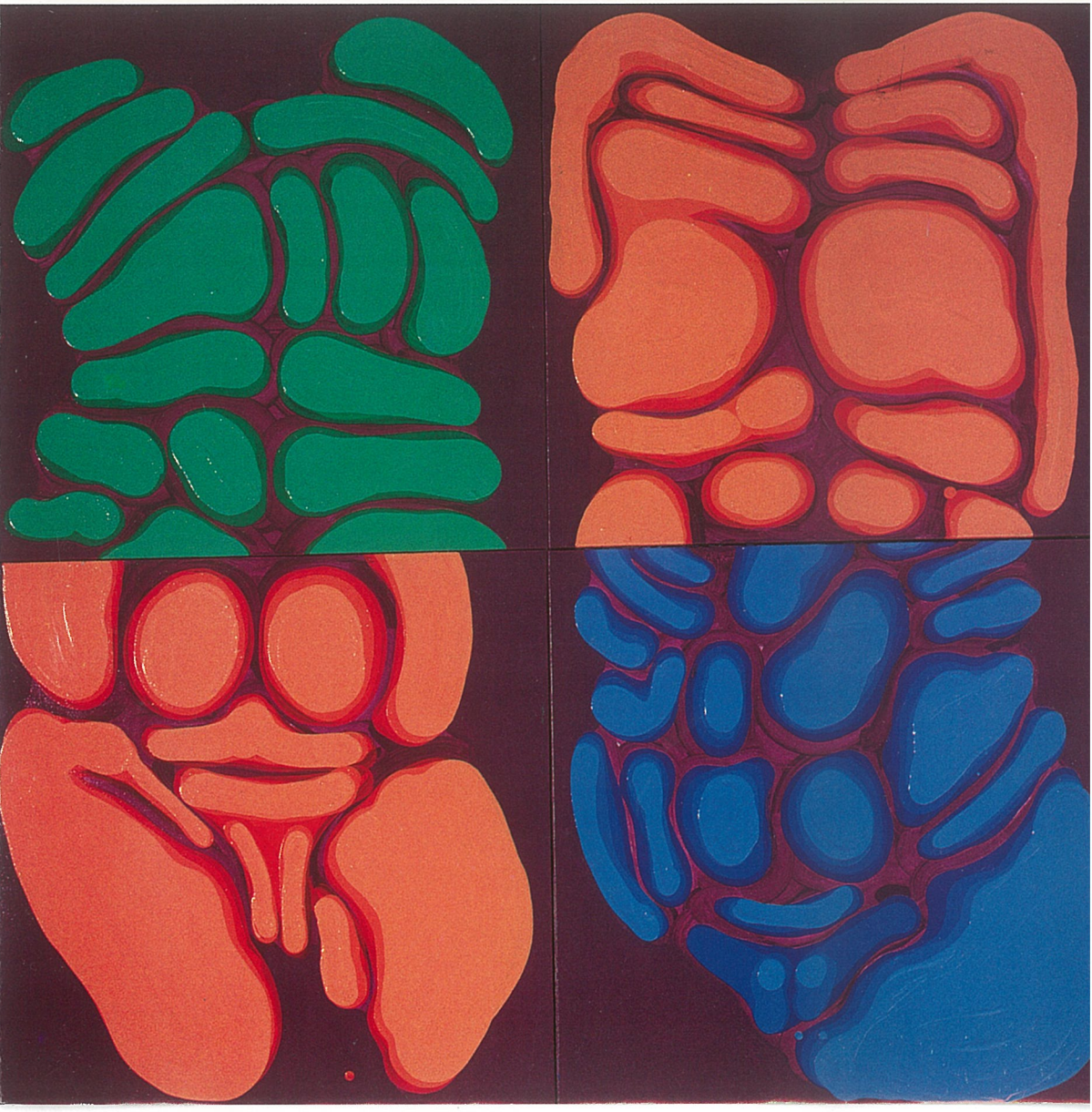




La Biennale di Venezia
XLIV Esposizione
Internazionale d'Arte

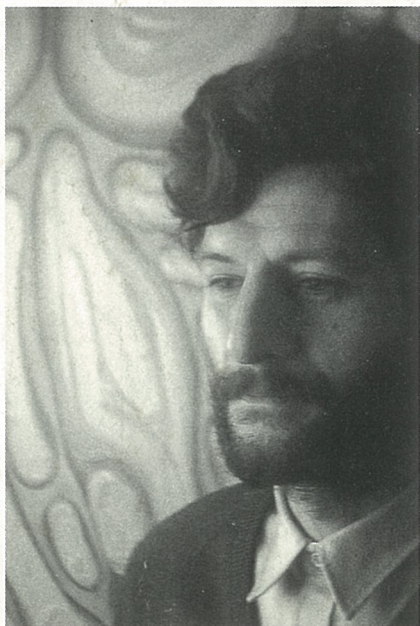
Mithat Şen



Mithat Şen

Since 1987, Mithat Şen (1957) has been dissecting the human figure into many pieces, treating separately each of the parts, and painting them with an analytical and disciplined improvisation. He had originally completed a series of monochromes as a self-investigation and a challenge to conformisms. Starting in 1988, Şen's works revealed fuller, more voluminous and saturated forms. He displayed his elements randomly, in many directions with quite unpredictable visual deviations. The kinetic movement among the figures were often reminiscent to wrestling matches, sexual involvements, transfigured into dance performances.

The analytical deformation of the figure has been seen in modern art, in the works of Picasso, Miro and Bacon, Şen's analysis of the figure is an investigation of his unconscious as well as the charting out of the various units. He actually makes applied use of the surrealist method for a definite purpose. Şen's multichromatic elemental combinations sort out two or three opposite or matching colors, displaying few alternatives to our visual liking. Hard edged elemental segments with thick layers of paint continue to become further simplified. Abstraction on serialized canvases are transformed into rhythmical performances. This multiplicity is reminiscent of the elemental units of Islamic art. The İznik tiles and textile motives with repetitive modifications and geometrical organizations are the well known intricacies of the East, appreciated and used by Western artist as well. With the repetitive designs, subjectivity is turned into anonymity. The basic principle of Islamic art, its reduction of mimeticism and recreation of images of internal realities only, is exploited by Şen in producing his surface-space-image mysticism. To comprehend the independence created by structural necessities of the colors and forms of his patterns, one has to refer to non-representative elements and appreciate the aesthetic duality emerging from the coexistence of representation and dynamic independence of non-representation (of form and color.) Here we experience this duality and detailed transformation of the human figure (representation) into repetitive motives (non-representation), the coexistence of subjectivity and objectivity, the elimination of the narrative in the accentuation of the simplicity of images.



*Istanbul-Turkey
1957
Lives in Istanbul*

Beral Madra

Kemal Önsoy

Kemal Önsoy (1954) seeks genuine emotions, pure and fundamental truths as certain artists of the 80's. Önsoy searches a universal language to put forth his reaction, aggressivity, anxiety and scorn against the present world. His canvases are arenas of romantic infatuation, instinctive and immediate drives, but not in the sense of abstract expressionism. Painting for Önsoy, is a conscious act. Two contradictory techniques are used to achieve a multi-layered distance between the viewer and the image of the painting. As he mounts many layers of paint, he also digs out the surface of the canvas. Biomorphic forms appear in the contrasts of the off-white, black and the hot colors. The eye meets striking images, but loses them as quickly. Despite the chaotic juxtapositions, the paintings have a homogeneous slick surface.

Önsoy's work recalls the Mesolithic rock paintings of Mediterranean Spain and Neolithic wall paintings in Southern Anatolia. Realistic, but summarily treated wall paintings reflect powerful visual and dynamic impressions. The superimpositions on the surface of Önsoy, resemble the walls of the caves, slick with patina. The running hunters, warriors and women on the walls of Valltorta caves and Çatalhöyük shrines have the same figures with the body in profile, legs and arms on one side, with accentuated sexual organs. The prehistoric ritualistic dance and movements of the cavemen is transferred to the city man's euphoria. In the 1950's figurative expressionism and "art brut" brought the symbolic quality of primitive-archaistic forms to surface reaching its culmination in the poetic submission of Joseph Beuys' drawings. Following this path, Önsoy digs out the deep rooted mysteries of human nature with historical-anthropological references.

Beral Madra



Eğridir-Turkey
1954

Lives in Istanbul and New York



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