

art ON
THE GALLERY

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THE GALLERY



ILGIN SEYMEN

2 KASIM - 15 ARALIK
NOVEMBER 2ND - DECEMBER 15TH

NEJAT SATI



ILGIN SEYMEN

Genç kuşak sanatçılar arasında tuval resmini farklılaştırmaya yönelik deneyleriyle dikkati çeken Nejat Satı'nın en önemli özelliği malzeme ve renk tutkusudur. Bilinmeyen, kıyıda köşede kalmış, "resim dünyasının" tanımadığı malzemeleri çalışmalarında kullanırken onları sıradışı renk ve renklendirme metodlarıyla ele alan sanatçı, henüz öğrencilik sürecinde bile "kendi dünyasını" kurarak içgüdüsel olarak belli alanlar, kavramlar üzerinde yoğunlaşmayı başardı. Araştırmalarında kendi dünyasından yola çıkmasına rağmen Nejat Satı, bulduğu imgeler, büyüteç altına aldığı kavramlar yardımıyla, özellikle 1980 doğumlu kuşağın dünyaya bahış açısını yorumlar.



Terra Incognita



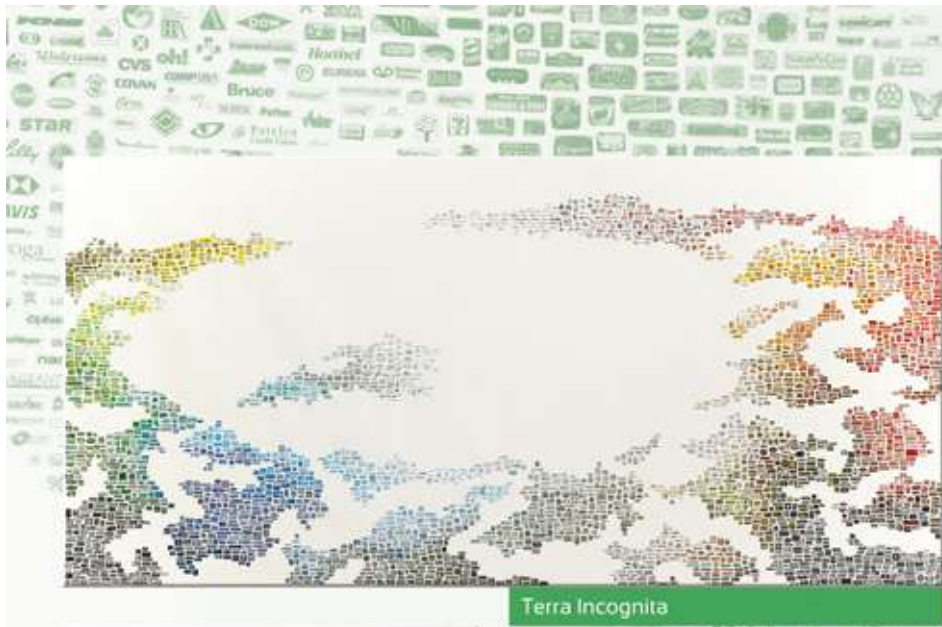
Flight to Heaven - detail



Lighter than Air - detail



Just What is it - detail



Terra Incognita



Mind Fillings



Mind Fillings

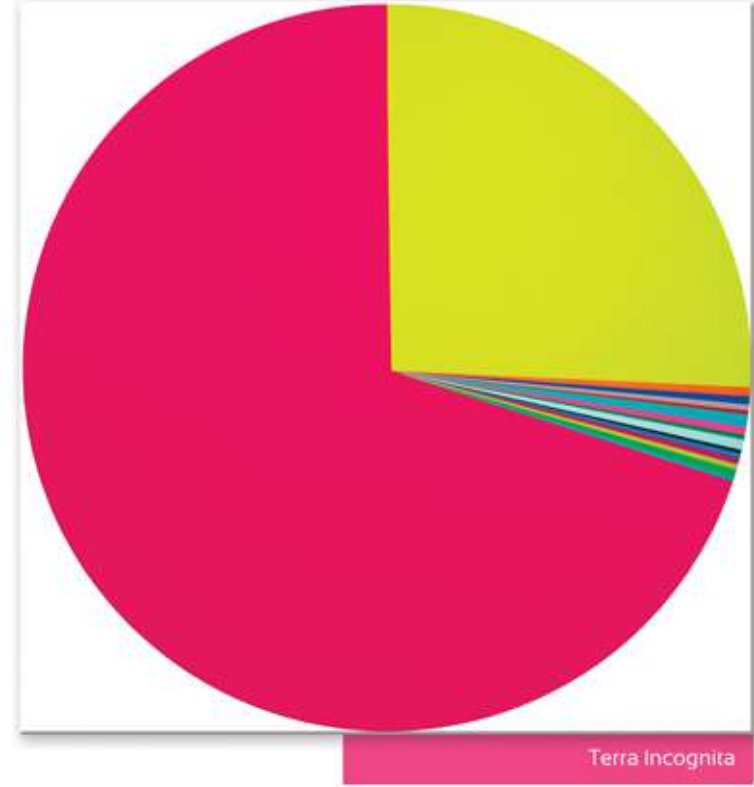
NEJAT SATI

Genç huşak sanatçılar arasında tuval resmini farhlaştırmaya yönelik deneyleriyle dihtati çeken Nejat Satı'nın en önemli özelliği malzeme ve renk tutkusudur. Bilinmeyen, kıyıda köşede kalmış, "resim dünyasının" tanımadığı malzemeleri çalışmalarında kullanırken onları sıradışı renk ve renklendirme metodlarıyla ele alan sanatçı, henüz öğrencilik sürecinde bile "rendi dünyasını" kurarak içgüdüsel olarak belli alanlar, kavramlar üzerinde yoğunlaşmayı başardı. Araştırmalarında kendi dünyasından yola çıkmasına rağmen Nejat Satı, bulduğu imgeler, büyüteç altına aldığı kavramlar yardımıyla, özellikle 1980 doğumlu huşagın dünyaya bakış açısını yorumlar.

1982'de İzmir'de doğan ve 2010 yılının ilk yarısına kadar bu şehirde yaşadığıktan sonra İstanbul'a yerleşen sanatçı, birbiri arkasına geliştirmiş olduğu dizileri resimleri, projeleri ve mekan araştırmalarıyla, "arayış içindeki bireyin dünyasına dair" imgeler geliştirdi. Satı'nın soyut, figüratif ya da semi-figüratif gibi ayrımların dışında sokarak izleyicileri kelimenin tam anlamıyla farklı bir kurgu alanına çeker. Bu kurgu alanı, yerleştirme, performans gibi tekniklerle güçlenen, müzik, dans, ışık gibi elemanların devreye girmesiyle farklılaşan hatta izleyicilerin katılımıyla anlamını geliştiren, kuşatıcı bir etkiye sahiptir. Kendi atölyesine "Agora" adını vererek diğer sanatçıların katılımıyla da ortak araştırmalara giren sanatçı, grup dinamizminin getirdiği olguları önyargısız olarak kabul ederek bunları dönüştürmeye çalışır. Nejat Satı'nın Apartman Projesi çerçevesinde açmış olduğu "Aferin" isimli sergisi (22.04.- 14.05.2010) bu özelliklerin tamamını kapsadığı gibi sanatçının yeni deneylerinin de formlandığı bir alan olarak tanımlanabilecek olan bir karaktere sahipti.

Nejat Satı, tuval resmini farklı arayışların odağına yerleştirmekle kalmayıp ona kavramsal bir açılım getirerek, el değmedik görselliklerin peşinde koşarken, etrafına ya da arkasına arkasına bakmıyor. Onun son çalışmalarını ilginç kılan, yalnızlık içindeki hesaplaşmayla, tutkulu olarak üretilmiş olmaları.

Necmi Sönmez



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NOVEMBER 2ND - DECEMBER 15TH



ILGIN SEYMEN



Digital print, light box // 2006
65 x 95 cm

Comfort in IKEA



Digital print on photo paper, Davidoff Blue logo cutouts from packages, pins // 2011
102 x 116 cm

Flight to Heaven II
(Detail)



Digital print on photo paper, Davidoff Blue logo cutouts from packages, pins // 2011
52 x 68 cm

Lighter than Air II
(Detail)

Mini Market of Happiness / Ilgın Seymen

In his essay titled "The Death of the Author" Roland Barthes argues that a text exists the moment it is read. Based on this, statement acquires meaning when distributed. The development of mind is directly correlated with the quality and quantity of such distribution channels.

It is not possible to speak of total freedom in the fields of creativity. Hereafter, as in any other field, the tendency in those fields heads towards collecting data to form a 'database', rather than becoming independent of data. This situation is the point that mankind reached consciously/unconsciously, therefore it is a result.

Ever since described as art, the 'creative field' that is mentioned, contains presentation to objective perception, discussion, routing, believing and even collapse (reconstruction can only be possible in this way). Given that objective perception cannot be expected from a single individual, the 20th century, in which subjectivity is praised, proves that "new" is diverse opportunities both in the sense of content and formal perception.

Ilgın Seymen's works are texts, enabling the audience experience an 'open reading' upon physical encounter. Therefore, the artist forms her own statement in the very moment in which works are opened to reading. She puts neither herself nor her works in the centre. The predicted installation she sets forth is to lead the transformation of the viewer, at the moment of encounter with the works.

The suggestion of the exhibition is first of all, the participation of the viewer-receptor to the game that the artist plays in order to find 'traces' which premise the mentioned 'open reading'. Unifying the life-art dualism and becoming part of a space devoted to game is the common feature of all the works. In fact this game is as subjective as any game and as objective as any game-setting process.

In each of the works exhibited, fictional space and space of reality intertwine with one and other. When perception initially directs towards the part, the situation in viewer's respect, turns into a kind of 'documentation' quality. In order to perceive the documentation, the viewer has to convert the work of art into a text in her/his mind. This rendering process helps the viewer while conceiving the whole. Even though the parts create the feeling of becoming the same, each one of them forms the memory of a different 'trace'. This memory should be perceived in two ways; the trace that is used and converted into an art object, and the confrontation of remembering-not remembering that seduces the perception of the viewer. Generally, objects of everyday use or their 'traces' invite the subjectifying viewer into an encounter to be experienced on one's own.

Some of the works are in direct correlation with manmade objects. In a similar ratio, works emanate from nature or from the natural even in an utopian way. If reconsidered in an overview, more than half of the works carry the quality of documentation. They're still playing a game, therefore they carry the 'traces' of everyday life in a large extent. The most common element of all works is their 'trace' qualification. Trace, leaves a feeling oriented not to the quantity but to the impact. Exhibition designs the 'impact'.

Data are needed to be able to design the impact. Since the transfer velocity of these data is so rapid, it is possible to speak of a perpetual and mutual transformation in the subject-object relationship. The transfer intensity of the data is in direct proportion with the significance that identities gain. Attributed significance is determined according to the plurality and the quality of identities. Reciprocities, encompass both the density of identities and the transfer velocity of data. To design the impact is an attempt of expanding the domain and optimising it for a simple and liveable situation.

Somewhere from inside the artist discloses the velocity of consumption. In the meantime, she does not overlook the happiness aspired by the consumers. These shiny, appealing areas of momentary pleasure are undeniable, yet their ephemeral nature and quality-wise value is questioned.

In order not to sacrifice them into short-lived answers, Seymen does not ask great questions. She does not lament about the loss of meaning when exhibiting the beautiful with an aesthetic configuration. Perhaps, her primary proposition is not to consume without paying attention to the content. Yet, the texts she formulates leave the viewer on her/his own with an ironic language. If the viewer, accustomed to be lead to a certain direction, does not want to put the idea of representation aside, or cannot come out of this idea, he/she will share the feeling of those who remain unhappy despite their ability to consume.

What is constructed is the 'impact'. The only way of reproducing this construct together with the viewer is leaving the deep pleasure taken from the pieces aside, and preferring to become one of the subjects of mental transference.

Dr. Seda Yavuz Erol // October 2011, Istanbul

1980, Istanbul
2004-2007, Academy of Art University, San Francisco, CA, MFA, Sculpture
1998-2002, Marmara University, Istanbul, Turkey, BFA, Sculpture

Solo Exhibitions

2010, "Mesh Up" BİL SART, Istanbul, Turkey
2007, "Noirig Personal", Meeting Point Gallery, San Francisco, CA

Group Exhibitions

2010, "Flee Fall", Aparment Project, Istanbul
2010, "Mind Models: The First Show", Borusan Music House, Istanbul
2010, "You Are Here", Portable Art Project 8, Istanbul
2009, "Material Picture", Operation Room, Istanbul
2008, "Urban Jealousy", The 1st International Roaming Biennial of Tehran
2008, "Artist in Residency 2008", Ateliers Frankfurt, Frankfurt
2006, "Post - Post card 10", The CAG, San Francisco, CA
2006, "SF Open Studios Exhibition", SomARTS, San Francisco, CA
2006, "Opus", Lolita, New York City, NY
2006, "17th Annual California Conference for the Advancement of Ceramic Art", Davis, CA
2006, "Le Femme", Superfine, Brooklyn, NY
2006, "Third Annual Fulbright Art Exhibit", IE, San Francisco, CA
2005, "Big Bang", Academy of Art University, San Francisco, CA
2005, "Origin", Place Gallery, San Francisco, CA
2005, "Illuminators' Art Exhibition", IE, San Francisco, CA
2002, "Emerging Sculptors", ISO Art Gallery, Istanbul

Awards

2004-2006, Fulbright Scholarship for graduate study

Residencies

2008-2010, Art Center / Istanbul, Istanbul, Turkey
2008, Kulturamt Frankfurt am Main, Frankfurt, Germany



Collage on paper with printed media materials // 2006 - 2009
220 x 135 cm
Mind Fillings
4630
(Detail)



Acrylic on canvas // 2011
220 x 280 cm
Sanatçının ve PIArtworks İstanbul'un izniyle
Kriz
Crisis



Collage on paper with printed media materials // 2006 - 2009
220 x 135 cm
Mind Fillings
5560

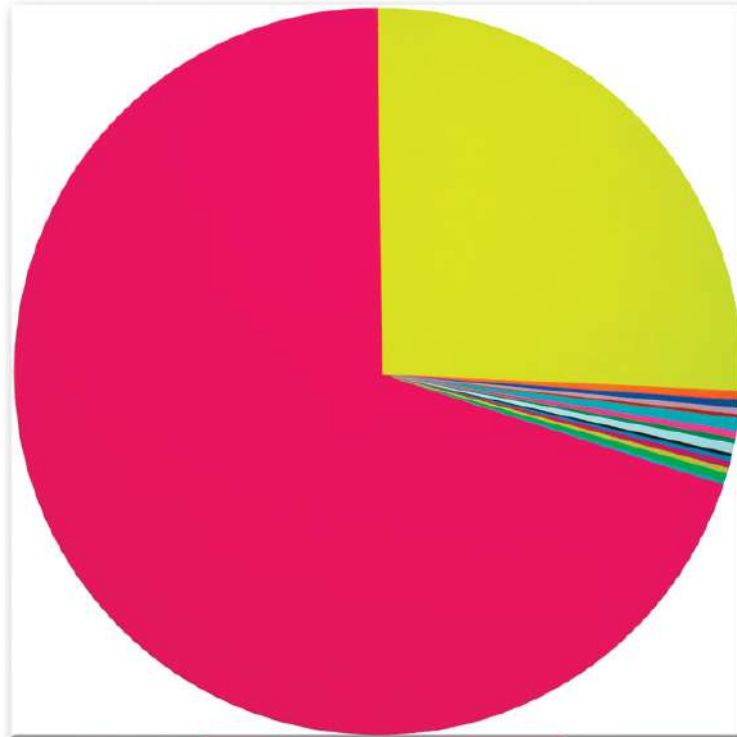


Collage on paper with printed media materials // 2006 - 2009
220 x 135 cm
Mind Fillings
4980



Acrylic on canvas // 2009
100 x 120 cm
Sanatçının ve PIArtworks İstanbul'un izniyle
Kuaförde Sosyalsizini Yeterlen Antidepresanlarını Yere Döken Kız

NEJAT SATI



Acrylic on canvas//2011
150 cm
Sanatçının ve PA Artworks İstanbul'un izniyle

Democracy

On Nejat Sati's Works

The most important characteristic of Nejat Sati, a young generation artist, who draws attention with his experiments towards differentiation canvas painting, is his passion for materials and colors. The artist, who uses unknown, long-forgotten materials, unfamiliar to the "world of painting" in his works, achieved to focus instinctively on certain areas and concepts by building his "inner world" even as a student. Despite referring to his own world in his researches, Nejat Sati especially interprets the worldview of the generation born in the 80s via the images and concepts he finds and examines in depth.

Born in 1982 in Izmir, Nejat Sati lived in his hometown, until the first half of 2010. After moving to Istanbul, Sati developed images "about the world of the individual in quest" with the series, photos, projects and special researches he made one after another. In his works, formed staying out of the classifications like abstract, figurative or semi-figurative, Sati literally pushes the viewers into an unusual area of design by benefiting from the "space". This area of design is strengthened with techniques like installation and performance. Additionally, with the introduction of stimulating elements such as music, dance and light, the area gains a unique character. Finally, with the participation of the viewer, the area gains a stronger meaning and turns into an all-embracing atmosphere. Sati, who named his workshop "Agora", took part in common researches he conducted collectively with other fellow artists. Accepting the dynamics of group work without prejudice, Sati tries to transform these. The exhibition titled "Well Done", Sati opened in the scope of Apartman Project (22 Apr-14 May 2010) reflects all these qualities. Moreover, the exhibition could be defined as an area, where the new experiments of the artist were formulated.

Nejat Sati does not only put canvas in the epicenter of different quests but also brings about a new conceptual perspective. While pursuing undefined visualities, Sati does not look back or around. What makes his latest works so interesting is the fact that they were produced with passion, through an internal journey made in loneliness.

Necmi Sönmez//September 2010, Düsseldorf

1982, Izmir
2000- 2004, DEU Fine Arts Faculty

Solo Exhibitions

2010, "Hypogloitis" Pi Artworks, ISTANBUL
2009, "agora", IZMIR
2009, "well done", Apartment Project, ISTANBUL

Group Exhibitions

2011, "If The Nature is Heaven, The City is Hell", Cer Modern, ANKARA
2010, Contemporary Istanbul'10, Pi Artworks, ISTANBUL
2010, "When ideas become crime" Depo, ISTANBUL
2010, "The silence, the storm", Tobacco Warehouse, IZMIR
2008, "Today's Artist Istanbul Exhibitions" Ahsanat, ISTANBUL
2008, "Istanbul Contemporary Art Fair- painting sculpture museum association, ISTANBUL
2008, "IDDALIYIZ" 46A, IZMIR
2008, "Welcome Christmas" Kızlarağası Hani, Gazem, IZMIR
2008, "Creative Destruction" Outlet, ISTANBUL
2006, "Distilled", a project by Phillipine Hoegan ve Sylvia Kouvali-K2, IZMIR
2005, "others change" K2 Art Centre Gallery, IZMIR
2005, "New Proposals New Propositions B" Borusan Art Gallery ISTANBUL
2005, "dere@sati" Mehmet Dere, Nejat Sati portfolio presentation K2 Art Centre, IZMIR
2005, "K2 Artist Initiative" "The little, the cheap, the trash and absolutely passionate!", HELSINKI
2005, "Free Kick" 9. International Istanbul Biennial, ISTANBUL
2004, "penthouse" K2 Sanat Merkezi çatısı, IZMIR
2004, "mekanını terkeden çiplak" K2 Sanat Merkezi çatısı, IZMIR