

Pi Artworks London:      Yeşim Akdeniz  
*The Secret Life of my Coffee Table*  
22 May – 27 June 2015  
Private view: 21 May 2015 18:30-21:00

Yesim Akdeniz paints fictive landscapes and interiors inhabited by sparse arrays of familiar objects and architecture borrowed from our recent past, depicted with smooth surfaces and a soft and muted palette. Her practice is informed by an interest in architecture and psychoanalysis, as well as Object Oriented Ontology (OOO), which rejects both the privileged position of human existence over that of nonhuman objects as well as the idea the latter only exists in the mind of the former.

For *The Secret Life of My Coffee Table*, Yeşim Akdeniz has produced a series of paintings that depict drowning, iconic stone buildings as well as their interiors, which are filled with piles of rocks. The inspiration behind this series is a childhood memory of Carl Gustav Jung – founder of analytical psychology. As a young boy, he felt uncertain about himself and the world. One day, he put a carved manikin and a black stone in a pencil case and hid it in his attic. Without knowing why, the secret box and its contents gave the young boy courage and comfort. Years later, he remembered this long-forgotten act when reading about the soul-stones of Arlesheim. For Jung, it becomes clear that the stone from his childhood had - unknowingly - a similar function as the soul-stones, which are thought to contain ancient wisdom and life. For both Jung and Akdeniz, stones are imbued with a sense of being as they are one of the oldest witnesses of the world.

In a similar fashion, the artist considers her architectural structures and objects as pseudo-living entities that serve as the hallmarks of our modern society. The buildings she depicts, such as the purpose built Bauhaus, represent a style that has remained an on-going influence on art and architecture. As the world has increasingly become human-made, filled with our own constructions and designs, the thought of them having a certain soul or sentience is commonplace.

However, as the buildings have been painted in the state of drowning, the depicted scenes appear post-apocalyptic. They suggest a potential future, without a visible civilisation where our buildings and design objects, in their various forms, are left as sole survivors. Raising the question, what would remain of contemporary society now that many of our times' most iconic assets exist in dematerialised digital form?

**About Yeşim Akdeniz:** Solo exhibitions in Germany include, A Dream Within a Dream, PAK Kunstverein, Glückstadt (2011); Sterblichkeit hat ihren Preis, Produzentengalerie, Hamburg (2007); and Cocaine Nights, Galerie Klinkhammer und Metzner, Düsseldorf (2002). Other solo exhibitions include Those Opposing and Those Sympathizing, Dirimart Istanbul, Turkey (2014); The New Professionals, Galerie Fons Welters, Amsterdam, The Netherlands (2008); and The Man, West London Projects, London, UK. Recent group exhibitions include Le peintre de la modern, Galerie Jochen Hempel, Leipzig, Germany (2013); Signs Taken in Wonder, Museum für angewandte Kunst/ MAK, Vienna, Austria (2013); and Wir Drei, Guggenheim, Los Angeles, USA (2013); Confessions of Dangerous Minds, Saatchi Gallery, London UK (2011); and 20/20 Vision, Stedelijk Museum CS Amsterdam The Netherlands (2004). Her work can be found in private collections such as the Deutsche Bank Collection and Nederlandsche Bank Collection, in Germany, and museum collections such as the Fries museum and De ateliers, in Amsterdam and the Netherlands.

**For press information and images, please contact: Neil Jefferies  
([nj@piartworks.com](mailto:nj@piartworks.com)) or call +44 207 637 8403**