowercase, sans-serif font. A large, stylized, 3D diamond shape, colored in dark blue and light blue, is positioned behind the text, partially obscuring it.

**icssietcongress**