

**GÜÇLÜ ÖZTEKİN
EVERYTHING'S TICKLING EACH OTHER**

OPENING: FRIDAY 6th JULY 2012 at 7pm

DURATION: 7th JULY – 1st SEPTEMBER 2012

Opening with a Performance by Güçlü Öztekin and Güneş Terkol.

Krinzinger Projekte proudly announces the exhibition "Everything's tickling each other" of Güçlü Öztekin. It is the first solo show of the Turkish artist in Austria. The exhibited works show the result of his Artist-In-Residency at Krinzinger Projekte, lasting from April to June 2012.

Öztekın's main artistic expression is painting. In his work his primary focus is on single motives, which he reduces to a consolidated form. This builds the basis of Öztekın's work, which deals with the legitimacy and the constraints of painting – for instance when he transforms his paintings into three-dimensional works. The impulses which influence the artist come from the popculture and in daily life, which is documented in his sketchbooks. For instance, a cigarette butt, which is shown in an advertisement, appears on a wall painting, which he has designed for the invitation card. The artist explains his working process as an interaction of several different perceptual channels which is similar to a 'stream of consciousness': *"I am always looking at something which comes to my insight and flows back. But I am not controlling these influences."* According to the artist, his mental state and his repetitive techniques are more constitutive for the working process than the results.

In the exhibition Öztekin presents a series of painted portraits. They appear as distinctive heads with their distorted faces, opened mouths and rolled eyes. In their sign language the paintings remind one of cartoons as well as traditional orthodox icons with their saints. But Öztekin is more interested in their ironic content: none of the characters pictured are looking at the viewer however they show their teeth or tongue – universal gestures of threat and affront that deny communication with the spectator. Despite his refusal of an ideal representation, the works appear very esthetic. Öztekin uses simple brown packing paper, a trademark of his works: *"Canvas is a very strong material whereas paper is very fragile and it changes the surface, that is why I am using it."* The artist treats the surface of the 'poor material' until it begins to shimmer. Because of this habitual treatment the ordinary becomes symbolic and therefore the characters appear as icons of a primitive future.

In addition to this, Güçlü Öztekin has painted the walls of the exhibition. The murals are made of a special working material, which consist of papier maché mixed with glue and water. The formal composition is on one hand planned and on the other spontaneous. He brings in his personal touch by throwing and smashing it onto the wall. Sometimes he even incorporates little objects. Here Öztekin plays with the dimensionality of painting as he transforms the two dimensional murals into three dimensional objects. This form of artwork develops from a long working process as the artist constantly repaints, modifies and improves their structure with colored pencils.

Güçlü Öztekin, born in 1978 in Eskisehir/Turkey, lives and works in Istanbul. Öztekın's main artistic expression is painting. Since 2005 and in collaboration with the art collective HA ZA VU ZU he has been taking part in several exhibitions and works with performance, video and music. The most recent projects were in Berlin Biennale 2012, Tanas Berlin (Turkish Art and New Superb) and Belgrade. Among others, solo exhibitions were shown at Rampa Istanbul (*kAPLANKADILAK - He Was a Nasty Man But He Washed His Hands Obsessively*, 2010), Galerist Suma Han, Istanbul (*Don't wait for the people, We take place in the future*, 2009), Wiesehofer Gallery, Cologne (*Remains of Today and a Glimpse of Tomorrow*, 2008) and Galerist, Istanbul (*Biçimsiz Cennet*, 2007).