



Isin Onol

Tuesday Bazaar - Ordinary Excellence

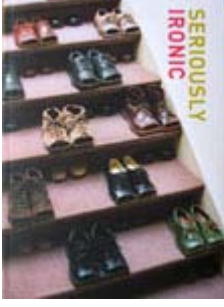
Among the Works of Şakir Gökçebağ, even for the ones that look different from each other, there's a common point: the ironic transformation of the objects. Gökçebağ changes his environment by transforming the objects of daily use, fruits and vegetables staying devoted to their nature. When this reconstruction is presented as a three-dimensional installation by the artist, the viewer encounters the surprise firsthand, having the chance to enjoy the transformation and irony within the installation, for experiencing the fact that what is seen is actually not an optical illusion but a physical arrangement.

Regarding the Cuttemporary Art series, in which installations can only be seen through photography, the viewer approaches the sense of illusion with more suspicion as this time a photographic device and possible digital manipulation process take place between them and the installation and as they no more share the same time frame with that installation. Photo-montage, which has existed from the very early stages of the history of photography, and nowadays the common use of digital manipulation, refuted the idea that photography should represent the truth; furthermore, due to mass circulation through the internet, these sorts of images are no longer surprising. From this point of view and with such a visual background, the fruit-vegetable photographs of the Cuttemporary Art series of Gökçebağ might not surprise or fascinate the viewer at first glance as it may give the impression of nicely cut and paste pleasing digital images. However, after a deeper look, it will be clearer to the viewer that not the images but the objects themselves are cut and brought together in a very delicate and excellent way that can almost be described with the word "impossible". These photographs are actually documents of the installation of natural objects, fruits and vegetables that are temporarily taken away from their organic forms.

The Bazaar Tents series consists of a similar kind of documentation of installations, with no digital manipulation, however, this time; the installations are not done by Gökçebağ but found as they are. With his ironical approach, Gökçebağ defines these images as "ready-installations". Tuesday Bazaar is one of the most well known and biggest bazaars of Istanbul, recently re-organised by the city council, but having lost its authentic character. The photographs that Gökçebağ worked on for about five years were taken before this renovation. For that reason, they are not only photographs of ready-installations, but also documentation with historical value.

The bazaar tents that appear only as texture, differently from their original aspect in the bazaar, and the reconstructed view of the fruits and vegetables again different from their original context, meet each other again through a new language this time at the Tuesday Bazaar of Şakir Gökçebağ.

(This text was published in the brochure from Gallery Apel in Istanbul)



Isin Önel

“Sakir Gökcebag”

Coming from a graphic arts background, Gökcebag is extraordinarily precise in his work, and this is his strength. Making examinations of stitching on photography for a while, in late nineties, Gökcebag started working with installations. He selects some objects from daily life, starts creating a variety of installations with those objects and works with it until he has tried every single possibility with that artwork. Out of these installations, he creates digital-like images within the three-dimensional space. From his very early works up to now one clearly sees the consistency in his artistic path.

Gökcebag keeps his selection of objects limited. His work is more about the possible varieties and arrangements that he creates out of these objects. By cutting the objects in pieces and bringing these pieces together in an impossible setting, he totally changes the context of the object. Through his obsessive preciseness he creates optical illusions. Cutting out shoes, boots, brooms, brushes, baskets, Gökcebag demonstrates his humorous approach, but his sincerity in searching the possibilities results in a certain fascination.

Gökcebag's photography projects are also the products of a similar approach. He cuts fruits and vegetables in pieces and organises them extremely carefully to create a texture. Then, rather than directly exhibiting these objects, he photographs them. As a result of his precision, for the extremely impossible-looking scene, he has to add the information "not digitally manipulated" on the description tag of the photographs.

Semi Realities is another series of installations that create illusion through transforming the three-dimensional setting to a two dimensional surface. Half of the object remains untouched but the other half is cut into little pieces and stuck on the wall completing the shape of the object. . He also produced wall installations out of wire and pencil drawing in this series, which he used for Seriously Ironic. This time the shadow of the work becomes the subject for creating illusion by bringing three- dimensional objects and two-dimensional representations together. In Semi-Realities the illusion created by the transformation of graphical approach into three- dimensional space is continued. Using wire as a three-dimensional object with its reproduced shadow out of pencil, he mixes the line-like shape of the wire and pencil traces before the eyes of the viewer.

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www.SakirGokcebag.com