

Dirimart Presents VII: Still Life

JUNE 9–JULY 29, 2020

Franz Ackermann
Davide Balliano
Nuri Bilge Ceylan
Jiří Georg Dokoupil
Âbidin Elderoğlu
Ayşe Erkmen
Özlem Günyol & Mustafa Kunt
Candida Höfer
Mustafa Hulusi
Özcan Kaplan
Alicja Kwade
Sarah Morris
Vik Muniz
Shirin Neshat
Güçlü Öztekin
Hayal Pozantı
Sarkis
Nasan Tur
Ebru Uygun
Jorinde Voigt
Summer Wheat
Peter Zimmermann

Dirimart Presents VII: Still Life looks back at the seasons from when Dirimart opened its new gallery space in Dolapdere district in May 2016, and brings together select works from twenty two artists of its roster.

Novelty and speed having such prestige today, we are bombarded with images that redefine our understanding of beauty on a daily basis. Thus and so we are more than ever dependent on artists to open our eyes with their unique and unusual receptivity to aspects of visual experience. As a genre still life has shown even the simplest things may have beauty. During a time when the world held still due to precautions against a pandemic, our conception of beauty and time has been challenged. The exhibition concentrates on how the select artists have found beauty in their novel ways.

Still life is subjected to be reviewed as not in its traditional form but primarily for what it has accomplished for the history of art. Still life as a genre actively recognized the fundamental social and political issues of its time and addressed it under the disguise of ordinary objects. In the present day, the intellect has become increasingly central to how a work of art takes form. The exhibition inquires at how artists applied the strategies of making traditional still life; simultaneously suggesting and recalling that beauty is something to be found, rather than passively encountered, it requires us to pick up on certain details.

Sarkis' à la limite de 120 cm (2017) is an intuitive inquiry into the metric dynamics, instrumental to the artist's vocation when he addresses such questions as duration and change: where one ends the other bends. In *Materialistic Paintings* (2018) series, **Özlem Günyol & Mustafa Kunt** portray various coins in an effort to deconstruct their economical, socio-political values whilst concentrating on their materials. **Ayşe Erkmen's** point of view is translated into form in *Imitating Lines* (1985/2005) where the sculpture becomes an indicator of the architectural elements of the space that are generally overlooked. **Sarah Morris**, a painter with graphic pursuit, in *July 2016* (2016) depicts the phases of the moon: the observation and documentation of a change.

Reminiscing the traditional still life where the chosen object is the subject, this group of works are the interpretations of the genre in genuine approaches. **Âbidin Elderoğlu's** still life compositions from different stages of his career are a testimony to how still life as a genre has been conducive for his life-long quest to formulate his ideas of abstraction. **Mustafa Hulusi's** *Cyprus Realism (Oleander 9)* (2019) harks back to the eighteenth century baroque Dutch still life painting through a contemporary hyper-realist aesthetic whereby the attractive is under scrutiny due to its poisonous nature. Putting the apple under the spotlight, **Alicja Kwade's** *Malus Flarum* (2019) recalls a subject often referenced in the history of art; here highlighting the idea of decay and resistance.

Photographer and mixed-media artist **Vik Muniz** is best known for repurposing everyday materials for intricate and heavily layered recreations of canonical artworks. In *Flowers, after Redon I* (2016) from the *Metachrome*



series (2016), Muniz reimagines a still life by Odilon Redon offering a different way of seeing it while articulating the materials of paint. **Nasan Tur** for *Diamonds* (2017), photographs a moment of irreversible change: the destruction of a material that is known for its high value and firmness. **Jiří Georg Dokoupil** invents a chemical technique called soap bubble to capture a moment between the existing and non-existing condition of a bubble which has a lifespan of eight seconds. **Güçlü Öztekin's** works transform waste objects which he finds indispensable. With a painterly intervention invites the viewer to rethink their novel aesthetic. **Peter Zimmermann** reverses the process of painting. After he creates an abstract composition, he titles it: *Mango* (2016), as the dominant color of the painting reminds him of the object. **Shirin Neshat's** *Hamid* (2013) from *Our House is on Fire* (2013) series, a powerful requiem to the Egyptian revolution of 2011, captures emotions at once individual and universal.

Some works pertain to one another by the way they objectify space. **Candida Höfer** is a renowned portraitist of interiors. In her work titled *Pavlovsk Palace* (2014) she invites us to see human-made space as an object by emphasizing its architectural and decorative elements. The photograph is also an embodiment of a time past. Aluminium sculptures by **Ayşe Erkmen** are the innovative result of the imagination to reconsider the gallery's plan as a raw material. A part of **Özcan Kaplan's** studio comes alive in *Untitled No.9* (2015), where the canvas holds signs of various works in progress to instantly become a painting with the command of the artist. In **Nuri Bilge Ceylan's** *Room with a Stove* (2006) from his series *The World of my Father* (2006), the figure is treated with as much focus as any other element existing of the room with the wind evoking the fleeting character of time. **Franz Ackermann's** *Walk* (2017) combines photographs of the different corners of Istanbul taken by the artist with his colorful gaze.

The final group of works come together for the way they apply ideas to formulate a still life to arrive at abstraction. **Summer Wheat's** *Night Beekeeper III* (2019) is from the exhibition *Royal Jelly*, where she reimagined ancient traditions to reconfigure memory thus conceiving a visionary moment in time. **Jorinde Voigt's** *Immersive Integrals, Radiance Study III* (2018) as a strong visual expression of what is otherwise an invisible subject fits impeccably to the idea of still life. **Hayal Pozanti's** *40 Warm Sighs* (2017) is the visual representation of an unusual combination of gestures in the artist's own alphabet *Instant Paradise*. Here, like that of Voigt's, the artist's perception is transformed into a form of visual expression. **Davide Balliano's** compositions are ramifications of his thorough investigations of the cosmos rendered in delicate geometric patterns. **Ebru Uygun** sees the world with conscientious observation of detail, internalizes it, and, as a result, lends herself through demanding physical effort into painting. Her paintings hold the impression of repeated patterns of movement or sound: rhythm.

During the run of the exhibition, a series of descriptive shorts will be released explaining the works and their connection to the exhibition. *Still Life* is organized by Senem Özgören and Levent Özmen, artist liaisons at Dirimart.

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