

Mustafa Hulusi
Maude Maris
Gülay Semercioğlu
Kemal Seyhan
Özer Toraman

Art Basel Hong Kong
Viewing Room
19-23 May, 2021

PI ARTWORKS



Pi Artworks is pleased to announce our participation in Art Basel Hong Kong Viewing Room, virtual platform connecting the world's leading galleries with global network of collectors and art enthusiasts from May 19 to 23, 2021.

For Art Basel Hong Kong 2021 OVR, Pi Artworks will present works from Istanbul based Gulay Semercioglu (1968), Berlin based Özer Toraman (1989), London based Mustafa Hulusi (1971), Paris based Maude Maris (1976) and Vienna and Istanbul based Kemal Seyhan (1960).

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"I used the method of displaying two opposing forms of representation. There is figuration juxtaposed with geometric abstraction in the form of a diptych. This creates a binary opposition thru which dynamic of a dialectic occurs within my paintings" Mustafa Hulusi, 2019.

London based, British-Cypriot artist Mustafa Hulusi's (**b.1971**) work is diverse and includes fields such as paintings, videos, installation and photography. His work refers heavily to his Cypriot heritage, a combination of Middle Eastern and Western history.

Hulusi represented Cyprus at 52nd Venice Biennial in 2007.

Hulusi's botanical paintings are created in a hyper-realist style. Rather than replicating an exact photographic image, the paintings attempt to capture a memory and its internal perception. A sense of unease pervades the paintings; these are nostalgic images and express loss. They are an attempt to remember, not just a particular moment of intensity and aliveness, but also self-awareness.

Click to watch artist video

<https://vimeo.com/354350805>



Mustafa Hulusi, Cyprus Realism (Grape 5) M, 2019, Oil on canvas, 204 x 306 cm (diptych)





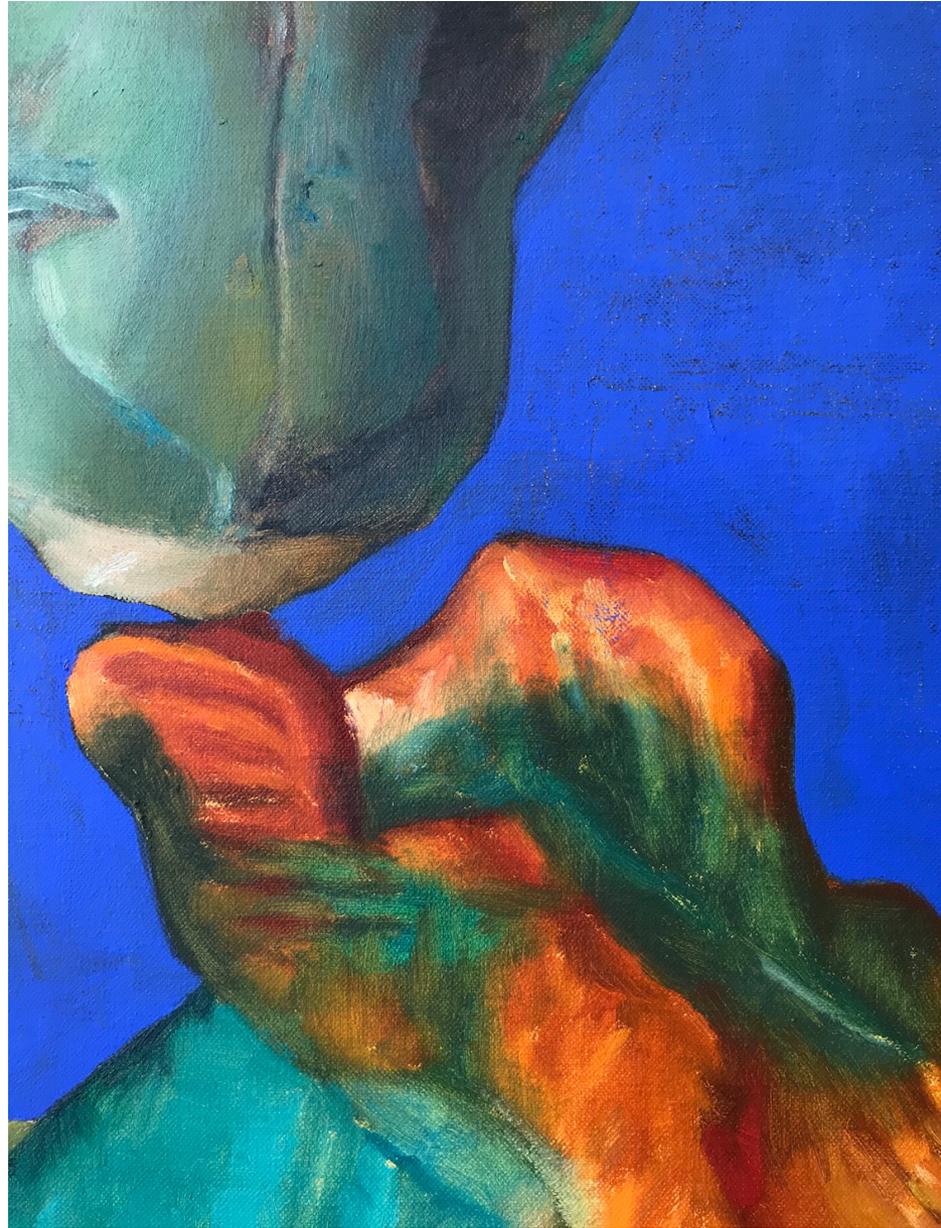
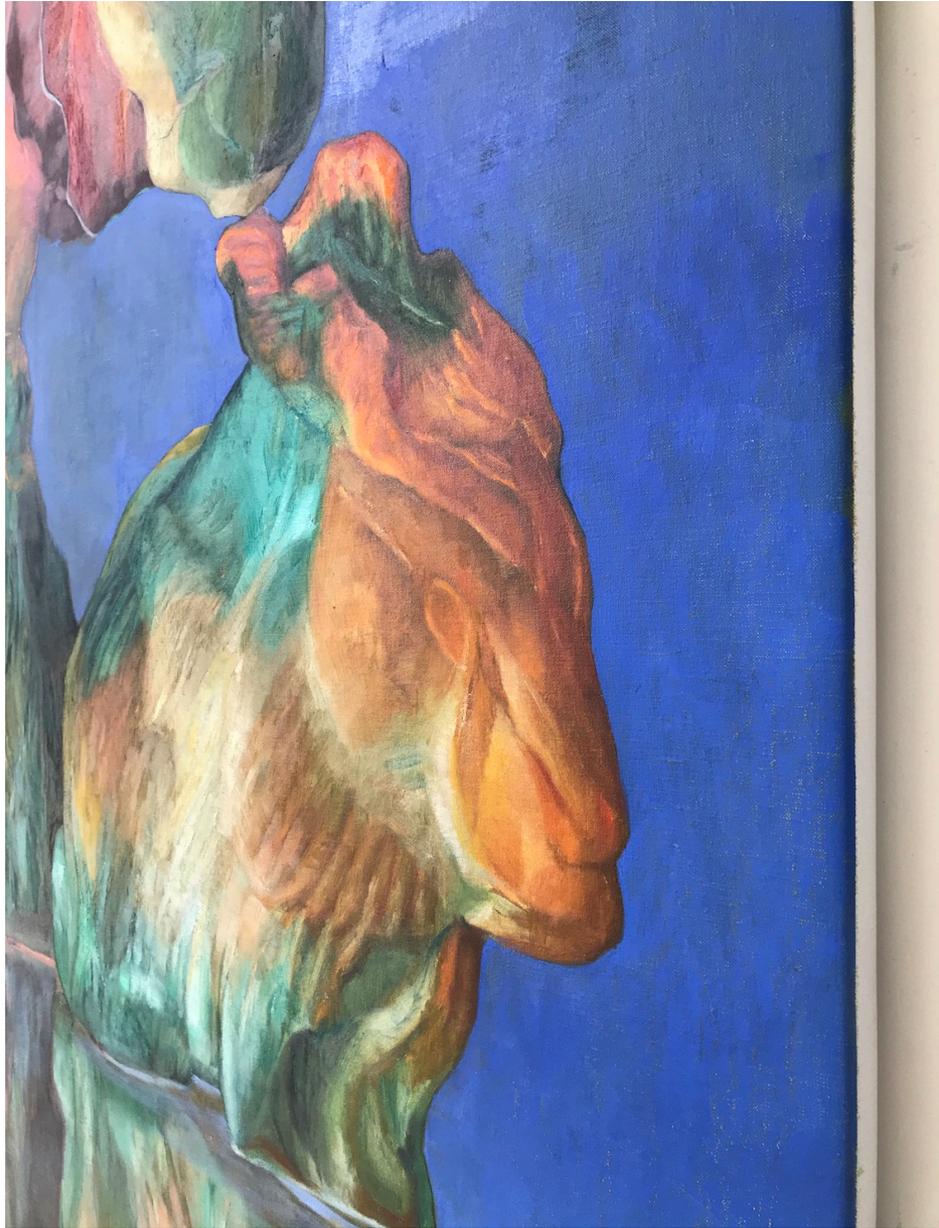
Paris based **Maude Maris (b.1976)**, creates semi-abstract oil paintings referencing to objects and architecture from both ancient cultures and contemporary civilizations.

"In the painting *Warm-blooded*, we can see animals who should never have met, standing in a milky undefined atmosphere. I try to materialize a relationship, a sort of strange interspecies friendship through painting. I represent animals that we are not able to define precisely, we can only guess their biological suborder, they have mutated, they become floral, they are crossed by other realms: mineral and vegetal reigns. By playing with reflections I connect two animal forms together in an almost cosmological way. I use the symmetry of reflects to couple them and create a composition similar to the projective method of the Rorschach inkblot test. In his 1960 book "Animal Forms and Patterns", Swiss zoologist Adolf Portmann describes the principle of symmetry as a systematic aspect of the exterior form of most animals, contrary to the organization of internal organs. But he observes that at transparent animals, the intern organization is symmetric even if these species have no eye or if they live in complete darkness. Living beings address their beauty to the world even if there is no one to see it. Portmann calls it "non-addressed appearances". Beauty doesn't come from the organic function, the beauty of diversity is free." Maude Maris

Click to watch artist video
<https://vimeo.com/543509854>



Maude Maris, Warm Blooded, 2021, Oil on canvas, 190 x 90 cm





"Several animal forms are represented in the painting "Caring Thorax", it's difficult to say how many they are, and what kind of animals they are. Animals have their own perceptive system, I try to transpose this idea in the perceptive system of painting. We can see scratchings, smooth surfaces, flesh textures and mineral material. Some parts are sharp and others seem to be blurred. The sky is purple dark and the ground is bright blue milky, things seem to be artificial, these beings are fantasy. They are the results of manipulations and modified organisms. For me, they are part of a mutating world, but still, they stand together in a protective relationship."

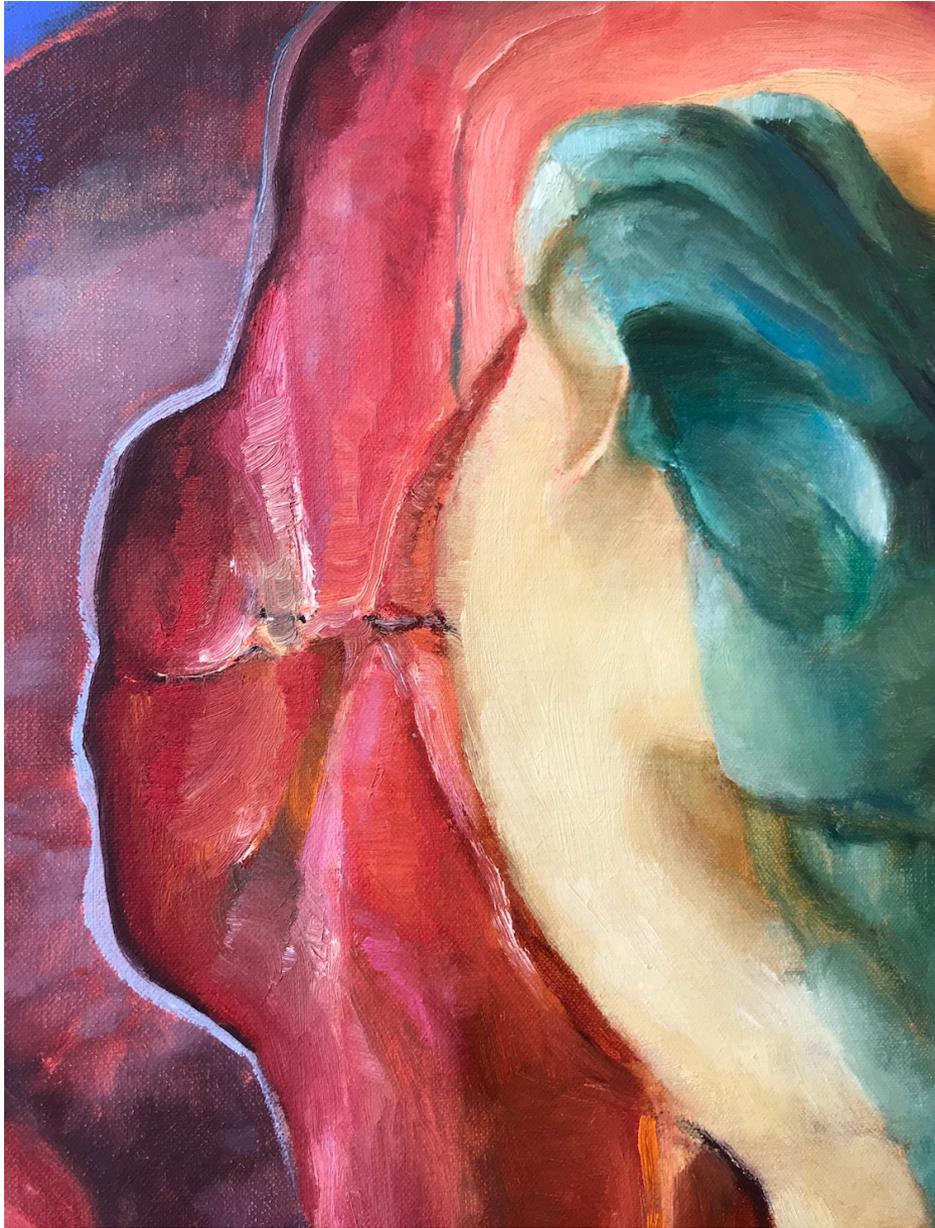
Maude Maris

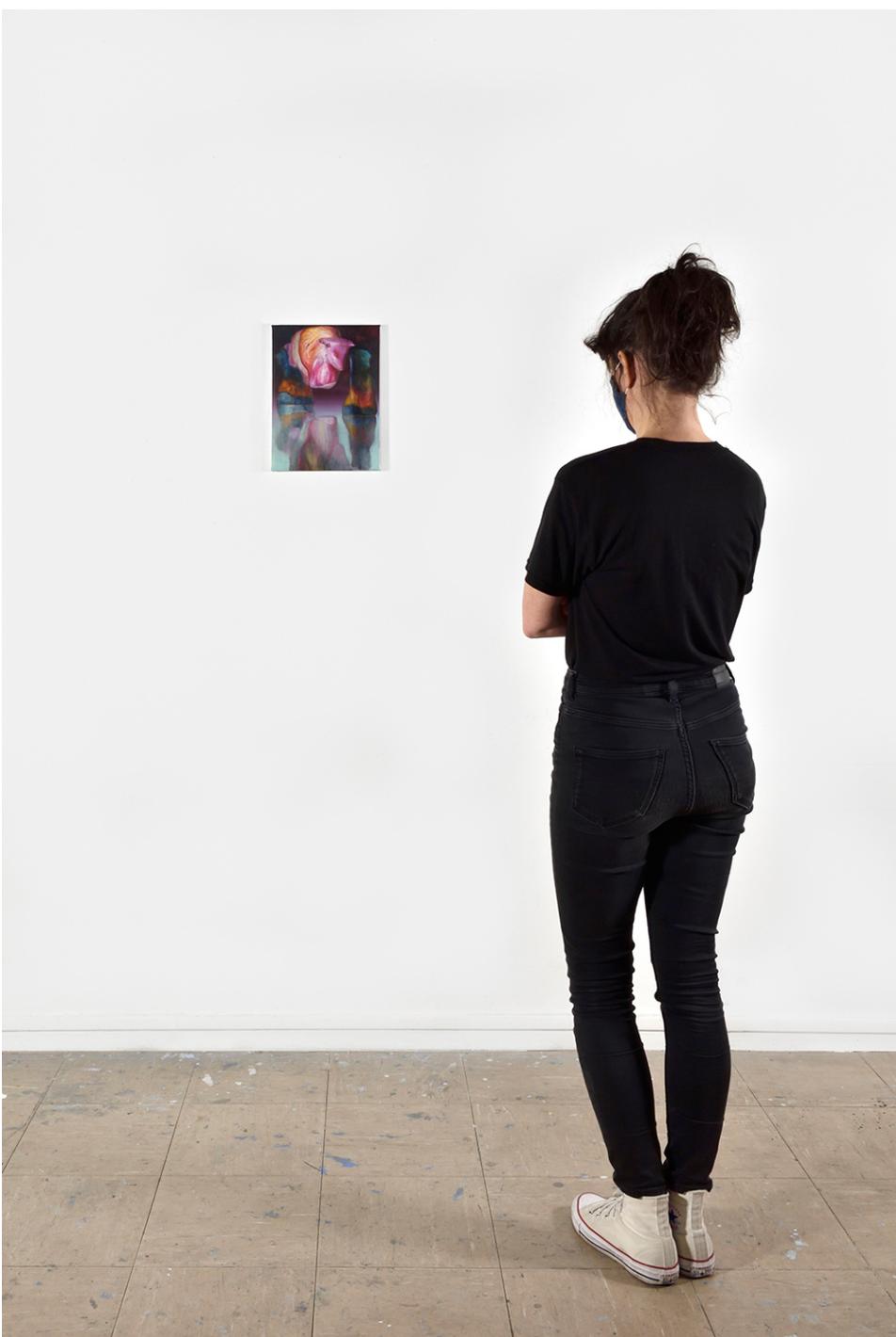
Click to watch artist video

<https://vimeo.com/543546432>



Maude Maris, *Caring Thorax*, 2021, Oil on canvas, 33 x 24 cm





In Gulay Semercioglu's (**b.1968**) tile works interrelation between the contemporary and the historic past of Anatolia, (be it medieval Seljuq ceramic tiles or Ottoman carpets and kilims in particular) is the focal point her work. While Semercioglu's work and the medium is modern, purely industrial, the motifs and the geometric and stylised conceptual approach draw to a form of modern abstraction, but which is rooted in traditional art and abstraction, that is detached from the figural or nature. At the same time the artistic effect and outcome is absolutely in line with the contemporary approach to address or reflect on issues of our society.

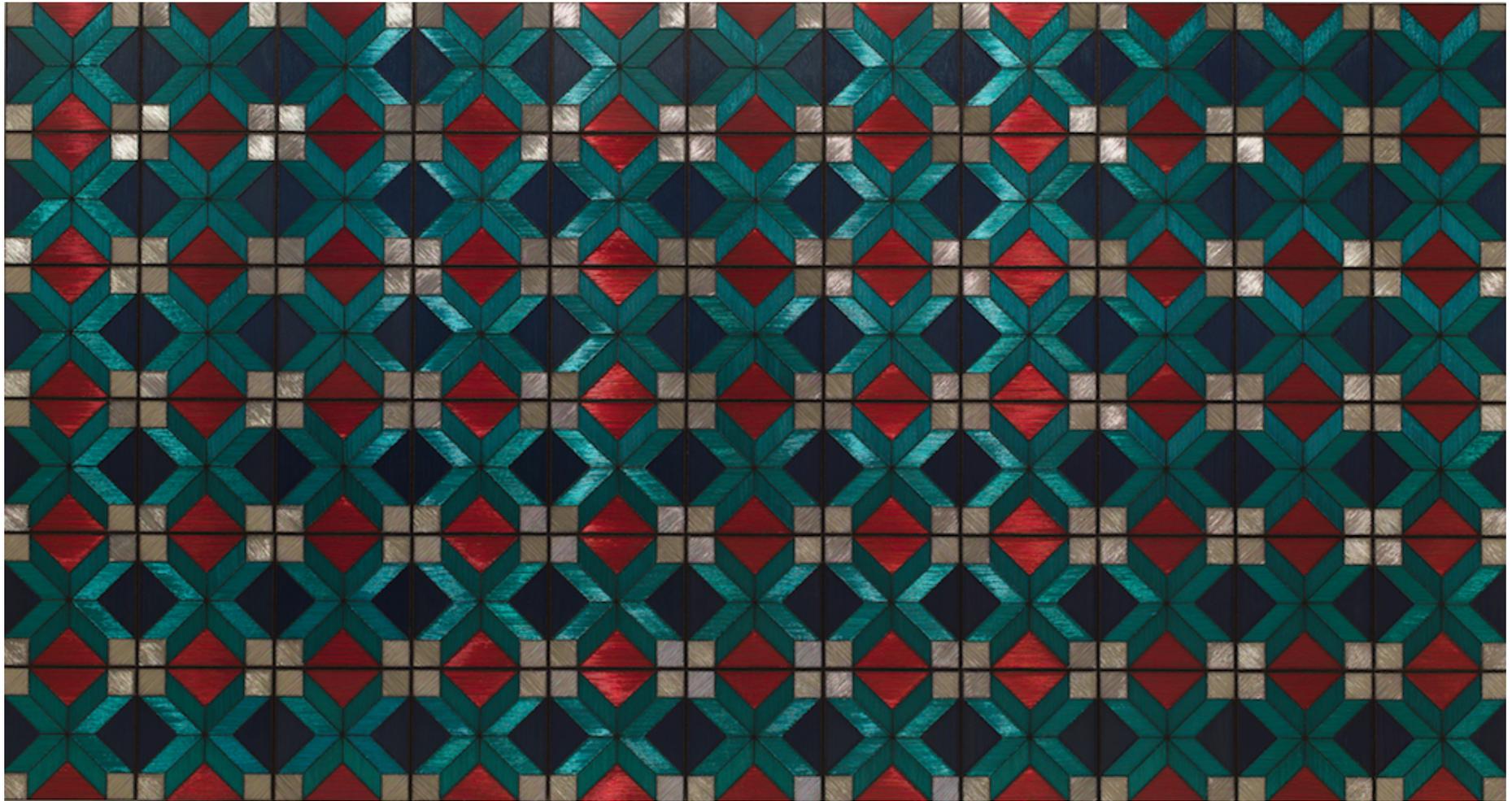
This particular work is called "Mediterranean" and consists of 66 individual tiles.

Each tile is 30x30cm. The dimensions of the work is 180 x 330cm (6 rows of 11 tiles).

The motif is screwed on to the background, and the special silver core wire is stretched in between these screws creating a drawn like effect. Mediterranean is hand crafted by the artist herself. It is unique work and it has more than 60.000 screws and more than 5 km of wires on it. It can be mounted on a wall both horizontally and vertically.

Click to watch artist video

<https://vimeo.com/543839006>



Gulay Semercioglu, *Mediterranean*, 2019, Silver core industrial wire, screws
180 x 330 cm (66 individual 30 x 30 cm tiles)

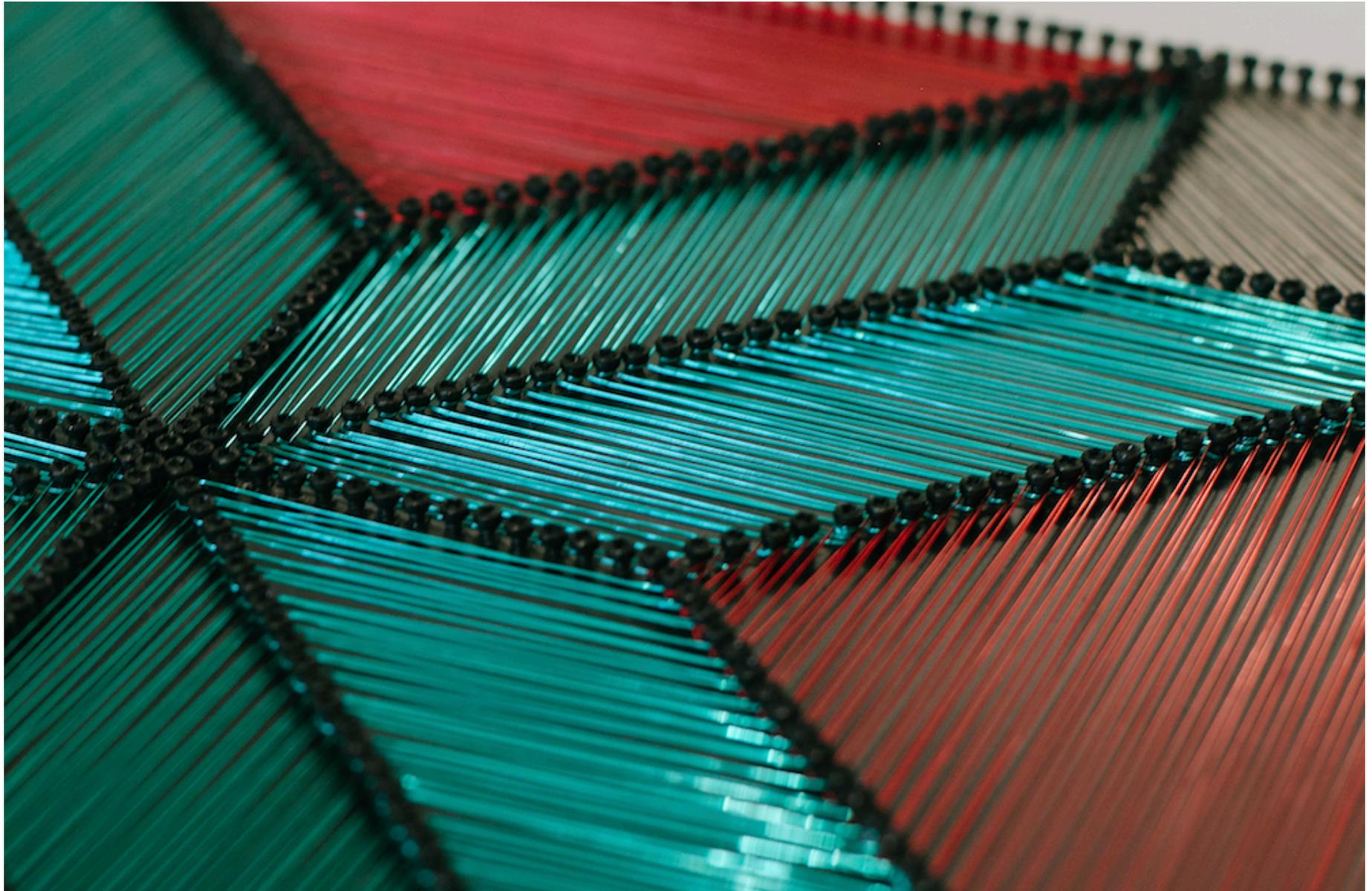
"Mediterranean is where I grew up, It is inspired by the colour and architecture of my geography".

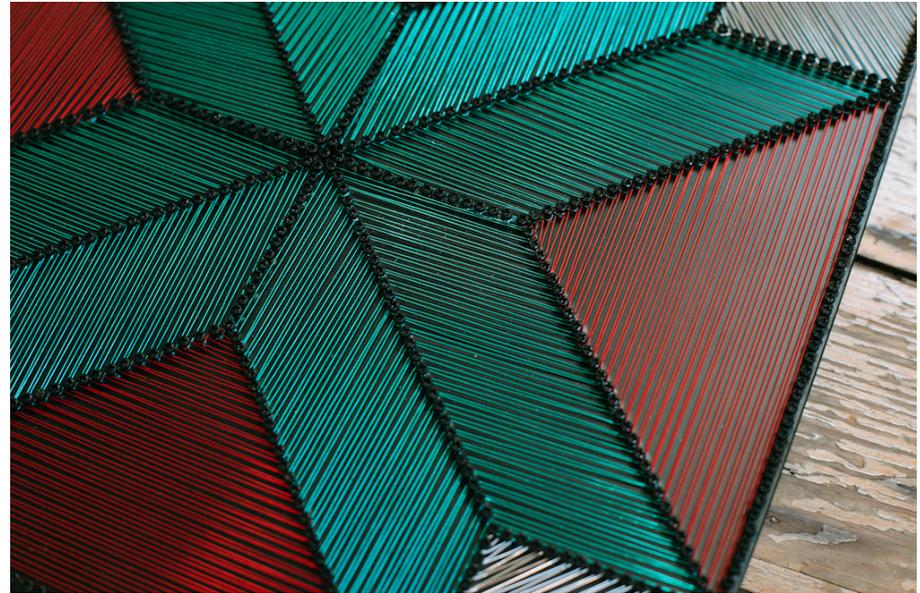
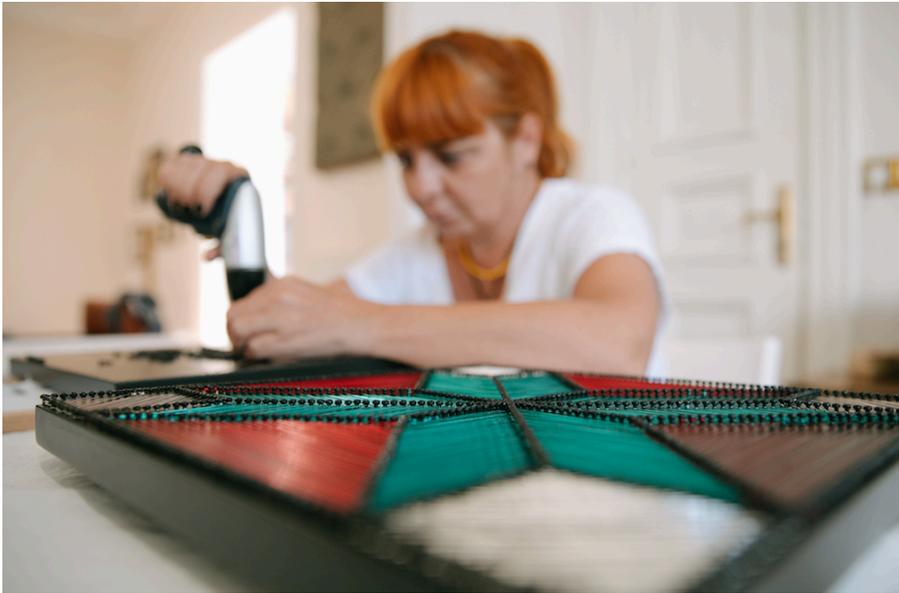
"I love the repetitive element in creating tile walls".

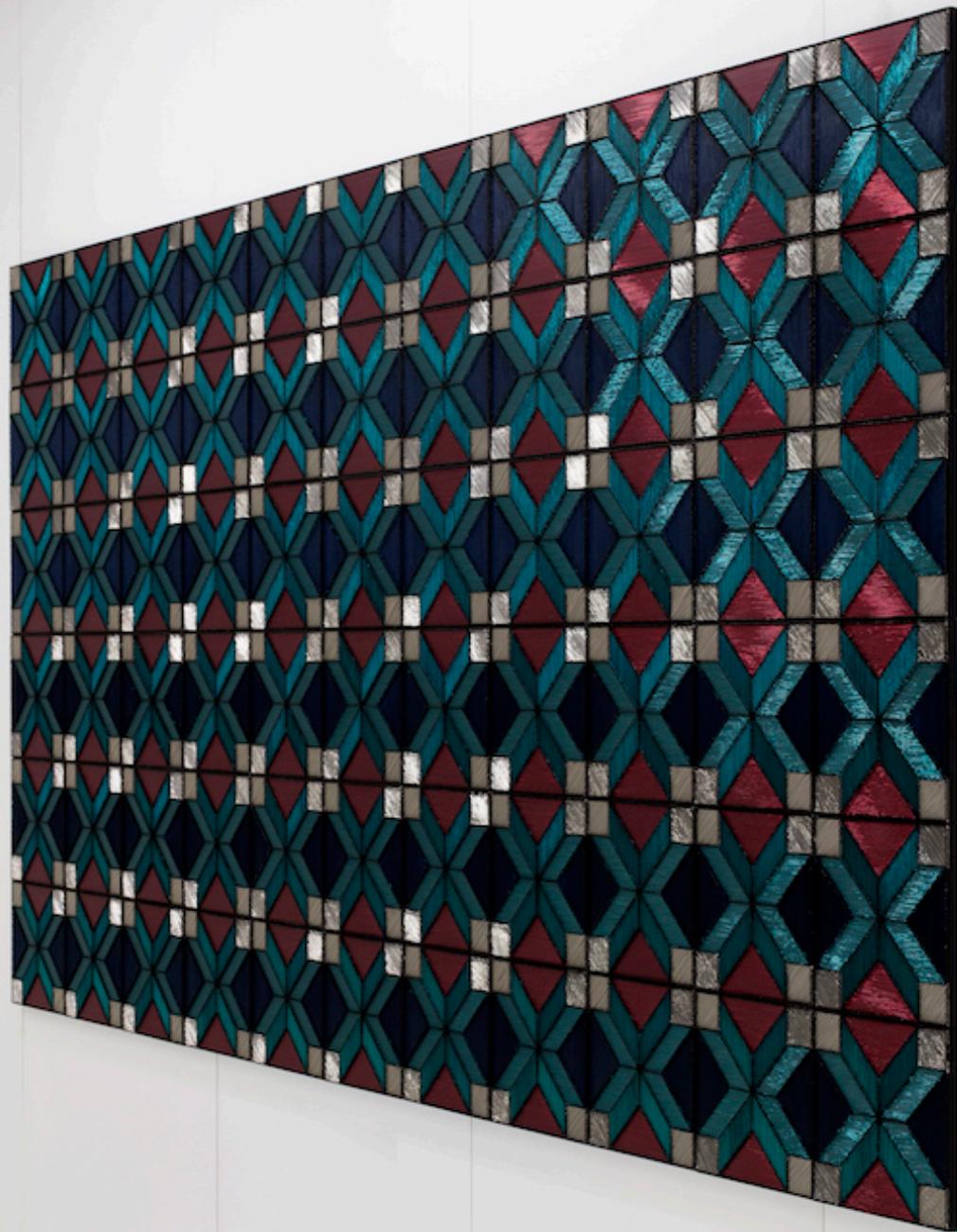
"Repetition in art creates grandness . You never think that the same tile is repeated thousands of times. You just breathe in the grandness of the composition".

"There is a kinetic element in my works. As you move the light moves. In larger scale this kinetic element determines how you look at the work. It is very similar to how we behave in a mosque or in a historical place. We always start with looking at the ceiling and then we start circling around ourselves".

Gulay Semercioglu, 2021







Istanbul and Vienna based Kemal Seyhan (**b.1960**) has been developing works on an abstract language that is distant from any narrative elements. The artist pushes the limits of different aesthetic experiments, designing an area that can be accessed through imagination and at the same time challenging viewers to define this area as a definite whole. Seyhan describes his paintings using four words: horizontal, vertical, colour, intensification. During the painting process Seyhan restricts himself with a series of rules: He starts with black paint and a horizontally positioned canvas. He then meticulously applies the paint in straight vertical or horizontal bars. A painterly stratum is created on each canvas by kilograms of paint applied via thousands of spatula touches.



Kemal Seyhan, Untitled, 2012, Oil on canvas, 230 x 190 cm

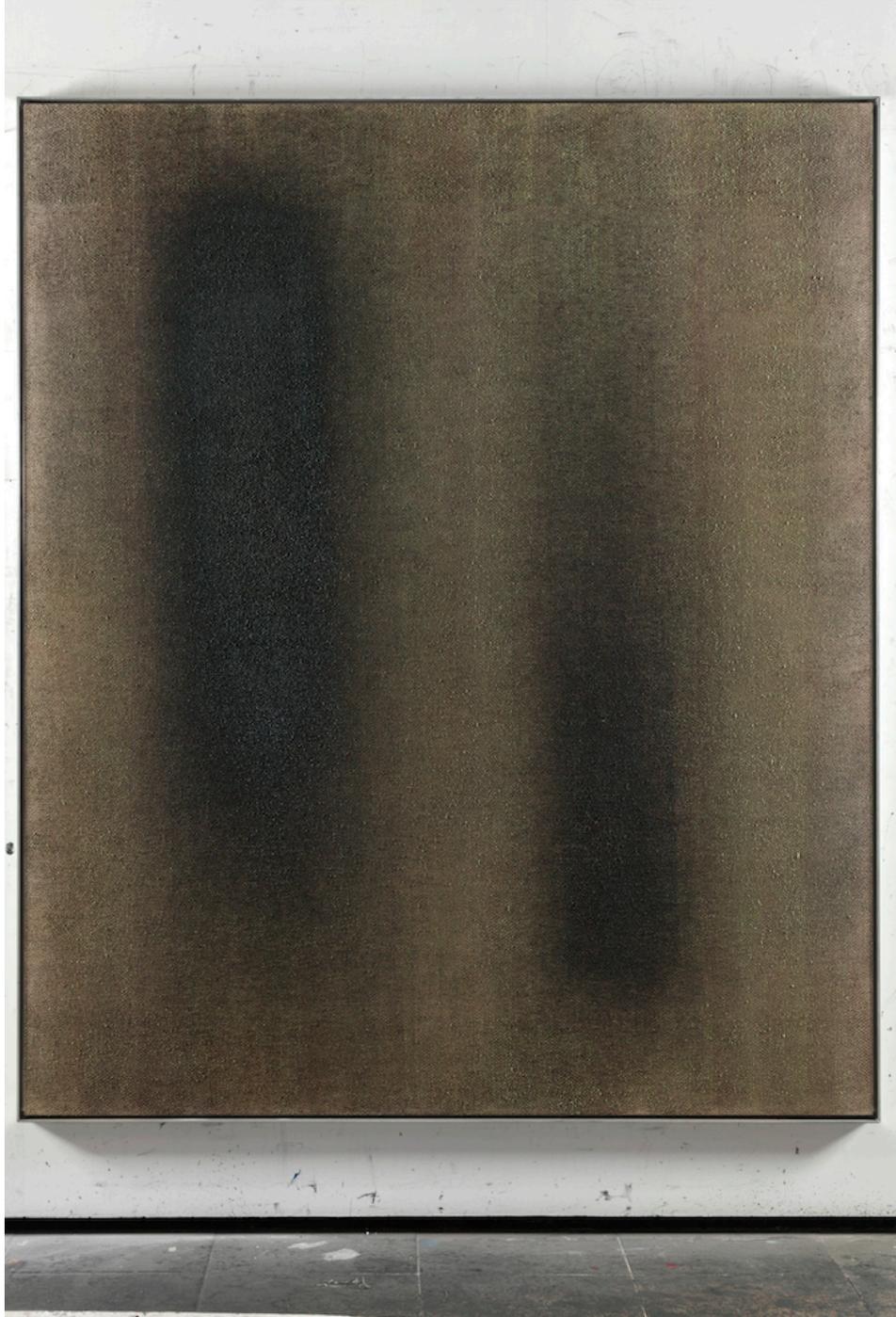


Istanbul and Vienna based Kemal Seyhan's paintings in the last two decades are narrated with a narrow language, comprising four words: Horizontal, vertical, color, intensification. While he pieces the words of this narrow vocabulary together, the artist restricts himself with a series of rules: Starting with black, applying vertical and horizontal on the canvas lengthways, avoiding simple topological relations on the surface of the work –such as large-small, including-included, inside-outside; in this context, not using the color to define the space on the canvas, putting it mainly under intensification's order creating an excelled surface that disables any three dimensional illusion, leaving everything else (except for the surface), the back or sides of the canvas, out of attention. The works are implemented by applying this vocabulary and rules on canvas deck of times. Kilos of paint is used to color the canvas with thousands of spatula touches to create strata.

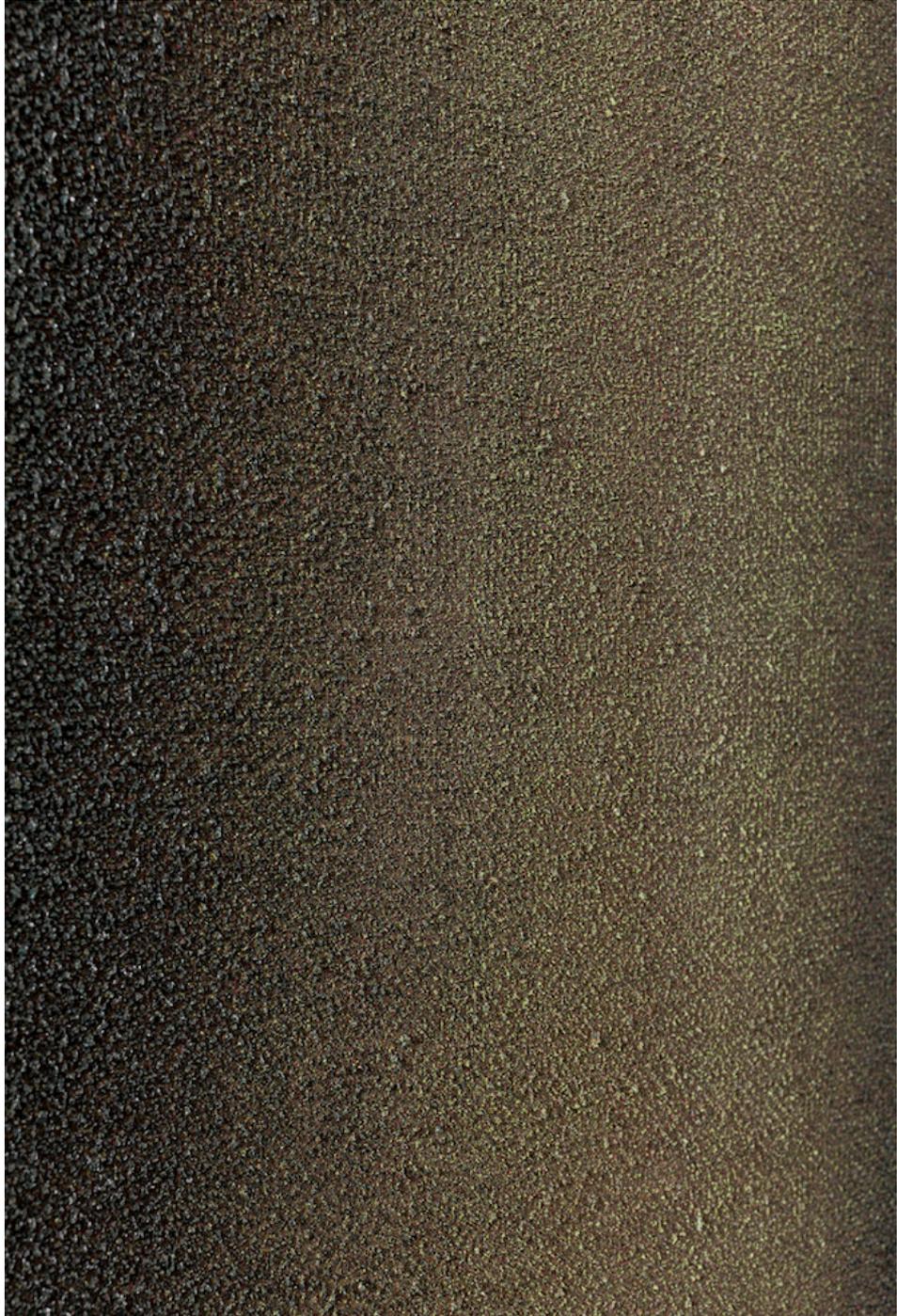


Kemal Seyhan, Untitled, 2016, Oil and graphite on canvas, 230 x 190 cm









Berlin and Istanbul based Ozer Toraman (**b.1989**) creates figurative paintings that tell stories of urban life, the body, human identity and gender. The artist's first Art Basel Hong Kong presentation will include paintings that represent personal avatars, couplings, and everyday social exchanges inspired by urban life. Together, they articulate limitless capacity to represent imagined states, memories, aspirations, and emotions.

Click to watch artist video

<https://vimeo.com/543860635>



Ozer Toraman, Berlin, 2021, Oil on canvas, 130 x 200 cm







Ozer Toraman, Istanbul, 2021, Oil on canvas, 130 x 200 cm



