

## EMRE NAMYETER

Emre Namyeter - born in Istanbul on November 1984, He is a multi disciplinary artist who focuses on light art, sculpture and paintings done by his own produced paints. Based between Istanbul and Montreal.

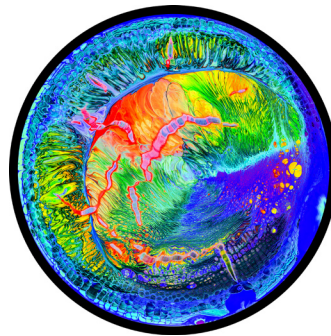
After finishing studies on Fine Arts in Salzburg (2010) he went to San Francisco to study sculpture (2012), after there the next destination was Montreal to study Electronic Arts where he is still currently based. His works mainly focuses on human perception, he questions how we perceive things differently one another, how our perception filters reality and in the end how we tend to see things not as they are but as we are.

On Namyeter's work he invites the viewer to create their own perception about his art work. He is using lines, patterns, layers, mirrors and his own produced paint which changes colors in different light conditions to distort viewers perception.

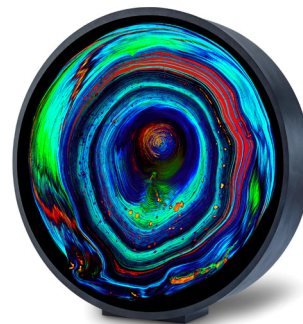


In his work, Turkish artist Emre Namyeter, conjures up from an aggregate of forms and materials (he has experimented in the past with photography, painting and sculpture, as he is currently involved with electronic arts) to bear on the question of perception, not as mere syntactic wordplay or the disingenuous blurring of images. By means of denying the narrative form, and emptying art out of its historical substance, the artist is creating in these constructions (it would be unfair to call them simply paintings or light-boxes) a system that needs to be deciphered from within its internal configuration alone, a system whole but without referents. Equivalent metaphors in the arts would be atonal music, the absolute state of neoclassical architecture or the color fields method of American painters in the postwar generation. In these composite universes, there is no identifiable structure, beginning or end; they constitute a cosmic suspension.

These images, for lack of a better word, are almost alchemical, boiled in a primal cauldron, with colors invisible to the naked eye. As if a kind of defiance on the yellowing colors of traditional painting (it took centuries for artists to begin seeing in actual blue and red, primary colors so prominent in Namyeter's work; in the world preceding the scientific revolutions, apparently what we saw then were hues of green and ochre, hardly corresponding with azure and rouge), these suspended universes are open to the viewer's interpretation in manifold ways; not only they need to be re-arranged in the optic imagination, but the boundaries of reality according to which they are to be interpreted, are not provided by the artist. It is a sequence of experiences that exist beyond the specificity of meaning and need to be experienced, free from the prejudices of pictorialism and history. It makes little sense to use terms such a minimal or modern, as we have hereby completely departed from representation.



Diameter  
lightbox 1-1  
Mixed media on  
tempered glass,  
metal, LED  
150 cm



Light box sculpture  
edition series - 45-100  
Mixed media on tempered  
glass, metal, LED  
50x50x15 cm



Light box sculpture  
edition series - 7-40  
Mixed media on tempered  
glass, metal, LED  
80x80x20 cm