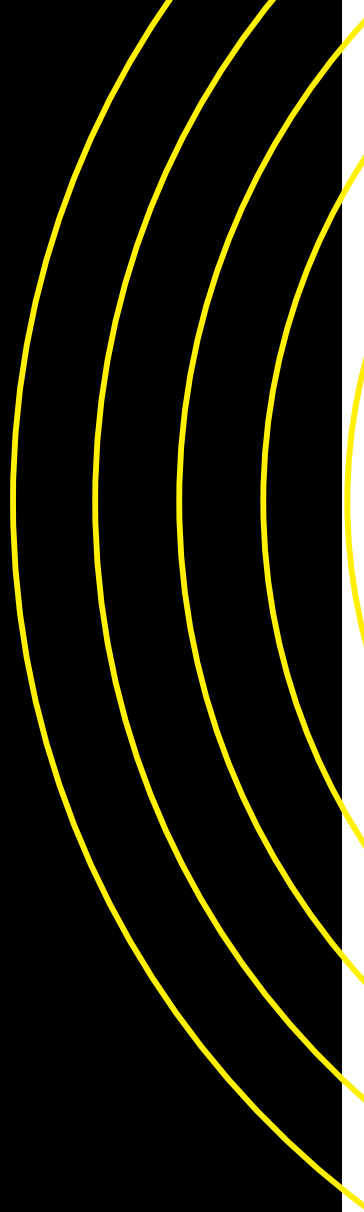




Tradisi, Budaya dan Kemodenan
SENI KONTEMPORARI DARI TURKI
Tradition, Culture and Modernity
CONTEMPORARY ART FROM TURKEY



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MÜMTAZ SAĞLAM

PROFESOR, UNIVERSITI DOKUZ EYLÜL,
JABATAN SENI LUKIS DI FAKULTI SENI HALUS

PROFESSOR, DOKUZ EYLÜL UNIVERSITY
DEPARTMENT OF PAINTING IN FACULTY OF FINE ARTS

Turki merupakan sebuah negara yang terletak di persimpangan benua Asia dan Eropah. Kepelbagaian budaya, perbezaan pendapat dan pemikiran di Turki wujud di tengah-tengah pencarian terhadap erti keharmonian dan keseimbangan bagi mengecapi sebuah kedamaian. Perbezaan yang dimaksudkan di sini adalah pertindihan di antara Asia dan Eropah, dengan latar belakang pegangan agama dan gaya hidup, serta kebudayaan dan warisan kesenian berbeza yang dikenali di kalangan kami sebagai gaya hidup Timur dan Barat. Perbezaan ini berlaku dalam perhubungan yang cukup dinamik. Daripada abad ke-9 hingga ke-12, wilayah ini telah ditakluki oleh orang-orang Turk yang kemudiannya memeluk agama Islam dan bermigrasi ke bahagian barat, seterusnya mewujudkan kawasan jajahan Seljuk Anatolia dan empayar Uthmaniyyah yang kedua-duanya mempunyai identiti ketimuran dan beragama Islam.

Proses pendudukan ke atas wilayah ini meninggalkan kesan jelas ketamadunan Greek dan Yunani kuno



Zeki Faik İzer
Descending Birds
1977
Gouache on paper
64 x 49 cm

Turkey stands at the junction of the continents of Asia and Europe. This is where diverse cultures, perceptions and ways of thinking coexist in search of harmony and balance around the idea of conciliation. What is meant here is an interface between Asia and Europe, subscribers to different faiths, lifestyles, and cultural and artistic heritage that we express as Eastern and Western in an environment that stages tense and dynamic relationships. These lands adopted by Turks between the ninth and twelfth centuries as they converted to Islam and migrated ever westward did, after all, become the homelands of two great states: the Anatolian Seljuks and the Ottoman Empire, both Eastern in identity and Muslim in character.

The process of settling on these lands bearing the still very distinctive marks of ancient Greek and Eastern Roman civilisations actually brought to the surface the cultural and ideological conflicts between the two worlds, and Western values and phenomena ultimately dominated the social structure. A still ongoing

yang mencetuskan konflik kebudayaan serta ideologi di antara dunia Barat dan Timur; di mana akhirnya pengaruh nilai-nilai dari barat telah berjaya mendominasi struktur sosial di Turki. Program-program transformasi yang berunsur kebaratan dititikberatkan serta menjadi kemestian dalam mencapai kemajuan, di mana perkara ini menjadi teras dalam usaha ke arah demokrasi dan kebebasan. Perkembangan ini yang diwajibkan ke atas pentadbiran Uthmaniyyah pada abad ke-20 dimaklumkan dengan penubuhan Turki sebagai sebuah Republik. Keadaan ini telah mewujudkan sebuah struktur negara yang baharu seiring dengan prinsip yang digunapakai oleh masyarakat dunia. Perubahan ini sekaligus turut membawa bersama-samanya warisan, tradisi serta sejarah yang sedia ada.

Dalam keadaan untuk meneruskan legasi kebudayaan Turki serta keperluan untuk menjalani kehidupan seharian dengan nilai-nilai yang diterapkan dari Barat, Republik Turki telah melaksanakan beberapa projek untuk mengimbangi kedua-duanya. Salah satu daripada projek yang dibangunkan adalah menggalakkan institusi-institusi tempatan mengumpul hasil-hasil karya seni. Bank Pusat Republik Turki telah menggalas tanggungjawab tersebut dengan melaksanakan program pengumpulan hasil seni yang telah bermula semenjak tahun 1930-an lagi yang bertujuan untuk menyokong kegiatan seni dan para seniman serta menyumbang kepada kewujudan persekitaran artistik yang berkualiti tinggi.

Kesemua koleksi yang dimiliki oleh Bank Pusat Republik Turki pada hari ini merupakan sebahagian daripada hasil usaha projek yang telah dijalankan ini. Proses pengklasifikasian dan penyusunan semula yang bermula pada tahun 1944 telah menyerlahkan lagi nilai estetika seni yang terdapat pada koleksi-koleksi ini, dan ini diteruskan lagi dengan proses pengemaskinian yang lebih rapi.

Pada tahap ini, kami berbangga untuk menyatakan bahawa koleksi lukisan-lukisan yang dimiliki oleh

transformation programme particularly adopted as a westernisation project became a sine qua non of progress, and thus shaped the basis of the search for democracy and liberty. The developments that made it mandatory for Ottoman administration to change in the twentieth century concluded with the foundation of the Republic of Turkey, thereby presenting us with a new and powerful state structure that professes the principles adopted by the world, and that espouses its cultural heritage, traditions, and common history.

Compelled to capitalise on its Ottoman cultural legacy and restructure daily life on Western values, the Republic of Turkey launched into dedicated projects from the very beginning. One of these was to incentivise state institutions to acquire works of art. The Central Bank of the Republic of Turkey undertook an acquisition programme that began in the 1930s to support art and artists, as well as contribute to the creation of a high-quality artistic environment. The present day treasury that is the bank's collection owes its existence to that programme. The quality of this collection shone out during the classification and rearrangement efforts that began in 1994, and stocktaking and updating further reinforced the structure. We are now able to claim, with some authority, that the Central Bank of the Republic of Turkey collection is now a leading authority that testifies to the development of Turkish painting. It is possible to arrive at a psycho-social conclusions on the bases of the visuality perception proffered by the works of art that comprise this collection and the historical and cultural analyses that represent different eras. A vast range spanning the military artists integral to the Ottoman Empire and today's young names who have proven their credentials in the arts field of the Republic stands before us, a powerful memory documenting the transformation of social and cultural life with a visual narrative. These paintings clearly evidence how a perception shaped by extraordinary landscapes -products of focus on understanding nature/the exterior world- and

Bank Pusat Republik Turki ini merupakan pengumpul terpenting yang mampu untuk menjadi bukti berkenaan perkembangan sejarah seni lukis di Turki. Ia juga bukanlah sesuatu yang mustahil untuk membuat kesimpulan bahawa koleksi-koleksi ini merangkumi analisa sejarah serta kebudayaan Turki dari pelbagai era.

Koleksi seni ini merangkumi hasil karya pelukis yang bertatarbelakangkan bidang ketenteraan dari empayar Uthmaniyah sehingga kepada nama-nama baharu yang berjaya membuktikan kredibiliti serta bakat seni yang dimiliki oleh mereka dengan kebolehan menceritakan secara visual tentang transformasi kehidupan sosial dan budaya di Turki. Hasil karya mereka menjadi bukti jelas bagaimana persepsi dibentuk oleh lanskap yang luar biasa – hasil daripada penelitian dan pemahaman alam semula jadi dan dunia luaran serta penghayatan yang luas dan penemuan terhadap perkara baharu yang dinamik, abstrak, lebih berorientasi serta penuh kontemporari.

Dalam konteks ini, adalah wajar untuk menilai perkembangan hasil karya pelukis-pelukis Turki dan

augmented by the insight developed in time and met new and original dynamics, abstract, conceptual and contemporary experiences.

In this context, it is therefore possible to approach and evaluate both the transformation of Turkish painting as it developed and the Central Bank of the Republic of Turkey collection duly formed by a periodic rationale consisting of given intervals. Similarly, one might look for answers to such questions as what reactions to social and political events were produced by the perception of art reinforced in a period beginning in the 1870s -and therefore over a century old, or how the character of the will to create a partner became evident. On the one hand, the fervent regeneration of the Republic on the path to becoming a nation-state came to the agenda, whilst on the other, - occasionally overenthusiastic- debates flourished on the longing for modern art... All the same, the quest to forge an aesthetic quality, visual language and discourse on the trail of the modernist ideal may well bring before us a myriad of incidents, phenomena and situations, all inherent to us, yet that may appear bizarre from



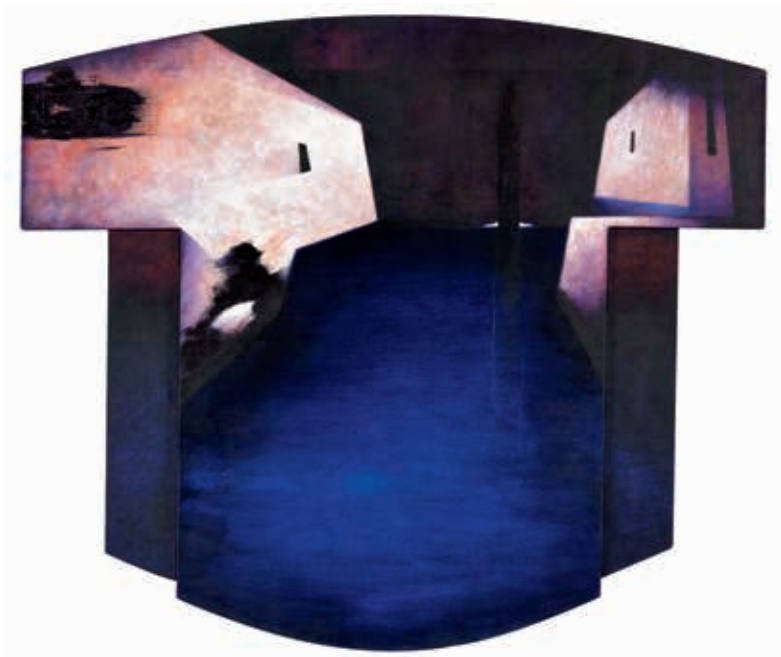
Mübin Orhon

Untitled

1976

Oil on canvas

80 x 80 cm



Serdar Arat, *The Isle of the Dead After Böcklin*, 1990, Acrylic on canvas, 122 x 144 cm

dalam masa yang sama juga menilai perkembangan koleksi Bank Pusat Republik Turki yang dikumpul secara berperingkat. Sebagai contoh, melalui himpunan lukisan ini, persoalan terhadap reaksi peristiwa sosial dan politik yang terhasil dari persepsi seni pada awal tahun 1870-an, dapat menjadi jelas selepas berlalunya tempoh satu abad.

Dari satu sisi, pembangunan semula Republik Turki sebagai sebuah negara-bangsa yang semakin giat berlangsung dijadikan sebagai sebuah agenda, manakala dari sisi yang lainnya pula peminat kesenian turut sama mengharapkan kesenian moden. Dalam masa yang sama, usaha membentuk kualiti estetika, bahasa visual dan perbincangan dalam kerangka ideal para modenis turut menghasilkan pelbagai kesan, fenomena dan situasi yang berbeza kepada kami dari masa ke masa. Namun begitu, konsep modenisasi ini seharusnya hanya bertindak sebagai konsep seni halus Turki dan ia tetap mengekalkan nilai-nilai seni yang sepatutnya.

time to time. It is essential to note at this point that modernism that confronts us as the carrier concept at every bend and junction on the way to classifying and positioning Turkish fine arts remains a perpetually obscure value and issue. Recent efforts to detect and assess modernity in Turkish art under such thematic scopes as 'tradition, culture and modernity' are also, in fact, delayed symptoms of the effort to understand and explain the visual accumulation. On the other hand, redefining as a cultural and social phenomenon the insight and products created by the conflicting units that make up the modern is crucial to disclosing the unknown aspects of the Turkish disposition and creative journey. New judgments and interpretations on tradition and culture in relation to artistic production require us to develop new definitions and concepts. We are consequently attempting to understand once more the phenomenon of twentieth century Turkish fine arts in respect of the immanence and intensity in the stylistic attitudes of artists, what

Usaha menilai serta mengesan elemen kemodenan dalam kesenian Turki yang bertemakan "tradisi, kebudayaan, kemodenan" telah menyebabkan kurangnya perhatian untuk lebih memahami dan mendalami seni visual itu sendiri. Di samping itu, usaha untuk mendefinisikan semula matlamat dan karya yang terhasil daripada gabungan elemen-elemen berbeza yang akhirnya membentuk karya moden sebagai sebuah fenomena sosial dan budaya adalah sama penting dalam menyingkap kecenderungan dan kreativiti pelukis Turki yang masih belum ditemui.

Intepretasi dan pandangan baharu terhadap tradisi dan kebudayaan dalam karya seni turut sama menyumbang kepada penghasilan konsep dan definisi seni yang lebih mampan. Selain itu, kami turut sama mencuba untuk mendalami seni halus Turki pada abad ke-20, dengan memahami gaya pelukis, inspirasi kepada idea kreatif mereka, masa silam serta keberlangsungan idea terkini mereka dalam menghasilkan karya seni.

Saya dengan sukacitanya ingin berkongsi dengan masyarakat Malaysia koleksi-koleksi terpilih daripada Bank Pusat Turki yang mewakili era serta cabaran dalam megembangkan bidang seni halus di Turki. Kami juga amat berbesar hati kerana diberi peluang menikmati kedinamikan tradisi dan kesenian di Malaysia. Harapan kami terhadap pameran ini adalah ia akan memberi cetusan idea dan perbahasan tentang persamaan dan perbezaan yang akan mewujudkan asas kerjasama pada masa hadapan.

Saya juga ingin menyampaikan penghargaan kepada semua yang terlibat secara langsung atau tidak langsung dalam kerjasama kesenian dan kebudayaan yang berprestij ini.

actually drives their creative process in the first place, their ties with the past, and the progress ideals they present.

It behoves me to express our delight at exhibiting in friendly Malaysia this selection from the Central Bank of Republic of Turkey collection representing an era and problem about the creation of fine arts in Turkey. We are grateful for the opportunity to observe the indigenous dynamics of a culture and arts environment, such as Malaysia, that has produced different solutions. We hope that the assessments on artistic values and criteria that this exhibition will inspire and debates on similarities and differences will form the grounds for further joint activities. I would also like to extend my gratitude to everyone who has conceived of or contributed to this prestigious cultural and artistic cooperation.



MENGENAI KOLEKSI
ON THE COLLECTION

Pembangunan sosial dan budaya serta ekonomi telah diberi perhatian yang sama rata di era Republikan di Turki. Sebagai sebuah institusi awam, Bank Negara Republik Turki menyedari akan tanggungjawab sosial bagi memberi sokongan terhadap usaha meninggikan martabat kebudayaan serta kesenian artistik melalui himpunan koleksi kesenian Turki. Koleksi seni ini mula dikumpulkan pada separuh kedua tahun 1930. Koleksi seni yang dipamerkan ini merupakan khazanah bernilai yang merakamkan 'memori utuh' kepelbagaian seni visual dari Turki.

Regulating social and cultural life took equal priority with economic development in the early years of the Republican Era in Turkey. The Central Bank of Turkey, as a public institution cognisant of its social responsibility, took the decision to found an art collection in order to support the endeavour to generate a cultural and artistic environment of the highest calibre. This art collection that began in the second half of the 1930s has consequently been enriched with works from distinguished Turkish painters and proffers a breadth of original attitudes reaching all the way to young names that exemplify contemporary quests. This art collection before us is a treasury that represents a 'powerful memory' documenting the visual wealth of Turkey.



PAMERAN
EXHIBITS

HALİL AKDENİZ

1944 Antalya/Turkey

Setelah menamatkan pengajian di Institut Latihan Perguruan Gazi di Ankara pada tahun 1965, Halil Akdeniz melanjutkan pengajian Sarjana Muda dan seterusnya di peringkat Sarjana di Berlin Hochschule der Künste di antara tahun 1968 hingga 1974. Sementara beliau masih berpegang serta menyarankan bahawa lukisan adalah objek pengajiannya, Akdeniz berterusan mencari kesan besar yang digambarkan hasil sintesis di antara elemen abstrak dan konsepi. Akdeniz membicarakan tentang fenomena dan konsep lukisan yang sejajar dengan perkembangan kesenian serta menawarkan penyelesaian berkaitan dengan makna kontemporari sesebuah lukisan.

After finishing the Ankara Gazi Training Institute in 1965, Halil Akdeniz took his Bachelor's and Master's Degrees at the Berlin Hochschule der Künste between 1968 and 1974. Accepting or proposing painting as an object of knowledge in the meanwhile, Akdeniz continues to seek a monumental effect defined by the synthesis of abstract and conceptual qualities. Akdeniz discusses the phenomenon and concept of painting in parallel with the developments in art and offers solutions related to the contemporary definition of painting. As a matter of fact, his variations a structural design model reinforce our perception with minimal intervention by assimilating it with the artistic act.



Anatolian Civilizations - Intercultural

1993

Acrylic on canvas

200 x 105 cm

EROL AKYAVAŞ

1932 - 1999 İstanbul/ Turkey

Erol Akyavaş mempelajari seni lukisan di Perancis pada awal tahun 1950-an dan beliau kemudiannya berhijrah ke Chicago pada tahun 1954 untuk mendalami ilmu seni bina. Terpesona dengan kesenian Timur sekitar tahun 1960-an, Erol Akyavaş mencuri perhatian golongan seniman dengan lukisannya yang mengandungi komposisi perspektif songsang. Beliau menggunakan teknik komposisi luar realiti untuk lukisan miniatur Mecmu-i Menâzil, karya Matrakçı Nasuh yang sebelum itu terkenal dengan pandangan dari udara. Lukisan-lukisan beliau memaparkan keganjilan, ketegangan dan pengaruh luar realiti dikuatkan lagi dengan unsur seni bina serta gabungan konteks falsafah keagamaan yang teradun menjadi satu gaya yang tersendiri. Seni yang beliau hasilkan mempunyai nilai estetika dan pengertian yang mendalam melalui penggunaan bahasa simbolik dalam konteks pemikiran sufi. Ini menghasilkan satu komposisi yang mengagumkan dalam bentuk skematik dan seni tampak abstrak yang membahaskan tentang sifat-sifat murni dan kepercayaan terutamanya selepas 1980-an.

Erol Akyavaş studied painting in France in the early 1950s and he went to Chicago in 1954 to study architecture. Intrigued by Eastern arts in the 1960s, Erol Akyavaş attracted the attention of art circles with his paintings that comprised counter-perspective compositions. He transports the bird's eye view dominating Matrakçı Nasuh's Mecmu-i Menâzil miniatures to surrealist compositions. These paintings displaying bizarre, tense and surrealist influences -augmented by architectural elements- combine with a religious philosophical context to mark their own specific field. Akyavaş's art establishes its own aesthetic extent and depth by growing through a symbolic language within the context of his Islamic thought (Sufism) and creates spectacular compositions in a schematic and abstract visual field, and in a trajectory emphasising debates on common virtues and beliefs, especially from the 1980s onwards.

Locus of Extremity

1982

Oil on canvas - silver leaf

265 x 178 cm



ÖZDEMİR ALTAN

1931 Konya/Turkey

Özdemir Altan menerima latihan di atelier Zeki Fair İzer di Akedemi Seni Halus di antara tahun 1949 dan 1956. Beliau menganggap konsep penghasilan ini memacu kepada potensi perantaraan estetika yang menumpukan kepada masalah atau tema-tema kontemporari. Siri lukisan beliau sekitar tahun 2000 bertajuk 'Family Trees' dari satu sisi bersamaan dengan proses dimana pembangunan model rekaan dihasilkan oleh fenomena rawak. Beliau mempraktikkan kaedah spontan dalam menghasilkan sesebuah lukisan. Altan menakrifkan siri karya 'Family Trees' beliau sebagai 'penghasilan yang ringkas, intelektual yang jelas serta kemahuan menzahirkan keghairahan sejagat yang belum pernah wujud sebelum ini'.

Özdemir Altan trained at the Zeki Fair İzer atelier at the Academy of Fine Arts between 1949 and 1956. He assumes a concept of production that forces the potential of an aesthetic language focusing on contemporary theme/problem. His 2000s paintings on 'Family Trees' are in one sense equivalent to a process where random phenomena diversity through the development of a design model. His painting method is spontaneous. Altan defines his 'Family Trees' series of paintings as 'products of simplicity, intellectual clarity and the desire to create a passionate universe out of nothing.'



Family Tree

1997

Acrylic on canvas

200 x 300 cm

SERDAR ARAT

1955 Istanbul/Turkey

Serdar Arat merupakan graduan dari Sekolah Pengurusan Universiti Bosphorus pada tahun 1977 dan kemudiannya mengikuti pengajian seni lukis di Universiti New York State. Arat terkenal dengan karya susunan objek kanvas yang dihasilkan dalam pelbagai format. Amat sukar untuk mengenal pasti imej yang biasa dilihat dalam suasana yang terhasil daripada hubungan sosial dan budaya di mana Arat berjaya menghubungkan pemahaman abstrak dengan disiplin formalis. Beliau menghasilkan karya yang menggusarkan melalui imej seperti gerbang dan jambatan dengan susunan yang membentuk perspektif yang janggal dan hubungan tekstur yang sangat menarik.

A graduate of the Bosphorus University School of Management in 1977, Serdar Arat studied painting at the New York State University. Arat is famed for his object-canvas arrangements created in different formats. It becomes impossible to meet familiar images produced by social and cultural connections in this direct environment where he combines an abstract comprehension with a formalist discipline. He creates ominous settings with images such as arches and bridges placed into arrangements formed by anomalous perspectives and striking textural relationships.



Untitled

1991

Acrylic on canvas

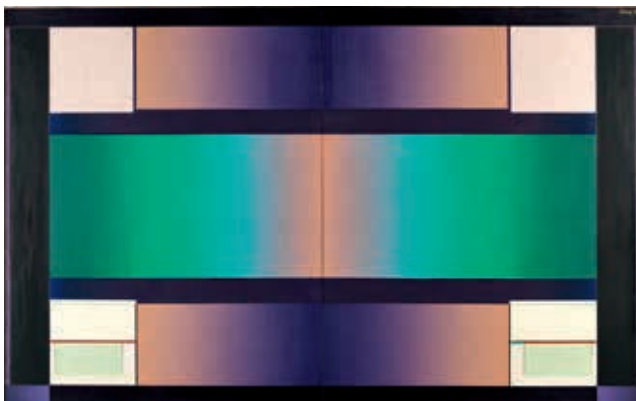
106 x 136 cm

İSMAİL ATEŞ

1960 Kars/Turkey

İsmail Ateş merupakan graduan dari Jabatan Seni Lukis, Institut Latihan Gazi pada tahun 1982. Karya lukisan beliau dalam disiplin geometri abstrak menumpukan kepada ilusi kedalaman, digayakan dengan hubungan antara warna dan memberi sentuhan kerohanian yang membenarkan wujudnya bentuk simetri. Siri karya terbaharu beliau bertajuk 'Universe Designs' mengisi kekosongan di tengah-tengah permasalahan di mana beliau telah menjalinkan sesuatu paduan harmoni dengan pecahan komposisi pertimbangan di permukaan pada karyanya.

İsmail Ateş graduated from the Department of Painting at the Gazi Training Institute in 1982. His paintings in a geometric abstract discipline focus on the illusion of depth, fashioned by the relationships between colours, and gain spiritual meaning that enables symmetrical forms to exist. His recent series entitled 'Universe Designs' place the void at the heart of the problem as he queries a new harmony and union on a surface riven with compositional debate.



Infinite Light

1990

Oil on canvas

130 x 200 cm

SABRI BERKEL

1907 Skopje/Macedonia - 1993 Istanbul/Turkey

Sabri Berkel menamatkan pengajiannya di Akedemi Seni Halus di Akademi Seni Halus Florence pada tahun 1935. Beliau berkhidmat di Akademi Seni Halus Istanbul bermula pada tahun 1939 sehingga persaraannya pada tahun 1978. Berkel merupakan salah seorang seniman yang menggunakan sumber budaya tempatan dalam kesenian lukisan Turki dengan memadankan gaya formal dan gaya permukaan mendatar dalam memperkenalkan visi abstrak. Pemahaman beliau yang mendalam terhadap struktur dimantapkan lagi dengan warna abstrak dan bentuk yang menyerupai figura. Warna serta unsur dinamik yang beliau gunakan menzahirkan kesedaran tentang sulaman dan seni khat Islam.

Sabri Berkel graduated from the Florence Academy of Fine Arts in 1935. He was appointed to the Istanbul Academy of Fine Arts in 1939 where he worked until his retirement in 1978. Berkel is one of the artists who kept in touch with local cultural sources in Turkish painting and put together a formal and flat surface style in introducing abstract visions. His rich structural understanding is further bolstered by abstract colour and form reminiscent of figures. His colour and dynamic elements allude to an awareness of embroidery and Islamic calligraphy.



Composition
1965
Serigraphy
40 x 70 cm

BEKİR SAMİ ÇİMEN

1940 Mersin/Turkey

Bekir Sami Çimen menamatkan pengajiannya di Institut Latihan Ghazi pada tahun 1965 dan Akademi Seni Halus Kerajaan Berlin pada tahun 1975. Ciri artistik utama beliau berkembang pada persepsi abstrak dan skematik di mana beliau melihat ruang visual sebagai suatu fakta dalam dinamika rekaan. Çimen berkecenderungan menahirkan perbezaan dinamik dan kesan fana yang dihasilkan melalui penggunaan jalur warna lateral yang bergerak ke kanan dan kiri seperti yang terdapat pada kebanyakan karya beliau yang terkini.

Bekir Sami Çimen graduated from the Gazi Training Institute in 1965 and completed his studies at the the Berlin State Academy of Fine Arts in 1975. Çimen's main artistic character evolved on the abstract and schematic perception, and he appears to perceive the visual space in question as a fact of dynamic design. Çimen has tended to debate the dynamic and transient effect created by diverse lateral bands of colour going right and left in his most recent work.



Untitled
1987
Acrylic on canvas
77 x 59 cm

ADNAN ÇOKER

1927 Istanbul/Turkey

Adnan Çoker mendapat pendidikan di Akademi Seni Halus di antara tahun 1944 dan 1951. Beliau terkenal dengan penggunaan teknik komposisi mengangumkan yang memandu konsep susunan abstrak serta geometri ke arah pelbagai sumber. Tema- tema yang terhasil semasa proses ini membentuk konsep 'ruang tanpa batasan' yang berterusan berlaku secara berkala. Instrumen monumental seni bina tradisi dan keagamaan yang mengagumkan diubah menjadi penunjuk aras estetika yang kukuh melalui susunan visual yang baharu sepadan dengan gaya formalis yang beliau mahukan. Gabungan kebudayaan Timur dan Islam dengan prinsip simetri dan statik dalam rekaan menjadi asas utama dalam penghasilan lukisan beliau.

Adnan Çoker attended the Academy of Fine Arts between 1944 and 1951. Çoker stands out with his impressive compositions guiding an abstract and geometrical arrangement concept towards rich sources. The thematic series formed during this process that perpetuated the concept of 'unlimited space' still continue as periodic stages. The impressive monumental instruments of traditional and religious architecture are transformed into concrete aesthetic indicators through the new visual arrangements produced by his formalist will. A measured blend of oriental and Islamic cultural references with symmetrical and static principles of design as it provides the fundamental resource for Çoker's painting.



Toward the Sphere

1989

Acrylic on canvas

180 x 180 cm

NEJAD DEVRİM

1923 Istanbul/Turkey - 1995 Nowy Sącz/Poland

Nejad Melih Devrim menyertai atelier Léopold Lévy di Akademi Seni Halus pada tahun 1941 dan menetap di Paris pada tahun 1946 dan merupakan salah seorang penggiat seni yang menampilkan estetika abstrak-lirik dari kalangan komunitas École de Paris. Ekspresi abstrak-taschist, yang mana peraturan penggunaan umumnya ditentukan oleh École de Paris, menjadi paksi beban galas dalam kesenian beliau. Melalui pengamatan ruang dan ritma sebagai subjek yang berlanjutan dalam lukisannya, Devrim merujuk kembali kepada budaya setempat serta hubungannya dengan hasil seni beliau. Rujukan beliau terhadap seni bina Byzantine sangat menonjol. Kekayaan warisan kebudayaan Istanbul seperti yang terdapat di mozek, tembikar dan kaca berwarna menjadi satu sumber yang ringkas tetapi mempunyai pengaruh besar dalam pengertian beliau terhadap ruang.

Nejad Devrim entered the Léopold Lévy atelier at the Academy of Fine Arts in 1941 and settled in Paris in 1946, exhibiting as one of the implementers of abstract-lyrical aesthetics within the body of École de Paris. The abstract-taschist expression, whose general outline was determined through École de Paris, formed the load-bearing axis of Devrim's art. Perceiving space and rhythm as a continuous issue in his paintings, Devrim refers back to his local and cultural connections throughout his art. His references to Byzantine architecture are especially remarkable. Istanbul's vast cultural heritage, similarly, such as mosaics, ceramics and stained glass, serve as simplified and reduced, yet intensely influential resources related to his understanding of space.



Chartres
1949
Oil on canvas
54 x 64.50 cm

BURHAN DOĞANÇAY

1929 - 2013 İstanbul/Turkey

Burhan Doğançay menamatkan pengajian di Fakulti Undang-undang Universiti Ankara pada tahun 1950. Beliau menetap dan bekerja di New York pada tahun 1962. Eksperimen komposisi bertemakan bandar yang dicipta beliau ketika berada di New York pada sekitar tahun 1960-an berjaya menghasilkan kesan visual yang menarik. Lukisan beliau menggambarkan perkembangan pandangan dunia yang semakin meluas dan berubah menjadi pencarian dinamik yang mengandungi rujukan sosial dan politik. Konsep 'dinding' berfungsi sebagai sumber tema kepada siri abstrak asli yang melingkari isu-isu permukaan dalam karya beliau.

Burhan Doğançay graduated from the Faculty of Law at the University of Ankara in 1950. He settled in New York in 1962, where continued to work. Doğançay's experimental urban-theme compositions created in New York in the 1960s yielded striking visual results. His paintings reflect a gradually widening worldview and ultimately are transformed into a dynamic pursuit containing social and political references. The concept of a 'wall' serves as the thematic resource for a series of original abstractions entangled on the issue of surface in his painting.



Untitled

1982

Acrylic on canvas

103 x 103 cm

DEVRİM ERBİL

1937 Uşak/Turkey

Devrim Erbil merupakan graduan dari Academy of Fine Arts pada tahun 1959. Beliau telah mendalami teknik 'surface-painting' yang dipermudahkan dengan bahasa linear. Beliau juga berjaya mengubah dinamik setempat menjadi bahan fikiran kontemporari dan hasil seni dalam konteks pendekatan abstrak yang mana sumber dan prinsipnya ditetapkan sendiri olehnya. Beliau turut mengutamakan penghasilan lukisan yang mengetengahkan idea asli berpandukan hubungan elemen estetika. Hasil seninya yang berasaskan tafsiran estetika ini dizahirkan melalui pangamatan teliti terhadap alam sekeliling serta kehidupan.

Devrim Erbil graduated from the Academy of Fine Arts in 1959. He has always been immersed in 'surface-painting' facilitated by a linear language. He strives to transform, within the context of an abstract approach whose source and principles are determined by himself, local dynamics into materials for contemporary thinking and art. He prioritises as his goal a style of painting that highlights the idea of pure painting and which stems from the relationships of aesthetic elements. Erbil's art is founded on an interpretative aesthetic expressed and defined through certain reductions and that emanate from a solid observation of nature and life.



Istanbul "Watching"

2008

Mixed media on canvas

180 x 160 cm

ADEM GENÇ

1944 Rize/Turkey

Adem Genç menamatkan pengajiannya di Jabatan Seni Lukis, Institut Latihan Gazi pada tahun 1965 dan berhijrah ke England untuk mempelajari seni lukis dan goresan di Bournemouth College of Art di antara tahun 1970 dan 1971. Beliau kemudiannya melanjutkan pengajian di peringkat Sarjana di St Martin's School of Art, London sekitar tahun 1971 dan 1974. Beliau menggunakan kaedah susunan hyper-abstract bertenaga berdasarkan hubungkait jisim yang tidak berbentuk lantas menghasilkan karya kosmik.

Adem Genç graduated from the Department of Painting at the Gazi Training Institute in 1965 and went to England to study drawing and etching at Bournemouth College of Art between 1970 and 1971. He was later accepted onto the Master's course at London's St Martin's School of Art, where he studied between 1971 and 1974. His resolutely hyper-abstract arrangements with high internal energies based on the relationship/ conflict of amorphous masses are created through the cosmic voids Genç forges.



Why are Things as They are

2008

Acrylic on canvas

116 x 89 cm

MEHMET GÜN

1956 Ankara/Turkey - 2014 Berlin/Germany

Mehmet Gün merupakan graduan dari Vienna Academy of Fine Arts pada 1983. Pada mulanya beliau dipengaruhi oleh konsep luar realiti dan dibentuk melalui muzik dan psikoanalisis. Sejak tahun 2000, beliau telah mengalami perubahan asasi. Sejak sekian lama beliau menghasilkan karya yang dinamik khususnya coretan berbentuk abstrak. Ekspresi ini biasanya dipandu oleh ritma muzik dimana gerakannya dimbangi oleh aliran cat dan kesan percikan.

Mehmet Gün graduated from the Vienna Academy of Fine Arts in 1983. Gün, initially influenced by surrealism and fashioned by psychoanalysis and music, underwent a fundamental transformation in the 2000s. He has, for a long time, produced dynamic canvases obtained by anstract-expressionist brushstrokes in particular. This expression may well be guided by a musical rhythm, counterpointed by fowing paint and splatter effects.



Untitled
2009
Acrylic on canvas
140 x 248 cm

ZEKİ FAİK İZER

1905 - 1988 İstanbul/Turkey

Zeki Fair İzer menyertai Academy of Fine Arts in 1923 dan berhijrah ke Paris untuk menjalankan latihan di École Superieure des Arts Appliqués pada tahun 1928. Beliau merupakan salah seorang penaung gerakan kesenian Turki bergelar Group d. Selain seni lukis, beliau juga turut meminati bidang fotografi. Ketika menjadi canselor di akademi itu, beliau telah membantu dalam mewujudkan Turkish Institute for Art History. Beliau telah menghasilkan komposisi abstrak yang mantap di mana gaya warna dan ekspresi telah menjadi perintis ketika era 1960an.

Zeki Fair İzer enrolled at the Academy of Fine Arts in 1923 and moved to Paris in 1928 to train at the École Superieure des Arts Appliqués. One the founders of Group d, a prominent movement in Turkish art, İzer was also interested in photography as well as painting. During his tenure as Chancellor of the Academy, he helped found the Turkish Institute for Art History. Supported by Turkish painting's dynamic colourist will, he has created bold abstract compositions. This colourist and expressionist attitude stands out for its lyrical influence and naturally harbours pioneering elements from the 1960s onwards.



Untitled

1989

Oil on canvas

90 x 130 cm

MÜBİN ORHON

1924 Istanbul/Turkey – 1981 Paris/France

Mübin Orhon merupakan seorang lepasan ijazah dari Fakulti Sains Politik di Jabatan Kewangan Awam, Universiti Ankara pada tahun 1947. Minat beliau terhadap seni lukis berputik di Paris ketika beliau sedang melanjutkan pengajian di peringkat kedoktoran dalam bidang ekonomi. Ketika menetap di Paris, beliau mencari pengertian mengenai idea aliran bebas yang menjadi ikutan selepas itu. Pencarian ikonografi yang baru ini telah mencetuskan satu inovasi dalam lukisannya yang sentiasa berada di luar batasan. Bentuk-bentuk dinamik yang mengandungi imej-imej abstrak menghasilkan komposisi dan julat warna yang mistik dalam lukisan beliau. Lenggok abstrak ini memberi satu keamatan yang berpusat di tengah-tengah kanvas, menghasilkan satu tanggapan visual mengenai pergerakan yang dinamik serta bertenaga. Kaedah ini sering mengutamakan kualiti warna dengan menjadikan permukaan dan tekstur sebagai perhatian utama. Hasil karya Orhon yang mistik ini adalah kesan dari pengaruh falsafah dari Timur.

Mübin Orhon graduated from the Ankara University Faculty of Political Sciences Department of Public Finance in 1947. His interest in painting was enkindled in Paris, where he went to do a doctorate in economics. Upon settling in Paris in 1948, he pursued the idea of free-flowing painting expressing the then prevalent 'search for freedom'. The quest for new iconography gives rise to the innovation and tension in his painting that constantly shapes itself breaking through boundaries. Dynamic shapes consisting of abstract images acquire a mystical depth of colour and composition the moment his painting comes into its own. Abstract strokes generate a certain centre of intensity on the canvas surface, creating a dynamic and vibrating visual impression of motion. This approach that always emphasises the colourist quality perceives a typical investigation of texture-surface as a matter of priority. Orhon attributes the effects of a mystical languor in his work to Eastern philosophy.



Untitled

1957

Oil on canvas

73 x 92 cm

KEMAL ÖNSOY

1954 Isparta/Turkey

Kemal Önsöy merupakan graduan dari School of Applied Fine Arts pada tahun 1980. Lukisan-lukisan beliau dari tahun 90an meyerupai produk binaan dalam mencari pengertian terhadap jalinan asli di atas permukaan yang rosak. Karya-karya ini menggambarkan nilai estetika dengan intipati kreatif mengenai peradaban dan sikap. Beliau mencari pengertian visual yang terkandung dalam memori yang memberikan satu sorotan yang primitif.

Kemal Önsöy graduated from the School of Applied Fine Arts in 1980. His 1990s paintings resemble the products of a construction in pursuit of natural textures on damaged surfaces. The aesthetic proffered by a powerful visuality in these works in essence relate to an act of destruction that represents civilisation and an attitude that transforms this into the very essence of the creative act itself. What he is looking for, in effect, is an absolute visuality entangled on the memory/time paradox that highlights the primitive.



Rumeli Caravanserai VII

1989

Oil on canvas

187 x 205 cm

SELİM TURAN

1915 Istanbul/Turkey - 1994 Paris/France

Selim Turan menamatkan pengajiannya dari Academy of Fine Arts pada tahun 1938 dan turut menghadiri kelas seni kaligrafi dan hiasan. Beliau menetap dan berkerja di Paris pada 1947. Turan merupakan salah seorang pencetus gerakan abstract-taschist yang telah merangsang perkembangan seni lukis Turki sekitar tahun 50an. Beliau menumpukan kepada persepsi bukan melalui kaedah gambaran ketika di Paris. Beliau yang terkenal dengan ekspresi abstrak dalam komposisi menegak seringkali menggunakan kesan hitam putih yang menggambarkan keghairahan dan dinamik dalam karyanya. Kebanyakan hasil lukisannya adalah berasaskan karya abstrak kiasan yang berkembang dari pergerakan menegak yang berpusat di atas permukaan karya-karyanya.

Selim Turan graduated from the Academy of Fine Arts in 1938 and supplemented his painting with classes in calligraphy and decorating. He worked in Paris where he settled in 1947. Turan is one of the prominent representatives of the abstract-taschist movement that stimulated Turkish painting in the 1950s. He concentrated on a non-figurative perception during his Paris years and is best known for his abstract expressionist -and usually in portrait format- compositions. His partiality for the monochrome effect is alleviated by semitones of white paint that create dynamic and passionate canvases. Turan's paintings occasionally based on a figurative abstraction develop around the vertical motion centred in particular on the surface.



Untitled

1958

Gouache on paper

90 x 62 cm

PELUKIS ARTISTS

Adem GENÇ

Why are Things as They are, 2008, Acrylic on canvas, 116 x 89 cm

Why are Things as They are, 2009, Acrylic on canvas, 200 x 170 cm

Adnan ÇOKER

Toward the Sphere, 1989, Acrylic on canvas, 180 x 180 cm

Bekir Sami ÇİMEN

Untitled, 1987, Acrylic on canvas, 77 x 59 cm

Burhan DOĞANÇAY

Untitled, 1982, Acrylic on canvas, 103 x 103 cm

Untitled, 1982, Acrylic on canvas, 103 x 103 cm

Devrim ERBİL

İstanbul "Watching", 2008, Mixed media on canvas, 180 x 160 cm

Abstraction, 2008, Mixed media on canvas, 180 x 180 cm

Erol AKYAVAŞ

Mirajname (Recounting of Mohammed's Ascension into Heaven), 1987, Lithography, 65 x 55 cm

Mirajname (Recounting of Mohammed's Ascension into Heaven), 1987, Lithography, 65 x 55 cm

Mirajname (Recounting of Mohammed's Ascension into Heaven), 1987, Lithography, 65 x 55 cm

Mirajname (Recounting of Mohammed's Ascension into Heaven), 1987, Lithography, 65 x 55 cm

Requiem for the Last Voices, 1992, Mixed media on canvas, 179 x 259 cm

Locus of Extremity, 1982, Oil on canvas - silver leaf, 265 x 178 cm

Halil AKDENİZ

Anatolian Civilizations - Intercultural, 1993, Acrylic on canvas, 200 x 105 cm

İsmail ATEŞ

Infinite Light, Undated, Oil on canvas, 130 x 200 cm

Kemal ÖNSOY

Rumeli Caravanserai VII, 1989, Oil on canvas, 187 x 205 cm

Mehmet GÜN

Untitled, 2009, Acrylic on canvas, 140 x 248 cm

Mübin ORHON

Untitled, 1976, Oil on canvas, 80 x 80 cm

Nejad DEVRİM

Chartres, 1949, Oil on canvas, 54 x 64.50 cm

Homage to Stravinsky, 1952, Oil on canvas, 278 x 47 cm

Özdemir ALTAN

Family Tree, 1997, Acrylic on canvas, 200 x 300 cm

Sabri BERKEL

Composition, 1965, Serigraphy, 40 x 70 cm

Selim TURAN

Untitled, 1958, Gouache on paper, 90 x 62 cm

Serdar ARAT

Untitled, 1991, Acrylic on canvas, 106 x 136 cm

Zeki Faik İZER

Descending Birds, 1977, Gouache on paper, 64 x 49 cm

