

What a Nice Coincidence

27 JUNE–27 JULY 2023

VORTIC



Ebru Uygun
Near White, 2022
Mixed media on canvas
195 x 140 cm

Situations, encounters, and perceptions combine with their visual inspirations and intuitions to construct a new context. Unforeseen or inexplicable coincidences manifest in the artists' practice as the reflections of their inner and external worlds. Their structural, formal, and conceptual interpretations signify how they make sense of the world. Accidental encounters that are not grounded in any specific cause propel the artist towards distinctive discoveries and tendencies. Artists combine their intuitive perception of the world with their personal experiences and how they contextualise their environment, and make it become part of the artwork's creative process.

Intertwined with the notions of travel and tourism, the practice of **Franz Ackermann** is filled with overlapping forms that directly combine image fragments taken from urban reality. Inspired by cityscapes, brain structures and spiritual centres, the artist explores globalisation and tourism as part of his artistic discoveries. Travelling from South America to East Asia and exploring the entire world, Ackermann encounters cityscapes that draw attention to both the allure of travel consumption culture and the cultural decay and remnants of the architecture left behind.

Focusing on the interaction of colours by creating colour fields on canvas, **Çiğdem Aky** considers depth, texture and colour tone as the fundamental elements of her works. While exploring the possibilities of abstractions, she anchors intense contrasts within a framework through strong, gestural brushstrokes. She strips away the expression from the ideal form, fixes the object to the form, and investigates the boundaries, conditions, and possibilities of painting and colour. Aky conveys her observations through colours and forms, also perceiving her surroundings through colours. She presents intuitive reflections of the urban landscapes or her impressions at certain hours of the day. Her canvases manifest the world she observes, her momentary moods, interactions with individuals and the external world, and the coincidences she encounters.

Seçkin Pirim transforms life, that he perceives it is as repetition and change, into forms. Identified with aesthetics and minor imperfections that arise during the repetition of this form, his practice evolves along with his personal life. The minimalist forms of his paper works are based on an internally driven movement, unfolding side by side with the phases of this life, and integral part of symbolic meanings. The number of layers, materials, colours, and forms bear hidden clues about Pirim's life and attempt to portray a different illumination and mood, stemming from external influences. They embody the feelings of situations and spaces that have become a part of his life by chance.



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In her practice, **Ebru Uygun** focuses on colour, form, and space. In her previous works, she cuts canvases into strips and re-combines them on a new canvas, while in her recent works, she creates surface landscapes not bound by time and space. In her series referencing the body, she works on free canvas fabric, pouring and combining materials, folding fabrics and allowing them to rest. When they dry, the materials overlap, deteriorate, and interfere with each other, resulting in accidental combinations.

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