



SAO PAULO

VIOLA YEŞİLTAÇ

April 9th - May 2nd, 2015

"Yet I marvel still more that some of us, society being what it is, have ventured to conceive another one altogether --- a different society. What can be the cause of so much naivete, or of so much inanity? If the question is normal enough, even ordinary, the curiosity that led me to ask it, on the other hand, has the excuse of being morbid."

E.M. Corian: Mechanism of Utopia, Arcade Publishing, 1987

## BIOGRAPHY

Viola Yeşiltaş was born in Hannover, Germany, and is currently based in New York.

The work of Viola Yeşiltaş is a mosaic of seemingly divergent materializations: expressionistic drawings and 'objective' photographs, works based on essentially visual elements and performances based on words. What gives continuity to this eclectic body of work is a constantly evolving repertory of themes and forms that recur, migrating from one format to another, from one material to another, from two to three dimensions and back again, in a process that sees as 'performative': "Appropriating as well as re-orienting is a performative act embedded in the process".

Yeşiltaş has had recent solo shows at

C L E A R I N G, Brussels; David Lewis, New York; the Cooper Gallery, University of Dundee, Scotland. She has been included in group exhibitions including the Extra City Kunsthal, Antwerpen; The Kitchen, NYC; 30th Sao Paulo Biennale; and those at Dominique Lévy, New York; Rodeo Gallery, Istanbul; Thomas Duncan Gallery, Los Angeles; Catherine Bastide Gallery, Brussels; Laing Art Gallery, Newcastle; Kunstverein Langenhagen; Bundeskunstshalle, Bonn; SculptureCenter, New York, amongst many others.

1. to 7. *Untitled* (2015)  
8 x Photographs  
40 cm x 50 cm  
Black and white fibre print  
Edition 1/2 + 1 AP

8. *Kleines Problem wird ploetzlich gross* (2015)  
[Small problem suddenly becomes big]  
Fountain pen ink on reverse of pink vinyl  
198 cm x 142.2 cm

9. *Es kommt doch an einem uebelsten Tag ein Schuss Poesie hinein* (2015)  
[Despite of i being a nasty day, there will be a shot of poetry]  
Calligraphy & fountain pen ink on reverse of dark blue vinyl  
210.8 cm x 140 cm

10. *Viel war auch hier nicht zu erwarten* (2015)  
[There wasn't much to expect here either]  
Fountain pen ink on reverse of white vinyl  
208.3 cm x 137 cm

[UPSTAIRS]  
*The Liftoperator IV* (2015)  
Vinyl Banner, "Pliä" Folding Chair by Giancarlo Piretti 1967  
Variable dimensions

[Site specific intervention]  
*Palmeira Imperial* (2015)