

# Viola Yeşiltaç

Boatos Fine Arts / Sao Paulo

Violas Yeşiltaç's solo exhibition at Boatos Fine Arts is primarily comprised of a simple combination of seven small black-and-white photographs and three big paintings, all from 2015. This arrangement induces a subtle, mixed feeling of anguish and familiarity.

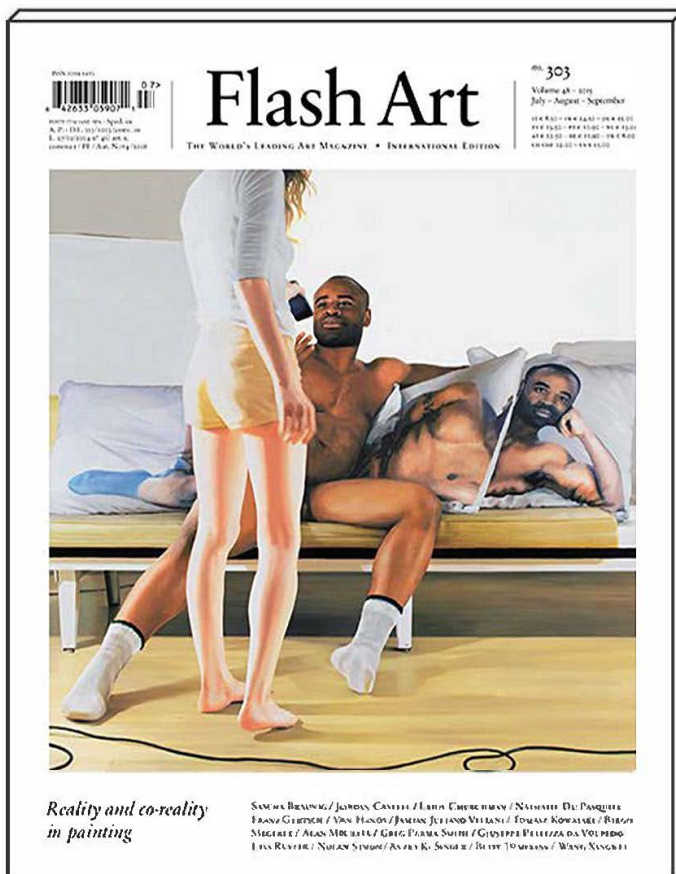
The untitled photos, framed in metal, depict ordinary urban sites, so generic that they could be located in a countless variety of metropolitan areas. In their lack of identity, these landscapes are akin to the same cars, constructions and concrete vistas we witness every day in the city.

As for the paintings – two of them display their own names (cynical appropriations of the language of self-help books) in tones of green and yellow, and one is essentially dark – they all share similar aspects; like different messages from a singular voice. Made with fountain and calligraphy pen ink on vinyl – a material most commonly used in furniture design – they give the primary impression of a melting down, as if the colors are caught between an attempt to accomplish something or just letting go. Surrounded by the austerity and coldness of the photographic documentation of our constructed environment, this ultimate human attempt to make a personal statement betrays a fragile and blurred stability.

On the second floor we see other two works in strong dialogue. *The Liftoperator IV* consists of a "Plia" folding chair by Giancarlo Piretti on top of a found banner from a kitchen sink shop that is lying on the ground. The second piece is a site-specific intervention that places an imperial palm tree reclining on a wall so as to alter the view of a window that faces one of São Paulo's largest avenues. In the end, these are all performative gestures conducted to examine our prospects and high hopes in specific ways. The sentiment is synthesized by one of the painting's titles: *There wasn't much to expect here either.*

by Germano Dushá

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