

Zümrütoğlu
Atonal Drift

JD MALAT
GALLERY



9th Oct - 14th Nov 2020

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JD Malat Gallery is honoured to present *Atonal Drift*, a new body of work by leading Turkish artist, Zümrütoğlu (b. 1970).

Atonal Drift brings together Zümrütoğlu's highly expressive paintings and sculptures in an attempt to demonstrate how the artist explores the theme of the 'dissonant and disharmonious body' as well as the possibilities of figurative abstraction across different mediums. The dynamism of colour and fleshy painterliness which first captivated Zümrütoğlu's audience through his paintings, is now offered to the viewer through his new sculptural work. After a visceral shock, or being hit 'in the gut' as Zümrütoğlu often states, one begins to see figures slowly emerge and materialise through the thick paint and ceramic forms.

The title of the exhibition, *Atonal Drift*, marks an extension of the progressive thinking first expressed by Austrian-born composer and painter, Arnold Schoenberg (1874-1951). The boundaries between the visual and the musical have been extensively explored; from the Pythagoreans to the Modernists, visionaries and thinkers throughout history have developed theories that have connected harmony in music with art. As the literary and art critic Walter Pater (1839 – 1894) boldly announced, 'all art aspires towards the condition of music'. What does it mean, then, to frame Zümrütoğlu's work within one of the most challenging musical genres, personified by Schoenberg?

'Atonality' has been understood as a conscious attempt to avoid harmony in music. Schoenberg used ambiguous chords and improbable harmonic inflections, to create unusual melodic lines, purposefully going against the grain of tonal hierarchies that characterized classical European music between the seventeenth and nineteenth centuries. Although Schoenberg did in fact detest the term, 'atonality' became widely understood as the embodiment of challenge, transgression and defiance. Taking on the broadest sense of the term - as deviation from traditional structures and integral frameworks of different practices - 'atonal' in Zümrütoğlu's new body of work denotes his ability to challenge the conventions of figurative painting to express a dissonant human form, while 'drift' demonstrates his exciting shift from the canvas to sculpture.

Informed by Western literature, philosophy and music, Zümrütoğlu's work to date has engaged with the darker side of human existence. Moved by the work of German poet Heinrich von Kleist (1777-1811) and French Surrealist playwright Antonin Artaud (1896-1948), Zümrütoğlu has embraced themes such as the fragility of human existence, psychological anxiety and pollutions of the mind. Zümrütoğlu's bold expression of form and heavily impastoed canvases become a motif for this central theme of the chaotic. By drawing upon the theme of 'dissonance' in music, Zümrütoğlu unveils yet another layer to his contemplation of the human form, mind and chaos.

The strong connections to music in *Atonal Drift* bring to mind the artist's synesthesia. As a neurological condition that causes the brain to process information in the form of several senses at once, synesthesia presents Zümrütoğlu with the ability to take a sensory approach to painting and sculpting, often seeing colours when hearing different sounds. In this way, it is natural to imagine how Zümrütoğlu could have experienced swathes of red resonating with vibrant blue to produce dissonant visual 'chords'. With swirling strokes of thickly applied paint and disfigured ceramic forms, Zümrütoğlu presents figures whose corporeal boundaries are pushed beyond their limits, marking an expression of Zümrütoğlu's contemplation of the darkness of humanity and bringing to life what he calls 'the disharmonious body'.

Contextualising *Atonal Drift* within the pathway paved by visionaries who challenged tradition alerts the viewer to the unguarded and innovative nature of Zümrütoğlu's work. There are no boundaries or limits. The viewer is always left wondering, what will he do next? The unpredictability inherent to Zümrütoğlu's exploration of the human condition, as well as his ability to challenge traditional schemes of figurative representation, emphasises why he has caught the eye of leading international collectors and why he will always continue to fascinate a global audience.

Encountering a bold and diverse entity of work in *Atonal Drift* will therefore alert a global audience not only to the baseness of human nature, but also humanity's deep desire to search for harmony amongst chaos. Engaging the viewer through painting and sculpture, *Atonal Drift* is a dynamic celebration of the best and worst of humanity in every form and emotion.



Noone's Dream, 2020
Oil on canvas
225 x 300 cm



The Architecture of Flesh I, 2020
Ceramic
28 x 22 x 22 cm



The Architecture of Flesh II, 2020
Ceramic
40 x 40 x 23 cm



The Architecture of Flesh III, 2020
Ceramic
13 x 27 x 15 cm



The Architecture of Flesh IV, 2020
Ceramic
26 x 28 x 22 cm



The Architecture of Flesh V, 2020
Ceramic
26 x 26 x 30 cm



The Architecture of Flesh VI, 2020
Ceramic
25 x 37 x 27 cm



The Architecture of Flesh VII, 2020
Ceramic
25 x 40 x 32 cm



The Architecture of Flesh VIII, 2020
Ceramic
46 x 25 x 25 cm



The Architecture of Flesh – Marco, 2020
Ceramic
60 x 50 x 40 cm



Zümrütoğlu in his studio, 2020



Noone's Dream, 2020
Oil on canvas
225 x 300 cm



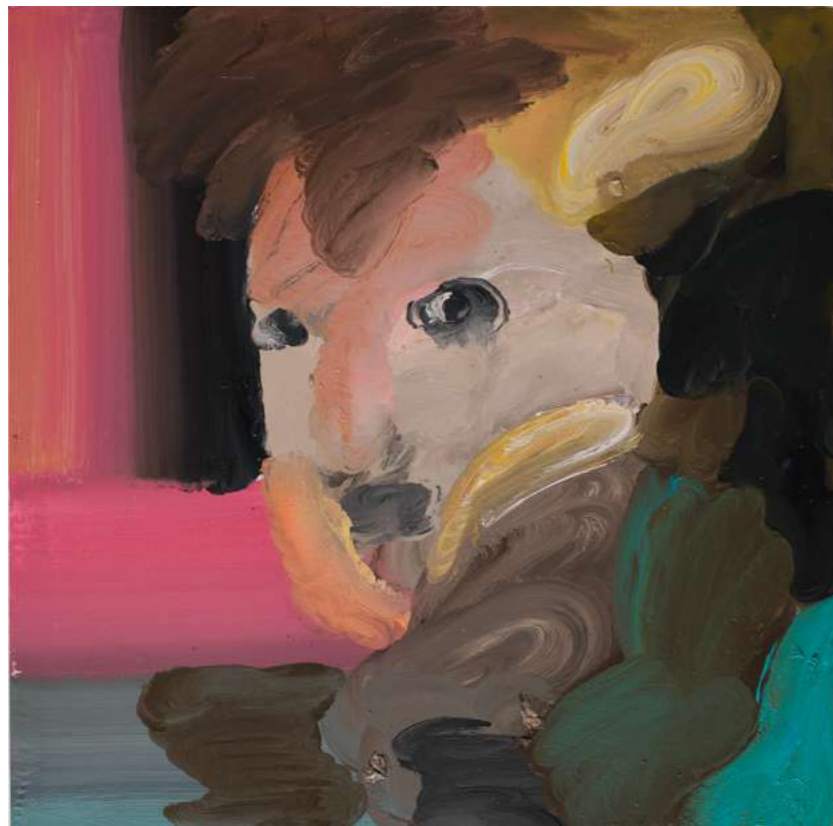
Noone's Dance, 2020
Oil on canvas
260 x 220 cm



Noone's Gaze, 2020
Oil on canvas
225 x 185 cm



The Verge of Not, 2020
Oil on canvas
200 x 150 cm



Non-appearing Gaze I, 2020
Oil on canvas
90 x 90 cm



Non-appearing Gaze II, 2020
Oil on canvas
90 x 90 cm



Non-appearing Gaze III, 2020
Oil on canvas
90 x 90 cm



Yağ Satarım, Bal Satarım, Ustam Ölmüş Ben Satarım I*, 2019
Oil on canvas
220 x 260 cm

*Translation: I sell oil, I sell honey, my master died, now I must sell them
“Drop the Handkerchief” game in Turkish



Yağ Satarım, Bal Satarım, Ustam Ölmüş Ben Satarım II, 2019*
Oil on canvas
260 x 220 cm

*Translation: I sell oil, I sell honey, my master died, now I must sell them
“Drop the Handkerchief” game in Turkish



Yağ Satarım, Bal Satarım, Ustam Ölmüş Ben Satarım III, 2019*
Oil on canvas
260 x 220 cm

*Translation: I sell oil, I sell honey, my master died, now I must sell them
“Drop the Handkerchief” game in Turkish



Not, 2017
Oil on canvas
280 x 235 cm



Angel of history-III, 2019
Oil on canvas
200 x 150 cm



Mirror for a Civilian Perspective, 2017
Oil on canvas
Ø 200 cm

Zümrütoğlu CV

b. 1970- Konya, Turkey

Works and lives in Istanbul, Turkey & Berlin, Germany

Selected Solo Exhibitions

2019	<i>Time for The Salt</i> , Pilevneli Gallery, Istanbul, Turkey	2018	<i>Mirror of Darkness</i> , JD Malat Gallery, London, UK
2017	<i>Holy Bargaining</i> , Pilevneli Gallery, Istanbul, Turkey	2017	<i>Portfolio Series 5; Zümrütoğlu</i> , Plato Sanat, Istanbul, Turkey
2016	<i>Für Alle und Keinen</i> , Tammen & Partner Galerie, Berlin, Germany	2015	<i>Dark Matter</i> , The Empire Project, Istanbul, Turkey
2013	<i>Cosmetic Violence</i> , The Empire Project, Istanbul, Turkey	2013	<i>O Zaman</i> , Galerie Ivan Ptakhine, Paris, France
2012	<i>Odysseus Yorgin</i> , Tammen & Partner Galerie, Berlin, Germany	2009	<i>Or II, Pi Artworks, Istanbul, Turkey 'Or I'</i> , DEMSA Collection, Pi Artworks, Istanbul, Turkey
2006	<i>The Verses of Earth</i> , C.A.M. Gallery, Istanbul, Turkey	2006	<i>Get Stubborn</i> , Karşı Sanat Works, Ankara, Turkey
2002	<i>A Poet A Painter, Im Kontext von Antonin Artaud</i> , bir Kunstzentrum, Istanbul, Turkey	2001	<i>In the Memory of Antonin Artaud</i> , izmir Art and Sculpture Museum, Izmir, Turkey

Selected Group Exhibitions

2020	<i>Abstraction & The Natural World</i> , JD Malat Gallery, London, UK	2020	<i>The Contemporary Human Condition</i> , JD Malat Gallery, London, UK
2019	<i>Summer Exhibition</i> , JD Malat Gallery, London, UK	2018	<i>At the Factory: 10 Artists/10 Individual Practices</i> , Pilevneli Gallery, Istanbul, Turkey
2018	<i>Eyewitness</i> , Künstlerhaus Bethanien, Berlin, Germany	2015	<i>Backyard</i> , Plato Sanat, Istanbul, Turkey

2012	<i>Grammar of the Other</i> , Tammen & Partner Galerie, Berlin	2007	<i>Sisyphos</i> , C.A.M. Gallery, Istanbul, Turkey
2005	<i>Young Expansion in Contemporary Turkish Art</i> , Pera Museum, Istanbul, Turkey	2004	<i>Turkish Contemporary</i> , M-A-C Kunstgalerie, Germany
2003	<i>What is missing?</i> , Karşı Sanat Works, Istanbul, Turkey		

Selected Art Fairs

2019	<i>Contemporary Istanbul</i> , JD Malat Gallery, Istanbul, Turkey	2019	<i>ZONA MACO</i> , JD Malat Gallery, CDMX, Mexico
2009	<i>St-art 14th European Contemporary Art Fair</i> , Strassburg, Germany	2009	<i>Contemporary Istanbul</i> , Pi Artworks, Istanbul, Turkey
2008	<i>TÜYAP Contemporary Art Fair</i> , Karşı Sanat Works, Istanbul, Turkey	2007	<i>TÜYAP Contemporary Art Fair</i> , Karşı Sanat Works, Istanbul, Turkey
2006	<i>Contemporary Istanbul</i> , C.A.M. Gallery, Istanbul, Turkey	2005	<i>Opposite Art Works</i> , Artist – 14th Istanbul TÜYAP Art Fair, Turkey
2004	<i>Tombstone for Me</i> , Antik Art Gallery, 14th Istanbul TÜYAP Art Fair, Turkey		

Publications

2019	<i>Time for The Salt</i> , Erdoğan Zümrütoğlu, text by Hans Irrek, Pilevneli Gallery, Istanbul, Turkey	2018	<i>Holy Bargaining</i> , Erdoğan Zümrütoğlu, text by Drew Hammond, Pilevneli Gallery, Istanbul, Turkey
2018	<i>Mirror of Darkness</i> , text by David Bellingham, JD Malat Gallery, London, UK	2015	<i>Dark Matter</i> , Erdoğan Zümrütoğlu, text by Marcus Graf, The Empire Project, Istanbul, Turkey

Museum Collections

Istanbul Modern Museum, Turkey

Turkey Elgiz Museum, Istanbul, Turkey



Special Thanks:

Victoria Aboucaya
Rafael Barros
Jean-David Malat
Richard Morrissey
Annie Pereira
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