



INTERVIEW

Revolutionary technique uncovers malicious stories

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İSTANBUL - Hürriyet Daily News
• UNTIL MAY 14

Ansen is known for his unique technique with his paintings, which have entered world-famous collections. However, there is more in his story.

Ansen is a creator and maybe a revolutionary artist. He creates his works with an interaction of sculpture, photography and painting. He succeeds in transforming daily objects, which we would never think we could use and composes new materials in a digital environment. It is like reusing materials, or retransforming ready-made materials, said Ansen.

The first thing that catches the eyes of the audiences while looking at his unique hybrid works is the "technique" he uses. Ansen's work does not only look like ordinary paintings, because they look like "painted" photographs.

"The technique I am using is a heritage from my academy years. I started with sculptures and paintings and three-dimensional works. Then I tried new media techniques," he said.

Ansen's technique is a result of a journey, according to the artists. It is new, young and dynamic. The core idea behind his works may be the "change and transformation." "It depends on changing the form and style. This is a new approach," said Ansen.

However, the technical aspect is not the only thing attracting collectors and audiences to his work. Ansen's work correlates with language and power. His aspect also plays into his awareness of the or-



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ganic, delicate nature of making art. Having a show recently in Istanbul's gallery X-1st, Ansen's detailed work also examines the current situation of the world. His current exhibition titled "Malevolence," shows audiences the beginning of malicious thoughts and the "malicious" world we are living in.

Ansen prefers to tell us the story of malicious acts and malicious history of the world. "The Abel and Cain" painting of Ansen, an important work in the exhibition, signifies the first malicious act in the history of the world, said Ansen. The piece displayed at Art Dubai 2011 and is a striking, fresh take on the well-known story about the two sons of Adam and Eve, Cain commits the first murder through the killing of his brother Abel.

Ansen questions political and societal concerns and creates his own story and characters. His characters are bold and have a say in the social and political situation of the

world.

Malevolence showcases two brand-new pieces from the series entitled "From the Behind," which the artist has been working on since 2005. They focus on people playing important roles in both international and national political arenas. In this series Ansen prefers to show his characters from behind. He aims to show audiences different aspects of those characters.

"We all know Julian Assange from the WikiLeaks incident and that's fact," said Ansen. In fact, for Ansen that is not the only the reality. Ansen creates his own language and his own perception in this work entitled, "Charges Against Julian Assange." He shows Assange from behind bound to an electric shackle. We see Assange dressed in a bathrobe destined to live with his shackles. "This is the role people ascribe to Assange," said Ansen.

Ansen likes to use irony in his works. Ahmadinejad's painting,



which is also a part of the series "From behind," suggests his relations with the nuclear incidents. However, Ansen shows audiences this with such subtlety just as he does in his work the garden of White House. He tells us a different story from the backyard of the White House, showing us how WikiLeaks and the entire goings-on in the world affected the United States. Ansen likes to show the nature of reality in his work. He uses images to depict violence. His work titled "The Heretic" tells the story of Iran and women in the country. He uses symbolism in his stories. The symbolism of a scorpion tail may reveal the hidden "malevolence."

Once again through Ansen's work, the audience explores war, prohibition, justice and crime issues, which remain constant over time and place.

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