

Art Fair and Residencies with Buket Savci

Hello and welcome to Down To Art. I'm your host Kristy Gordon, and today I'm chatting with Buket Savci about art fairs and art residencies. So welcome Bette. I'm so glad to have you here. Hi Kristy. I'm so happy to be your guest tonight and thanks for having My pleasure. So Bouquet is a New York based artist originally from Istanbul and her colorful paintings of intertwined people have been shown in galleries and art fairs around the world.

She's participated in lots of residencies too, including Vermont Studio Center residency, and she's been featured in a lot of publications like Hyperallergenic and Art Net. So yeah, I'm so excited. We'll start by talking about art fairs and then dive into art residencies a little bit after that. I've been following your work for quite a while, bouquet and I, I've noticed on Instagram because I love following you on Instagram that you've been just exploding and having tons of art fairs and so much success these days.

So what art fairs have you been in so far? First, thank you for your nice comments and my art fair experience started with contemporary Istanbul Art Fair right after grad school. Wow. At that time I was represented by a gallery in Istanbul, so they invited me to show in that Art Fair and Contemporary Istanbul Art Fair is the main art fair. So it's participated from galleries from all around the world.

So that was my first experience and I showed there three years in a row with that gallery. So it was a great experience actually. And you know, as BA being based in New York and it was my also first time kind of showing my work to the in Turkey and to the Turkish audience as well. Wow. Yeah, that, that's amazing. Is contemporary Istanbul almost a bit like the Armory or something like that?

Maybe not that big, but still it's the biggest art fair in Turkey. Wow. So many international art fairs apart. I mean, gallery's participate in that art fair too. Yeah. That's amazing. And then when did you start getting into some of the, the art fairs, like around New York and In, in New York then I showed in Governor's Island Art Fair.

Mm. For that one you apply and they have an open call. So I did it also two years now and now they're called Portal. The name Art fair's name is Portal. So that was a great experience. It's in Governor's Island and Area Artist has their own rooms in this historical building. So, and you meet lots of people, so it was really fun.

Whoa. Yeah, that sounds really amazing. So during the, during the Governor's Island Art Fair, how does that work? Is it on for like it's on for a while, isn't it? And then you kind of come each weekend or something like That? I usually, it's at that time it was like in September and every weekend in September. So it wasn't just like,

you know, one weekend, it was almost like four weekends and then you go there and the artist, you know, be at the always part space being at the, by their work during all those weekends.

Yeah. And that's a great way to meet all the guests and all the other artists as well. Totally. That's actually like a, that sounds like a really amazing one.

And so you said that you can just apply to that. So it's basically artists can apply, it's not galleries, It's not through galleries, it's just like this and they have open calls and it's used to be annual, but because of the pandemic they couldn't do it last year. So I guess this year they're starting again. Sweet. And I think you mentioned before that it's free to be in that one, right? Exactly. Yes. Well we should all write that one on our opportunities list. That Is amazing. Amazing. Yeah. Only you have to carry your own artwork there and install. Yeah, yeah, yeah.

It's a lot of Work. The artwork. Yes. Yeah. But that does sound amazing. So you bet like a lot of artists and they did.

Did you like what sort of opportunities came out of that one? Did you sell work at it? Did you meet any other content? Mostly meeting with lots of people. I mean that part was amazing because yeah, this whole amount of September, so many people comes and wow. It's like, you know, random families be who is visiting the art our island.

Yeah. And then also people Exactly. Coming to see the artwork. So it's from creators to gallery. I mean, you never know who's, who are you going to meet. Wow. So that was the first one that you did and then what was the next one I did it in Or the second one, Like two years in a row. Oh,

you did it two years row. And then after that I was at Scope immersive Art Fair. It was like, again, during the pandemic it didn't happen in person, so they did it online. So it's called immersive. So that was a part of an award. I won competition, so that's how I was able to participate in that one. And I wasn't like totally familiar with it, but I looked at, looked at it up and it looks like, was it like a 3D virtual reality space that They could Exactly. They Did it. No. Yeah. You know, like almost like a A video game. Yeah. They did the space and you can online see hbo. It was like that. Yes. I wish I could have seen it to like get a feel for the experience.

Did you like look at it in the 3D virtual reality space? Not virtual reality, but I mean just like on my computer, I looked at it the first, I walked around look at, So you could either look At it, yeah, you can click and go to the boot and then you can click the artwork and look in Zoom, zoom in the artwork.

It was kind of like That. So it wasn't, I wasn't sure like, so it wasn't like you put on like glasses and like No, no, Neither. That would be like a little bit. Oh, but that sounds really amazing. It seems like it's always beneficial to be in an art fair. Did you find anything? Exactly. I mean through all of them because first of all, your name is out there. Yeah. You know, it gets seen and, and your art getting seen with so many people and even when it's online then it means like even from other countries who anybody can see it, you never know. True. You know? Yeah, that's true. It opens up even more possibilities. And from the contemporary Istan Art Fair,

one of the most amazing opportunities I got was from Germany. You know, they, in Germany, almost every city they have this called kind of institutions. It's like part government owned.

Wow. So it's, yeah, somehow they saw my work Wow. Because of contemporary Istanbul Art Fair. And then they invited me to have an exhibition there actually. Whoa.

Yeah, that was first. I was so, you know, it was an exciting like Surpris That's amazing invitation. So I was, I actually asked, how did you find me? They said we saw it this art fair. Oh yeah. Wow. Oh, I wanna see photos from that. When, when was that? That was in 2018.

Oh wow. Actually they approached me in 2016. So it was kind of a big getting for Yeah, yeah. New York to see my work in person. Oh Wow. There's so many big Turkish immigrant population in Germany, especially in Stuttgart. And this was in a small town of Stuttgart. This Koran was in and Koran Ludwig Ludwigsburg. Yeah. So that's why they wanted to have a Turkish artist to show there,

to make a conversation with the immigrant population. That was their Yep. Idea. And then they invited another Turkish art artist for Istanbul. So it was kind of a con joint exhibition. Wow. But it amazing, they gave us separate rooms and a historical building From Oh my gosh. Yeah. Amazing space. And of course it's, you never, usually you don't expect that,

but as it was government funded, I guess they were able to pay for all my artwork, shipping and my flights and staying there, everything. So it was an easy experience. Oh my gosh. Yeah. That's like completely amazing. Yeah, I know. That's the thing with art fairs is that really, like, so many people end up seeing your work and you never know.

You never know. Exactly. Yeah. Especially they're, yeah, international. So yeah, it's, That's true. That's true. I wonder how people could get into international art affairs. I guess it normally happens through a gallery connection. Most of them are through galleries. Yes. But as this governor's island Art Fair, like you totally artist, you can apply,

but honestly I never done the ones you pay for. You know, the, That, that's what I was wondering about. I, I've heard of them. I don't even know which ones would be good in, in New York and how expensive they would be. Like. It doesn't, I don't know, it just doesn't seem like a great, it might still be expensive and not be that good.

I did, I did pay for like being in a little art fair in Ottawa that was really good. The Elmwood Art and Home Fair for anyone who's in Ottawa, that was really like worth it. It was not too expensive. And there was a really good amount of people that attended and I sold work And The collectors. Yeah, that was good.

But I wouldn't know in New York, like where, Yeah, I mean name wise art fairs, I know them, but I, as I never did myself, so I don't have much information. Totally. First of all, post a lot. And it needs to be, you know, worded like you need to sell that much work to cover that expanse.

So I don't know. I mean that's why I never did that, so. Yeah, Totally. Yeah. Yeah. Exactly. Me too. Yeah, I, I think it's really interesting the way you're feeling about, like, the way you've kind of gotten into like a ton of art fairs and different ways too. Like sometimes through a competition, sometimes through your clever research finding the Governor Island one.

And then, and then more recently, like I think, was it just this year that I saw you in like two different booths at Spring break, which I think is one of the best art fairs to be in the spring break. Art Fair. You had like an entire booth to yourself and then you had your work included in ano in another booth.

Tell us us about that. Yeah, that was an amazing experience. I mean, for the spring break Art fair, I mean for a couple of years I was kind of dreaming about it. Yeah. Not to participate in that because I mean art I've been seeing that is amazing. And then the exposure, everything, it's, yeah. And it's fun.

Yeah. It's always been so fun. So I was like, oh, I want to be part of this. But yeah, I mean, I guess I was thinking about how to do it and luckily, I mean, and at the end I guess I had enough work also. That's true. You work hard, you create a lot of work.

I wish I was faster. It seems like you're just like super fast to me. How, how much do you No, I'm not actually, are you painting eight hours a day? I could never do that. I paint almost every day. Actually pandemic, you know, these, all these lockdowns help me a lot because I was more able to focus on my work and because Yeah.

Yeah. We weren't able to go anywhere. So I was like, okay, I, I don't, I don't have to be anywhere. So I, I have to use this time, you know, as much as I can do. So I made more paintings and I had more time to do applications and all the stuff, so it helped me lot.

Yeah. Yeah. I think that's really cool. Like, I mean, researching these opportunities is like a big piece and it takes time and then like submitting to them and that takes time too. And it's like important to do and I can see how like the pandemic would like give you more time to do all of That. Yes. I was like,

okay, I'm at home all the time, so I'm like, what else to do? This is the perfect opportunity to apply to things. So I was like, Totally. Yeah. So Yeah. That is cool. And then so, so, okay, so explain to everyone who hasn't seen like what the two booths that you were at at spring break, like what, what did they look like and how did you get into each of them? Like, So the, for the spring break, you as an artist, you can't apply by yourself. So right. Creators apply in a space mostly about independent creators apply and an artist or as a group show, so, Oh, so it's mostly curators and not like too many galleries.

Like Not many galleries. There are galleries, but mostly it's independent creators. Oh, interesting. Yeah. But also as an artist you can be independent creator too. So that's the good thing they give this opportunity for, you Know. Oh, that's a good point. Yes, we could, couldn't we? Yes. Not for yourself as a solo boot Of course,

but No, Yes, I know. That would be like a little sneaky. So, so you had been Yeah, the one was with a curator. Yeah, both of them was in. Oh, right. So my solo book was created by Maria de Los Angeles and she's an amazing artist and I knew her since undergrad. We both did studied painting at pre institute.

No way. So is everything, yes. Everything happens to connections I guess. Yeah, yeah, totally. Yep. And that solar boot that it was titled Wrong Side of the River Pink Room. Oh, it looked amazing. And when you apply, you don't know, you know what size your boot is going to be because there's small rooms, big rooms,

you never know. So, oh Yeah. And I was amazed when I saw that I have this huge boot and it was a great, a great location. So you asked me to explain it. So it was like I did, I had seven paintings in that boat, seven or eight, something like that. And then the wall for the background, I made a oil acrylic drawing on primed paper actually. Oh. And so I covered the walls with that. I installed the drawing on the walls. So it was huge drawing. It looked amazing and super fun. Like yeah, I've been, I mean I always start my paintings with this pink background, so, and then green drawing on it. Oh.

And I always wanted to show it somehow. And finally for that show I was like, okay, I mean I'm going to make this huge background as how I do my, you know, underpaintings actually. So that was not the idea. Oh, that's really smart and interesting. I actually didn't even know that, like that that, well I didn't know that you always work on pink and drawing green and I didn't know that that was like the idea behind your booth.

I just like noticed how amazing your booth looked, but I Didn't, but that's how I do all the time. I mean, and so I was like, and I myself so attracted to that, you know, combination of pink and green. So I wanted to show it. And I guess, I mean, many people loved it. I guess everybody loved it.

So that was great experience and the feedback was amazing. Yeah. And also colorful paintings. And also I did this on the floor as it was called Wrong Side of the River. I made this river like a water image on the floor. Did you paint that too? No, I didn't paint it. It was just stickers. But idea was like you crossed that river for,

to arrive this fantasy place where that pink place with the colorful paintings. That's, It's so interesting. And there's almost like a beach, like sort of gray before the river. Exactly. Yeah. That arrived to that. Oh my goodness. And there was the inflatables, as I use inflatables in my paintings and I see those inflatables, like I use them as, for many reasons, they're perfect symbols for many ideas for me. Are they like reference, are these ones that you actually use as references? Exactly. I keep buying that. Yeah, yeah, yeah.

The painting. So I was like, ok, I'm just gonna install them and, and put it in the installation. That, that is amazing.

It's like, yeah, it's like a total like installation piece. And I can imagine that a lot of people post with themselves these inflatables during the event. They're, I mean, they're funny, they're cute and Yeah, I know. And then they're like so about consumerism everything and they're also so fake, you know? Yeah, yeah, yeah, yeah.

Totally. Yeah, They're, and for the installation, I was thinking them is like, one of them was Dragon, one of them is Unicorn. So it's like you get on this unicorn and dragon and they take you to this. I mean, if you are brave enough to get on them, they take you to this fantasy as a place kinda.

I completely love it. It's so amazing. And of course, I mean I use my paintings about joy and happiness, but also underlying layer is about, as an immigrant myself, I always think about, you know, the, the refugees and immigrants, they crossed this dark water. Yes. Take risk to arrive this wow. Brighter future. But they don't know what expects them there.

Yeah. But they just want to be free and not threatened and to be loved. So it was also about that idea that installation. Oh, I'm getting tingles. That's actually so interesting. I didn't like know that about like some of the underlying Things. Yeah. I do it very subtly. Yeah, Yeah, yeah. I want it to be first give joy to be,

because everything else so negative and dark in the real words. So I want the paintings to be joyful. Yeah. Oh, I, I love that. And you sold like a ton of these paintings. Yes, actually I sold seven of them. Oh my gosh. I mean, that's amazing. Yeah. So that was an amazing experience.

And I had two pieces in the group show created the group boot created by Anna Cost.

So I had two paintings there and then one or eight, I can't even remember, I ate, I guess in the other boot. Wow. Yeah. That's, it's so cool. It was like, I was just like, following your Instagram.

And I kept seeing, I was like, wait, what? She, well, and actually, like,

you just kind of described your work really well there to me too and like visually to like anyone listening, even though we can't see the work on a PA podcast. And, and I know you and I have talked about like this idea of like the elevator pitch and like artists kinda needing to like work on those. And I, I actually totally need to work on mine.

What's your relationship with this idea of like, the elevator pitch? Did you, I feel like you fleshed it out. Did you do that consciously and, and what Think about, I keep working on, I mean, as I keep working on my artist statement, as my work keeps evolving and the, the statement keeps evolving, of course it keeps changing.

Totally. And also usually it happens, you know, when you apply to things they ask in different ways to explain your work or your process. And also there's always word limits. So I always have to change it according to that it's Actually beneficial. Yeah. It's not sexual. So I have a hundred word statement, 300 word statement. So it keeps changing.

Yeah. And that forces you to say it in a more clear and specific way. Yeah, totally. Cuz I think you've got it like really clear and really specific and it's totally related to your work. And I mean, applying to things like, as we both know is like hard work and I don't know, it's like kind of tedious, but it's actually like always useful too to kind of wrap our heads around.

Yeah. And yeah, especially, I mean, it's not easy for me writing too, it's English being second language. But I mean, keep forcing myself and, and yeah. I hate the writing part when I like So hard. I know it's so difficult, but then it's at the end I guess it helps because it makes you so much time writing is the same thing in a different ways and trying to explain it better.

Yeah. So You learn from it kind of. I know, I, I totally agree. I think it is like useful in that way and, and like every application gets better. And actually before we move on to art fairs, cuz that starts to try, I mean, before we move into residencies, cuz actually the whole writing aspect really ties into residencies I feel like too.

You are also in the Art Hamptons through the New York Academy of Art? Yeah, I was, yeah, one time. Yeah, I show that book. It was created by April morning, so that was a great experience. But yeah, I forgot to mention that one. Yeah, Yeah. No, I just like remembered it too. Yeah. So it's kind of like you've gotten in with curators and sometimes like competition, sometimes galleries, Sometimes to open calls then. Yeah. What's that? Sometimes through open calls and, yeah. Yeah. Oh true. The open call, like with the governor, governor Island Art Fair, actually with that. So one of the other things that came out of the, the Governor Island Art Fair, if I remember correctly, was that there's also Governor's Island residency.

Yes. Extra actually the, the people, I mean foreheads who is creating the Governor's Island Art Fair, they have a residency there too, and they do open call for that as well. That's Interesting that I haven't done. But as being on the governor's island and experiencing, you know, I really enjoy being there because it's so close to the city,

but it's so totally different. You are, you feel like you're in a different city and it's like more calm and you're in an island, so it's amazing. So when I was there, I, I visited the Lower Manhattan Cultural Councils or center. Yeah. And they have a residency. And that one I did very recently, like last September till December,

it was almost like a three and a half months residency. So yeah. When I was Oh right. So there's, there's two, There's two residencies on Governor's Island. There's more right now I think. Oh, There's even More. It's getting more and more. Nas has a residency I guess there and there's a couple of others. Yeah. Oh wow.

And yeah. That's interesting. So I, I always find that it's like kind of unexpected the ways, like the setting always works into my work and or influences my work. Like it does change it slightly and I never know how, it might not be like an obvious way. Like do you find that, do you find that with all the residencies you've done,

that they, this of course setting somehow? Yeah, I mean first, I mean going to somewhere different than you haven't been, especially total changes. You and it, it's you, I always believe in that like traveling and, and then with residences you meet so many people and so many artists and usually it's as you're there in a new place with these new friends that you create really great bonds with them,

which longer times and in again in 2018 did the residence in Lipe, Germany, that was also three months. Wow. And actually my, this multiple figure painting started there. No, why? Because we were there with all these artists and we were like 14 I guess. And everybody was from different country with different backgrounds. So we were there in a different,

you know, country all together. Totally. And I was like, okay, we are all here together. So I was like, why don't you pause for me? Oh. So that's how it started. So Yeah. Oh my gosh, that's interesting. Your work is really like recognizable and unique. Like it's very specific now. Like anyone who's seen your work will know your work and you know,

it's very like recognizable. But it's so interesting that this, you know, style, this body of work, like really started in a residency and lip sync I think. Yes. And then thankfully all those artists transposed for me. Actually I'm still painting from those shoots. Shoot, I did. Really? Oh wow. Because of the pandemic. I didn't,

I couldn't have people pausing for me recently that much. So I'm like, okay, I have these amazing references, I keep still using them. Whoa, that's, that's like, it's so great to have like a database of reference. We like build that up over time. And And you also met Neil Roche when you were there, right? Yeah,

exactly. And he was at an group show and opening happened to be in the building. Our residency was. So we went there and he was, of course, I saw him immediately and went to say hi. And he's the, we can say that he's the person almost made Lifetick this art big art city. I know. Yeah. I was like so excited to talk to him and he was almost like surprised.

Oh, how did you recognize me? I'm like, how? Oh yeah, he's one of my favorite artists. And he was saying at that time he was like, he was, he said that to me funny. He's really struggling in the studio. I'm like really? Oh, and here From him, It's so comforting to know that like all artists struggle in the studio at some point.

Yeah. And like, well how did you get into the one? But It was also open call. Yeah, they have open call so you can apply. Were you living in New York at the time when you went visited? Yeah. Yeah. I, I, at that time I haven't been to live at all. I'm like, why not? And you've gotten pretty good I think at like what you say in these applications.

Like, just like you've gotten good at talking about your art. I feel like you've kind of like refined what to say. Do you have any tips for people who are trying to figure out what to write in the applications? So funny actually still every time I struggle so much I'm like, how, what should I say? I dunno. Especially I struggle at the point,

you know, you know the purpose or in, you know, like statement of interest. Oh I know. That's the hard part. Yeah, That's the hardest part. I mean, yeah, it's easy writing about my artwork, but that is hard. Interest part is difficult. That is hard. Like do you, do you have any tips? I don't think I've ever figured it out.

Like Usually, yeah. I mean all I can say is I guess being honest, what do you need? Right. That makes sense. That's true. Because I dunno what else to say. So I'm like being honest, like I'm like I really need this kind of, that Is true. Do you try and like figure out something about the setting or the reason why there or whatever?

I try to find, I mean of course I do the research about what is the residency and what they expect from the residents there and what they, their, you know, what they supply to the Yeah, definitely. Yeah, yeah, definitely Along that information I try to, yeah, totally make my, actually I did another application yesterday, so I was no like,

it takes hours for me to write something. I'm Like, oh, it takes like days and weeks. It's so hard.

Yeah. To make it perfect. So, but I don't know, I don't know really perfectly, but what I feel is, especially the ones I got, and if I say I'm like being really honest saying like, yeah,

I need this, this, this. Like, That's true. Yeah. That actually that's like actually a really good point.

Like I may might not be so clear like, I need this, you know? And actually you did send me, I, I don't know if you remember but a while ago I asked you, but a specific one and I was like,

what if you writing, you did actually send it to me. And I was struck and thank you for that. But just you, it was written really clearly, you know, in plain language like we know we're supposed to do. And I, I think that's nice too. Like not all flowery and artist statement just Cause it's funny cause I was at that time,

I guess, so now I, of course I get so many rejections I guess at that point I was also like, you know, I don't get reject. So I'm like, okay, this is just what I need. So I was like little bit pissed over and wrote it I guess. And I Used and it worked. Yeah. Yeah. I,

I think that that's actually like really effective. I, I was really struck by that and yeah, so you got into also the Vermont Studio Center residency, which I mean I don't know all the residencies, but that one strikes me as a, a huge one. Yeah, That was a great experience. I mean I really would love to go there again.

Oh yeah. Again, I would love to. So that was before the Coronavirus thing. It was 2019 in November. Wow. For a month. And I went there with the fellowship. So it was amazing in that way too. So I had the Wolf Can, Wolf Can and Emily Mason painting fellowship. So that was amazing because otherwise it's might cost, you know, I couldn't afford it otherwise if I Yeah, Yeah, totally. And so you got to go for free and stay there for a Month, the free Yes. And then How many like artists and writers and stuff were there at the Time? Yeah, it's usually like around 60 artists. Wow. And there's 15 or 20 writers. Oh wow.

So that's an amazing group I had. Great. The friends, we are still in touch and through there and they at the center, they give you three times a day open buffet food. Wow. And also it's like, you know, if you miss a dinner or lunch, there's always snacks 24 hours. Whoa. It's like deluxe. I know.

It's amazing. And then the studios are great too. They have this couple of different studio buildings and then according to your meets. Yeah. And I guess because, oh, I was with, through the fellowship, I guess I had one of the biggest studios. Wow. It was so beautiful. And that space is, I mean the residency is by the river, so the new is amazing. Oh really? I mean November, of course it's all snow. It was so beautiful. Wow. It sounds magical. And do they do, I think they do like, I don't know, talks and stuff like, Is that right? Like Yeah, they do have visiting artists and critics usually three at month during the month.

Yeah. I, not every artist, you need to present your work in a oh do conference hall. So that's how you learned about everybody. But that amazing, I wonder if that's like where you started to get so good at talking about your art clearly. I don't know. I Dunno. I maybe, because it's like they have this, there's so many artists,

like they stuck it to just seven minutes. So in seven minutes you need to show almost everything and talk about it. So it was kinda an interesting experience. That's totally interesting. Yeah, I think brevity is the key. Like it is nice to be able just say it succinctly or whatever like you do. Yeah. Yeah. I guess being clear clearance,

easy understanding. I, I mean, yeah. Maybe because of my English is not that perfect, so that makes it maybe my saying things as simpler, I dunno, Maybe, I dunno. Like, I just think that like it's, it's clear and obviously totally related to your work. Like everything you've said makes exact sense. It's good. Yeah.

I mean, yeah, thanks. Totally. Yeah. I totally recommend we Studio Center. It's amazing experience. Yes. Oh it looks completely amazing. I, yeah, I would love to go. I'm trying to remember, are there any other art residencies that you've done that I'm forgetting about? No, it was the live one where Center and Oh yeah,

I did last year I did Theor, which is through Chama in know nonprofit organization. It's just the residences to our north of New York. Ooh. So that was also nice. It's a smaller one, but because of that, it's a smaller one. We were just five artists and we became really great friends. Oh. So that great experience That's, that's like,

yeah. It's really sweet. And it is, I don't know, it's amazing when you get to like immerse yourself with other artists for a period of time. And I think, like, I, I wonder like the more you get

accepted into these residencies, I I have a suspicion that it looks good on your CV and it helps. Yeah. Because the more prestigious is the residency, they usually ask, you know, in the application which other residencies you did. So it helps if you did other residencies before that. True. Yeah. That, yeah, that's like, that's great. Once you get into like a couple, you might have an easier time getting into some of the big ones like this Vermont Studio Center Still, as I am saying, I keep applying and you know, I keep getting rejected too. So it's kinda part of the part of a hundred percent. Yeah. Thank you for saying that. I'm so glad we touched on this. Me too. Like I just want everyone to know, like both of us, we apply to like a whole bunch of things and, and we like totally expect rejections and they come all the time and it's not a big deal cuz I know like artists especially maybe, you know, I, I know I've heard from some of the people I work with in my art mentoring program that they're just really afraid, you know, to apply to things cuz it hurts when they get rejected or whatever. But then it's like, apply more, apply to so many things that you don't care. You Just, it helps you learn.

It Does, it helps you learn. Yeah. Are you like me where actually like I get the sense that you are, but where really you actually kind of feel the achievement with applying. Like for me, I'm like, once I apply I've like, that's a huge success. Exactly. And then if I get in, it's a bonus. Exactly. Exactly. Finishing an application's a huge thing. It's, It's a huge, huge change. I'm like, yes, I did this. I it, I feel like Me too. And I think that's like the mindset that kind of helps us just apply to a bunch of things and not worry about all the rejections, like at all. Like, and Then, and then also you can say at least I tried. It's better than not trying. Yeah, totally. Like you'll definitely not get in if you don't even apply. That's one of the things I keep thinking if I, you know, if we get accepted to everything, we don't even have time for that. It's, it was yeah. Totally more difficult.

It's true. It's like the universe will pick out the ones that are meant for us out of all the bunch of ones. And, and normally like I apply with the same paintings to the same things over and over and I rarely get the same painting accepted into like two different opportunities at the same time. Like, it always works out. It's always like the universe just chooses whatever is right and, and there's Other way it's even more complicated than difficult situations. Exactly. Oh, well this has been so wonderful to talk to you and I, I just think it's so great to hear more about how you've been getting into all these art fairs and residencies and a huge congratulations on all your success. It's like so exciting to watch. So where can people learn more about you if they want to check out your work or follow You?

My website buketsavci.com. But also I'm more active on Instagram actually. Yep. And what's your Instagram handle? It's also my name @buketsavci. It's B U K E T S A V C I. Yep. And also as it's being a rare name, whenever you write Buket, usually mine comes first. Oh yeah, that's good. That's true. And I'll definitely include the links in the description of the Oh yeah, podcast. Thank you. Aw, well it's been so great talking to you. Thank you so much, Fuke. Thanks For having me. It was a pleasure to talk with you. Aw, thank you. Well I'll talk to you soon. Bye. Bye. Bye. I Hope you've enjoyed this episode of Down To Art, and if you're interested in any of my classes or seeing my paintings, you can check out my work at KristyGordon.com or look at the online classes I have at KristyGordoncourses.com where you can learn about my online art mentoring program as well as the different streamed online classes that I have. If you've never taken any of my classes, I would suggest you start with the self-portrait class. So thank you for joining us today.