

“Rebounds”

2011

Bali Art Gallery, Istanbul

Curator: Gülseli İnal

(Exhibition catalogue)

CONTRASTING FORMS

Text: Gülseli İnal

While the initial cores of existence are shaped under the hands of the artist, kind of celestial masses are blended with colours and forms the elements of composition. As the rectangular, circular, square formed processes limit the corner edges of the plane surface where the perspective is drawn forth, they establish the basis of the synchronous repetitions in the painting. They become prominent as if it is the shaping of the first matter or a section of this shaping or the illumination of the object by the first light and transfer into the foetuses of creation. The artist's pure, shadowless, unusual forms without reference formed of conical egg-like elements on the surface settle on the whole canvas with certain balances resembling an Aureole image and the geometry represent the core of a new object concept. Mithat Şen's reality concept manifests itself with a move that delivers the pieces of being reflecting back as if similar elements fallen apart are broken on a mirror together. The latent forms of the micro creation level, formation of momentary things that looks foreign to us are frozen on the surface by the artist and become the dominant aesthetic elements of the composition. Neither a geometric composition matters for the artist who uses an amorphous language nor the rules of the classical aesthetic. The most important instance for him is the decoration of the ever transforming non-absolute latent, slippery shapes of existence with the colours of light and their absolutization on the surface. Sorting out and making clarifying the obscure appearance of the external world's pyramidal structure defines the first aims of the artist. Attaining an absolute language can only be established with such moves and frequencies and he reaches the planes accompanied by austere colours as he realizes this. The condition named chaos is surpassed and the voyage to the initial state, initial intensity of matter begins. As expressed at a disclosure of the oriental scholar Kadri 'the disorder observed in environments like the Earth' is addresses by Mithat Şen to interpret the principle archaea in the order. The artist who sets off from absolute essences like square, triangle and rectangle, is aware that the four basic elements of the creation correspond to the four basic geometric forms.

While square represents the realm dwelling on the foundation, the triangle represents the sky. Triangle is the shadow and reflection of the sphere which is the most perfect form of the three-dimensional realm. Circle is an absolute form with no corners, it has no beginning or end. It is the shape of the point emanated equally. The circle is the symbol of wholeness, non-segregation, homogeneity, periodical movements and defence. The elliptical orbits of the cosmic objects cruising above us have been formed of the arcs of circles of different diameters. On the Anana papyrus of Egypt, it states 'There is no end in eternity; if we are living, this will last forever'. From this point of view, the oblique forms perceived as geometric in Mithat Şen aesthetic means the addition of a new form to all this essence of creation through painting. It can be that the spiral like forms suggested by

the artist is a power, a knowledge breathed on him by the creative spirits. While these new forms suggested against light and time are pictured by the artist, the determinative course is left behind.

The contrasting forms beginning by Picasso's deranging the perspective concept on the classical canvas totally and putting the perspective in the forefront on the canvas at the beginning of the 20th century is the first step in moving to the contemporary language in the art expression. The pictorial forms of Picasso and Braque suggested a new image of the world in total. This aesthetic disposition which was suggested with a certain abstraction was rooted in the artistic visual world which was created in itself rather than the images of the visible world. Meanwhile, the abstract expressions that began with Kandinsky in the same time period heralded the beginning of a different perception path. From this perspective, the new art expressions indicated a method achieved by the intensification and maturation of sentimental and intellectual expressions. The individual strategy that subsists in Mithat Şen aesthetic with a clear language, gives us the following message: The moves to mature the language to untie the knots of the mundane chaotic knots and reach the pure is important. Because, we are pieces of a complicated cosmic matrix which is our own universe. The artist who refines this chaos with his special geometry suggests us the clearest purest language from across time lines. The steps taken to reveal the value of the first nucleus from the time lines within eternity carries the artist to simultaneous possibilities. Mithat Şen proceeds demolishing the forms which have been hypnotizing us till now and hence naturally opposes to the familiar geometric forms - other than circle and square. On the other hand, he decks his picture which he has decorated with light analysis without giving heed the cosmic tons of colours with his own colour scale. The dead tree green, mountain red, universe black and meta-colours opens up the movement area. Footsteps from the early ages, the subtle forms of the atomic structure and the development of foetuses mix with these colours and form the nonpolar area. The artist is strolling along the remotest borders of the object. He blatantly defends the pure form against the countless majority of the absolutes with the sense, remembering and introspection method. Everything is revolving in our universe where the rhythms of eternity are seeded. Magnificent light fluxes, intersections during the rotation of celestial bodies and planets sometimes create the image of illuminated objects collapsing inwards on a point and then disappear suddenly. The spineless centre that rotates nonetheless becomes visible on Mithat Şen's canvas all of a sudden. The first nucleus, the first motive is strengthened even more with the dark purple- burgundy wave length. At this stage, the artist is expressing his aesthetic rebellion against absolute setting off from absolutes. While Mithat Şen argues a kind of aesthetic diagram, he reminds us that we have not yet reached the level beyond belief; hence the actual parts - glifs - are much beyond human perception. All elements of the actual Mithat Şen aesthetic is nothing else but the aesthetic forms of a universal criticism. Meanwhile, as the geometric order becomes transcendental, the open language of the geometric indication is left behind and a structuralist concept is brought to the agenda.

Biography

He was born in 1957 in Istanbul. He was graduated from LD.T.G.S.A in 1981. The artist who participated in 14 group exhibitions, held 23 private exhibitions. Prominent in geometric abstract works mostly, Mithat Şen leads his life and works in Istanbul.

Solo Exhibitions

2010 "Oluş - Bozuluş" (Formation- Deformation] - Mithat Sen - PG Art Gallery - 2010 Mithat Sen - Contemporary Istanbul 2010 - Dem-Art Gallery - 2010 "isimsiz Deriler" (Nameless Skins] Pg ArtSpace, Istanbul - 2009 Contemporary Istanbul 09 , Dem-Art Gallery, Istanbul - 2008 lebriz.com & Dem-Art Gallery, Istanbul - 2007 Contemporary Istanbul, Siyah Beyaz Art Gallery - 2007 Siyah Beyaz Art Gallery, Ankara - 2007 Mac Art Gallery, Istanbul - 2005 Gallery Nev, Ankara - 2005 December - 2006 January Gallery Nev, Ankara - 2005 "Son İşler" (Last Works] Mac Art Gallery, Istanbul - 2004 Pg Art, Istanbul, 1999 Body formed in Computer environment 4-th Series, 1997 Gallery Nev, Ankara, 1996 Body formed in Computer environment 3rd Series, 1995 Body formed in Computer environment 2nd Series, 1995 Gallery Nev, Ankara, 1995 Gallery Nev, Istanbul, 1994 Body formed in Computer environment 1st Series, 1992 Gallery Nev, Ankara, 1992 Gallery Nev, Istanbul, 1990 Siyah Beyaz Art Gallery, Ankara, 1989 Gallery Baraz, Istanbul, 1989 Gallery Nev, Istanbul, 1987 Gallery Nev, Ankara, 1987 Tem Art Gallery, Istanbul, 1985 Siyah Beyaz Art Gallery, Ankara, 1985 Galata Art Gallery, Istanbul, 1984 Dost Sanat Ortamı (Friends Art Environment), Ankara, 1984 Galata Art Gallery, Istanbul, 1982 Galata Art Gallery, Istanbul

Group Exhibitions

2007 "Contemporary Istanbul", Siyah Beyaz Art Gallery, Lütüfi Kırdar Congress and Exhibition Hall, Istanbul - 2007 "Modern ve Ötesi" (Modern and Beyond)- Santral Istanbul, 1998 Abstract Trends in Turkish Paintings, AKM, Istanbul, 1995 "Ben bir başkasıdır" (I is Someone Else) Copenhagen-Denmark, 1994 TC Central Bank Contemporary Turkish Art Collection, AKM, Ankara, 1992 New York-Istanbul, AKM, Istanbul, 1992 TUYAP, II. IstanbulArt Fair, Istanbul, 1991 TUYAP, I. IstanbulArt Fair, Istanbul, 1991 From Contemporary Turkish Art II - Yıldız University, Istanbul, 1990 "Etkinlikler Sürecinde 15. Yıl" (15th Year in the Process of Activities), AKM, Istanbul, 1990 44th Venice Biennial, 1990 Contemporary Turkish Art, Kürsav/Sotheby's, Istanbul, Ankara, 1989 II. International Istanbul Biennial, Istanbul, 1989 "Büyük Sergi" (The Big Exhibition), Eskişehir University, Eskişehir, 1989 "Contemporary Turkish Painters", AKM, Ankara, 1988 From Contemporary Turkish Art I - Yıldız University, Istanbul