

CÜNEYT AKSOY

## About Cüneyt Aksoy's Paintings

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Certainly, an artistic work draws its inspiration from nature and the harmonious flow of the universe refers to a metric system spreading over the foundation of that work. In short, it is possible to explain the on-going philosophical relationship between art and nature for many centuries. Besides, when one thinks about that that artistic work, it is impossible to speak of a direct relationship with the image of nature, in other words this could be an exact imitation or a representation of the work piece. For example; what is heard during Symphony No. 6, "Pastoral" is not the voice of the birds or the river or the wind, it is an interlaced, rhythmic sound interval. That is to say: When the feeling that we get from the nature is regenerated with different materials and when the subject creates an authentic language, that becomes an artistic production.

This harmonious flow of the universe has been going on since the period of Ancient Greece; their sacred knowledge shows us that nothing moves independently, it cannot be destroyed after existence. And there, the worlds of sounds, images, flavours, smells, strength, softness, hot and cold are not lined up like different rooms in a corridor, and even if we sense these as if they are different information and enhance our feelings, creating different emotions, the artistic work aims to integrate these different situations and expand the movement in between.

Cüneyt Aksoy put his creations, his works exactly inside of this sphere. Although his paintings directly reflect nature, they are neither the representation of nature nor an imitation. An artistic work, leaning towards the nature, is not only about motionless signs, it also refers to the holistic process of the world; therefore, it is possible to look for an "universal knowledge" in addition to the "feelings of the nature" in these pictures. A continuous flow, the instantaneous manifestations of that flow, sensing the potential of the next phase... In other words a framed "chaos piece" on a pictorial area spreading in its own terms and change, and also sensing that it is a continuum...

Whether this is all about nature or suggestions about the universe, and in the meantime mentioning emotions that belongs to the paintings of Cüneyt Aksoy. They are all furnished with some fiction which could establish partly by these emotions or spontaneous effects. For instance; the flecks are created by a material which is like wild strikes on a canvas, an uncontrolled mixture as if a creation of mild leakages, small islands of gaps appeared miraculously as a result of the intense texture between layers etc. They are the magical images displayed.

However, while thinking about the nature's flow which we cannot control, we cannot comprehend; its importance regarding that we can sense it through our five senses, cannot be abnegated. Those senses will provide us limited information about the goings-on in the nature. And this recognition simply is about looking at the nature and giving a meaning to it in our own way. Something is happening over there: Things born, bush out, improve, reproduce, wither and then die. That is the way, and at this point the memory steps in; remembers the past, gains experience and estimates a possible future or creates expectations. There's happiness and joy during birth, however the period of decay brings restlessness and death saddens us. These are the well-known emotions regarding nature.

Cüneyt Aksoy's paintings have a kind of similar emotions like the nature, and they let us to try these emotions, therefore some of his works narrates this progression between these births and the deaths with the help of the materials he uses. Things. Such as small leaves, barks, plant roots, seeds, grasses etc. which were picked up from the nature, and placed around the canvas. We have to point out that the outer part of the canvas is separate from the composition. The composition is embedded in the middle of that outer frame and it presents the reality it had created over there. The outer frame created with these picked up natural "things" is about enabling the concept of "time". As the composition in the middle is suggesting a frame regarding the nature and the universe, the materials placed around the outer frame withering slowly and pointing out the proceeding time.

I must state that Cüneyt Aksoy's artist identity is not only about defining the nature and the universe to the audience or creating metaphors; he is also uniting these subjects with the practical life, memories and also with the critical consciousness of the collective. Strictly speaking, at this point the experience becomes directly considered. As a matter of fact, an example could be given at this point: a dying part of nature is also indicating a death of human kind... If the humankind is a part of nature and his/her life is encompassed by the nature, the end of nature would also mean the end of human kind. Cüneyt Aksoy is starting off with a tree photograph and he places it right in the middle of the exhibition, serving as a document. This is a tree is located near the Lake of Küçükçekmece... The artist states that; "The context of this exhibition was risen from this tree." And the function of the photograph is to draw attention to a living being remembered from the childhood memories and with a long history... Then, threateningly, the huge constructions started to wrap around the tree.

Paintings around this scene, when we put the practical life within the reality of the nature and the universe, we could ask this to ourselves: Are our thoughts about the nature and the universe totally different than the reality of practical life? Or a second question within the first one: Does a threat towards a tree only aims at that tree or do we, within the nature are also in danger?

Emre Zeytinođlu  
Translated by Miray Filiz



Untitled, Mixed Media on Wood, 100 Ø, 2018

Meteor Series '2018



Meteor Series I, Mixed Media on Wood, 50 cm Hexagon, 2018



Meteor Series II, Mixed Media on Canvas, 60 x 60 cm, 2018





Meteor Series III, Mixed Media on Plastic, 15 Ø, 2018



Meteor Series IV, Mixed Media on Paper, 85 x 100 cm, elliptic, 2018

Flow Series '2018-2016



Flow Series, Fine Art Print, 70 Ø, 2018, Ed: 1/20 +1AP



Flow Series, Fine Art Print, 70 Ø, 2018, Ed; 1/20 +1AP



Flow Series, Mixed Media on Canvas, 80 x 80 cm, 2018



Deep Silence, Mixed Media on Wood, 100 Ø, 2017



Flow Ending, Mixed Media on Canvas, 100 Ø, 2017





Flow I, Mixed Media on Plastic, 80 x 80 cm, 2016



Flow II, Mixed Media on Canvas, 80 Ø, 2016



Flow IV, Mixed Media on Canvas, 80 Ø, 2016



Flow V, Dark Whispers, Mixed Media on Canvas, 100 Ø, 2016



Flow VI, Mixed Media on Plastic, 60 x 60 cm, 2016



Flow VII, Mixed Media on Plastic, 50 x 50 cm, 2016



Throat, Mixed Media on Cap, 20 Ø, 2016, Benetton, Imoga Mundi Project



Flow Series, Fetus, Mixed Media on Plastic, 50 Ø, 2016



'2016....



Untitled, Mixed Media on Paper, 50 x 35 cm, 2016



Untitled, Mixed Media on Paper, 50 x 35 cm, 2016



Crash, Mixed Media on Canvas and Soil, 114 x 146 cm, 2015



Unique, Mixed Media on Canvas, 60 x 73 cm, 2014



Untitled, Mixed Media on Canvas, 160 x 180 cm, 2014



A Day of a Pig, Mixed Media on Canvas, 140 x 250 cm, 2014



Untitled, Mixed Media on Canvas, 95 x 180 cm, 2013





Untitled, Mixed Media on Canvas, 130 x 157 cm, 2012



Catch on, Acrylic and Mixed Media on Canvas, 110 x 146 cm, 2012



Catch on, Acrylic and Mixed Media on Canvas, 110 x 146 cm, 2012



Social Work, Mixed Media on Paper, 70 x 100 cm, 2011



Self Knowledge, Mixed Media on Canvas, 30 x 110 cm, 2011

## About The Artist

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For Cüneyt Aksoy, painting is the process he creates with the medium and the material, rather than the resulting image. In his abstract paintings that he usually paints with his hands instead of using a brush, he creates a language through the material by blending paint, handmade paper, pieces of wood, and plastic together. During this production process, which Aksoy describes as meditative, he paints in order to steep himself into it, and to create new ways of expression for both himself and his work.

The stopping moment within the complicated tempo of everyday life, the rush that the individuals lose themselves in, and the details that cannot be noticed at first sight are the essential points of his paintings. Cüneyt Aksoy's paintings have some clues about the fact that he has had stage design education as well as painting, the paintings sometimes turn into installations designed outside the canvas, like a stage. And this causes his works to not only focus on the canvas but also spread out to the space and multiple mediums.

## Biography

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Cüneyt Aksoy graduated from Mimar Sinan University Stage Design Department. He continued his practice in Florence, Italy between 1998-1999 and 2009-2011. He currently works and lives in Istanbul and London.

Aksoy's paintings are composed of organically fragmented textures and breakages. Using paper and plastic materials on canvas and creating a multi-layered surface, he stages the final image through the use of pigmented colors.

### *Selected Exhibitions:*

- 2019 *TTC, Turkish Trade Center, London, "Try it! Constructing Layers of Identity " performans&Installations, Project Creative Director*
- 2019 *Things of Now, Gallery Bu, Istanbul*
- 2019 *Love-In, Cold Climate, Limbo Project Space, Margate UK*
- 2018 *Contemporary Istanbul VIP, The Flow Art Walk*
- 2016 *Flow, Fairmont Quasar Istanbul*
- 2015 *Contemporary Istanbul, Solo Exhibitions, Art Lexing Gallery-Miami*
- 2014 *Dispossession, Tüyap Art Fair, Istanbul*  
*Hazy, Kare Art Gallery,Istanbul*  
*Howl, 44A Art Gallery,Istanbul*
- 2012 *The Spirit of Paper, Alan Istanbul Art Gallery, Istanbul*
- 2010 *Masks, One Point Art Gallery, Istanbul*

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