

Gallery view - wall work, 415cm wide

residency + exhibition



June 8 - 27, 2015

Halka Art Projects
Kadıköy, Istanbul



in situ_ Türkiye
paintings and wall works
Resim ve Duvar Çalışmaları

kevin todd
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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.

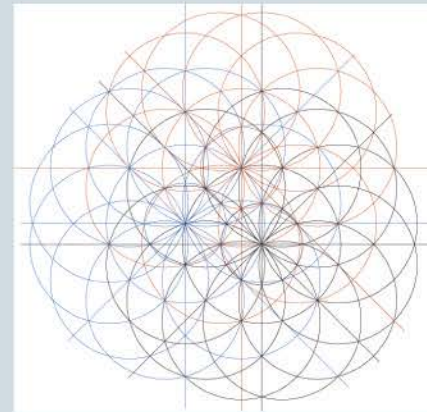
Istanbul has some of the finest examples of Islamic art, particularly in an architectural context where art and architecture are integrated on a monumental scale. The architect Sinan was responsible for many of these, designing over 300 buildings in Istanbul during a fifty-year period from 1538 when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

The unfolding of geometry from a single point to the third dimension according to inherent principles thus reflects a structure or reality where creation emanates from the One, a sense of unity that creates permanence in the context of change. This concept of unity (Tawhid in Islam) is best understood intuitively and the use of the use of rhythm and repetition thought two-dimensional patterns leads the viewer away from the perceived confinement of the material three-dimensional world. The large scale use of structured pattern in Islamic architecture creates a visual dynamic or energy that stimulates the viewer towards a transcendent experience.

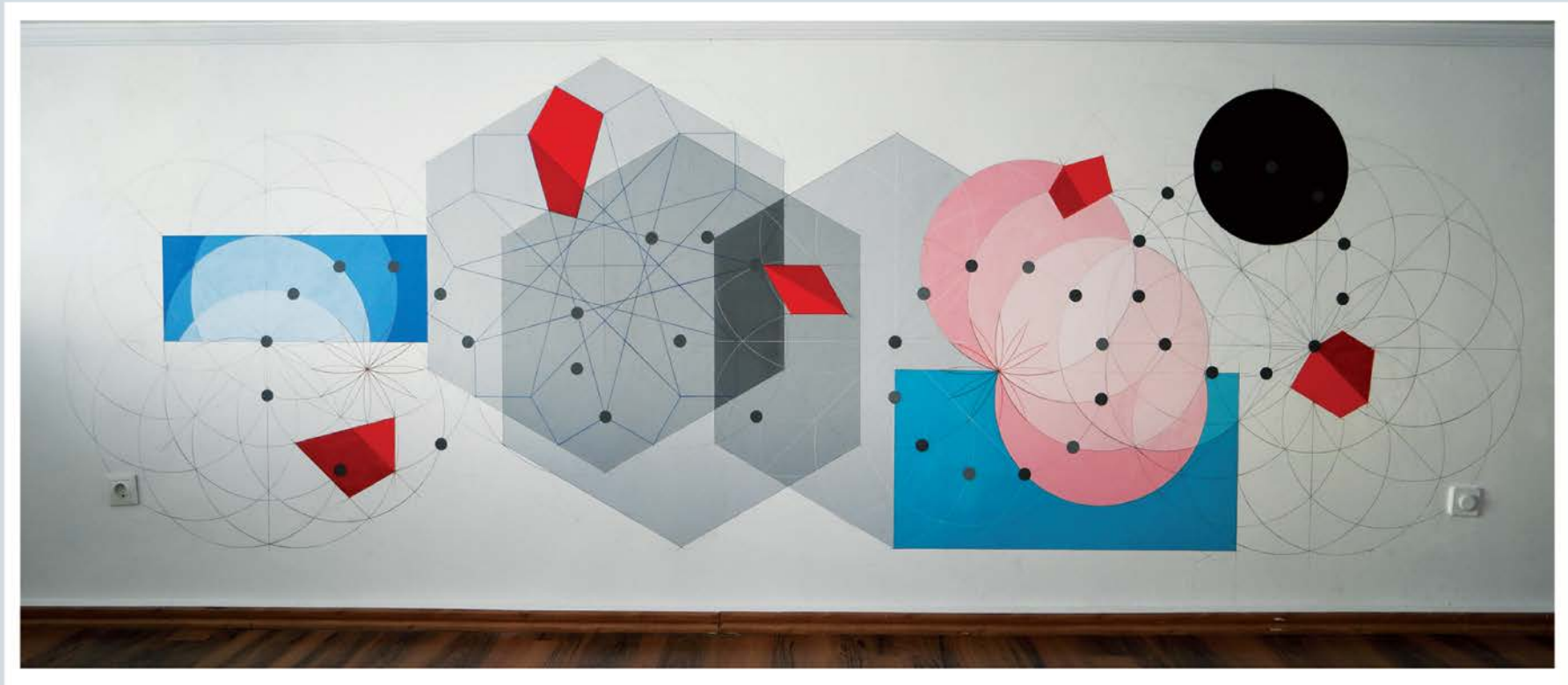
Kevin Todd



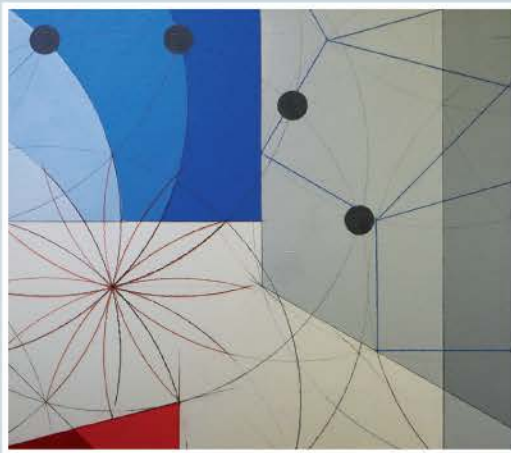
Geometric form for the generation of paintings and wall work.



Rüstem Paşa Mosque Dome, Istanbul



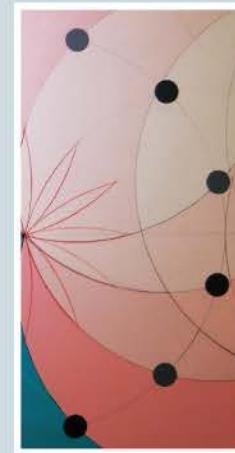
Gallery view



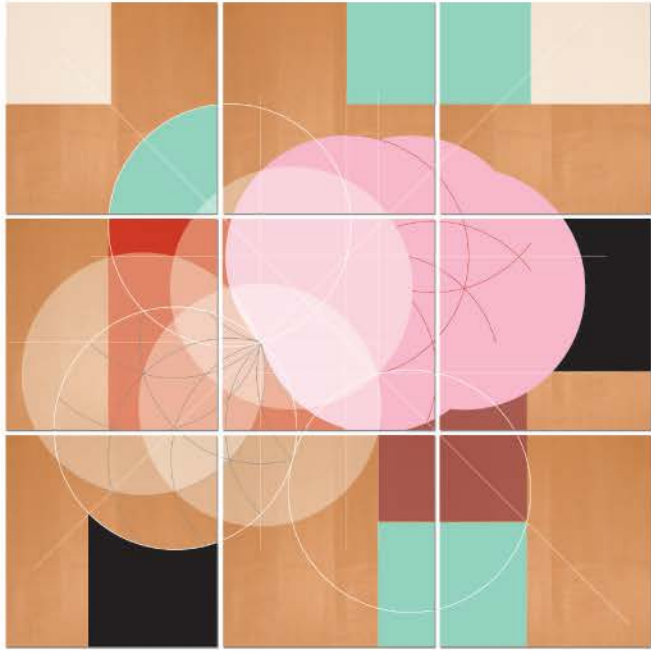
Wall work detail



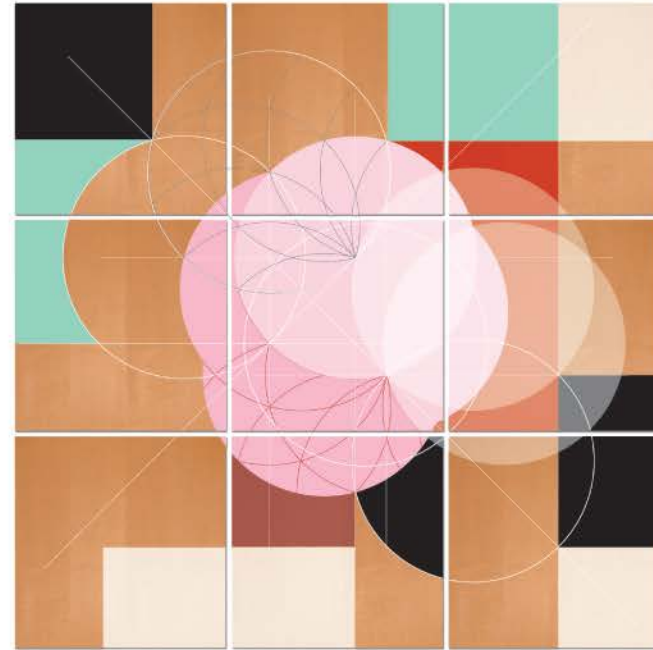
Wall work detail



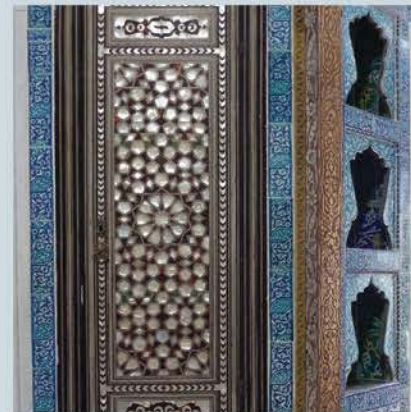
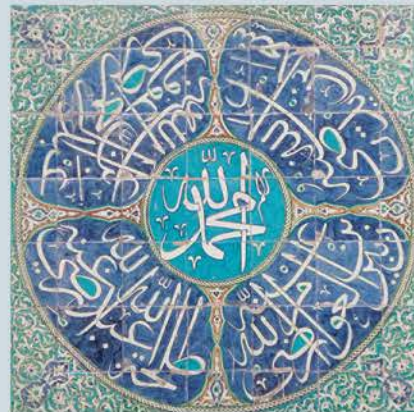
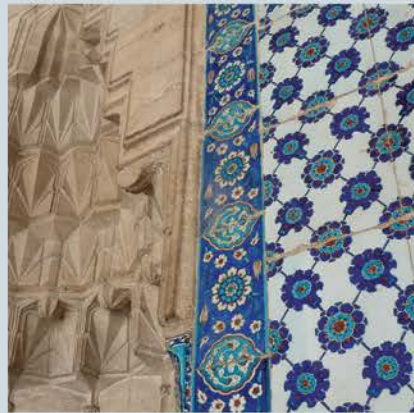
Wall work detail



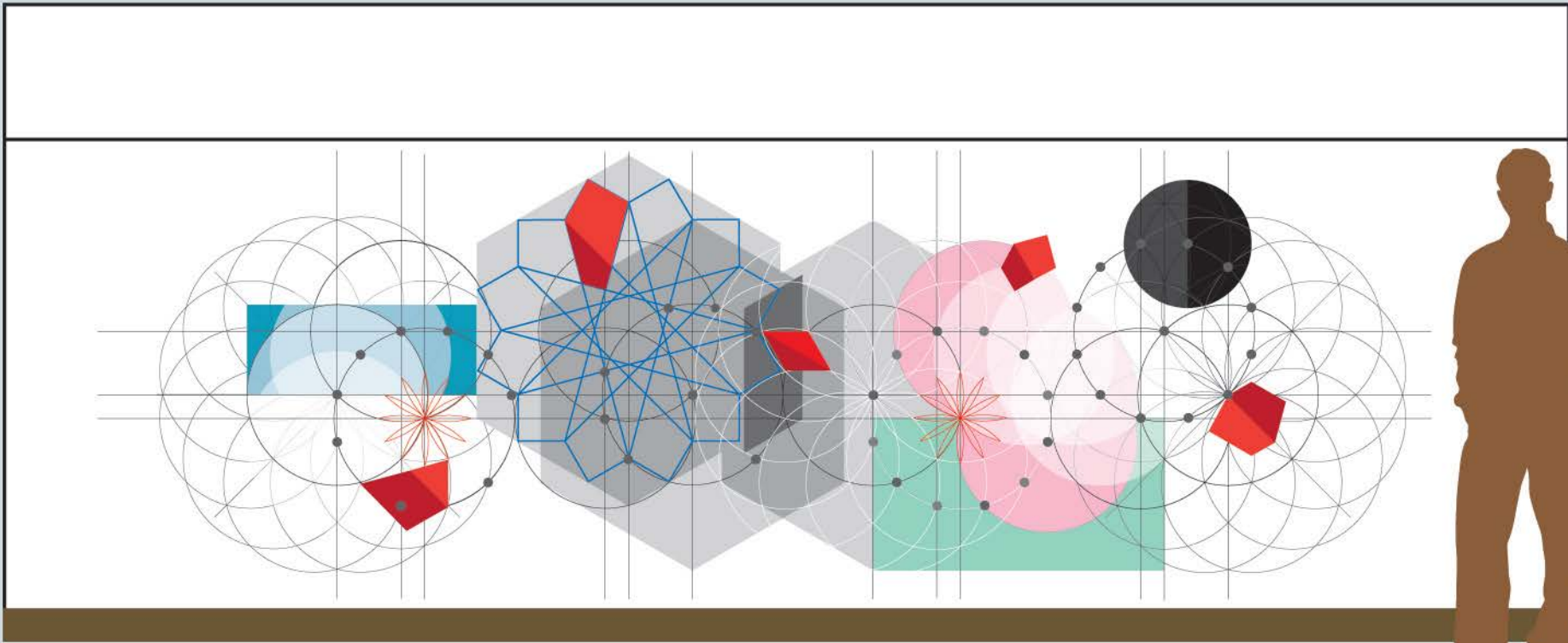
P3_Turkey, Oil and pencil on timber, 90 x 90cm



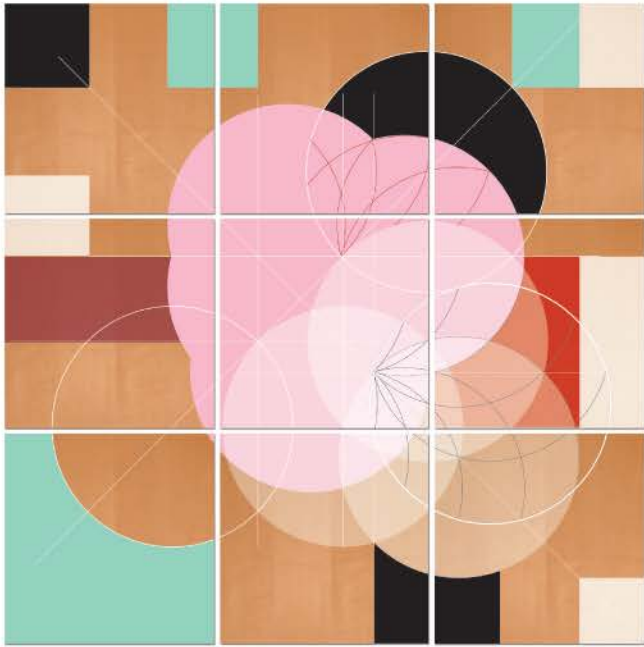
P4_Turkey, Oil and pencil on timber, 90 x 90cm



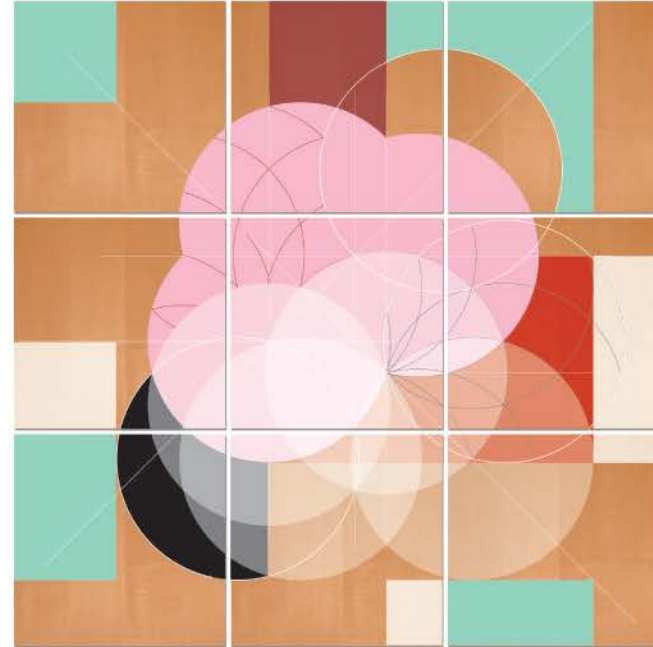
Geometric designs, Istanbul



wall work_concept design

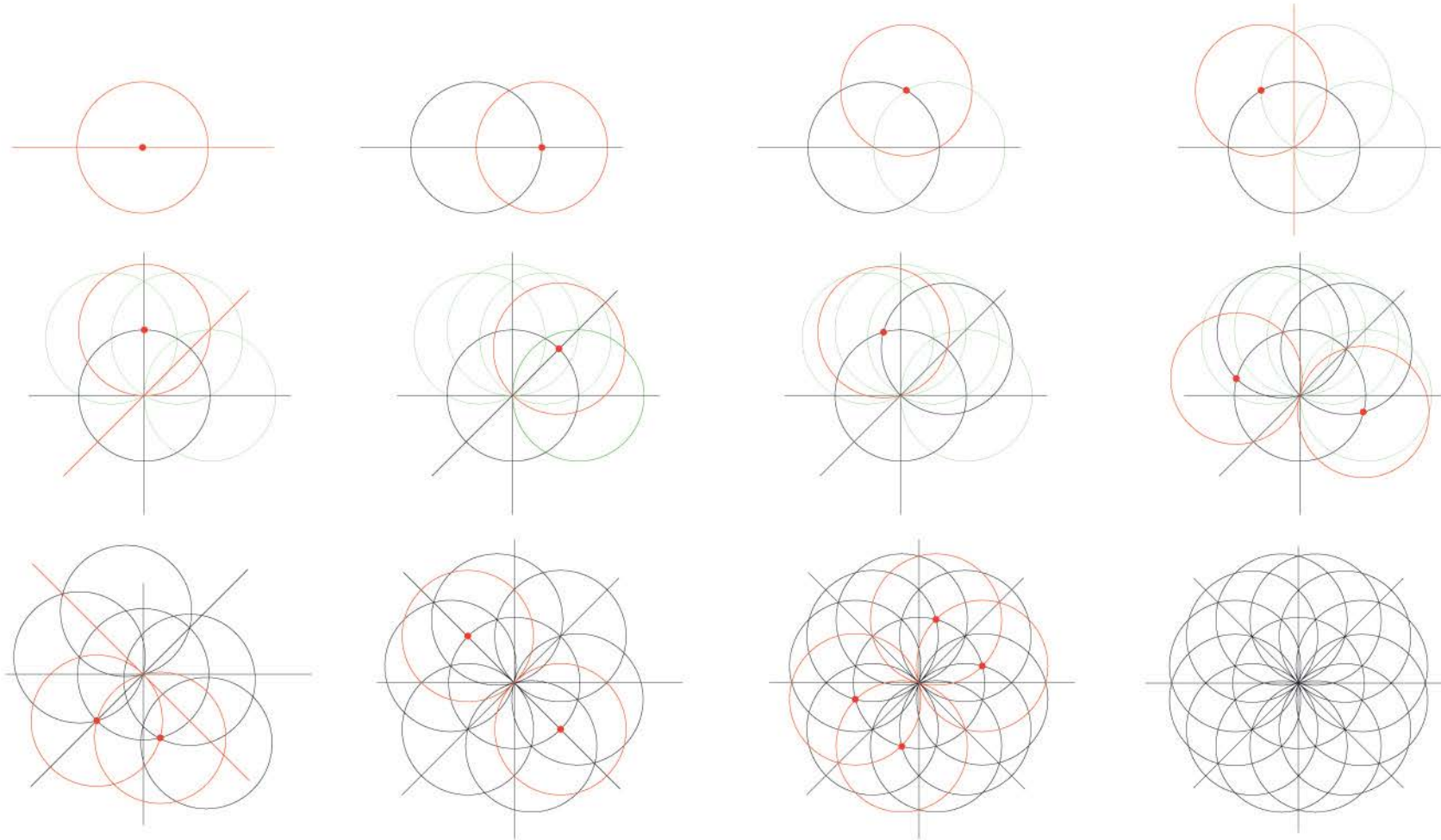


P8_Turkey, Oil and pencil on timber, 90 x 90cm



P9_Turkey, Oil and pencil on timber, 90 x 90cm

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



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