

# Objection!

## Questioning the Conventional

SOME REFER TO HIM AS THE 21ST CENTURY'S MAN RAY; OTHERS PREFER TURKISH WUNDERKIND. HE IS LAUDED FOR HIS PERSONAL VISUAL LANGUAGE THAT INCORPORATES DIGITAL PHOTOGRAPHY, DIGITAL GRAPHICS, DIGITAL SCULPTURES, AND GRAPHIC DESIGNS. HIS ARTWORK IS REMINISCENT OF HISTORY PAINTING WITH A CONTEMPORARY TWIST USING HOUSEHOLD OBJECTS. CURVE DOTS THE I'S AND CROSSES THE T'S WITH VANGUARD ARTIST ANSEN ATILLA.





**Critics have described your technique as revolutionary that it is difficult to categorize your work. Define your technique.**

Since my first exhibition – Resistance (x-ist, 2005) – I’ve made use of all disciplines of visual arts in my compositions and created new identities by detaching the meaning from the object to create new identities. You can see the interaction of different visual art techniques, sculpture, painting, and photography in my works. I transform mundane daily objects that might otherwise escape our attention, composing new narratives with ironic commentary by active manipulation in a digital environment. My repertoire does not only depend on my technical skills, but also stems from the depth and spirit behind the scenes. In this manner, it could be regarded as

new media in plastic arts, which is a mix of classic formalist tradition, digital techniques, and the monstrous actors of our contemporary world underlining my storytelling quality.

**In addition to the strong story, your work usually takes jab at your sociopolitical surroundings. Was this your conscious decision from the start?**

The works created from 2002 to 2004 are mostly abstract. During my academic education, I focused primarily on abstract expressionism. After 2005, I started to create more expressionist and figurative works, born through an interaction of cinema, sculpture, photography, and painting. As an artist with



a strong sense of social responsibility, I respond to sociopolitical concerns and daily experiences through my works. So, it makes it easier for me to editorialize my works on themes – human and power.

**On average how long do you spend on an artwork? Would you describe yourself as a patient artist?**

I'm a very impatient artist... I question political and societal concerns and current events. So, I have to do a quick response. However, there is a fair and reasonable amount of preliminary work. I do some research before I create a new work, which takes no more than six weeks.

**You are critical of contemporary arts. What do you like and dislike about the Turkish art scene?**

As an artist, I try to contribute to Turkish contemporary art dynamics and its overall quality in the context of the international art platforms. Recent developments in Turkey's art scene make me happy. The place, necessity, and the role of an artist in the state structure are also very important. If the state does not provide resources and funding and implements culture and art reform, artist will be left to their own bidding. Art is universal but Turkey still has many issues. There were times when sculpture was regarded as ... a symbol of paganism. But contemporary Turkish art has an important role vis-à-vis the international contemporary art scene. The Istanbul Biennial, international contemporary art fairs, and international auction houses are important factors in this success.

**Your art can be violent in nature, very strong in terms of subject matter, and replete with historic references. Don't you worry this might alienate a mainstream audience?**

Never! My works are firmly grounded on human and power themes. I don't refrain from exploring every aspect of human nature and the consequences of that in the modern and past history. I could choose to create still life and landscape paintings, a tradition carried on by many artists. But it is not even an option for me.

“Turkish art has an important role vis-à-vis the international contemporary art scene.”

**What does your art essentially strive to do?**

I can compare it to an all-out war. I think an artist does not have a very peaceful structure. She/he can think there are many things to do. While creating her/his new work, an artist has always ideas for future works, new discoveries and his/her next step. This is very usual for me. An artist should revise his/her work and minimize the risks. Also, the important point is to create happy spaces. As long as you are happy, you have a sincere relationship with your audience. Thus, if my works struggle within themselves, there will be new fronts. An artist is always in the middle of a war and also at the crossfire with his/her works.

**How does the “Malevolence” series differ from your previous works?**

“Malevolence” is my fifth solo show at x-ist. It is connected with my previous solo shows and my works displayed at international group shows and art fairs. The series is firmly grounded in human and power issues, but from a different perspective, which you can't see in my previous shows. In this series, I once again used different visual art techniques, but added a more expressionist approach...

**What shows are you participating in the coming months and what are the ones you are particularly excited about?**

It is a very vibrant period. I will present at Art Beat my brand new series titled «MICRO-BIGGS», three dimensional works, which I have been working on for a long time. Also, I have been working very hard on my video works, which will be ready next winter.

