

## **Text II**

This textual study is an essay on Murat Pulat's paintings.

A part of this study comprises the text that I wrote for Murat's "Sinyal Yok / No Signal" exhibition in 2009. Although this first text I wrote about Murat was perceived to be about his exhibition, the content was actually an analysis of the fundamental problematics of his work.

In this study however, you'll find a second text based on my interpretations of Murat's own statements regarding his work, in addition to my general analysis in the first text.

In the conversation I had with Murat when I went to his workshop on July 26th 2012, he expressed the main problematics in his own paintings with two aspects:

1- Murat's rules of repetition/units arrangement that make up the whole of an image; what we observe as his technique.

2- Selection of what the whole image (which is made up of these arrangements) will be or from where it will begin, and making these arrangement rules visible through these images.

The first of these two main aspects is based on existing parts coming together to be one whole and when putting together that whole, simultaneously shattering that same whole. This whole entity that is broken apart while being put together also loses the certainty of its borders.

Murat, who perceives a piece of an entity as a type of dissemination, mentioned that he was at a loss pertaining to the limits of the realms of existence. According to him, it's just as difficult to determine where the dissemination of an entity begins as to determine the boundary of where it ends.

It's possible that dissemination may be realized from one core or many cores however, in both cases, the end of dissemination resembles the gradual loss of a sound wave ending in space. An entity that has such dissemination (decreasingly finishing, wavy) makes us consider a different sensation to the sensation created by severe limits or borders that absolute subjects create in our perception. Subjects are

once again presented to us as intertwined, with indistinct borders, as moving entities.

"I've lost my boundary... And the boundaries of the subjects... Like the tiny grains that create it, everything is in grains... Grains that spread and multiply like a virus... While these spreading viral grains form a whole, they're actually shattering that same whole... While boundaries become indistinct within perception as the exhaustion of a dissemination area, will it actually continue to spread within its own permanency?"

In this and similar statements, Murat is indicating that the real problematics within his paintings are not the existing themes in the images he has mostly chosen from cinema, but instead, that they surface from the method used to bring them out. To put it another way, he uses certain images that he's chosen from cinema as a tool to produce his work. This state of affairs makes up the second aspect of our conversation.

"It seem as though there are images that were produced for me to use as subjects somewhere in my work. In order to be able to paint, I use them as a connective factor of my technique... I find it pointless to produce my own similar images to these images. I don't prefer to shoot photographs in any particular studio environment, set up a composition and then produce paintings from it. This type of exercise would make a completely different problematic the focus point. The images I choose are nothing more than a tool to produce my work..."

Of course Murat's selections aren't accidental. With a subjective aesthetic appreciation, he takes what he feels are images that have cinematic force. He makes the pictorial problematic visible within the opportunities of this visual aesthetic without shunning a de facto visual aesthetic.

In the wake of his images, his desire is to display the blueprint that determines the rules of how sequencing works.

A general analysis of the structure of this blueprint is the content of the text I previously wrote about Murat Pulat's paintings.

## **Text I**

In his work, Murat simply fills an area with a mass of little or a lot of quantities that spread from one core or many cores. In other words, he covers the entirety of the surface of the canvas.

The sequential layers of paint that he organizes in the shape of units transform into a texture that is perceived as homogenous.

Despite each one being unique, these rhythmic successions appear the same from a certain distance, ensuring that we perceive a whole image that is formed by an existing dissemination system.

These disseminations that circularly spread out from the cores, like the principle of sound propagation, is focused on filling and exhausting the surface that it's attached to.

However, although the space that it's attached to is perceived to be the surface of canvas, it's void of a passive homogeneity. This dissemination directly interferes with the organization and interrupts it.

The surface of the canvas is more than just an empty homogenous space (Cartesian space); it's in the painting with its own force as a physical existence. It shows a convex dissemination.

In Murat's paintings, these uninterrupted spaces or the spaces where the canvas interferes with the painting, as is the case in some of his paintings in "Sinyal Yok / No Signal", are organized determinedly, and some, like in "Es", are determined as nearly as concise as geometrical precisions.

These irregular canvas spaces within the paintings are perceived as spaces that will sooner or later be covered, or as passive areas that have been covered at some point or another and then fallen off.

The uniform canvas areas on the other hand are perceived to be of an undeterred structure that covers the regular canvas areas as if they're an entity of their own, and interferes from the onset with the sequential dissemination of the layers of paint with conclusive determination. Each layer that emerges as the unit entities of the disseminations, like the letters of a text or the individual sounds of a meaningful conversation, can also be perceived as a data within the 'whole' of its individual

structure.

These atomized layers of paint also display rather rich changes that even the naked eye cannot neglect, dependant on the light because of its three dimensional feel, or the spatial difference of the individual perceiving it. The paintings, due to changing perspectives or lighting conditions, are sometimes whole and systematic disseminations and a complete image formed by this dissemination, and sometimes they transform into uneven, topographic surfaces that flow off the canvas. The information of the image is interrupted.

His paintings cannot be said to be the same as an inferential whole because of the eternalness of the small parts, the attribute of existence which becomes whole inferentially as an outcome of perception, harbouring the opportunity to consider the problematic of association between the objective reality that is presumed to exist.

The image is not the same as the units that form it; the units too do not have to be the same as the image in terms of figure and semantics. Additionally, each unit has a personal relationship with the other, at least from a temporal and spatial determination.

In fact, in some of the intertwined images that Murat superposes on top of each other with transparent transitivity, it is unclear or undisclosed as to which whole they form or which whole they're a part of.

Murat has primarily chosen shots from cinema in these images that seem to be concealed behind all of these disseminations. The non-cinematic shots are from magazines or from photos that he has shot himself. While transferring these selected images to the canvas in technical terms, he has also referred to computer and printing opportunities as a mid phase.

The stage within the process, his use of stages while creating the co-existence of all of these multi-visual perception environments (cinema, computer, digital print, canvas surface and paint) and his paintings, allows Murat to enhance both the perception and the semantic arrangement of an image that is the same.

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