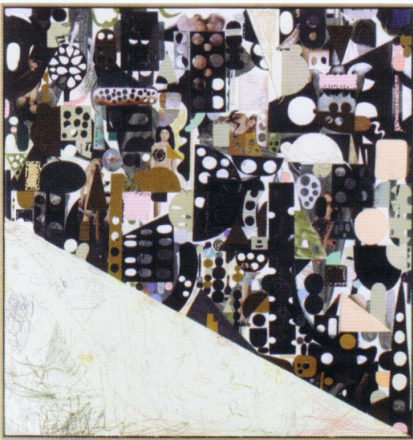


EVREN TEKINOKTAY IMO-PROJECTS - COPENHAGEN



EVREN TEKINOKTAY, *Brown Mouse*, 2010. Collage painting on wood, 152 x 160,5 cm. Courtesy Imo Projects, Copenhagen. Photo: Anders Sune Berg.

“U” is the title of Evren Tekinoktay’s first solo show in Copenhagen. ‘U’ as in you, ‘U’ as a geometrical shape and ‘U’ as a reference to the way Prince uses letters to give titles to

his songs. In fact, it turned out that Prince was the overall inspiration and leitmotif of the exhibition.

The show was accompanied by a funky tune originating from a youtube home video with Sheila E. (Prince’s drummer) dressed up as Prince. The symbolism of gender play was evident not only in this video, but also in the whole structure of the exhibition, where sexual references popped up constantly behind the painted circles, squares and triangles in the ten big canvases of ‘collage paintings’ (as Tekinoktay herself labels her artworks).

After several years of overexposure collage as a genre has almost become the pulp fiction of art. So how does Tekinoktay navigate through this variegated landscape? First and foremost Tekinoktay has good taste! Good and fashionable taste. As her husband — Danish artist Tal R — she also favours a restricted color palette: pastel pink, purple, silver, green and yellow are the dominant colors in both bigger collages and in the smaller works presented as on the wall of a classical salon exhibition. Inserts of heavily

painted cardboard, sometimes with thick layers of paint and holes made from drawing pins and hole punches, prompt a sympathetic approach to her skillful craft.

Dominant the collages’ structure is an evident play between the careful and strict organisation of the geometrical shapes and then a more random carelessness: casualness and control, like a good fashion tip of today.

If, historically, the technique of photomontage and collage was developed by Dada artists like Kurt Schwitters and Hannah Höch as highly political in both outset and depiction, Tekinoktay shows that she is fully aware of this historical heritage. Geometrically organizing cardboard forms dominated by the hole or the circle — where the emptiness is filled up by new iconography from other layers in the collage — she produces visual poetry, and the fashion element becomes a merely irrelevant side effect.

Maria Kjær Thomsen