

## Viola Yeşiltaç

### bastard pears & barricades

30th of October 2016- 13th - November 2017

“Sie wissen nicht was sie tun, aber was ich tue, das glauben sie zu wissen”

“They don't know what they are doing, but they think they can tell what I am doing”

The New York-based German-Turkish artist is presenting a body of work comprising “drawings”, sculptures and a performance devised during her period of residency in Catania. The title of the show alludes to a state of resistance and struggle that characterizes both the work of Yeşiltaç, and, more widely, of a generation of contemporary artists who are taking a viewpoint that differs from the recent past and dwell upon timeless questions. Questions which are revolving around what art, the role of the artist is today and what an artwork means. It is a vision that is no longer intimately connected with cognitive processes of cause and effect, hierarchical and imposed from above, but characterized by chaotic activities which come independently and from the bottom up. This is the new context for a strand of experimentation pursued by the artist,

who invariably develops her work beyond the canons defining the culture of the moment.

And it is precisely this which enables her to develop new work and consequently to define possible new aesthetic rules and a new vision. In this sense the artist is more and more “ahead”, in a constant struggle between the rules dictated by knowledge and what her instinct demands she should respond and move beyond.

Yeşiltaç's drawings

are the product of this inner conflict. Inks on the reverse of large fake leather canvases capture moments, sensations, visions, the fruit of a constant reflection between “style” and what the nature of the context suggests,

her intimate feelings propose. An almost calligraphic gesture to recount a nature able to overcome the resistance

of a black and apparently dead stone; the sponge technique to render the end-of-summer sky; the spray technique

to imagine the Mediterranean which is much more than the recent tragedies; poured paint to feel the heat of lava,

the brush to describe organic matter in a continual state of becoming. A repertoire of heterogeneous actions in a

perennial struggle with the rules and habits of a world where stylistic distinguishability is an element that has been

indispensable till now, but which often encloses the artist within an apathetic and impenetrable golden cage. It is an art that in any case always moves between high and low culture. In fact the concerns suggested from below are always compared with what art has rendered eternal. Like Giancarlo Piretti's chair in the collection of the Museum of Modern Art in NYC, which has always had a place in Yeşiltaç's imagination. It is presented here set into lava, perhaps as a metaphor of expressive freedom and, at the same time, as a symbol that history hands down and shows to be ever contemporary.

In Catania the autumnal fruit of the prickly pear is called a bastardo, so named to distinguish it from the one produced during the first flowering in spring. A bastardo is bigger, succulent and sweet, born from an abortion, from a traumatic and unnatural act, but the fruit of experience and intuition.