in situ Türkiyê
paintings and wall works
Resim ve Duvar Çalışmaları
This exhibition is the second in a series for locations where there is a tradition of generative art. The first exhibition was in Bangalore, India in January 2015 and there will be shows in Kathmandu, Nepal and Colombo, Sri Lanka in 2016. Different works will be exhibited and constructed at each gallery.

Istanbul has some of the finest examples of Islamic art, particularly in an architectural context where art and architecture are integrated on a monumental scale. The architect Sinan was responsible for many of these, designing over 300 buildings in Istanbul during a fifty-year period from 1538 when he was appointed Chief Imperial Architect.

Sinan’s buildings use the relationship between geometric forms and space to create an experience that attracts millions of visitors. The geometric patterns integrated into his mosques combine multiple individual elements to create a dynamic between the finite and the infinite; multiplicity and unity; immanence and transcendence. In this sense geometry is a link between the physical and metaphysical, between psyche and matter.

Although philosophically number and geometry can be considered from a constructivist or formalist perspective it is important to understand their use in Islamic art as theological, adopting a neo-Platonist view where number is timeless, ideal and non-material. In this sense the archetypal quality of number and the order in the universe are experienced as spiritual and abstraction is not reductive as is sometimes the case in Western art. The use of geometry and pattern in mosques therefore has a function beyond decoration or ornament unlike the embellishment seen in Baroque art, although for the contemporary visitor there is a similar feel of opulence and a concern with beauty.
Geometric designs, Istanbul

kevin todd
www.toddartist.com
wall work_concept design
P9_Turkey, Oil and pencil on timber, 90 x 90cm

kevin todd
www.toddartist.com
construct the form with a compass and ruler by drawing the red lines at each step. (green lines aid construction only)