

The Art of
ümit inatçı

Works, Thoughts & Critics
1981 - 2011



The Art of Umit Inatci

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Ümit İnatçı Art Studio

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Contents

7/The Art Work and Trilogy of “Intellect-Action-Knowledge”
Umit İnatçı

15/Presence
Umit İnatçı

19/Umit İnatçı: A Space Attending for New Hymns
Bruno Cora

23/Visual Quasi-Alphabet for a Pictorial Multi Ethnicity
Aldo Iori

29/Memory and Presence
Andry Michael

32/The Magic and Logic of Umit İnatçı
Dimis Michaelides

34/Intellectual Elaboration of Abstract Symbols
Nefeli Misuraca

36/Simply Non-Conformist Artist
Pasquale Misuraca

37/On the Man and His “Presence”
Emre Zeytinoglu

41/Curriculum Vitae

51/Works 1980-2011

235/Pre-Academy 1975-1979

249/Drawings & Sketching

275/Works in Black & White



The Art Work and Trilogy of “Intellect – Action – Knowledge”

Umit İnatçı

“Knowledge is the consciousness of object-oriented subject.”

Edmund Husserl

Circulation of information produced by art as a consumable in the society has always been difficult for all times. Since art has developed an understanding beyond commonalities and general out-passes of values has always had the problem of dealing with and obedience with pre-inured values.

Transformation, change and differentiation require new information. Artists who convert each new information to the energy of progress and thus enhance the emergence for art as an autonomous sense discipline, simultaneously by differentiating the knowledge art from knowledge for science, created a different ideological autonomy in human life. Change in lifestyles at different times has always led to changes in the phenomenological perception of the work of art; simultaneously the appetite put forth by the art has opened new horizons numerous sociological progress models.

As the artist pushes the possibilities of reaching the knowledge in his occupation in the school of thought he established or inherited; it is inevitable that above all he struggles within his own emptiness. Emergence of knowledge as a result of questioning the reality through the intellect the sine qua non material of information starts with scholastic philosophy and takes its place in the history together with humanism which gave birth to Renaissance.

Art and knowledge relationship which I will take into consideration as “The Art Work and Trilogy of “Intellect – Action – Knowledge” does not concern only the phenomenological relationship that comes from the work of art but also questions the subjective position of the artist towards being seen and show.

Phenomenology of Art Work

It has become a serious psycho-social behavior to undertake the role of an artist through the creation of entrepreneurial situations and “doing art” without questioning “What is art?” “What and how it internalizes?” and “Why it is expressed with a different definition but close to that of science and philosophy?” In fact this was a form of spirituality resolved long ago by Leonardo da Vinci who expressed that “Real science is transmitted to us by our senses.” The intellect is responsible for overseeing the self-sensory perception, and intuition into the process based on the support of

an embodiment of “inner-truths visibility under the appearances (Rodin)” a person “truth narrator (Michael Foucault)” position, if it has predictive ability in this art – as – a competent major. It cannot be deemed that in the history of thought, the truth that art precedes science has its right place.

Making art involves a materialization and thought process. When we consider that the only thing it shows itself is its body, the art that is located, as the signified, presents itself separately in front of us from the signifier, is because it seeks to be taken into account as the subject of an event or action. On the other hand, if a conscious action is needed in order to group the art work, there is no other choice to approach the art work as an object of knowledge. Because the event or situation can be detected at the status of knowledge or correspond the language that shapes it. Departing from the determination that “Knowledge is the consciousness of the object-oriented subject (Edmund Husserl)”, the relationship to be formed within the work of art, is the sense modality itself between the art work and the knowledge of the one who has the intension matured through the empiric approach. Triggering moment that includes the act of seen/being seen of the subjective and objective qualities of the work is nothing more than the perception of the sense on the phenomenal plane. In this context, the reason why I apply to “the phenomenology of the art work” lies here.

When we have to think that under which condition the art exists we accept the condition that we need to transfer art into a super ordinate form of culture; we cannot deny the reality of the formed knowledge and intuition have to include sufficient maturity for forcing the cross-cultural borders. Intellectual competency that we have to think and experience over “Intellect – Action – Knowledge” trilogy is converted into shaping effect of art’s uniqueness. This entire search for reasoning and finding the equivalent of intellect in shaping the career of the person from the state of “thinking being” to “producing, being”. In this context, under which conditions should art exist produced its own conditions. Thus, starting from here, it should be admitted that thinking is not sufficient for creating art, and there is a need for another mental freedom area. Knowledge is in a position to leave the milieu in which it was produced and take its place in art’s thinking’s system.

It is mostly overlooked that the work of art reflects a moment of pure art free from all times it is produced and the hypothesis that time is an indivisible whole. Those who are not artists do not know how the work of art writhe a larvae of idea in intellect without being occupied with any school of thought or engaged in any understanding of shape; we may have mentioned that a willpower that has the aim of approaching the artist senses better but there is always something left unsaid. Here at this inevitable moment of

impracticality, all that is left behind is the resolution of language spoken by the inside of the work on the visual plane. Here, we can announce the beginning of new sense process called “the phenomenology of art work”. It is inevitable to consider under which conditions of “Intellect, Action, Knowledge” trilogy would the work of art exist.

Intellect – Action – Knowledge

1.

The art work as the signifier also includes the signified as well. Since the production of the art work as an object that contains information necessitates the reasoning procedure and action of the signified. As signified “I” search for the reasons that convert it to the object of the show, which request for the means should be well differentiated.

2.

As we direct towards a model of “I” of what the conjecture expects from us rather than what we expect from life, we make ourselves as the passive object of an acceptable modeling. Willing or not since we have to mould ourselves according to what is appropriate, avoiding the “claiming the self back” attitude, we tend towards constructing an affirmative personality. The personality should be characterized with borrowed forms behaviors and will power. In this case, since intellect will direct towards the construction of an artificial I, will give up its authenticity and will always hide “ego”. “Ego” is the very source of re-claiming the self from what is out of the own will; in order to ensure that it flows; the intellect should defecate from the concern of hiding of the self.

3.

If you are in a situation to show yourself in the way you think, the work of art should look like the thought of which it is the product. Intellect at the moment direct toward the artificial edition of the self, the work of art takes its place in the context that develops outside the ego boundaries. Here it is revealed that what we call “the art work” is not the work of art. This situation is due to the lack of knowledge (cognition) of the intellect and action’s area of interest and attention. Because the work of art does not include any pure spontaneity, it is merely a product of request design. Even the coincidence is under the control of a request as soon as accepted as a productive accident. That is, even a coincidence itself can change into a will design. When faced with the conversion and inversion domination of knowledge, no work of art is a product of “I feel like it”, rather a product of conscious, attention and interest. Art Work is as much the signified of what is thought as it is the signifier of the thinker. Momentum related vision can be converted into the action of gaining information from creation, theory and value. This possibility is related to the information attributed to the art work, and to extend to which the knowledge of the perceiver (or vice-versa) meet.

4.

The intellect gathers all its nutrients and places them in the location of auxiliary memory. Response is the experience itself, not its result. Intellect uses the response process pre-action; thought process as a rehearsal for a play and inspects the risk probability possibilities of what is intended to be done. Supervisory role of *ego* is for reinforcing the defense role of the intellect. Still, the intellect although it seems to proceed, actually does not act as a defense instinct; on the contrary, it is in a state to work as the command button for the courage to overcome. Art creates its field of existence over the need for courage to overcome. Eroding shyness, opening the mystery curtains of life, need for more entrepreneurship in questioning and appetite for learning necessitates courage that does not deny suspicion. Design of each request determines the direction towards which the intellect will swing. The intellect swings towards the knowledge; this is the sole method for intellectual nutrition.

5.

Every action is at the same time the moment of showcase of ego. Action is both the act and mechanical reception of stimulus. Each action constructs its knowledge both at its own phenomena and its stimulus – response modality. Whatever is shown is also the knowledge of the action. Each act includes its own intellect. In this case, the intellect is the one that appoints the representation that undertakes the phenomenal design of the signifier. Ego is the actor of representation. Action of ego is directed towards the satisfaction of incarnation need reinforced wish design. As the knowledge that is the insider of the work of art becomes the chief actor of putting the action into the stage. The need for action to intention (*intentio*) and need are the two concepts that are addressed in relation to what knowledge is needed with what sort of action. The phenomenological process of the art work also includes such a behavioral manifestation.

6.

The thing with the content that the artist presents to the show, at the same time, includes the internalization of the competence of the object which is the informative object of the display with the capability of the intellect – which at the same time is the content of the fiction of the intellect. The thing with the content, or the informative object, is the work of art itself. The work of art is an object as soon as it enters into the process of having content is subjected to having content – led by the subject - Having content takes over the responsibility of giving meaning and undertaking format. The work of artist is complete at the moment the information reaches its object. *Content*, is the instrument for making the work visible – in the context of languages; this instrument is directed by the knowledge. The work, as the state of knowledge has a side that is dual transitive. Knowledge ultimately comes from the object, and what the object has “the thing itself”. As the knowledge, that is instrumentalized by the work is transformed into the knowledge of the work itself, it makes itself visible as

long as it is within the area of the subject itself. The “thing – that is seen” as the work (signified as seen and signifier as the intention for content for the instinct of desiring) is the thing itself not only as the object but also as the necessity and intension of the interest felt for the subject.

7.

Knowledge includes the codes of conduct for how something would be done and for what purpose. Knowledge is not always the concept-based theories about the things. The knowledge about a chair that it should stand fixed on the ground and is an ergonomic tool for sitting down, settles down as an overlapping concept with the concept of chair. However, this information is merely a notion for a person who does not have feet from birth or who has disability for walking. The artist as the *Homo Faber* (doer) makes use of the intellect in transforming the knowledge of the thing to another thing and knowledge. At this stage, knowledge, in relation to the aim of the subject, is one that starts the metamorphosis of the object and transformation to a different object process. In this case, the object is removed from its creation modality and is transformed into an object that occupies different space and holds different meaning. The object is converted into a thought provoking imagination with its real space covering shape or form transferred into surface. This intellectual action which is seen as a metaphorical harassment for the ontology of objects makes the art work as that is shown as a product of the intellect which abuses the domestic meaning of the things.

8.

As we create the work of art, we act according to what we think; however action does not meet with its product with this. In order to complete this action, in addition to the action which reflects our thoughts; there is a need for understanding for form which gives its shape. Absence of the concern for shape, converts the subject into a collective transformative representative tool. Concern for form is a mental impulse fed with otherness and transformation. The work of art necessitates the place and space for being different and towards being noticeable. Awareness of these differences found in response to the perceived elements of the thinking and making processes which allow a reading level of knowledge itself.

9.

The process of work formation can apply differentiation and create meditation in its own process, which contains a form of concerns in its space. This space may belong to place or to the surface; their visibility or work which tries to impact differentiation, in this space they create their own living space, while its creator and commander intellect, and has to carry out effective mechanism of perception. In stance, stage knowledge and timing on perception must be categorized to put the empirical knowledge in process. Empty space should be regarded as a layer sense as soon as we attempt to design the relation of the work with the logistic venue as we attempt to design for a better presentation. It is inevitable that the

area and sense theories are staged. In this case the subject that presents the object to the show has a preoccupation with form for presenting it to the show rather than being concerned for form for its own being. In this context, empirical knowledge that categorizes knowledge and intuition processes should be considered. As soon as we set out to design the work in relation to its relation to space for the better presentation, the empty space should also be evaluated as a layer of sense. The work that is perceived as the object of senses necessitates a space that would undertake its right reading and undertake itself from further readings. This visual quietness that provides knowledge's location at the center of the work is merely interference for reduction towards understanding the needed.

10.

If we consider the work of art through the vision of an object produced by the intellect and knowledge, here, the meaning is hidden more in the action, and then the knowledge stays as content in the work. The knowledge of red as a color takes place in the boundaries of physical definitions of light and vision. The use of red as the chosen color contains the action which makes the psychological effect of red visible. Meaning, on the other hand, is hidden in what the work tries to tell with red. As the last step, if we go backwards from the meaning, on the way we will come across knowledge with the experiential (logical) and intuitional knowledge reveals two sides of work; logical and transcendental ones. From this point on, we are occupied with comprehending the length of context in which the work contains and/or rejects meaning.

As a Conclusion – the Location of Knowledge in the Art Work

The intellect of the art is not an intellect equipped with exactness, yet it is an intellect which is an entrepreneur in experimenting itself, and takes the risk of having an accident. As the artist is the actor who presents his/her work equipped with knowledge, the sense scene, as the signifier of him-herself, at the same time, provides location to his/her own knowledge in the work.

The artist is in the state of providing his/her autonomous self by breaking himself/herself from the social, cultural and ethical conditions that shapes himself/herself. This necessitates a process of gaining consciousness which will be fed with the knowledge of the world. When I say the culture of the world, I am talking about all the knowledge that includes sensing which makes transcendental factual knowledge reality that makes clear document from metaphysics to physics, all knowledge that constitute the thought system of human beings. Knowledge does not represent the exactness of truth; it merely gives opportunities to the existence the things to be mentioned. All sorts of learning/knowing action from suspicion to proof hold the possibility of being the leitmotiv of the art work.

If we think that knowledge is a source which feeds the production appetite and we refer to it on purpose, we come to the conclusion that the work of

art does not aim at producing knowledge or a means for transferring the knowledge when we consider the materialization of the work with which knowledge we do not try to reach the thought that give birth to the art work but to knowledge. Because it is the knowledge itself which provides opportunities for thought or tendency to think, based on these pillars of judicial work, I find it correct to say within my boundaries, the work of art “the object of knowledge.” When we say that art is an object of knowledge, we do not think that it is a means for information. Art is an intellectual activity area which is impossible to communicate out of the discipline of communication area. A work can carry the signs of information but the work itself does not carry the aim of being the sign of knowledge; as it becomes the illustration of knowledge. The work of art is not an element of indication, but is the real structure carrying all the paradigms of semiotic systems.

We see that as production includes process of knowing, activating the process of knowing has qualified contribution in the manner of production. This shows us that work never has the opportunities of complete “element”. The constant state of “missing” of the art work is not due to the insufficiency state of the knowledge; it is because knowledge is the thrust element which provides opportunities by establishing analogical –referential– relationships with other knowledge for transformation (Murat Belge, Marxist Aesthetics). This form also qualifies means for intellect state of the thought. That is the work is not the one faces or makes the work concrete, but the act that breaks it off from the thought and materializes it.

Thought is the subject position that designs the work, not the act of presenting it. Since the shaping of thought requires materialist action, the relationship with things becomes an issue; here, the location of pre-formation –before the form is been intervened by the subject– of the things becomes an issue. Since the form does not come from nothing that we meet with, form before we form it in our intellects becomes an issue. Actually we are not forming the form; we abstract the material from its form and we create a difference that is either related or independent from it. That is, for the work merely thought or the material which proves its way to it, is not sufficient; the material leads the way to thought or knowledge is equally important. The form in question is embodied within the thought and material possibilities that pollinate knowledge. This is an inevitable act particularly in plastic arts.

The clues of thought and knowledge is not merely related to the forms visual transformation, but also related to the kind and structure of the material that carries the shape and ontological/anthropological attribution. Here, we must emphasize the significance of the subject – object duality (nature/metaphysic, cogito/emotion, chaos/order...) because notion of art is not situated in any perennial certainty. The phenomena of art work does not

reflect thematic schematizations of the existence but experiences a vital pathway towards reality –through perception– as the ground on which all *cogitatum* (existence of that is perceived) acts individualize themselves.

Knowledge can equip, feed, structure thought; but thought does not get involved in assimilation relation with knowledge. As soon as it does, it is instrumentalized and does not become the actor of knowledge but it becomes a sign. Provided that the art work has the risk of becoming a sign for thought or knowledge arises from such a misunderstanding. Thought and consciousness –the owner of giving order for the moment of shaping the action– their inclination to break themselves from knowledge as it they lend themselves to the work is to enable the “authentic I” to emerge that we have been mentioning. The artist needs the thing (an object as ontological reflection) called “art work” in order to present his/her authentic and autonomous personality, free from all knowledge and thought. This need is always present in the existential instincts of men; art is nothing more than pure state of such presence.

Indeed, the work of art is the knowledge object which characterizes such needs for authenticity and becoming free; however, this object has also produced its own knowledge as soon as it has been presented. In other words, knowledge as an attribute motive is replaced by the knowledge of the work. From this moment onwards, we can break from the thought that is the prerequisite of knowledge and talk about the knowledge of the art work which enables to shape the thought (not the thought about the knowledge but the thought about the forming of the art work). Knowledge is then the knowledge of the art work; thought is the intellectual experience of art work and conscience of continuation of thought.

This is an inevitable act particularly in plastic arts. The clues of thought and knowledge are not merely related to the visual transfer of form but at the same time with format and structure of the material. Here, we should emphasize the significance of a subject/object duality. The information about the art has the information of doing the art or creating an art work.

The pushing power in the thinking and information obtaining process has a secondary role now. This is what makes art – and what carries the art to a different location from other forms of thought. The work of “doing art” is not liable for the accuracy of information and thought; its mere responsibility is to enable the competency of values that make up the *art work*.

Famagusta, November 2009.

Presence

[Sign of Presence, Against Ontological Absence]

Umit İnatçı

When my hand moves across the surface leaving signs such as presence of moments lived in a moment of breath, I realize that I die and return to life at the same time. Dying means surreal detachment from the reason for existing. Living, being alive means announcement of aggregation at what is mortal. Therefore writing concerns about self assertion and noticed by the time itself; time such as memory and consciousness. I know that I existed in the past. I know how to be conceived by the present. I know I'm expected by the future, and I do not want to miss the appointment with my existence.

*I do write but do not describe
I do write but do not express
I do write but do not declare
I do write but do not explain.*

In a sense, my painting belongs to the landscape system deliberately, even tried to satisfy my aversion for the system of still life's suction necrophiliac, the result of human cunning against nature. Instead, turning to a vision of depicting nature –sign of a violent interventionism– on behalf of hedonistic purposes consists of visual rhetoric as an artificial image, I'd rather melt my eyes to a horizon, and then infinity is only a fragment of subversive continuity.

Fields in well-defined, often conceived as cultivated fields of gestural pulse, are apparently logo-formal signs as codes of prosody, sometimes dissolved as an automatic writing, sometimes meditated as sculptural cuts, sometimes still provisional scratched from the surface –after being covered with color– leaving a negative fluid round as the remains of a memory deeply rooted in the mind but rather timidly rejected.

Ideographical signs as –meta-linguistic – paralinguistic codes– are deliberately spread on the surface to give shape to the prosodic rhythm which defines a poetical character of my “painting as writing”. The primitive tendencies as a ritual and instinctive relationship with the nature and the sense of geometrical perfection are both introduced in a dualistic way which represents eclectic coherence of modern man. Writing is an intellectual *presence*, black is *geometry of emptiness*, rigorous lines and hasty writing all are about psychological contradictions that I use as a precondition of sub-consciousness.

The minimized gestures in the distance between the fingers, the microcosms set in a rhythmic juxtaposition as they enface the frontal look. The phonemes in the body in the persistence of silence as a whisper, embroidered on hearing of the deafness. The black background is covered with a color (even if a shade clear, black always sucks its sheen) that seems straight out of a dark Byzantine workshop. It will look like a contradiction for an anti conformist enlightened-utopian as I am this obscurant contamination of the black as presence of irreversible mortality. But it's just a precaution to be prepared for the pedantic illusion and delusion of false prosperity.

Pictograms are instinctively designed as an invention of incomprehensible and incompatible language which aims to produce signs of intellectual independency. The absurd and logic, chaos and system, light and dark, gold or silver and black, physical and metaphysical depth... the antinomy or contradiction is the real habitation of my microcosmic protagonists (pictograms). The harmony of the imperfection a fruitful contradiction reconciling differences that makes coexistence impossible. I, consider myself a topiary gardener who works with the perception. My gardens are utopian places –utopian proudly– where plants and organic beings that feed a crowd of cosmic energy. A magic of cohesion that emanates incessantly; chaotic order but that looks like an absolute geometry.

Each painting is like a garden where cosmogony is being reflected as the geometry of chaos. In my art the necessity of inter-subjective communication is developing the sense of comprehension in abstract way that means: decentralization of the logo centric semantics.

Many times the presence of the primary materials as a talismanic accessory on the structure of the painting are reflecting ritual relation between me and art work. The contradiction between a shamanic instinct and scientist logic is evident, but no any mystical tendencies are being aimed to be emphasized on purpose; although it seems so. All these signs –material or/and gestural– that appear on the black found as neutral morphemes with a trans-sensual spiritual, they appear as they are to contradict the idea that the pause in moments of intellectual desperation tends to escape into emptiness as an unconceivable momentum.

In the spirit of an Alchemist or Shaman – Tantric – Zen Master, I shift from surface to volumetric media, from mystic to poetry; I believe that one should have the courage to tackle both extremities: the creative and anachronism versus the certainty of actual veering unto infinity, unknown also capable of accepting both archaic and modern grounds without lapsing into phenomena of bias and magic, that can only lead to proper mysticism. What is mystic in my art is only a mimetic embodiment of archaic behavior of art. In a way, I tempt to divulge the paradox in art work. An anthropological search, without questioning what is progress

or regress, but simultaneously a kind of instrument for reestablishing an archaic past of the rituality in art.

I am not interested in optical realistic representation of an object but in interpreting its ontological aspect as trans-sensual – spiritual engagement with nature of the objects... My art has been cosmos-centric rather than anthropocentric as in Occidental art that exalts personality. I see man as an integral part of nature. The affinity between man and nature was what impressed me as an artist.

The nature is sacred! It is not a religious affirmation, or theological; but merely a sublimation of nature that exalts the value of inexorable geniality of man-pastor of him/herself capable of overcoming any metaphysical, supernatural and transcendental feeling participate atomic, organic of this nature –all in one– in which/through which I explore myself but without trying to invent any God or any prophet. I consider myself as dispersed. However, on the way of discovering my own way of being, unlike the dervishes, I don't aim to walk along spiral path running around my navel, but my journey is horizontal Galilean. In my journey, me as a sense-cultivator painter, all I do is depicting, cultivating over with a reductionist tendency a set of phenomena that surround me. All this is about to come to an *eidōs* refraining from the suspension of absence taking the access road to pure consciousnesses.

*exploring
as long as our thinking
purchases a body as a presence in the infinite
until our thinking
becomes a deep breath as a moment
as well as the place where everything
concentrated in one to settle
cosmic cohesion.
Dealing with the things of nature
with the nature of things
dealing with nothing
nothing like ontological absence of I.
Exploring
abandoning the mind to a total amnesia
exploring and
reproducing new memories.*

I'm talking about depicting and writing (as painting) over, in my case, is the same thing. In any small gesture/sign has become a pictogram, ideogram, or a syllable, etc. I construct an enigmatic moment to guess the origin of the human instinct governed by memories not decrypted. I do not paint to make a work as a result of subjective reflection, but to document a series of *sense datum* that leads me to the outside world: What that does

not belong to my body but I am part of it. I write not to call the viewer to carry out a lecture transferable into literal communicability, but to produce entire lexicon through which minds can be feed by the meanings translatabe only with the perceptive ability of which the equivocal is only motor.

I do write to recover the remote memory
I do write to communicate with the sub-natural
I do write to demystify the myth
I do write to communicate with silence
I do write to surrender in emptiness
I do write to bury my body in the light
I do write to slip into the density of the invisible
*I do write to affirm my **presence**,*

besieged in the universe of things to praise a *noematic* becoming of “I meditator” liberating myself –from everything that my mind has been given through all the tools of daily information of mass media conceived as the data storage that feeds decadent culture our minds, and use their memory as an auxiliary machine– to reclaim signs of new insignia leading to new *noesis*.

Perugia, February 1998.



Umit İnatçı: A Space Attending for New Hymns

Bruno Cora

A root of the sign never died out, even prodigiously fertile, that is still able to emit shoots is that which originates within the imaginary large flows in the Mediterranean, the singular work of Umit İnatçı. So firmly established and active in intake of fluids and piquancy authentically that mitium hieroglyphics found in the action of the fair young artistic personality İnatçı, the reason of integrating communicative ideals. It confirms that the happy fate of the creative force in the place to find an identity that can testify to the poetic vocation and the need to be and to manifest itself, takes place against all adversities for a principle so invisible as absolute. It does not seem exaggerated a priori statement just issued, for an artist who, at least in Italy, is almost at the beginning of a process of enunciation. But to myself and a few other witnesses who, during the last ten years have seen the growth of the visual language of İnatçı, these assessments do not seem either misplaced or beyond measure.

Since the early eighties, when I watched the first in Perugia and already certain propositions, still pervaded by tension tests conducted questioning of the School of Painting of Nuvolo Ascani, his teacher and close friend of Burri, Colla, and Villa, İnatçı already broadcast on frequencies high, outcome of that fine abstraction that the artist borrowed from the even younger age the ancient culture of his homeland Cyprus. But the meeting with Italian painting and its medieval towns and Renaissance as well as with the most extreme European avant-garde and contemporary Italian, from Beuys to Kounellis, from Fabro to Merz, from Pistoletto to Prini and Boetti, produced in its fertile artistic attitude to formalization a great incentive. In this way, and soon came İnatçı autonomy of its own semantic system and the path of a codex morphological space allotted in a network whose topos, even before filing and distinctive gestures and signs, make evident a certain principle.

The first results of work even if plausible figures flanked forms and exemplified in the actual "emblem", each of meaningful penetration in the imagination of every observer. In that long period, lasting several years, and whose numerous and sophisticated processing techniques - both in the preparation of the color fields host the drawings, and in the production of space won and redefinition with overlapping fabric painting - were aware of the work seen in the exhibition Nicosia (1995), some of which are also present in Bari.

Taken together, those "lists" of scribal tradition vocabularies exhibited even more hermetic than Eblaites just because changes in the source language of the lemma view. İnatçı, with successive versions introduced in recent years even some symbolic inserts such as doors, thresholds, and

Bruno Cora and Umit Inatci, Prato/Italy, 1997.



some architectural schemes, as well as profiles of landscape: the case of works as a portal of Utopia (1995) from the blend wrap circle square, or “Antinomy” (1995), the hemispheres separated by subfield red silhouettes of mountains which rise unlikely or clear backgrounds dissimilar shades of color.

It became increasingly evident so that, even in the early proto-lexical works related with the most ancient Mesopotamian tablets or Sumerian, there was no intention imitative or citations, but rather a spontaneous emergence of a sudden glare-listening narrated almost exhumed and resurrected for how much more vivid. The introduction of other forms, too dominant and emblematic, revealed the intention to tell with absolute freedom, even if covered by the study of semantic relationships between forms and signs.

But this year, more than one new trick of increased plasticity and luminosity distinguishes the new work. First with discrete copper foil inserts delimiting surfaces painted with flap on the frame and then vibrated with determination coming to insert-metal material within the same pictorial page: the case of works like the “Isochefalia of equals not similar” (1996), “Humorous Epitaph” (1996), or “Mohammedan Sacrifice” (1996). Meanwhile, among these solutions, you are overlooking the presence of gold and black, often bearing the valence and the royal funeral, certainly a stark contrast and contradiction of strong light and evocative of darkness. Both the swing states of being gold and the black engage the views also on the appearance of resistance or the same oblivion. A temptation of black that comes to the artists in times of anxiety and great intentions of change, cancellation and will that want to make a clean sweep of all previous announcement of an extreme announce of spatial vacuum.

With these aspects become symptomatic therefore an introductive to the latest works, the paintings “Pittura Metrica” (1996) and “Pittura Lettrica” (1996), both centripetal luministic in a sense. They seem to define a vestibule of entrance to the big obscure gap opened up and surrounded by metal frames of copper as the “Mare Nostrum of Mourning” (1996), newly decorated top and bottom with the presence of point-form, and “Dormitorium” (1996) invaded by a new sign, which has become plastic. The landing port on which İnatçı attending to its extreme wise of spatial test and pictorial-plastic has the feel of a pilgrimage to shrines supremacists, but with new offers. No more sacrificial dimensions and break the rules of Malevich or Fontana, but that of a young artist, while “singing” the verbal-visual poem zero, prepares his new adventure with the dramatic and anxious waiting cornerstone program of the “Fertility” (1996).

And then there can only wish good fortune to play in this exploration, as is expected for all the braves!

Roma, 1995.
Ümit İnatçı, “Piktografjelirike 1994-1995”.

Jannis Kounellis and Umit Inatci, Perugia/Italy, 1990.



Visual Quasi-Alphabet for a Pictorial Multi-Ethnicity

Aldo Iori

Umit İnatçı is in Italy, in the West. An exile once again, he has left the island of Cyprus in order to find asylum among the Umbrian walls that already in the past welcomed him. A citizen of peace, an exile like his pelagic ancestors, he brings us his roots and his absolute obstinacy in defending the thought of freedom that animates him.

A pictorial polyphony

Many years ago as an apprentice archeologist, I saw a tablet of bronze of Idalion in an old book that showed a document in Cypriot syllabic writing. Years later in a distant museum, I discovered the real document and, moved, I turned my gaze to the small object. The light was on it and the reflecting rays picked out elementary signs, an apparent simplification of archaic images that showed there was a relationship with Greek culture and with Middle East culture, but also with an expressivity present in contemporary artistic reality.

I am reminded of that tablet today when faced with the works of Umit İnatçı, observing his search for the form of the sign, the shade of a hypothetical word, the definition of a space in terms of relation, the luminosity of a metal.

There is in fact present a derivative element in the work of this Cypriot artist, even if enriched by many other influences, by archaic documentation. The sign becomes a presence from its first timid and conscious appearance in canvases furrowed with traces in which images are set: herds, doves, carts, bombs and other elements with inferences both of a rustic memory and a contemporary iconography of war. There are also signs of a naturalistic origin linked to symbols, allegories and captions, turned into icons of an idea until they are categorized spatially and organized into a library of images, a visual log of images.

The daily contact with art critic and curator Bruno Cora and the masters Nuvolo Ascani, Antonio Gatto and the direct knowledge of numerous artists, from Luciano Fabro to Michelangelo Pistoletto, from Mario and Marisa Merz to Enrico Castellani, Jannis Kounellis, Carla Accardi and many others during his years of training in Perugia stimulated a reflection on ways in which in art thought takes form and on the need for research into his own painting which he is creating over the years with constancy and with maturity. Figures are being transmuted into hieroglyphics and ideograms to the point where pictographic images are composed which increasingly tend towards abstraction. At the same time the elaboration of various ways of working with and using materials which are foreign

to pictorial tradition - from the first timid but conscious 'engagement', justified by the need to experiment, to the point where why and how we act is discovered within one's own experience and tradition - suggest new possibilities, ways and synchronies with pigment and a vital essence that at times seems to flow with unstoppable impetus.

Research into the nature of the sign connects the works. It melts into a probable visual writing that conjugates within itself inferred elements from a large number of sources, from modern pictograms, scientific language, distant alphabets, elementary ideograms, from a deep archetypical heritage. The sign fills the pictorial space first in a gestural causality which is almost informal, then increasingly determined by elementary forms that can be traced back to the circle, the square and the rectangle in which Cartesian axes define the space in a grid, almost a sort of chessboard where signs, new letters and ideograms find their place as elements of a visual quasi-alphabet for a pictorial multi-ethnicity. In work after work these elements become increasingly icons of their own sign world from which the artist takes leave in order to conquer a greater elementary aspect in traces played with upon the canvas, the ephemeral limit between image and writing, refining it in the memory and causing the deepest experiences to rise again until writing takes place with images no longer linked to any kind of translation.

A game of chess between East and West

I've never been to Cyprus. I've often planned on going in order to swim in its sea and measure its past with my footsteps. My knowledge of it has come from books and those people who have talked at length to me of its beauty, its history and its Centuries old tragedy. Names and stories of the strenuous defense put up by the Giovanites against the Eastern powers come to mind, visits by kings resting between crusades, other subjugated kings and presumptuous sultans. But also of an ancient culture that conjugated the wisdom of two different fraternal worlds, one to the east and one to the west.

Inateđı tries to create a sharing of one and the other, a relating of two worlds, a play of differences and similarities, in an ironical stroll along two paths which over the centuries have crossed each other and then separated continually until the present wall of intolerance was created.

To suspend time in a repetition that evokes decorum without ever becoming it put gold as the place of epiphany in the image, give depth to elements by exalting their value and chromatic brilliance, continually and constantly find a way to abstraction without this being reconstituted by means of a narration with words that change themselves into taught gestural, tend to negation of the natural image and to its substitution with a non-writing, constitutes a masterly daily exercise of resistance to mimetic facility.

Aldo Iori, Umit Inatci and Bruno Cora, Prato/Italy, 1997.



The size and proportions present even in the most gestural of works turn into a need to lay out pages within golden proportions, within compartments in which elements are related in a complexity within which the glance finds rest in subtle equilibriums. The lesson of the great Tifernian master, for so long observed, from the first sacks to the large blacks, as well as that of Renaissance painting, are metabolized and resituated with intense visual results.

The carpet as mirror of everything

A legend, probably in part apocryphal, tells the story of an ambitious sultan -who, although in possession of a splendid and ancient carpet in the court of Bursa, wanted to engage the services of Egyptian artisans whose fame had reached him. He sent a ship to Cairo in order to engage a dozen. During the return journey a storm forced the ship to seek shelter in a port where it stayed for several weeks. The story then tells of how only eleven of the carpet makers left the port, which was on the island of Cyprus.

The grid becomes increasingly an organizing element in the equilibrium of the pictorial page and within it there is gradually composed a sort of a map of a territory that inclines towards the upper horizon, the probable profile of a landscape. From saturation to a rarefying of the image in a condition which keeps in mind the spatial lesson of North American masters. The lower part leaps towards the observer while the upper part calmly becomes a monochrome background or an epigraphic image, emphasizing the outline, the margin which tends to decorate historically and define a problem concerning the frame. The grid, no longer regular and complete, often presents a break, a loss, one might say, of certainty and the emergence of a doubt. There is almost a break towards the edge, usually the upper edge, beyond which the signs disperse and float in color. The chess board is no longer statically binding, but becomes a placement from which we make our own moves.

New geometries and new scratches intertwine and invade, consume adjacent spaces, relate to each other until they are reciprocally dissolved. Within the square a subtle play of references and responses suggest a path towards the eye: an arrow, an image sectioned into parts, a tonality of color towards another leads to a labyrinthine vision until there is a loss of orientation which is then regained in the work as a whole. Everything then returns to the surface in order to fall once again into the depths. The pictorial surface takes in and demonstrates to one's eyes the stratified and silent thought, refracts and consumes a sedimentation which sets the basis for action. The various levels of pictorial, texture denote different work phases and they merge; the sign rests upon a background, a new arrangement surrounds the sign, a new sign underlines and marks again the preceding in a process of successive elaborations that become refined as the work develops, from the outset of a project, while taking into consideration an objective.

Unpronounceable words suspended in color.

Evagora, king of Salamis, twice offered his hospitality to the Greek Conon. His was a generous and troubled land, sold and abandoned, often betrayed (where otherwise could Iago plot?). A territory of strategic conquests from Sargon II, the Assyrian who subjected the seven kings to the Serenissima who ceded it to the Osmons of Selim II, up until the contemporary merchants of death who condition - if they do not actually manage from distant lands - the destiny of the island.

Umit İnatçı's studies lead him back into the past, from the fauves to "surrealisme au service de la revolution", and give free rein to dreamy colors representing the world differently. The fundamental colors dissolve in shades which at times are powerful and at others delicate and which seem to overflow from the magic well of a modern dyer. They match each other, attract each other or reject each other in order to placate an impetus, in order to emphasize shininess or have an echo resonate. The browns accompany the blues, the violets the bright greens and reds with tones of yellow that grow until they become gold. The latter is an announcement of Byzantium but we do not know if it comes from the east or if it comes from, the west by means of central Italian medieval painting. It doesn't really matter so much from where but towards where. This announces the iconostasis, the opening, the portal beyond which all is concealed. Chaos finds an apparent order and equilibrium and the golden threshold of the regal doors becomes an opening towards a greater spiritual dimension, a place of meditation.

Color captures light and space opens to make way for the mihrab, niches in mosques or prayer mats. Signs abandon even a similarity with writing in order to become the mark of a sound articulated in a whisper, in a shamanic song whose comprehension is denied us. The eyes hear a word which becomes a silent interior sound. But it is only hinted at, present in a few recent works, perhaps the germ of future workings. The multitude of signs seems to squeeze into the forms that contain them. The abstract geometry changes into a memory tied to the thanatological tradition of a mausoleum, a boundary stone, a tumulus, a slab for a forgotten epigraph fixed into the land. Today the gold makes way for the powerful black that makes camp in a central position until it invades the entire pictorial surface: from gold to black, from black to the evoking of memory, nomination after death.

Paper, gauze, wood, wax, nets and metals: the different materials accumulate in order to conceal or exalt the painting. The interest is pictorial and they become new three dimensional pigments. The point becomes a golden embossed scratch upon the surfaces, copper is shyly placed upon the canvas almost as if to mark the hinges of an image whose weight it carries and to which it presents brilliancy. Embossed signs upon metal, backgrounds in gold and silver pigment upon canvas. Inversions

and reflections, luminosity that is repeated from one picture to the next... The timid sign that surrounds the picture, the will to rediscover a measure of the image becomes a border, a material limit upon which oxidization marks the passage of time, draws the image into itself. Black as annihilation, as extreme limit reached after a sacrificial purification. The gold base reflects a darkened reality and becomes a picture that, tending towards supremacy, is cancelled out in Malevich-like black. The place of no return becomes a possibility for opening once again, a path towards new remedies in the future.

Painting moves towards lyricisms that are equal to the poetic word. The sound becomes brother to the movement of the brush which finds its space in large colorful backgrounds.

Just like the *cantore errante* in Asia who Leopardi brought back to mind, it does not give up but longs for '*wings to fly above the clouds/and number the stars one by one...*'

Roma, 1997.

Umit İnatçı, "Segni" 1995-1997.

Eliseo Mattiacci and Umit İnatçı, Prato/Italy, 1997.



Memory and Presence

Andri Michael

Umit İnatçı's body of work is governed by a strong symbolism, which alludes to archetypal forms. Beyond any socio-political circumstances or situations and against any kind of power, the artist invents his own alphabet of signs, which serves as a personal language, having its own codes and accessible only after an initiation. In the installation *Memory and Presence*, the artist writes on a blackboard using white colour these exact personal symbols, which allude to an ancient un-deciphered script. He combines them with other symbols in blue and red colour, like arrows, cross-shaped figures or vestigial geometrical forms.

Besides any references to the history of art and the use of a black background – from Kazimir Malevich to Ad Reinhard – it seems that in Umit İnatçı's work the basic insinuation is made on the blackboard, on the black board on which the pupils used to learn how to write before the introduction of copybooks and long before the boards were painted green. Malevich's pure clarity and the spiritual element or the absolute void beyond Ad Reinhard's mystified allusions are not characteristics of Umit İnatçı's art, which is rife of symbols and references to the relationship between past and present. The blackness of the board expresses the basis of the primordial chaos out of which emerged the first instances of articulation, and writing of a potentially understandable speech. The cryptographic personal symbols of the artist allow him to 'hide', to get away from legible symbols or everyday problems, to indulge more in ancient and panhuman socio-political and philosophical questions. Thus, he creates a secret language within the language itself, which functions as an escape from a reality that hurts.

The installation is completed with a small table on which the artist writes signs of his personal alphabet on a white background. The three-dimensional still life is completed with the skull of a native Cypriot ram as a sacrificial animal, and a ball made up of white stout leather bands with many knots. Knots are representing a momentum of cosmic coincidence. At the four legs of the table the artist has tied unprocessed branches of wood. Besides an initial surprise the viewer may feel towards this weird composition of materials, which has nothing to do with the artist's aesthetic intentions and which would, in some ways allude to materials of *Arte Povera*, the whole installation of Umit İnatçı takes a special form. Because, in essence, this is a kind of an improvised 'magic graft', which the artist uses with the utopian desire to give back to the wood its former natural life, abolishing in this way the contrast between nature and culture. The dry branches of wood serve as intermediate, improvised instruments of a magical function. Consciously, the artist talks about a

kind of shaman (animist) intention, which characterises his creative process and comes in contrast with a more rationalistic classification one can see in other of his works, like, for instance, in those with the dividing vertical and horizontal lines, which resemble a chess board. One could say that Umit İnatçı introduces disorder to Piet Mondrian's "grille/grid" and re-interprets that of Paul Klee.

The classification, the filling of the pictorial surface to the point of saturation offers a kind of security to the feeling of insecurity that may be created by the void. If, as Aldo Iori states, "the grid becomes increasingly an organising element in the equilibrium of the pictorial page and within it there is gradually composed a sort of a map of territory that inclines towards the upper horizon,"(1) we could say that Umit İnatçı creates a kind of 'territoire mental', which allows him to get out of himself and to function in two contrasting, in the eyes of the Western world, courses: "*Umit – philosopher, pacifist, political activist, logician. Umit: witch, doctor, shaman, spiritualist, magician.*"(2) It is these strong contrasts that govern the whole installation: the tangible and the abstract, the black and the white, the absolutely smooth surface of the table and the unprocessed wood of the branches, the primitive and the modern, nature and culture, life and death.

1. Aldo Iori, Signs-Yazılar 'The recent painting of Ümit İnatçı', Danilo Montanari Editore, Italy, page 12, 1997.
2. Dimis Michaelides, 'The Magic and Logic of Ümit İnatçı' (text for artist new monograph), 2011.

Memory & Presence, Lanitis Foundation Art Center-Limassol/Cyprus, 2010.



The Magic and Logic of Umit İnatçı

Dimis Michaelides

The grand shaman raised a branch to the sky, looked down upon the dried leaves burning below and drew the symbols of fertility and eternity on the wet ground and then again in the air. From behind a wandering cloud Aristotle, Descartes, Marx and Freud smiled with an air of superiority.

The experience of magic is the experience of an impossible happening. It requires a breakdown in the relationship between cause and effect. We can experience this as skeptics and rationalists, ask Socratic questions and make our own deductions and hypotheses. Or we can attribute this to Gods and spirits and supernatural forces.

Umit İnatçı takes us in both directions. Umit – philosopher, pacifist, political activist, logician. Umit –witch–doctor, shaman, spiritualist, magician... We can also simply sit back and enjoy Umit the artist, painter, aesthete and poet.

Umit's latest work brings us rites and rituals, spells and charms and objects of devotion. Canvases, sculptures and installations build on his previous work that was entrenched in the worlds of Enlightenment and Reason, Byzantium and Islam, Hellenism and Ottoman culture, elements he still preserves even as opens the door to the medicine man from faraway primitive cultures. The shaman confronts the scientist refusing to be relegated to oblivion, as a contest of magician versus logician transcends time and space.

Symbols have for a long time been pervasive in Umit's art. He establishes balance with the masterful juxtaposition of geometric shapes, sometimes a strange kind of balance, but balance nonetheless. He constructs boxes, boundaries and borders and at the same time creates little corners of intuition, little pockets of chaos. His colors are cold and calculated but also (and increasingly) warm and affectionate with his trademark gold, silver and copper still very much there. Occasional sculptured juxtapositions and embellishments to the frame with objects of fetish and worship sometimes extend the canvases into three dimensions. Layers of paint become allegories to periods of history - one culture builds on another even as it displaces it, destroying and creating at the same time.

The art is silent and the art speaks. Opposing languages meet – East and West, Science and the Occult, Reason and Emotion, Identity and Universality, Individual and Society, Tragedy and Humor, the Cross and the Crescent – crossroads of harmony and crossroads of tension. The symbols are figurative and abstract, real and invented. Through these

crossroads new languages emerge to tell the same old stories in new ways. Or to tell new stories in old –forgotten– languages...

The art speaks and the art is silent. It reveals a lot and hides some things too for some things are taboo for the tribe. It hides the truly mystical things, physically covers them under a layer of paint, or under a piece of cloth – concealed, silent voices, intimate parts, known only to the family or the close circle of devotees, or captive inside a single human being.

The art is a mix of meticulous planning and unbridled spontaneity, a product of the reflective, calculative mind peppered with flashes of inspiration, sometimes cerebral, sometimes playful, never childish or naive. The magical reminiscences are there to engage the viewer in a trip into the future and a trip into the past, with art as a bridge between the two. The journey transcends the many boundaries and borders of Cyprus offering the world a new dimension, a new space and time invented especially by Umit the magician and Umit the logician.

*Author of “The Art of Innovation”, Performa Productions, 2007 Nicosia/Cyprus.

Dimis Michaelides and Umit İnatçı, Nicosia/Cyprus, 2007.



Intellectual Elaboration of Abstract Symbols

Nefeli Misuraca

“A drawing is simply a line going for a walk – and a line is a dot that went for a walk.”
Paul Klee

It is in these words that Paul Klee described his idea of art: a line, a dot. Kandinsky agreed: a painting is nothing more than colors displayed in one way or another. In Arabic art, the written language often becomes a drawing, even a painting – Arabic, as a friend described it to me, is the transformation of the dunes of the desert into graphic lines and dots.

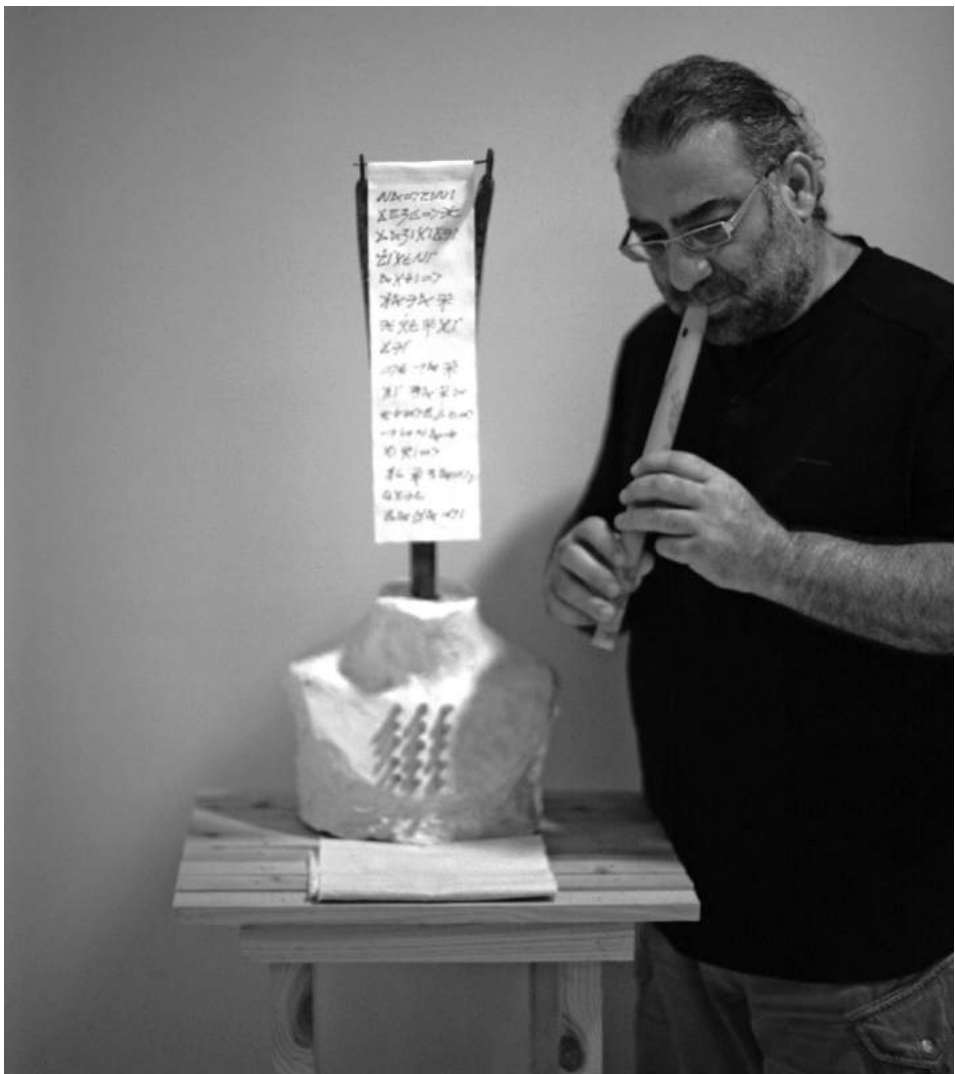
The first thing an observer stumbling upon a painting by Umit İnatçı does wonder whether those signs, the lines and dots that crowd the image, are indeed a language. Runic, perhaps, I remember thinking the first time I saw one of his paintings. And, although art is a kind of language, the use of actual words in paintings is something usually practiced by Collage and Pop artists – and İnatçı is neither. These paralinguistic codes can be related only to the inter-subjective communication needs of artist himself. The influence of Paul Klee is apparent: a way with colors and with freehand drawing is clearly perceptible. But where Klee went towards the innocent, the childish and the “happy feeling” in one form or another, İnatçı seems to take matters much more seriously and his works create a very serious, implicit aura puzzling the viewer as if it were made of an array of encrypted messages to be deciphered.

It is when you pass that first impression that you notice the playfulness – and maybe an attempt at non-intellectual control of his art. When you look at his paintings, all that happens on the canvas appears to be controlled by his brain. One can imagine him considering every single aspect of what he is doing and, even though this can be called a move every artist makes, to him this is the actual reason why he paints. It is as if he were making a speech, as if he were trying to communicate a verbal message – perhaps this is why he uses transfigured language signs and sometimes you have the feeling you’re *reading* much more than *seeing* a picture.

If pushed to explain his art, he would tell you all the thinking behind it and being as he is a critic, this shouldn’t come as a surprise. Through the years he perfected and deepened his approach and it is in his late art that, subconscious traits come clearly to the surface. He “incorporates” music to his art; rhythm and vibration of animist sound. “Studies on the relationship between music and painting can be traced back to the ancient history and are closely linked to the comparison between musical keys and shades of color. The development of this analogy gained impetus from the Romantic Movement, which saw in music the other-worldly ideal of spiritual purity, as yet unattained by painting.”*

He listens to music of the nature and ritual sounds of shamanic devotion and transforms his perceptions in a painting and installations. The way this happens is through the use of constantly repetitive (prosodic) signs composed with large space of colors and solid materials in his canvases. Branches, leather, wax, bones, rope and other organic materials are now part of his art and leave a sense of the unknown, of the deep feeling of his creation. It is a step forward to add a fifth dimension, so to speak, in his intelligent ways and being effected of his intellectual elaboration of abstract symbols.

*Hajo Düchting, Paul Klee -Music as Mentor and Metaphor, Prestel Verlac, Germany 1997.



Simply Non-Conformist Artist

Pasquale Misuraca

I met Umit İnateç in the mid-nineties of the twentieth century, and we never lost sight of. Together, films and documentaries, websites and seminars, exhibitions and books...

In a world of masses of intellectuals and artists –the masses are mediocre as always– a great intellectual and a great artist... In a world of intellectuals and artists –who enjoy more than writing to publish, more to show than to paint– a human being who likes to write and paint.

In a world where the works are a means to an end, and the end is, the claim economic and social and psychological, that's an intellectual and artist who lives the picture, book, the movie and the seminary, and the friendship and collaboration, as an end in itself.

Umit the artist of ancient genre such as Donatello and Brunelleschi, Leonardo and Michelangelo... Umit who was trained and intellectually shaped in Italy... Umit the artist of Renaissance genre not confined simply in a technique, discipline, a profession, in a speech: a poet/painter Umit, paints, sculpts, designs, searches, documents, writes and teaches, plays, acts civilly, secularly and politically.

Umit an artist is not anti-conformist. The anti-conformism is the other side of conformism. Who is anti, is still all that is opposed antithetically. Umit is simply non-conformist artist. Umit artist and Cypriot, Turkish Cypriot and Italian, Mediterranean and European and Universal...

Retrieve the intuition of Shamanistic, Tantric, Zen Art and whatever is ritual, spiritual and hermeneutic that originates arts... Visual and verbal Poetry, Surrealist automatism, abstract symbolism, signs of remote memory and presence, consciousness and desire to become part of the cosmic harmony without devoting himself to any God and belief.

Umit that goes in a bookstore in Istanbul and comes out with two bags of books by authors who knows, authors who does not know, on the topics of his research, on unexpected research and opinions of others, books for himself, books for his university students... Umit entering a scene from a movie filmed in Cyprus as an actor... camera, action! He surprises and moves and, freezes all: it is not clear; it is difficult to understand if he plays, if he acts, if repeats, if invents, if he is a father, if he is a brother...

Umit is –certainly creator of a new civilization.

Rome, 28 November, 2011.

On the Man and His “Presence”

Emre Zeytinoglu

When Ümit İnatçı writes some explanation on his paintings, he uses the following sentences: *“From time to time, areas that have edges with each other and that I try to emphasize through different colors and are like a text field which collect my pulses in the form of logo-form or pictogram. All these writing-painterly formation of lines (marks) like a sign which gives evidence of ‘inconceivable momentum’ that is formed by the state of spirituality beyond sensation, finds body on the black background”*. When Ümit İnatçı talks about the pulses first, then, “inconceivable momentum” of spirituality he mentions two different states of him (and certainly the ‘human concept’): existence of human and existence of being... The two states in question should never be considered as a word game; because they constitute the main topic of philosophy since Plato.

Let’s make an explanation here: when the word ‘being’ is used, this covers every ‘thing’ in such a way that all people, objects and even God. The ‘*existence of being*’, on the other hand, is the state of *being* for ‘all’ things and ‘entity’ itself in this event of ‘*being*’. From this, the following can be deduced: ‘Human as an object and subject’, is merely an ‘entity’. However, at the same time he is in the existence of being (i.e. *as an existing asset*).

Platon had always considered ‘the man as an object and subject’ as deficient. His people were trapped in a cave, sought the light and therefore could not see the truth (‘the presence of being’ i.e. *the act of being*). He could not use the ontological possibilities provided by the spirit and could never reach its ‘substance’ (it never had the hope to reach anyway). Although Plato is roughly known like this; he could not pass without emphasizing that these people in the cave had to try to reach the truth. At this point we can make an assumption: despite the fact that Plato considered the man deficient, through the ‘advice’ he gave to the man in the cave, secretly and ideally he felt that he was an ontological ‘object’ that could lean towards the truth (but he could not invent a method to demonstrate this philosophy). When compared to classical philosophy, modern philosophy could bring some analysis to this issue with clearer language.

Here, particularly Martin Heidegger should be recalled. According to Heidegger, ‘humanity as an object and subject is a ‘being’ that understands ‘existence’ (i.e. ‘*the act of being*’). Emmanuel Levinas has summarized Heidegger as follows: *“Human existence is such that he understands being. This proposition, in fact, is equivalent to the proposition which*

we think says more at first glance: "Human beings exist in such a way that; his main concern has always been his own existence". The human being who understands *the act of being* away from himself does this by 'understanding' himself and uses his ontological authenticity for this.

As Heidegger put forward a 'philosophy of existence', in a way shapes in flesh and bones, Plato's hint about human beings and explains a case he could not express. Man converts his own 'existence' again by turning towards himself (by 'understanding' him) and thus in this way, he becomes a part of this *act of being*. And this 'understanding' is not realized by converting experience into knowledge; it is realized by the discovery of ontological attributes. Levinas, on the other hand, when explaining Heidegger's philosophy has reached a definite opinion and wrote that 'existing' human beings' (i.e. 'existing human beings as the subject and object') understanding of 'existence' actually converts him to an 'entity' itself. And man, from this onwards and as a triumph of Western philosophy, is reflected as belonging to the *act of being*.

Now, if we turn once again to Ümit İnatçı's work, there we observe almost all adventures of 'human and existence' problematic from classical philosophy onwards. In fact, if we consider the human being's struggle against himself and nature and process of giving meaning to all these started to appear with the paintings on the cave walls, in these works, we also come across with the traces of pre-philosophical times.

However, the work of art presented in this exhibition by Ümit İnatçı is not a simple chronology of human beings exchange with 'thought'. Here, the interesting issue is the artist's desire to cover this process again free from this chronology and philosophical propositions. Obviously as the artist realized the works of art that constitute this exhibition (as in numerous previous exhibitions), has converted himself as 'a philosophical test subject in the form of 'being' and has been implementing some experiments in the route to 'understanding'. Although the artist may act as if he has forgotten the chronological structure of 'thought', he certainly measure the methods of the experiments he is implementing with that philosophical process.

Ümit İnatçı points out just this: *"In fact, I myself chose the state of converting the line that extends between the cave and modern man through drawings, writing-drawings till the invention of writing, with the aim of communication, recognition and constituting visual memory into consciousness, information, documents and authority, as the source of nutrition for my art."* It is this process which corresponds with the relationship between 'existence' through the thought of man and act

of being that the artist forms his works of art by covering this distance numbers of times and presenting us this process.

However, we should particularly emphasize that there is a huge difference between the intellectual process Ümit İnatçı presents us and chronological structure covering 'human and existence problematic'. As the historical process flows from the pictures in the caves to today, the process Ümit İnatçı demonstrates us flows from today backwards. Therefore, this exhibition simply indicates the act of presenting philosophical structures through art rather than the process of gathering experiences and constituting knowledge belonging to man as a product of experiencing philosophical structures.

Emre Zeytinoglu and Umit Inatci, Istanbul/Turkey, 2011.





Curriculum Vitae

Umit İNATCI was born in Limassol–Cyprus (28/11/1960). He completed his higher education at “Pietro Vannucci” Academy of Fine Arts in Perugia-Italy with distinction in 1984. Nuvolo Ascani, Bruno Cora, Antonio Gatto, Aldo Iori are his masters.

He has been writing art criticism and essays in various journals. He published his own Art Magazine (insan-zaman-mekan). He has worked in the field of documentary film. He produced and directed TV and Radio Programs. He was a writer and editor for various newspapers and magazines.

Since 1993, he has worked as a faculty member in various universities. Recently, he has been working as the faculty member (Faculty of Communication & Media Studies) in the Department of Visual Arts and Visual Communication design at the Eastern Mediterranean University, Famagusta-North Cyprus. Actually he is Chair of Eastern Mediterranean University Art & Design Center and Art Director of the University.

Exhibitions

Solo Exhibitions:

- 1978 – Famagusta Cultural Center, Famagusta/Cyprus.
- 1983 – Saray Hotel Exhibition Hall, Nicosia/Cyprus.
- 1984 – Vortex Gallery, London/England.
- 1989 – Fluxus Art Gallery, Nicosia/Cyprus.
- 1989 – Gloria Gallery, Nicosia/Cyprus.
- 1990 – Sala del Grifo e Leone, Perugia/Italy.
- 1990 – Chiostro di S. Francesco, Montone/Italy.
- 1990 – Apocalypse Gallery, Nicosia Cyprus.
- 1991 – Montone Cultural Center, Montone/Italy.
- 1992 – Apocalypse Gallery, Nicosia/Cyprus.
- 1993 – Skali Cultural Center, Nicosia/Cyprus.
- 1995 – Apocalypse Gallery, Nicosia/Cyprus.
- 1995 – Commonwealth Institute, Today Gallery, London/England.
- 1995 – Hilton Hotel Art Gallery, Nicosia/Cyprus.
- 1997 – Palazzo della Provincia, Bari/Italy.
- 1997 – Santa Caterina, Luigi Pecci Contemporary Art Museum, Prato/Italy.
- 1998 – Famagusta Municipality Art Center, Famagusta/Cyprus.
- 2000 – Apocalypse Gallery, Nicosia/Cyprus.
- 2001 – Krebsen Gallery, Copenhagen/Danmark.
- 2002 – Apocalypse Gallery, Nicosia/Cyprus.
- 2002 – European Parliament Exhibition Hall, Brussels/Belgium.
- 2002 – Studio Pulchri, The Hague/Holland.
- 2003 – Gallery Morfi, Limassol/Cyprus.
- 2005 – Apocalypse Gallery, Nicosia/Cyprus.
- 2007 – Apocalypse Gallery, Nicosia/Cyprus.
- 2007 – Cypriot Journalists' House, Nicosia/Cyprus.
- 2008 – Roxy Art Center, Istanbul/Turkey.
- 2010 – Vije, School of Visual Arts, Tehran/Iran.
- 2010 – European Parliament Art Platform, Strasbourg/France.
- 2010 – Apocalypse Gallery, Nicosia/Cyprus.
- 2011 – Pegasus Art Foundation-Gallery, Limassol/Cyprus.



Group Exhibitions:

- 1981 – Preggio Cultural Festival, Preggio/Italy.
1982 – “Pre-Visioni” S. Francesco Al Prato, Perugia/Italy.
1982 – “Gallenga” International Photography Exh. Perugia/Italy.
1983 – “Essendo Dato Un Spazio” Villa Costanzi. Spello/Italy.
1983 – Famagusta Cultural Center, Famagusta/Cyprus.
1983 – Preggio Cultural Festival, Preggio/Italy.
1985 – “Colori nel Mondo” International Art Biennial, Rocca Paolina, Perugia/Italy.
1986 – TC Artists, Ataturk Cultural Center, Nicosia/Cyprus.
1988 – “Group Fluxus” Fluxus Art Gallery, Nicosia/Cyprus.
1989 – “Group Fluxus” Fluxus Art Gallery, Nicosia/Cyprus.
1989 – Ataturk Cultural Center, Nicosia/Cyprus.
1990 – “A View of The New” Commonwealth Institute, Today Gallery, London/England.
1990 – “Perspective For Future” Famagusta Gate, Nicosia/Cyprus.
1990 – “Perspective For Future” Cyprus House Cultural Center, Athens/Greece.
1991 – Cypriot Art Collection, Gloria Gallery, Nicosia/Cyprus.
1991 – Cypriot Art Collection, Apocalypse Gallery, Nicosia/Cyprus.
1992 – Painting Collection By EDON, Famagusta Gate, Nicosia/Cyprus.
1992 – Pafian Artists, Kyklos Gallery, Pafos/Cyprus.
1993 – 1st Sharjha International Art Biennial, U.A.E.
1993 – E.K.A.D.E. Pancyprian Art Exhibition, Famagusta Gate, Nicosia/Cyprus.
1993 – “Cyprus Art From State Gallery” Limassol/Cyprus.
1993 – Cypriot Art Collection, Apocalypse Gallery, Nicosia/Cyprus.
1994 – CyBC Art Exhibition, Skali Cultural Center, Nicosia/Cyprus.
1994 – E.K.A.D.E. Pancyprian Art Exhibition, Famagusta Gate, Nicosia/Cyprus.
1994 – “Poetic Dialogues I” Morfi Gallery, Limassol/Cyprus.
1994 – “Poetic Dialogues II” Skali Cultural Center, Nicosia/Cyprus.
1995 – Artists Studied in Italy, Italian Embassy, Nicosia/Cyprus.
1995 – Cypriot Artists (Auction by Sotheby’s) Cyprus Bank Cult. Center, Nicosia/Cyprus.
1996 – “Nicosia Cultural Capital of Europe” Nicosia/Cyprus.
1996 – “Fish” Pierides Art Center, Nicosia/Cyprus.
1997 – “Working Toghether” Famagusta Gate, Nicosia/Cyprus.
1998 – Istituto Europeo delle Arti Operative, Perugia/Italy.
1998 – Near East University, Nicosia/Cyprus.
1999 – Eight Artist, Galeri Binyıl, Istanbul/Turkey.
1999 – Summer Collection, Galeri Binyıl, Istanbul/Turkey.
2000 – “Transigensy”, Cyprus Art Association Center, Famagusta/ Cyprus.
2001 – “TC Artists 1934-2000” Ataturk Cultural Center, Nicosia/Cyprus.

- 2002 – European Parliament, “State Gallery Collection”
Brussels/Belgium.
- 2002 – Gallery Apocalypse, “Cypriot Art Collection” Nicosia/Cyprus.
- 2002 – Gallery Morfi, “Cypriot Art Collection” Limassol/Cyprus.
- 2003 – Gallery Apocalypse “Cypriot Art Collection” Nicosia/Cyprus.
- 2003 – Gallery Morfi, “Cypriot Art Collection” Limassol/Cyprus.
- 2004 – Gallery Apocalypse “Cypriot Art Collection” Nicosia/Cyprus.
- 2004 – Gallery Morfi, “Cypriot Art Collection” Limassol/Cyprus.
- 2004 – State Museum of Contemporary Art, “Cosmopolis”
Thessaloniki/Greece.
- 2005 – Gallery Apocalypse “Cypriot Art Collection” Nicosia/Cyprus.
- 2006 – Nicosia Art Center, “Accidental Meetings” Nicosia/Cyprus.
- 2006 – “Powerlessness” Multi-media exhibition, Cyprus Art Assoc.,
Famagusta/Cyprus.
- 2006 – Istanbul Art Fair, Istanbul/Turkey.
- 2007 – Ceramic Workshop & Exhibition, Ataturk Cultural Center,
Nicosia/Cyprus.
- 2007 – Gallery Apocalypse “Cypriot Art Collection” Nicosia/Cyprus.
- 2007 – Cyprus Art Association “For Ali Atakan’s Memory”,
Famagusta/Cyprus.
- 2007 – TC Art Collection, İsmet Güney Art Center, Nicosia/Cyprus.
- 2008 – Apocalypse Gallery, (Contemporary Cypriot & Greek Art)
Nicosia/Cyprus.
- 2008 – Palazzo Medici Clarelli, Cypriot Artists, Rome/Italy.
- 2008 – Sidestreets, Nicosia/Cyprus.
- 2008 – Roudi Art Center, Alona/Cyprus.
- 2010 – Sidesteets, Nicosia/Cyprus.
- 2010 – Mediterranean Artists, Salone Borromini, Rome/Italy.
- 2010 – Eastern Mediterranean University, Famagusta/Cyprus.
- 2010 – Famagusta Gate EKATE, Nicosia/Cyprus.
- 2010 – “China-Europe-Never Ever Forever” Chengdu/China.
- 2011 – “% 100 Peace” Ada Sanat Art Center, Istanbul/Turkey.
- 2010 – “On Paper” Ataturk Cultural Center, Nicosia/Cyprus.
- 2011 – Contemporary Cypriot Artists, Casina della Civetta, Rome/Italy.
- 2011 – Contemporary Cypriot Art, “The Object” Lanitis Foundation,
Limassol/Cyprus.



Author of Books:

- 1983- “O Sinirin Düğümü” Poems, 110p.
1991- “Tel Sarar da Tel Sarar” Essays, 86p.
1991- “Sepet İçinde Deniz” Poems, 272p.
1993- “Uç Gövdeni Kon Düşüme” Poems, 104p.
1995- “Aldatıcı Sorunlar İkilemi” Essays, 100p.
1996- “Tahta Tabanca” Proses, 74p.
1996- “Kübik Konuşmalar” Poems, 56p.
1998- “Ansızlığımın Notları” Poems, 64p.
2001- “Tükeniş Güzergahı” poems, 72p.
2002- “Sorular Kuşatınca” Essay-Analysis, 200p.
2003- “Kıbrıs`ın Turuncusu” Political, Co-Editor/
one of the eight writers, 260p.
2003- “Cypriot Art” Co-Editor/one of the four writers, 360p.
2003- “Üçleme” Poems, 80p.
2003- “Düşün Kanatları” Proses, 96p.
2006- “Yarılma” Philosophy-Poems, 96p.
2007- “The Art of Innovation” Book on Art & Creativity
with D. Mihaelides, 96p.
2008- “Serdüş” Poems, 80p.
2008- “Kıbrıslılık” Political, one of the eight writers, 260p
2008- “Kopma” Essays on Art, 360p.
2009- “İhtiyatsız Yazılar” political, 260p.
2009- “Soluma” Essays, 120p.
2010- “Daralma” Essays/Poetry, 80p.
2011- “Bakışma” Essays on Art, 240p.

Solo Catalogues:

- 1988- Ümit İnatçı, Paintings. Text by Üİ. (Cyprus), 1985-88, 36p.
1990- Ümit İnatçı, Paintings. Text by Antonio Gatto (Italy), 1988-90, 28p.
1997- “PiktografieLirike” Paintings. Text by Bruno Cora (Italy), 1995-96, 64p.
1997- “Yazılar-Segni” Paintings. Text by Aldo Iori (Italy), 1996, 24p.
2001- “Pikrografie Lirike 2000” Paintings Text by Aldo Iori (Denmark), 32p.



Art Books & Collective Catalogues:

- 1982- “Pre-Visioni” Pietro Vannucci Fine Arts Accademy,
Perugia-Italy, 66p.
1985- “La Calcografia” Bruno Paglialonga, Eugenio Riccitelli Editore, 1985,
Pescara-Italy. 180p.
1987- “Kıbrıs Türk Resminden Bir Kesit” Cyprus, 72p.
1988- III. Devlet Resim Heykel Sergisi, Cyprus, 20p.
1990- “Perspective For Future” Cyprus-Greece, 56p.
1993- “Cyprus Art From The State Gallery” Cyprus, 96p.
1994- E.K.A.T.E. 30. Anniversary of foundation Cyprus, 96p.
1995- Cyprus Contemporary Art “An Itinerary” Cyprus, 124p.
1996- “Fish” Pierides Foundation, Yiannis Tumazis, Cyprus-Greece 32p.
1998- “XX Century Cypriot Art” State Gallery Coll. Cyprus, 380p.
1999- “Sekiz Genç Sanatçı” Galeri Binyıl, Turkey, 16p.
2001- Ministry of Cultur Art Coll. 1934-2000, Cyprus, 74p.
2003- Cyprus Contemporary Art, Cyprus, 108p.
2004- “Cosmopolis-European Art Biennale” Thesaloniki-Greece, 316p.
2005- “Accidental Meetings”, Yiannis Tumazis, Pierides Foundation,
Nicosia/ Cyprus, 200p.
2005- Twentieth Century Cypriot Art, Cyprus, 360p.
2006- “Kudretsizlik-Powerlesness” Cyprus Art Association, Cyprus, 40p.
2006- TÜYAP 16th Istanbul Art Fair, Istanbul/Turkey.
2007- “The Art of Innovation” Cyprus, 112p.
2008- Roudi Art Center “5 Cypriot Artists” Cyprus, 36p.
2010- “International Ex Libris Exhibition, Famagusta-Cyprus, 60p.
2010- “Espressioni Pittoriche-Artisti Mediterranei” Ministry of Culture,
Rome-Italy, 120p.
2010- 50th Anniversary of The Rep. Of Cyprus Famagusta Gate,
Nicosia/Cyprus, 160p.
2010- “China-Europe-Never Ever Forever” Chengdu/China, 160p.
2011- “% 100 Peace” Ada Sanat Art Center, Istanbul/Turkey, 60p.
2011- Contemporary Cypriot Art, Andri Michael, “The Object”
Lanitis Foundation, Limassol/Cyprus, 120p.

Awards:

- 1981- “Preggio Cultural Festival” Special Prize for Painting, Preggio/Italy.
1982- “Adelmo Maribelli” Academic Prize, Perugia/Italy.
1983- “Preggio Cultural Festival” Special Prize for Painting, Preggio/Italy.
1993- 1st Sharjha International Art Biennal, Gold Medal 1st Prize U. A. E.
2006- Necati Ozkan Foundation Art & Literature Award.
2006- Tr. Cypriot Educational Foundation Art & Literature Award.
2009- Tr. Cypriot Ministry of Culture Honorary Award.



Works 1980 - 2011

War and Poverty, Oil Painting on Canvas 70x50 cm. 1980.



Empty Eyes, Oil Painting on Canvas, 70x50 cm. 1980.



The Art of Ümit İnatçı

Last Breath, Oil Painting on Canvas, 80x100 cm. 1981.



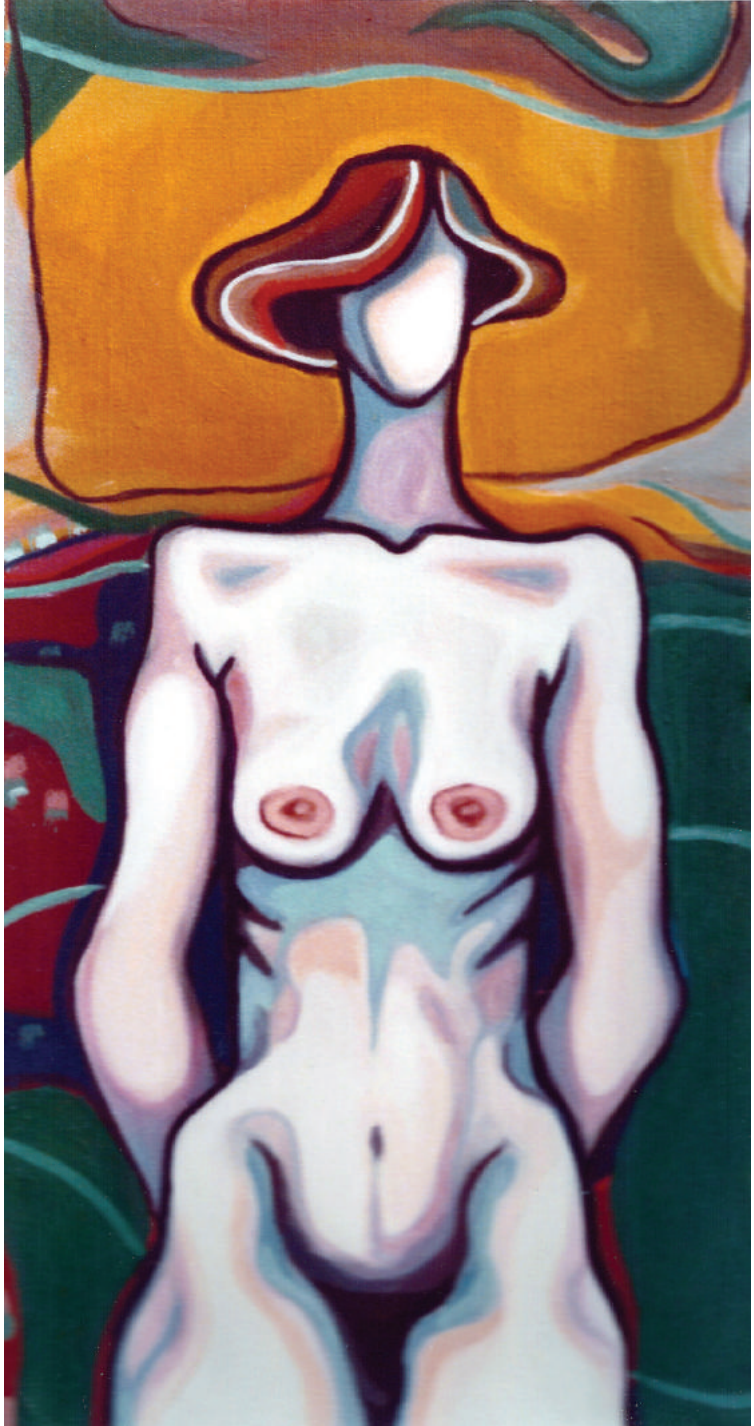
Desperation, Oil Painting on Canvas, 80x60 cm. 1981.



Feminist, Oil Painting on Canvas, 100x70 cm. 1981.



Nude, Oil Painting on Canvas, 70x40 cm. 1981.



Nudists in Nature, Oil Painting on Canvas, 70x50 cm. 1981.



Puppet Show, Oil Painting on Canvas, 70x50 cm. 1981.



Immigration, Oil Painting on Canvas, 100x120 cm. 1981.



Red Revolution, Oil Painting on Canvas, 60x80 cm. 1981.



Happy Trees, Oil Painting on Canvas, 80x60 cm. 1981.



Informal Composition, Oil Painting on Canvas, 80x60 cm. 1981.



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Remote Memory, Oil Painting on Canvas, 80x100 cm. 1981.



Past and Present, Oil Painting on Canvas, 70x50 cm. 1981.



The Art of Ümit İnatçı

Man and Water, Oil Painting on Canvas, 80x100 cm. 1982.



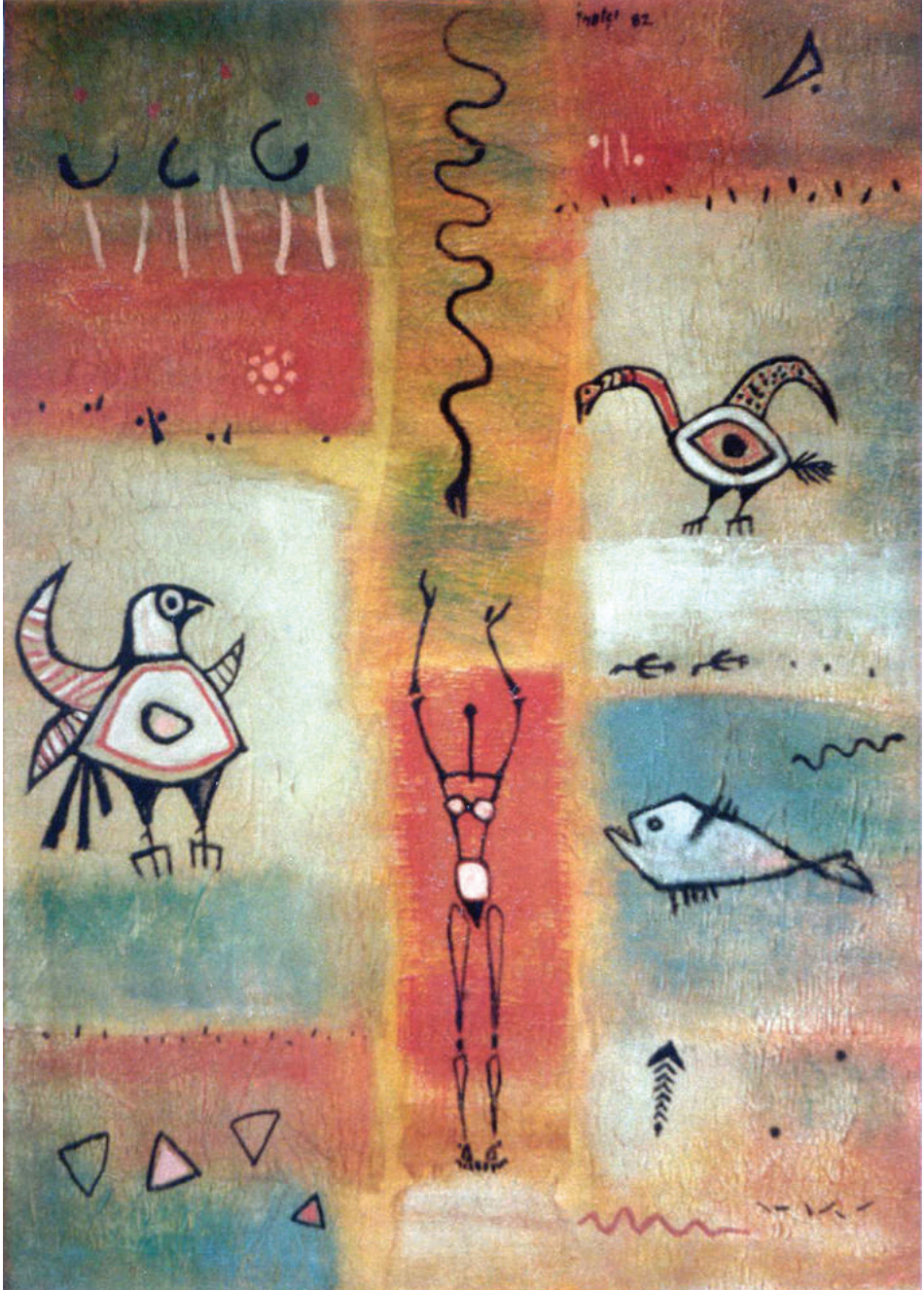
Scream, Oil Painting on Canvas, 80x60 cm. 1982.



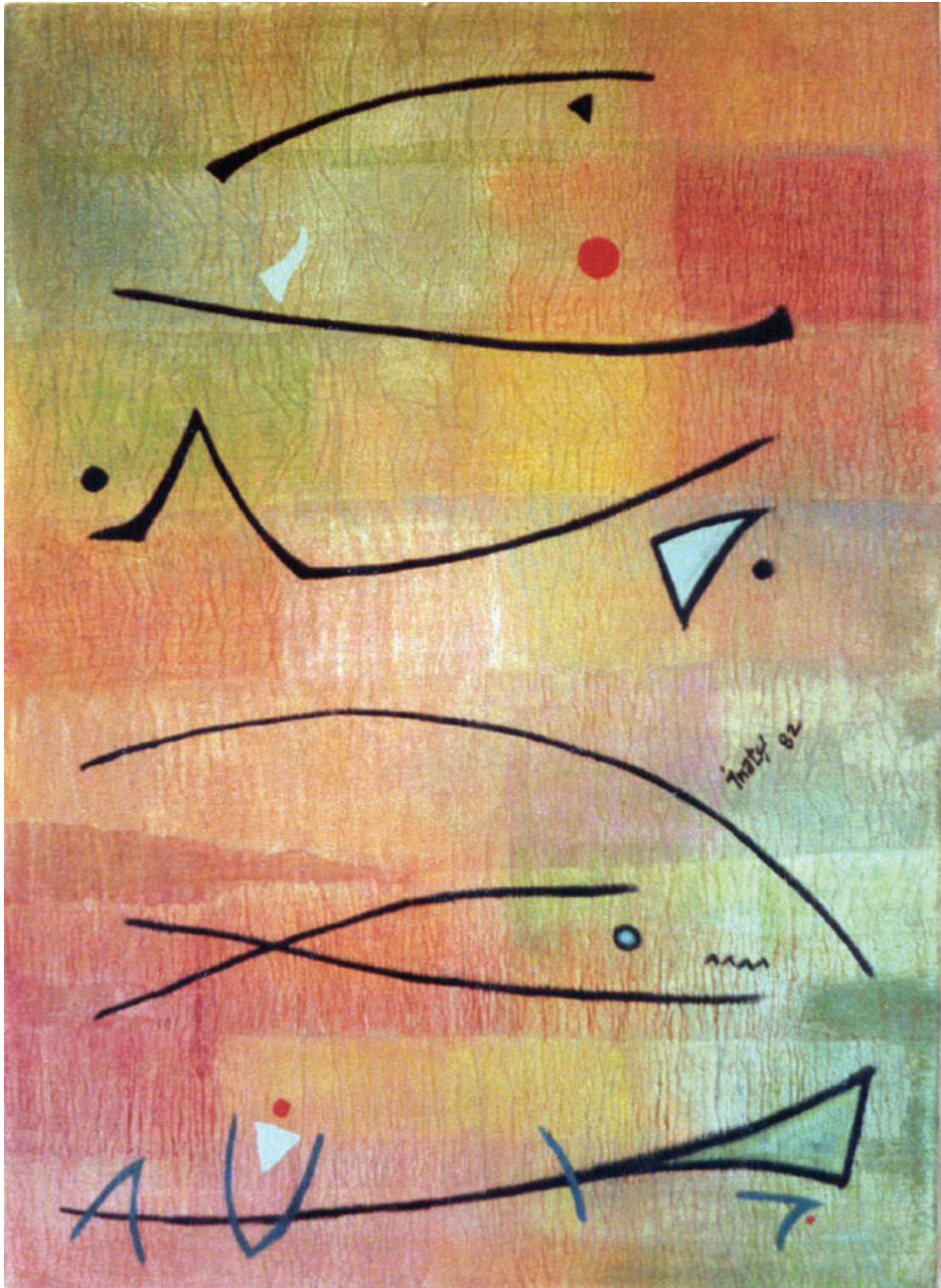
Chaos and Order, Oil Painting on Canvas, 120x80 cm. 1982.



Danger and Fear, Toilet Paper and Oil Painting on Canvas, 100x80 cm. 1982.



Linear Bodies, Toilet Paper and Oil Painting on Canvas, 80x60 cm. 1982.



Dots and Triangle, Oil Painting and Semolina on Board, 60x40 cm. 1982.



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Masses Lines and Transparency, Toilet Paper and Oil Painting on Canvas 50x70 cm. 1983.



Arabesque, Toilet Paper and Oil Painting on Canvas, 100x120 cm. 1983.



The Art of Ümit İnatçı

Automation, Sand and Oil Painting on Canvas, 80x120 cm. 1983.

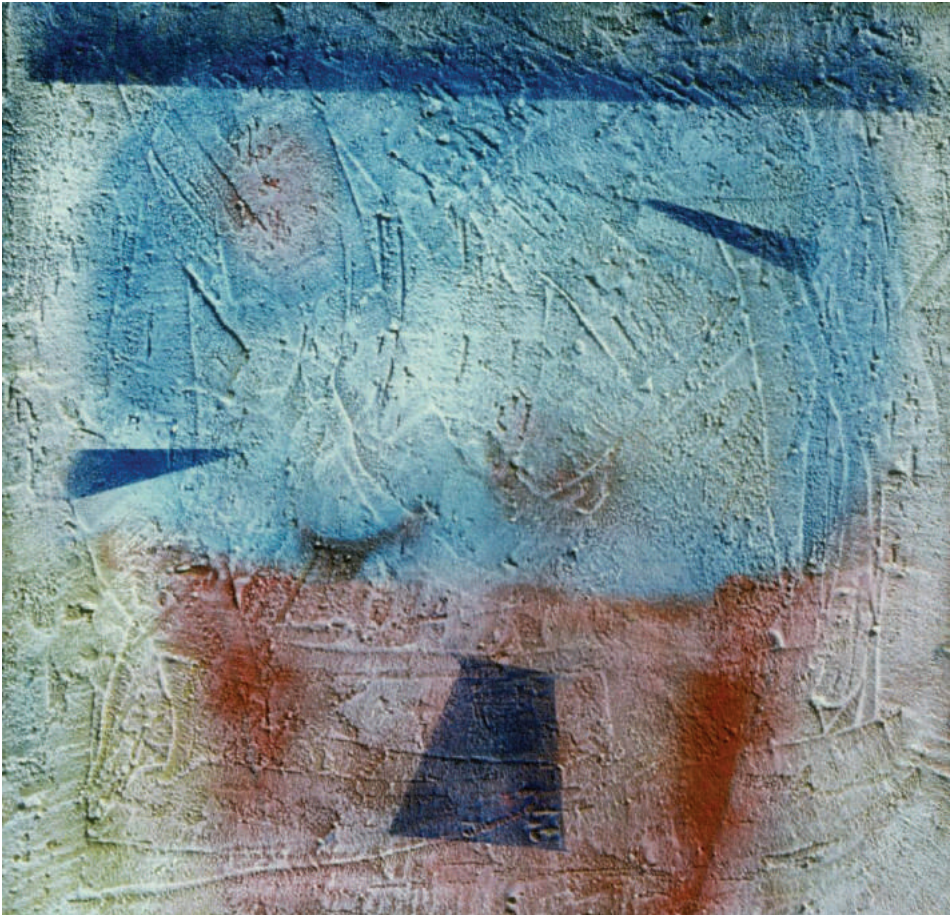


Parallel Lives, Sand and Oil Painting on Canvas, 100x120 cm. 1983.



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Punctual Meeting, Sand and Oil Painting on Canvas, 80x80 cm. 1983.



Organic Surface, Sand and Oil Painting on Canvas, 80x120 cm. 1983.



Transparent Bodies I, Toilet Paper and Gouache on Canvas, 1984.



Transparent Bodies II, Toilet Paper and Gouache on Canvas, 1984.



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Transparent Bodies III, Toilet Paper and Gouache on Canvas, 1984.



Transparent Bodies VI, Toilet Paper and Gouache on Canvas, 1984.





Transparent Bodies V, Toilet Paper and Gouache on Canvas, 1984.

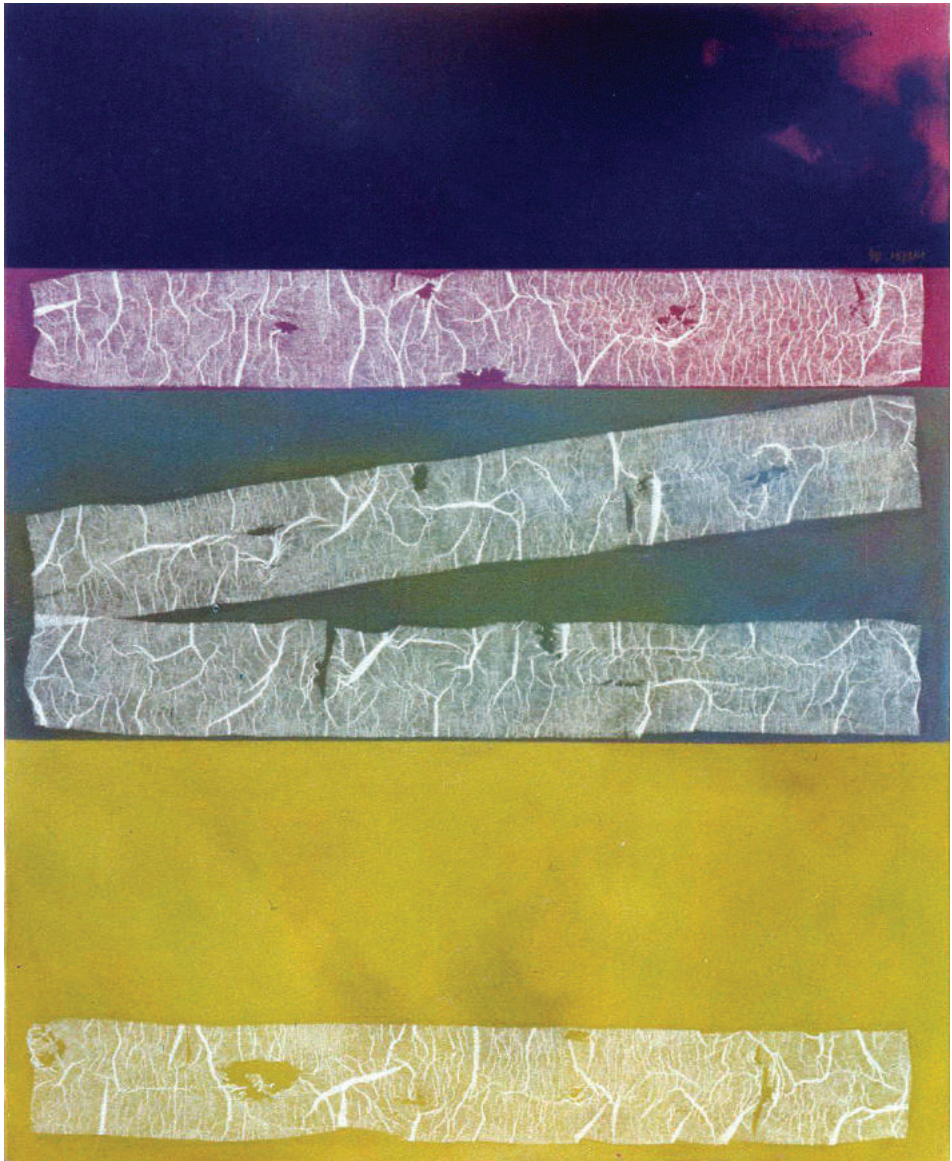
Transparent Bodies VI, Toilet Paper and Gouache on Canvas, 1984.



Transparent Bodies VII, Toilet Paper and Gouache on Canvas, 1984.



Transparent Bodies VIII, Toilet Paper and Gouache on Canvas, 1984.





Dialogs, Oil Painting on Canvas, 60x180 cm. 1984.

Silent Space, Oil Painting on Canvas, 80x60 cm. 1985.



The Art of Ümit İnatçı

Bloody Raid, Oil Painting on Canvas, 50x70 cm. 1985.



Crash, Oil Painting on Canvas, 80x80 cm. 1985.



Forgotten Language, Oil Painting on Canvas, 80x80 cm. 1985.



The Lost Voice, Oil Painting on Canvas, 80x80 cm. 1985.

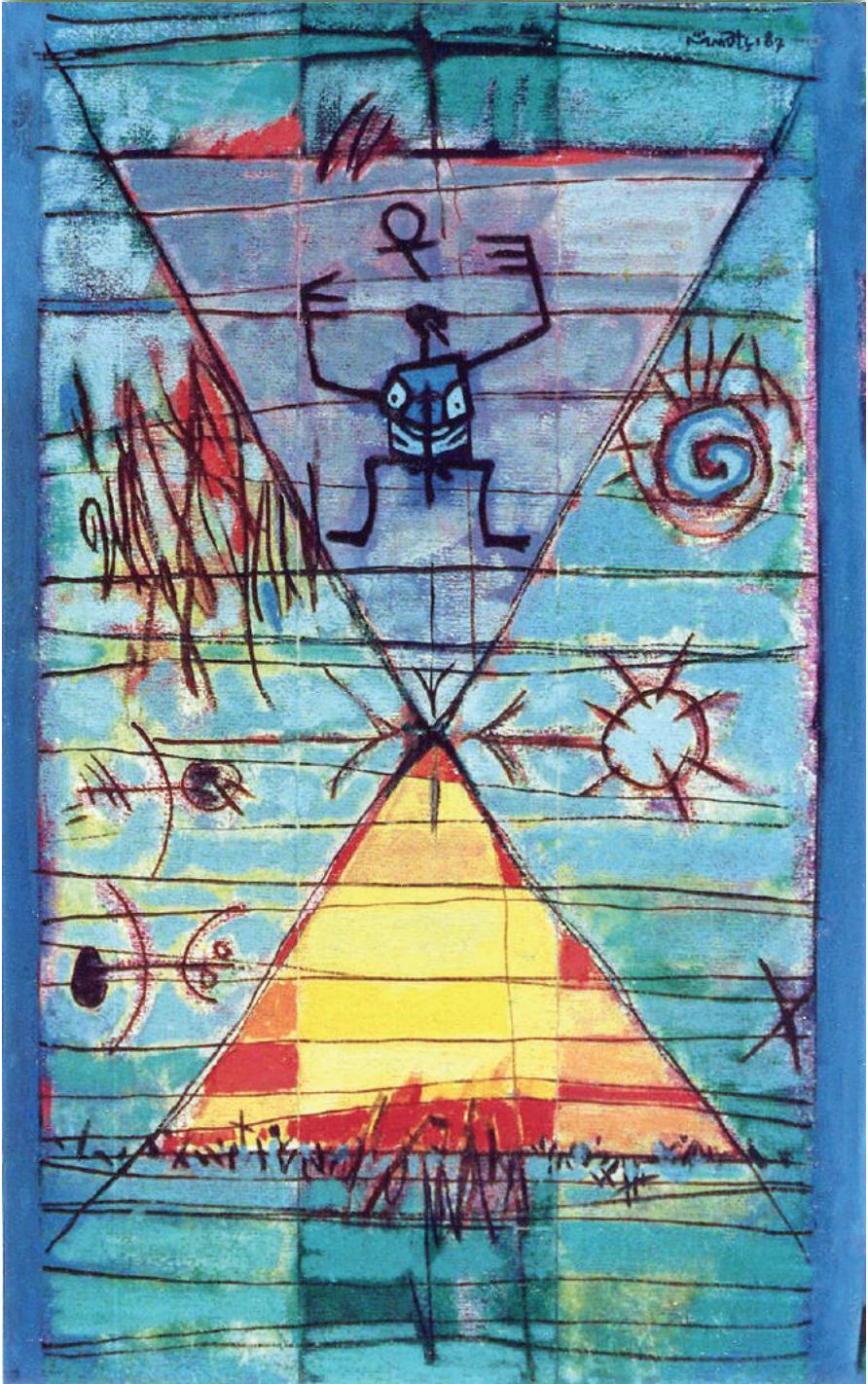


The Art of Ümit İnatçı

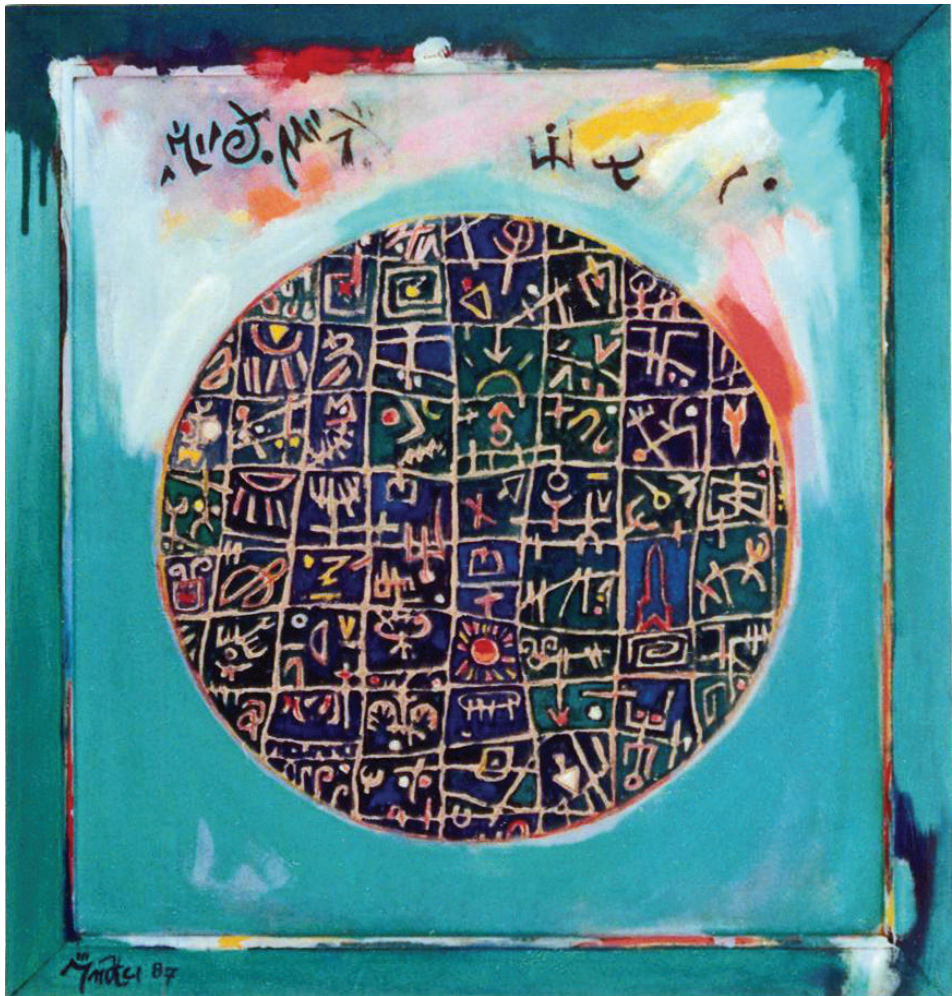
Woman in Love, Oil Painting on Canvas, 70x100 cm. 1985.



Shemale, Oil Painting, Gauze on Canvas, 100x70 cm. 1987.



Macro cosmos, Oil Painting on Canvas, 70x70 cm. 1987.



The Mather Disaster, Oil Painting on Canvas, 120x80 cm. 1988.



Dance on the Water, Oil Painting, Pastels and Paper on Board, 120x50 cm. 1988.



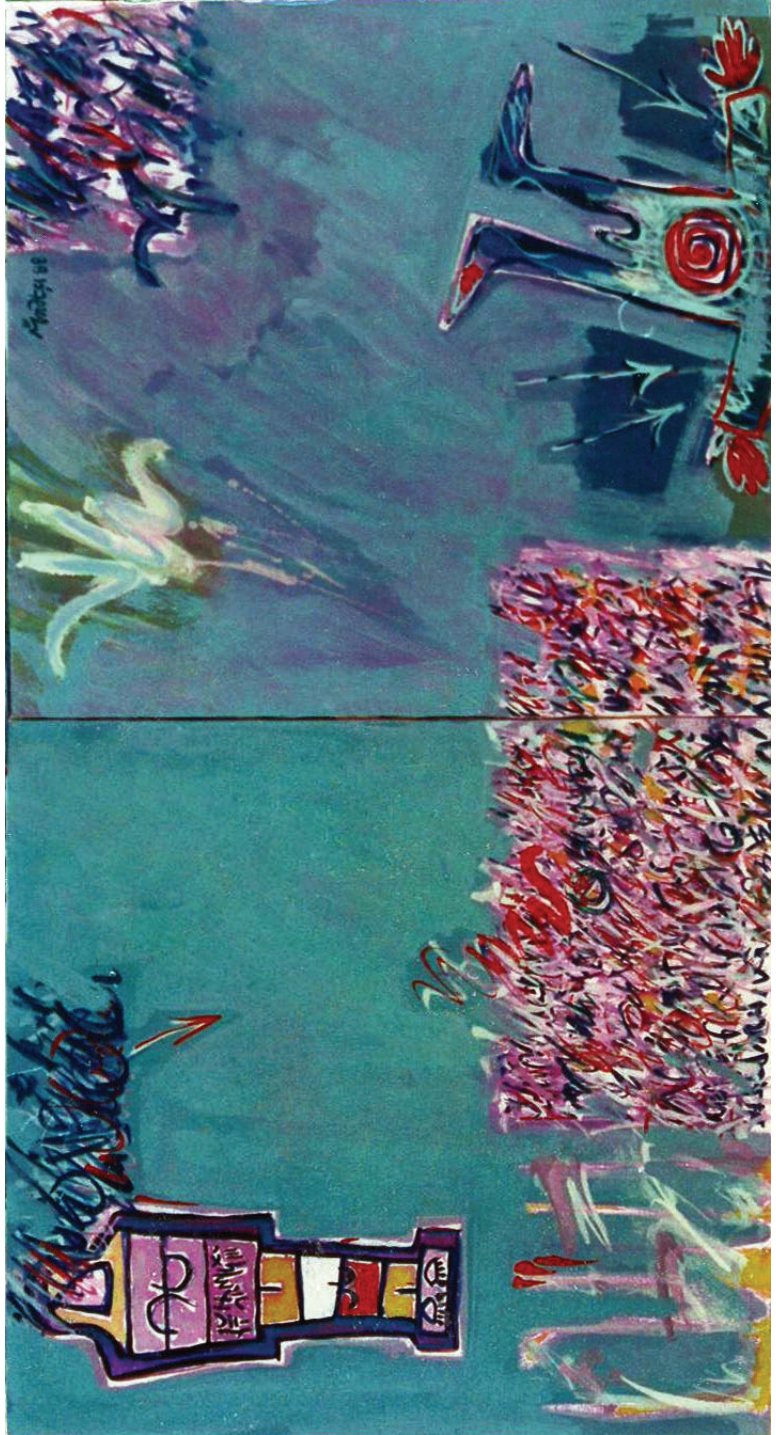
Fluid Space, Oil Painting on Canvas, 120x80 cm. 1988.





Mather of the Universe, Oil Painting on Canvas, 50x100 cm. 1988.

The Fall, Oil Painting on Canvas, 50x100 cm. 1988.



The Art of Ümit İnatçı

Dream, Oil Painting on Board, 50x60 cm. 1988.



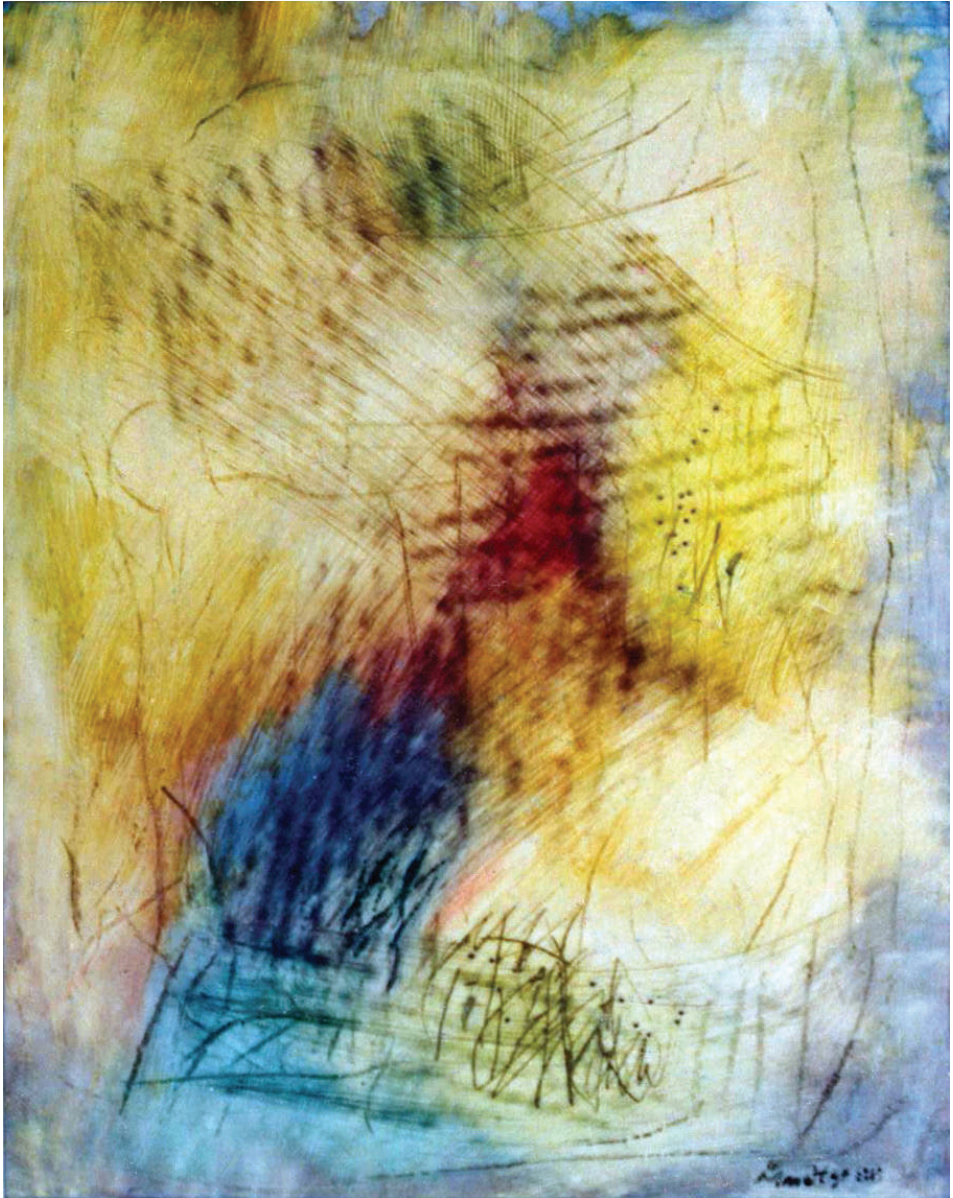
Phonetic, Oil Painting on Canvas, 70x70 cm. 1988.



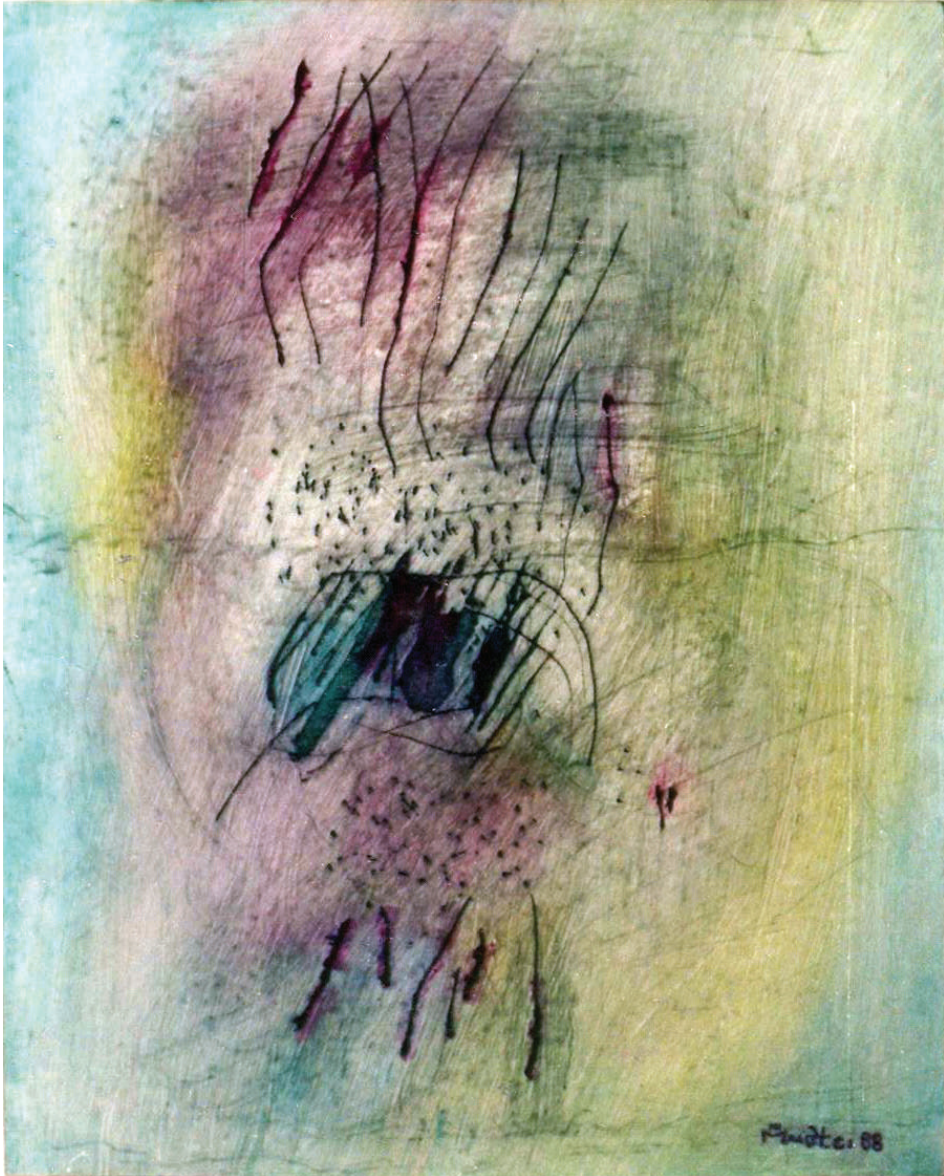
Untitled, Itching and Oil Painting on Plastic Paper, 60x40 cm. 1988.



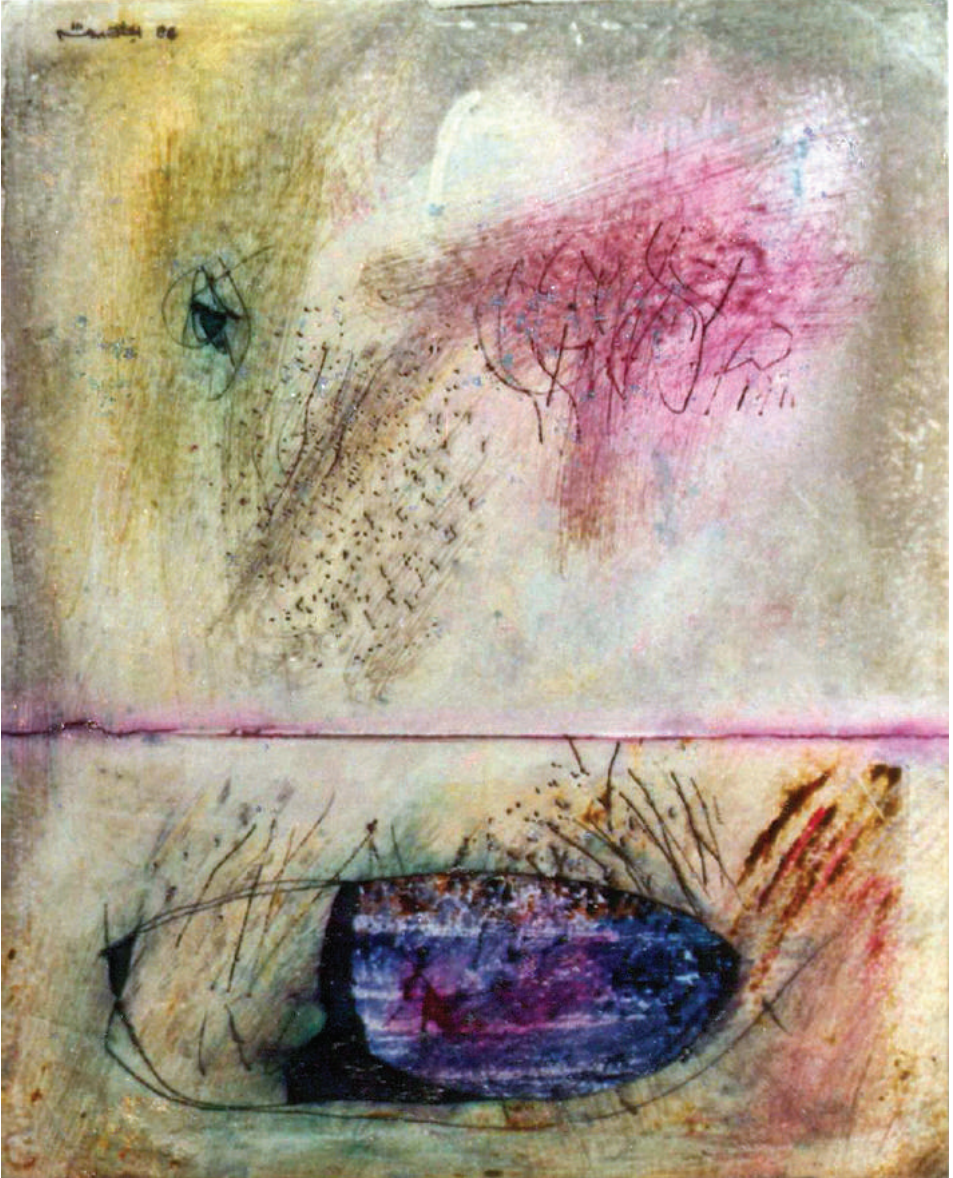
Untitled, Itching and Oil Painting on Plastic Paper, 60x40 cm. 1988.



Untitled, Itching and Oil Painting on Plastic Paper, 60x40 cm. 1988.

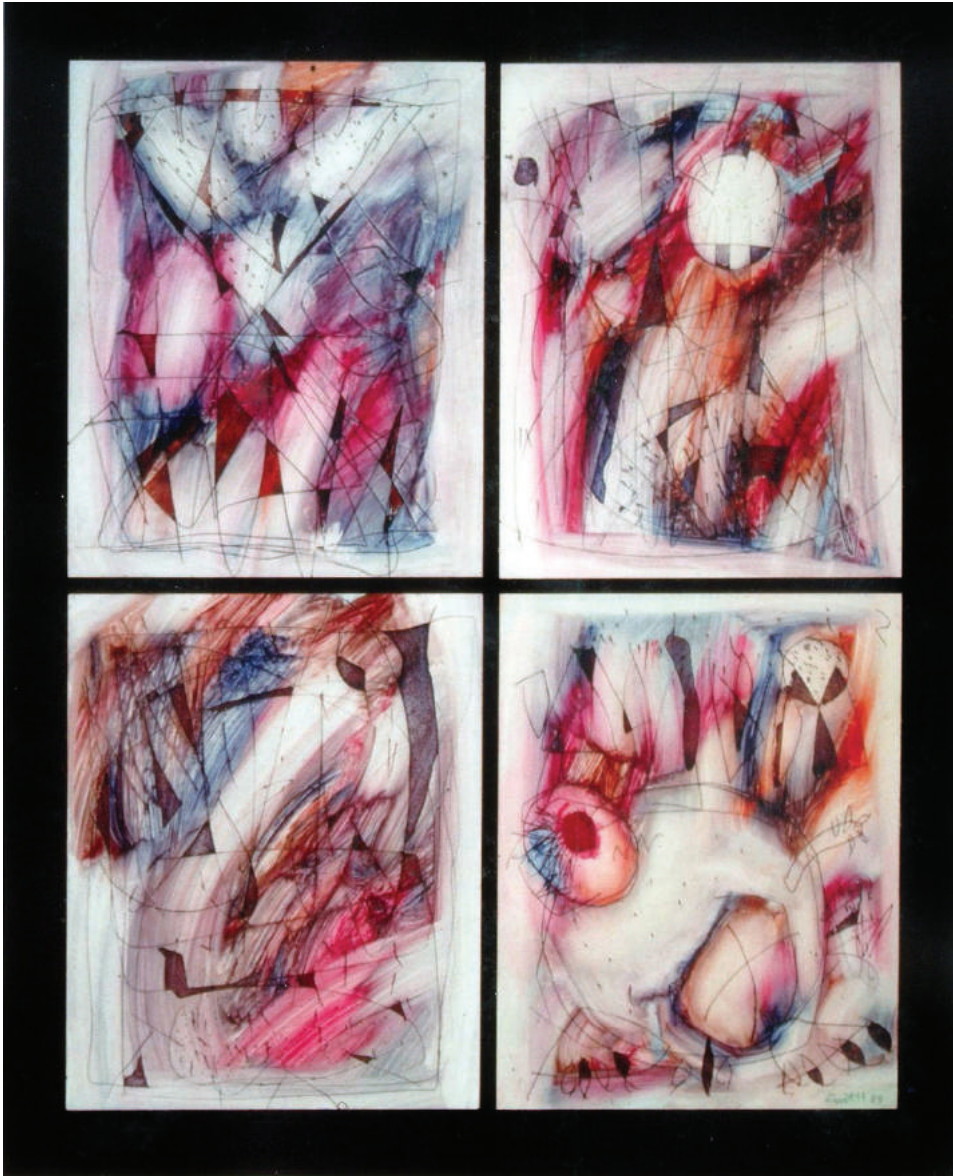


Untitled, Itching and Oil Painting on Plastic Paper, 60x40 cm. 1988.

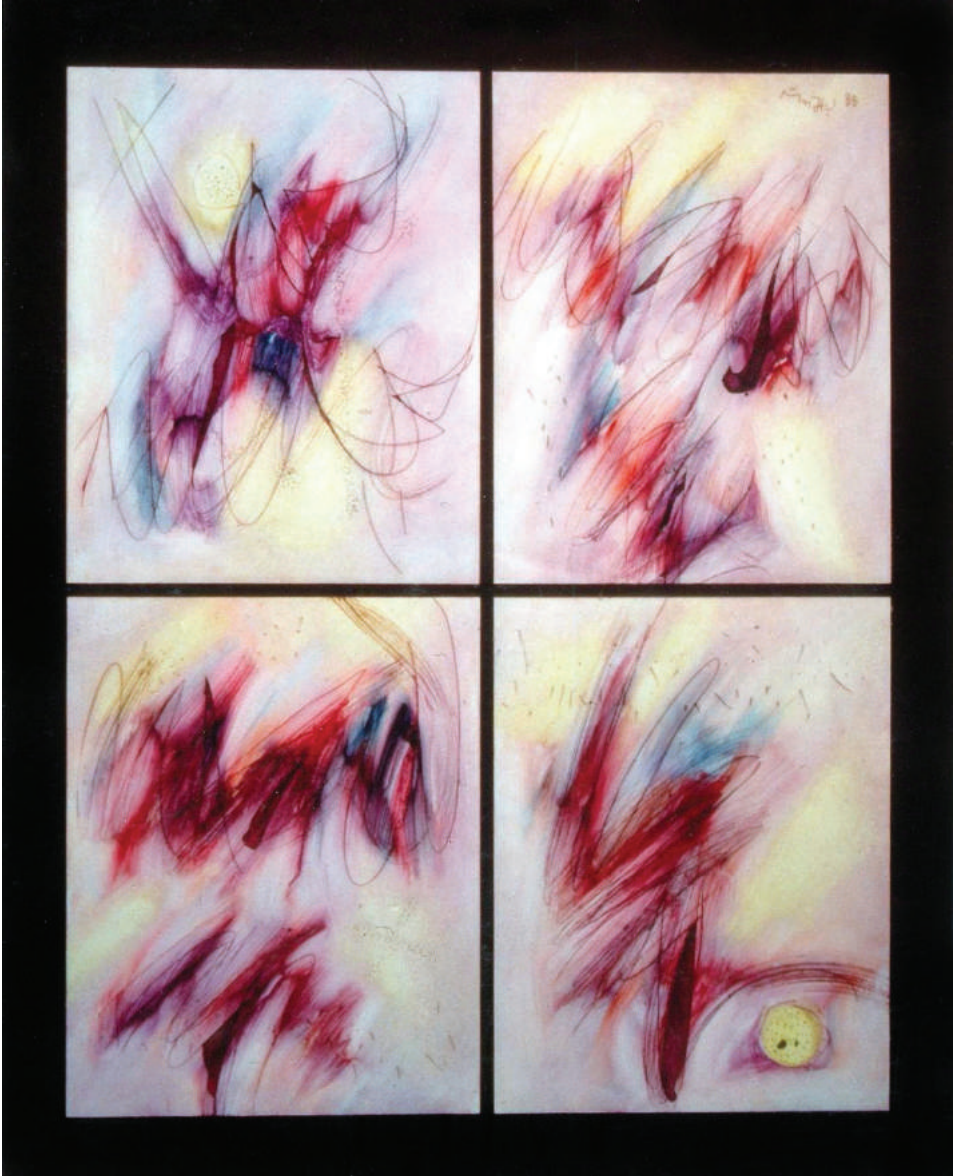


The Art of Ümit İnatçı

Untitled, Itching and Oil Painting on Plastic Paper, 50x70 cm. 1988.

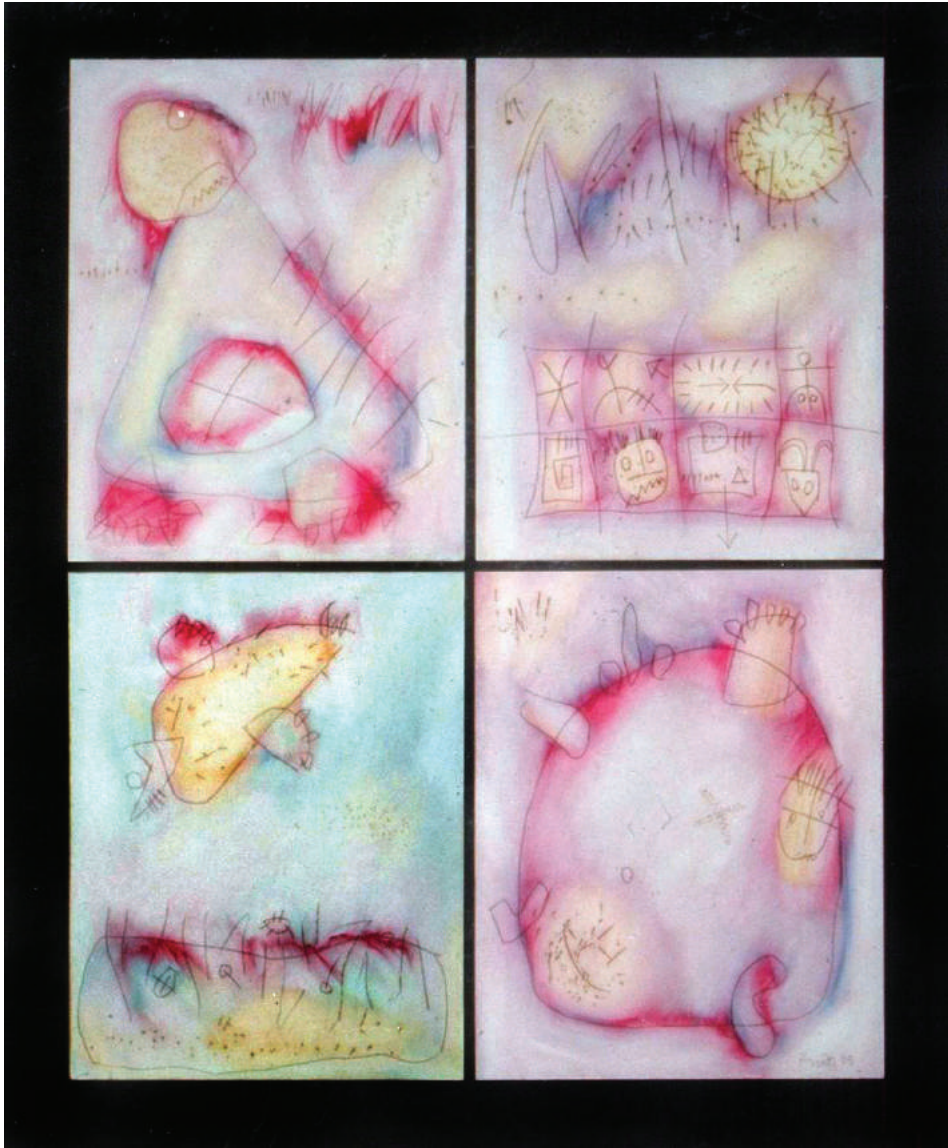


Untitled, Itching and Oil Painting on Plastic Paper, 50x70 cm. 1988.

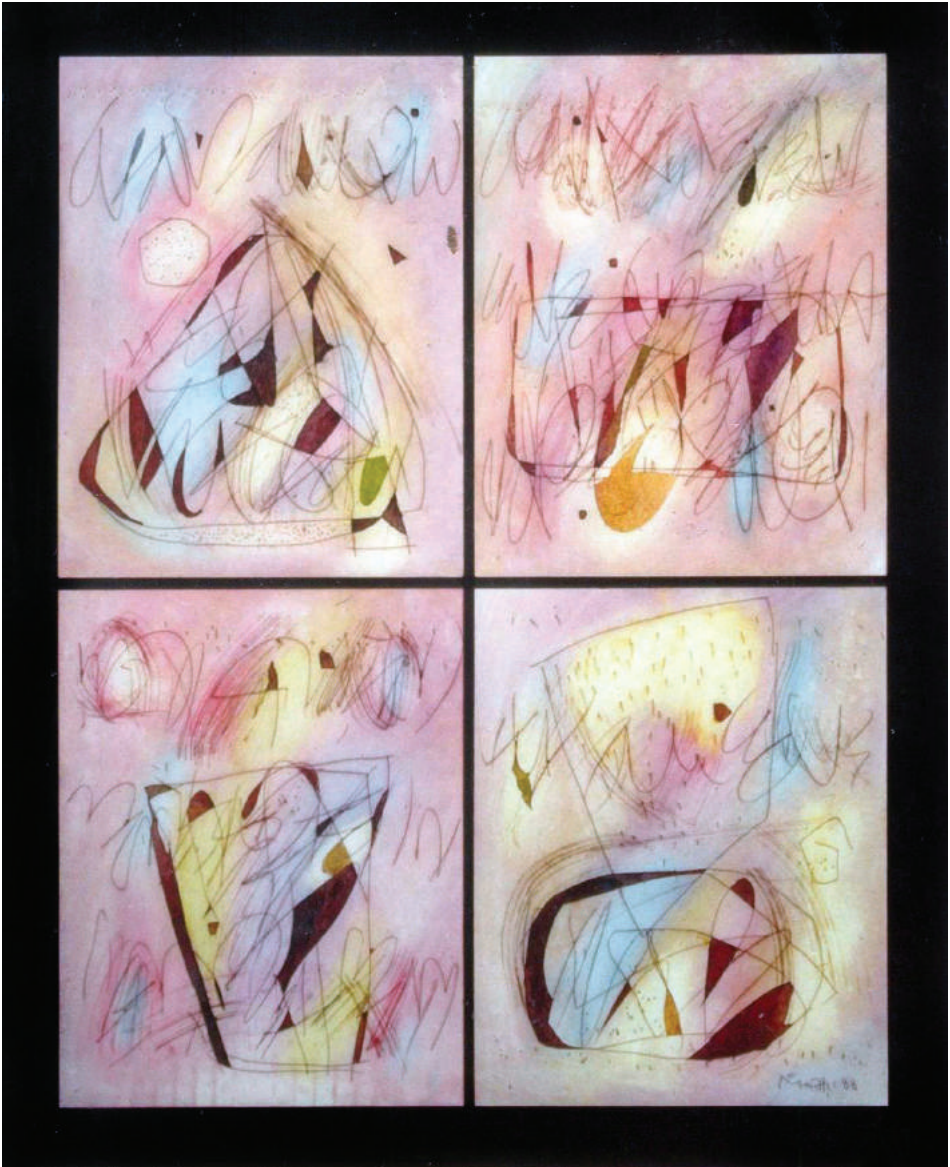


The Art of Ümit İnatçı

Untitled, Itching and Oil Painting on Plastic Paper, 50x70 cm. 1988.



Untitled, Itching and Oil Painting on Plastic Paper, 50x70 cm. 1988.



Untitled, Itching and Oil Painting on Plastic Paper, 50x70 cm. 1988.

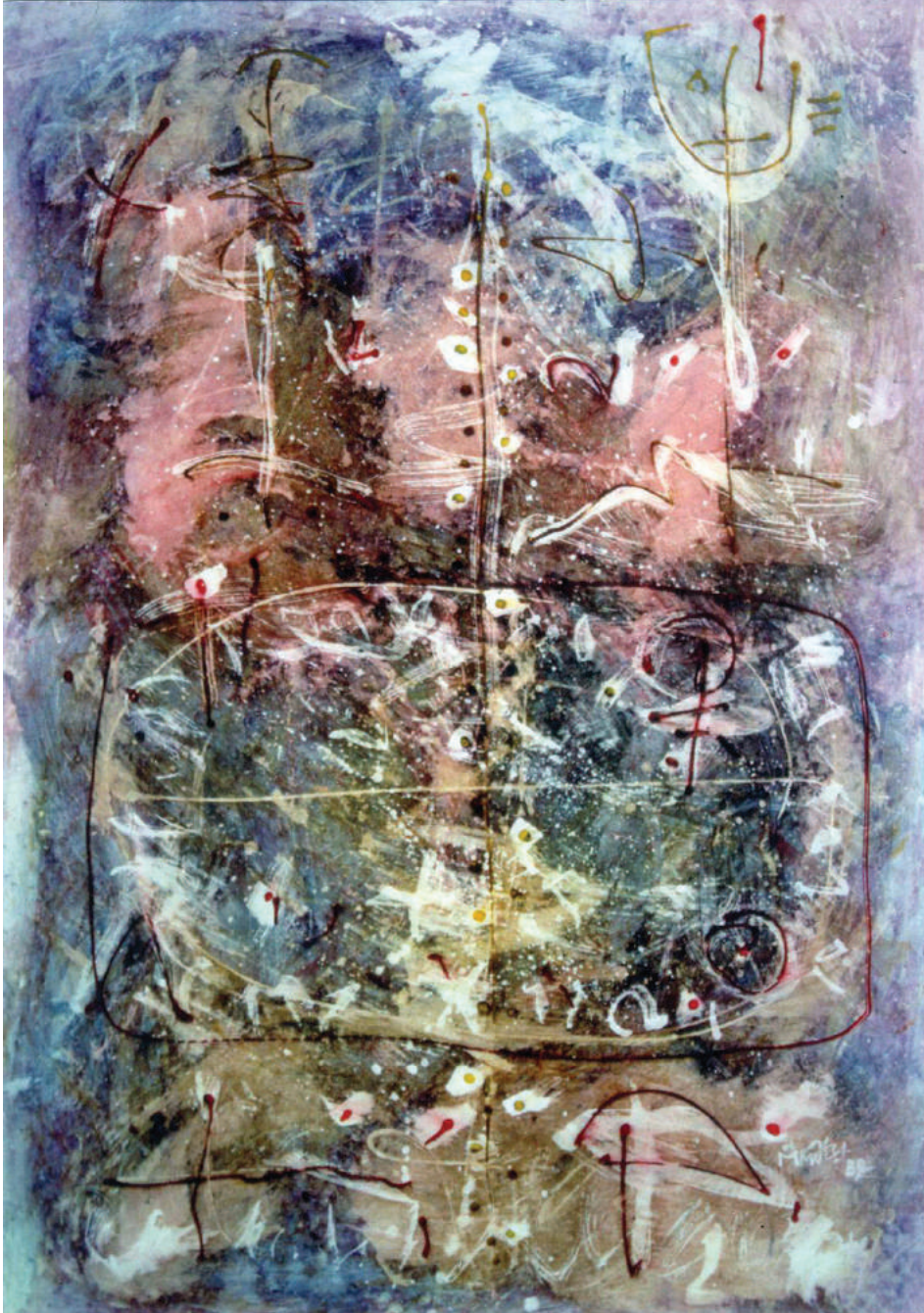


Untitled, Gouache on Paper, 70x100 cm. 1989.



The Art of Ümit İnatçı

Untitled, Gouache on Paper, 70x100 cm. 1989.



Untitled, Gouache on Paper, 70x100 cm. 1989.



Untitled, Gouache on Paper, 70x100 cm. 1989.



Untitled, Gouache on Paper, 70x100 cm. 1989.



Untitled, Acrylic on Canvas, 80x80 cm. 1989.



Untitled, Acrylic on Canvas, 100x80 cm. 1989.



Untitled, Acrylic on Canvas, 100x100 cm. 1989.



Untitled, Acrylic on Canvas, 100x80 cm. 1989.



The Art of Ümit İnatçı

Untitled, Acrylic on Canvas, 90x90 cm. 1989.



Untitled, Acrylic on Canvas, 90x90 cm. 1989.



Untitled, Acrylic on Canvas, 80x60 cm. 1989.



Untitled, Acrylic on Canvas, 100x80 cm. 1989.



Untitled, Acrylic on Canvas, 90x80 cm. 1991.



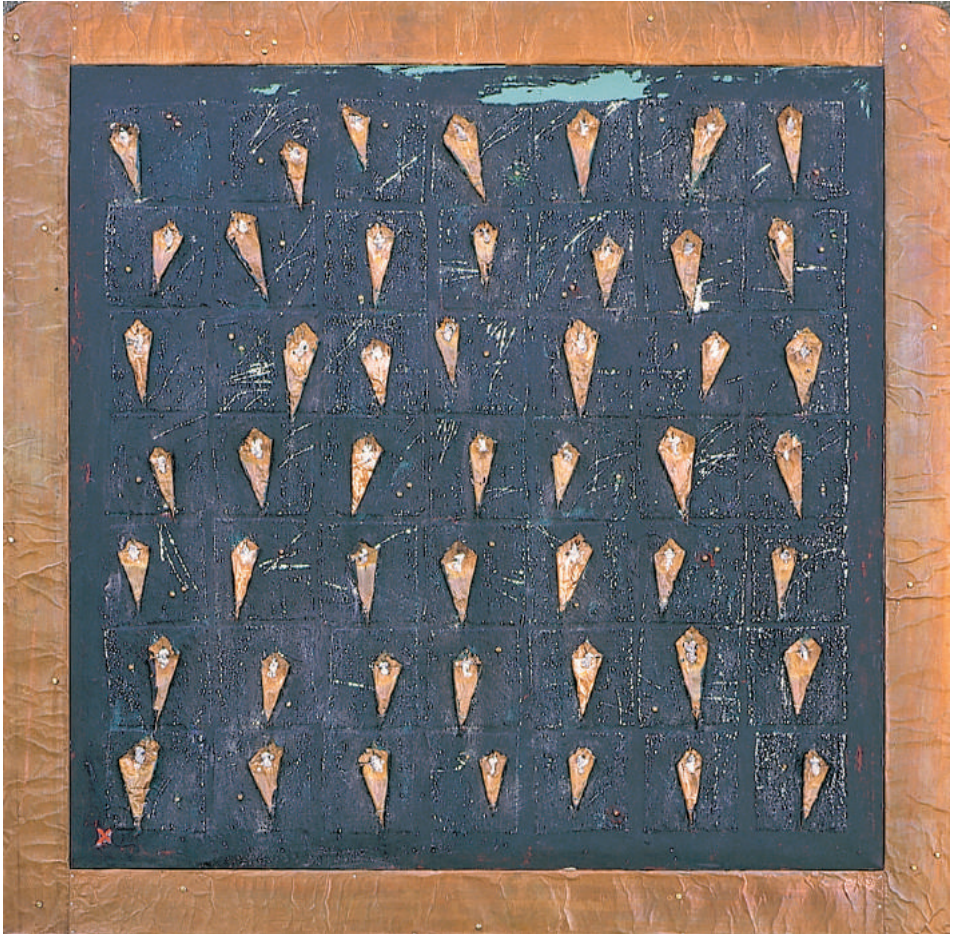
Untitled, Acrylic on Canvas, 120x100 cm. 1991.



Fish House, Acrylic on Canvas and Cooper, 170x170 cm. 1996.



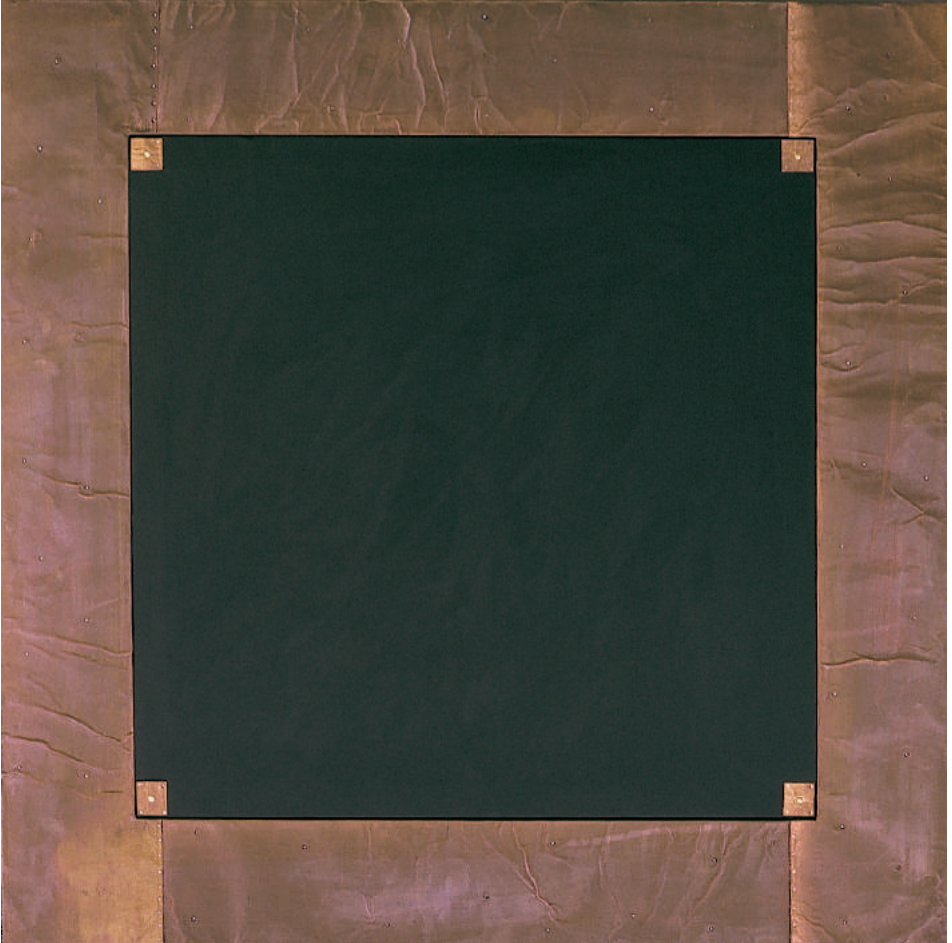
Dormitorium, Acrylic on Canvas and Cooper, 150x150 cm. 1995.



Mare Nostrum, Black Canvas and Cooper, 150x150 cm. 1995.

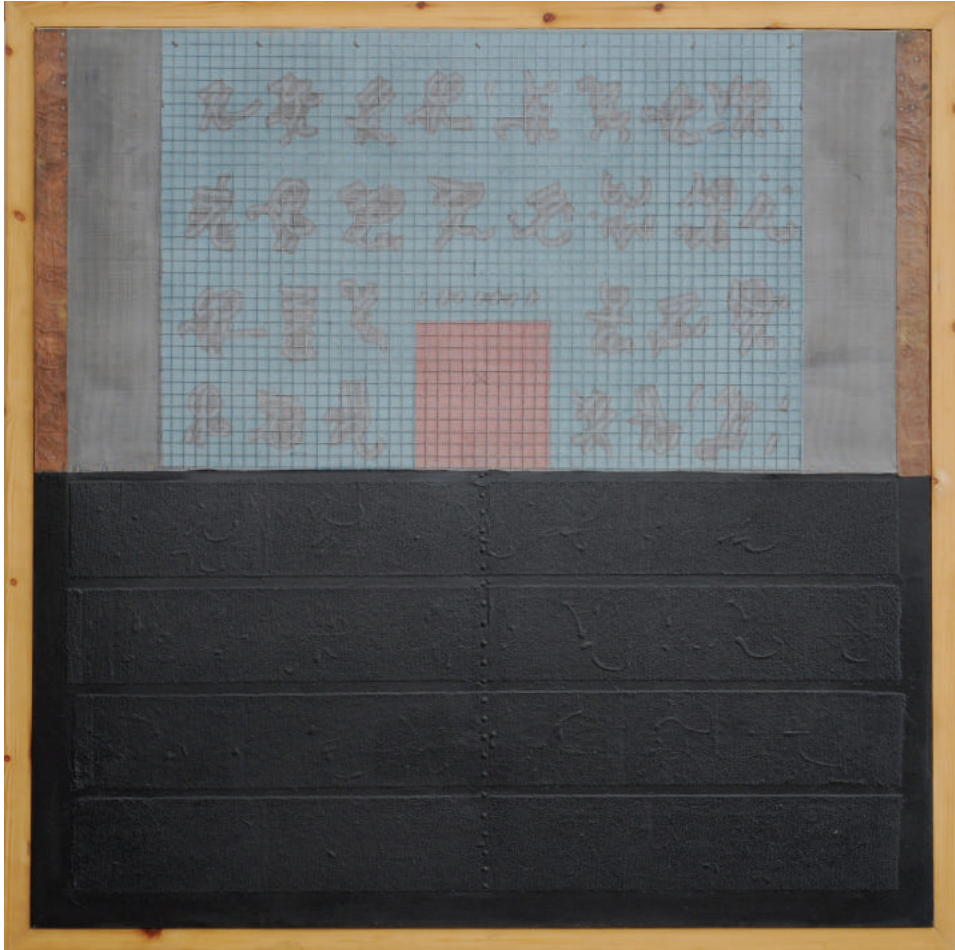


Fertile Zone, Black Canvas and Cooper, 150x150 cm. 1995.

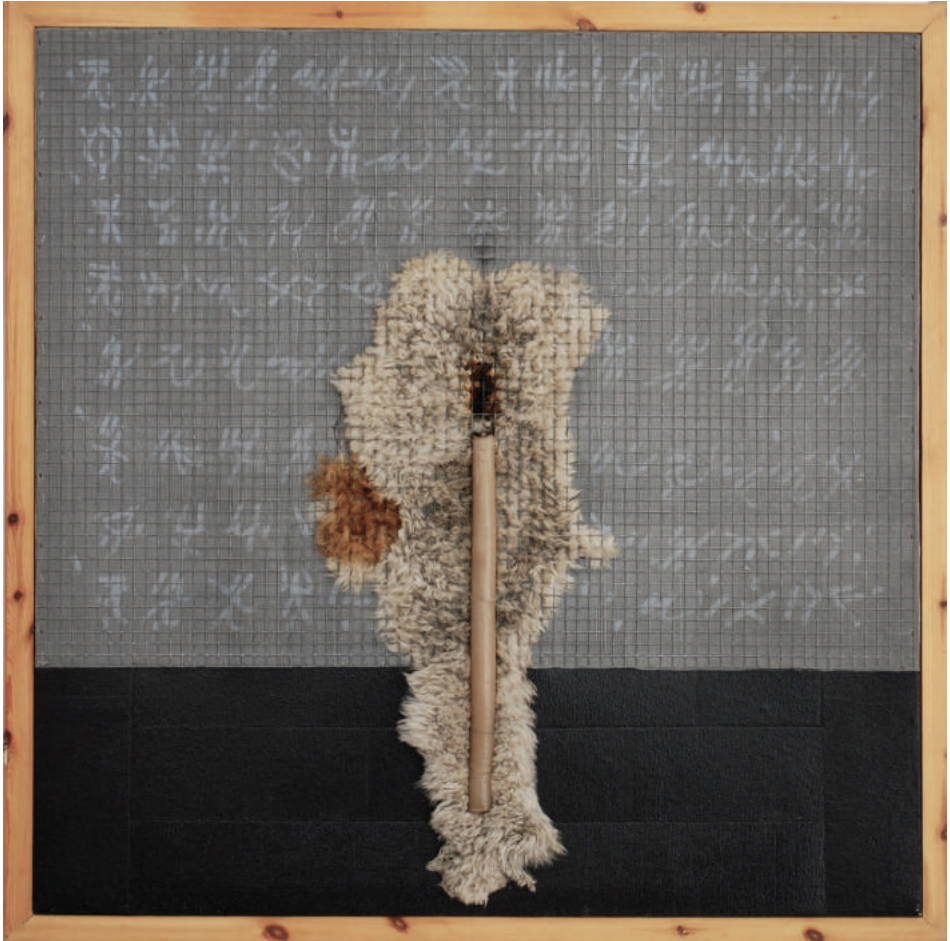


The Art of Ümit İnatçı

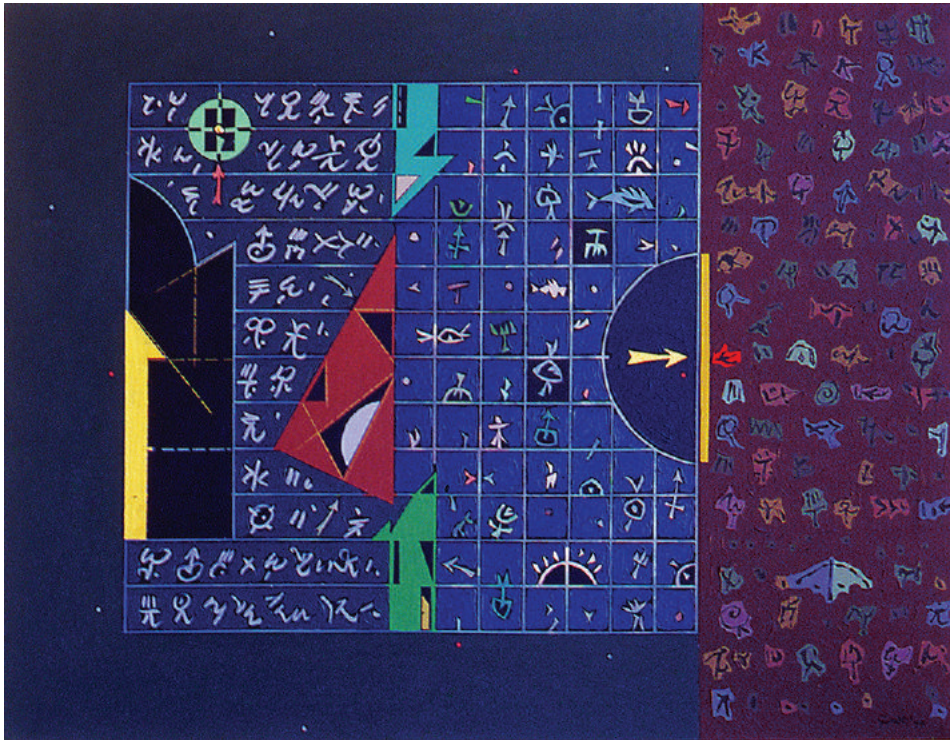
Untitled, Cage Wire, Wood, Acrylic on Canvas, 150x150 cm. 1996.



Untitled, Cage Wire, Wood, Sheepskin, Candle, Acrylic on Canvas, 150x150 cm. 1996.



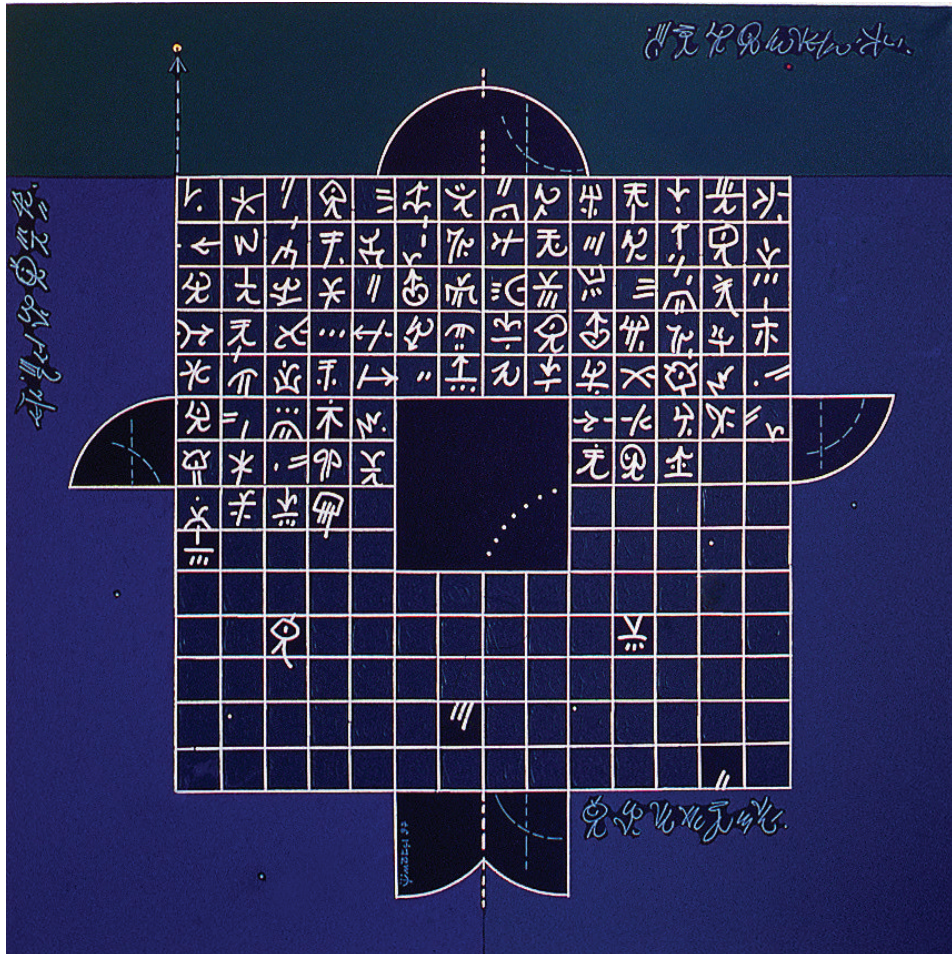
Untitled, Acrylic on Canvas, 100x120 cm. 1997.



Untitled, Acrylic on Canvas, 100x120 cm. 1997.



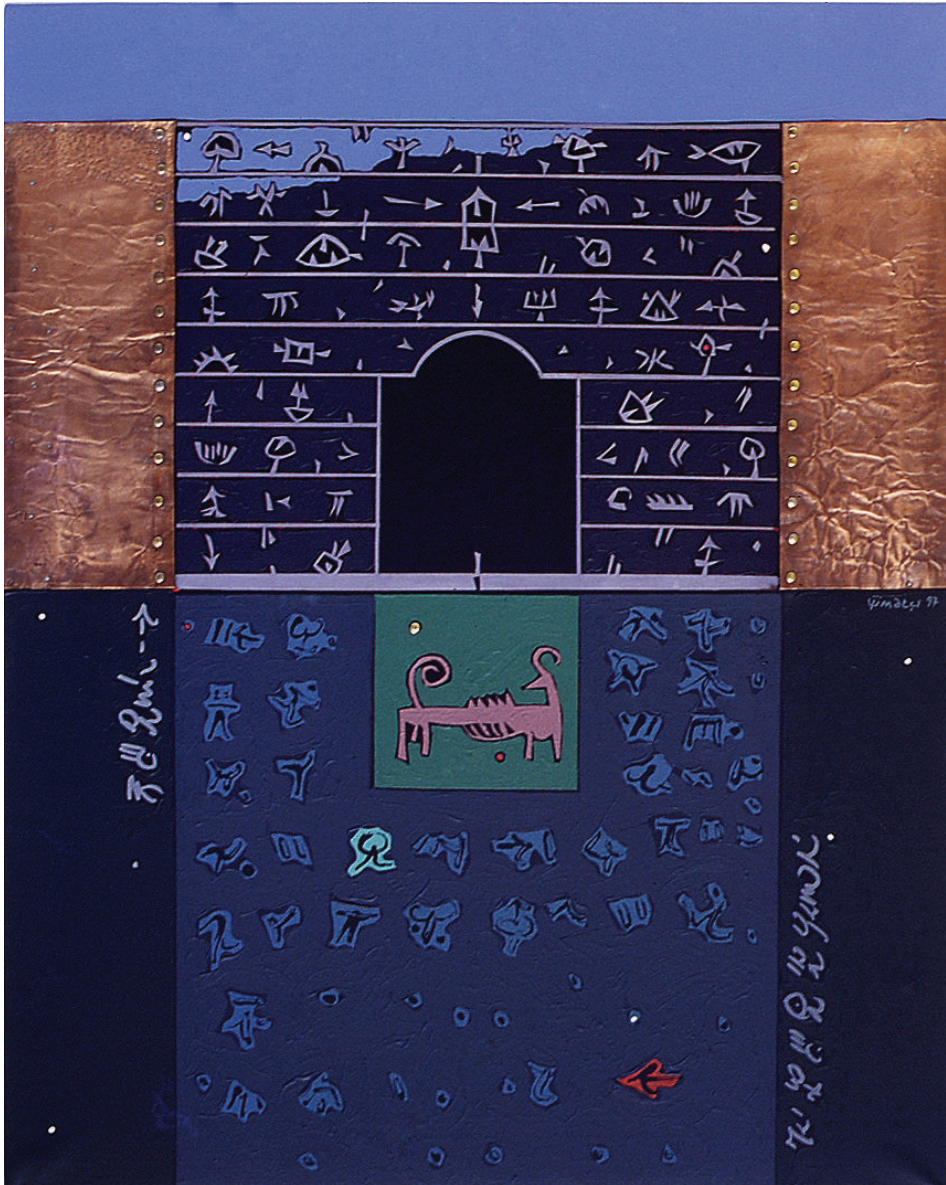
Untitled, Acrylic on Canvas, 100x100 cm. 1997.



Untitled, Acrylic on Canvas, 90x90 cm. 1997.



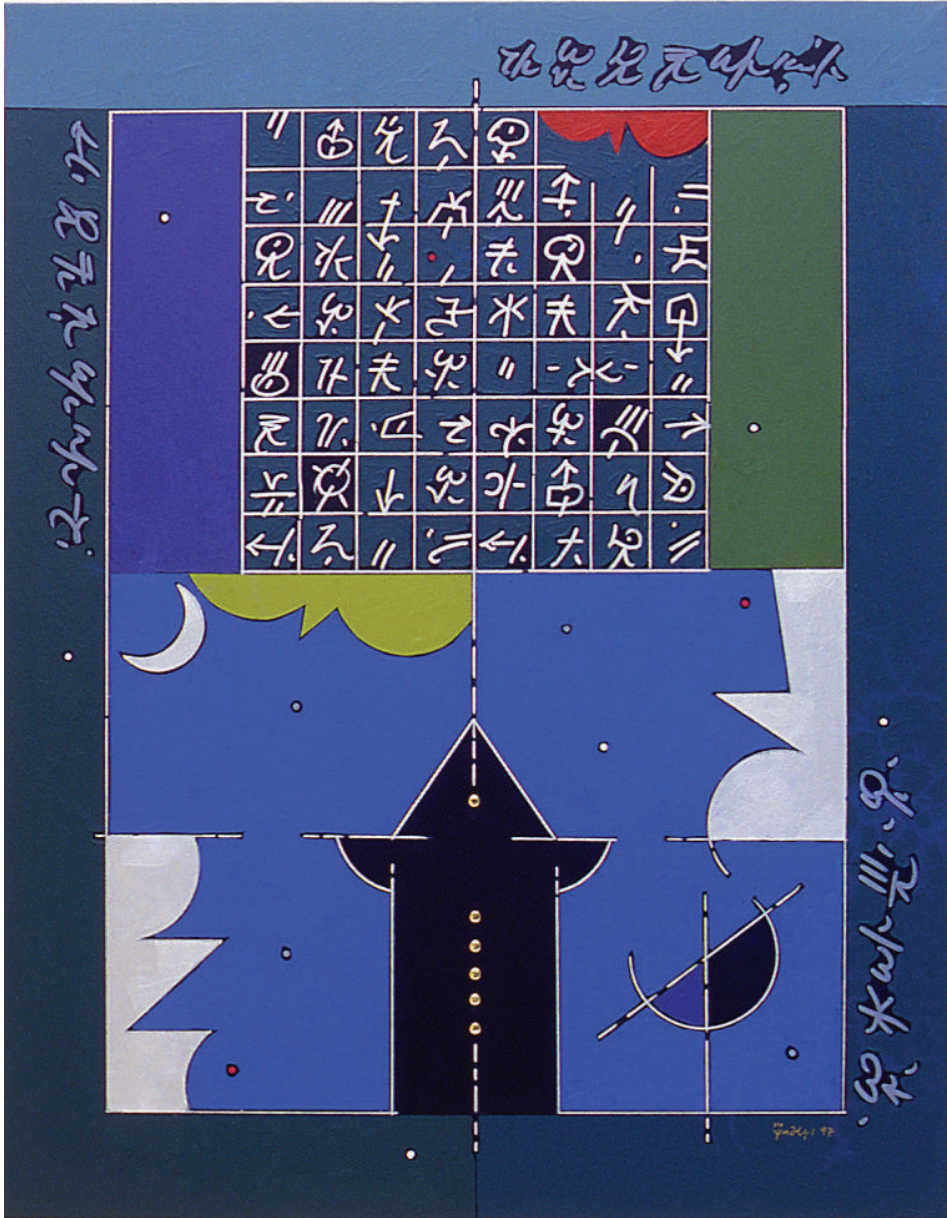
Untitled, Acrylic on Canvas and Cooper, 80x60 cm. 1997.



Untitled, Acrylic on Canvas, 90x70 cm. 1997.



Untitled, Acrylic on Canvas, 90x70 cm. 1997.



Untitled, Acrylic on Canvas, 90x70 cm. 1997.



The Art of Ümit İnatçı

Untitled, Twine, Brush, Wooden Frame, 50x40 cm. 1998.



Untitled Wax, Wood, Leather, Twine on Board, 60x40 cm. 1998.



Untitled, Wax, Wood, Leather, Wire on Board, 60x40 cm. 1998.





Untitled, Wax, Wood, Leather, Twine on Board, 160x120 cm. 1998.

Untitled, Wax, Wire, Cooper, Acrylic on Board, 180x100 cm. 1998.

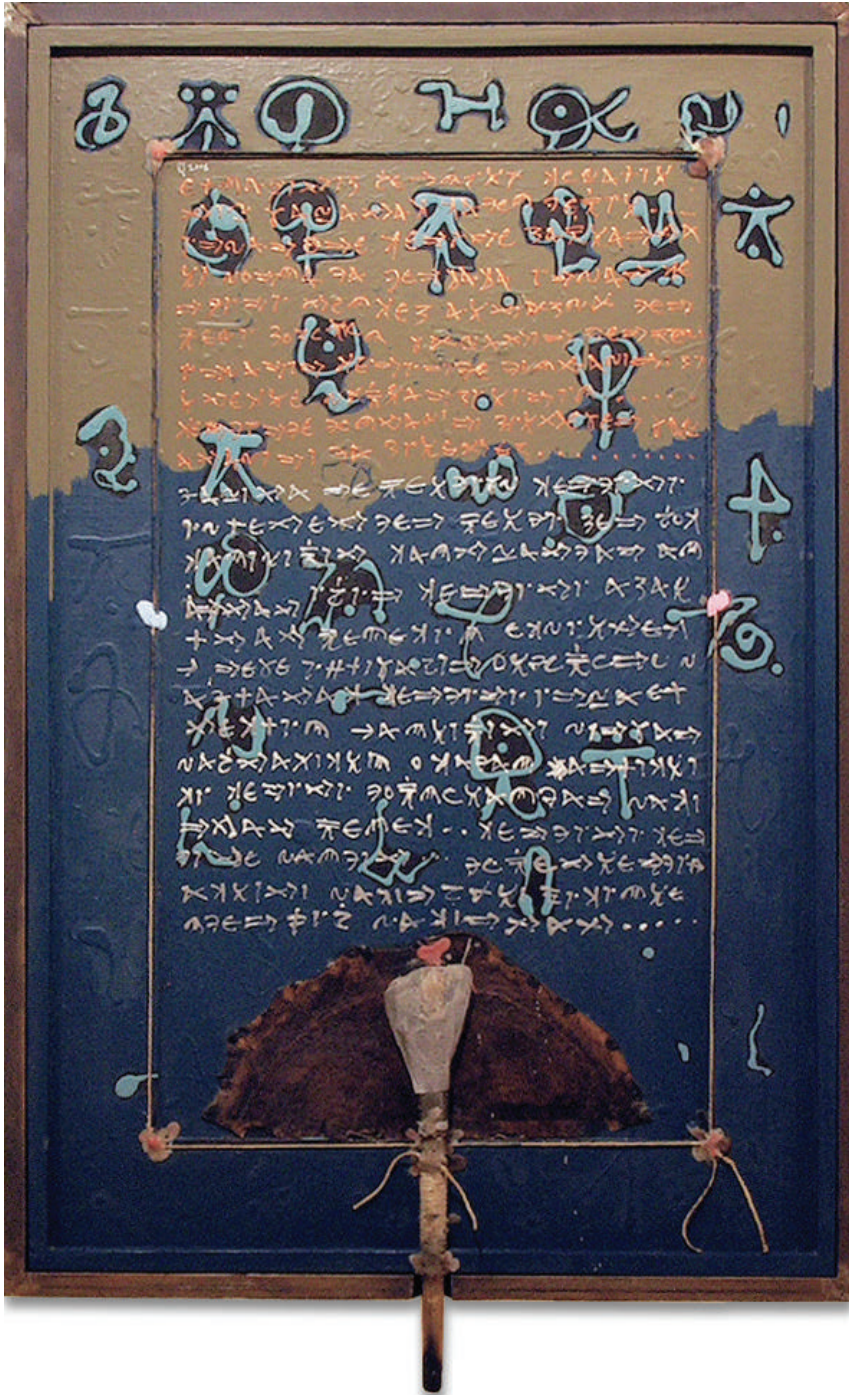


The Art of Ümit İnatçı

Untitled, Lead, Acrylic on Canvas, 60x60 cm. 1998.



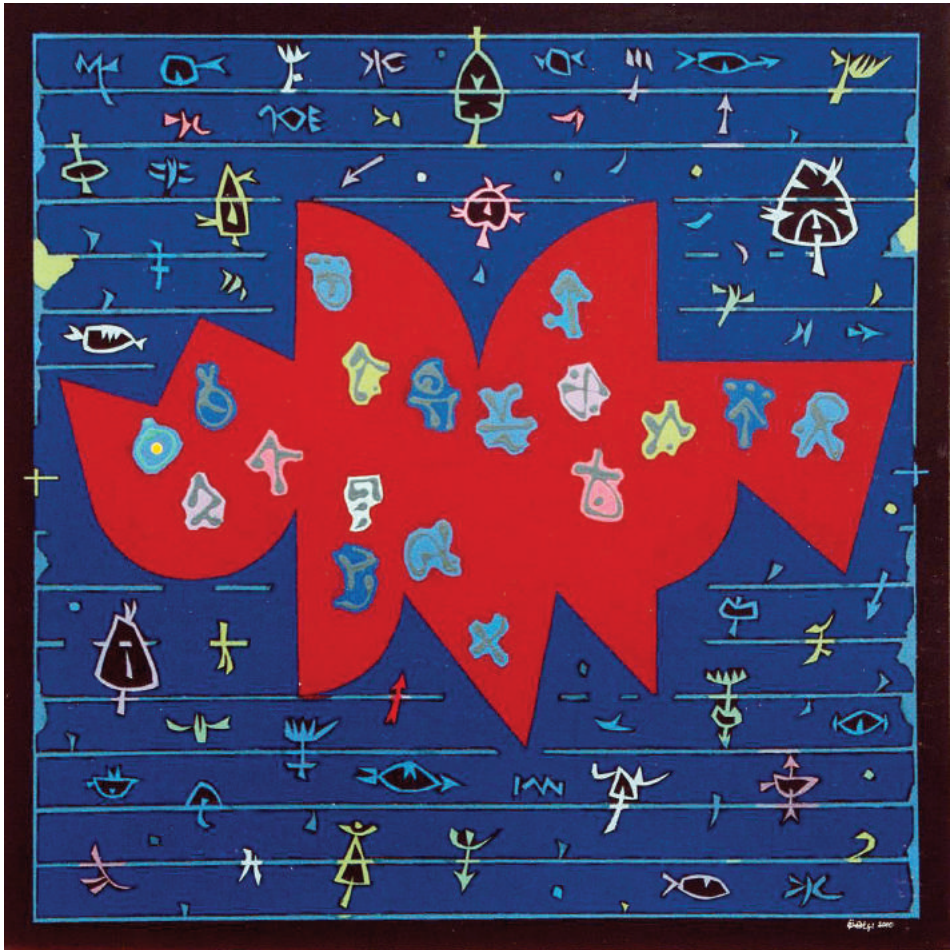
Untitled, Iron Frame, Wood, Leather, Wire Netting, Twine, 100x70 cm. 1998.



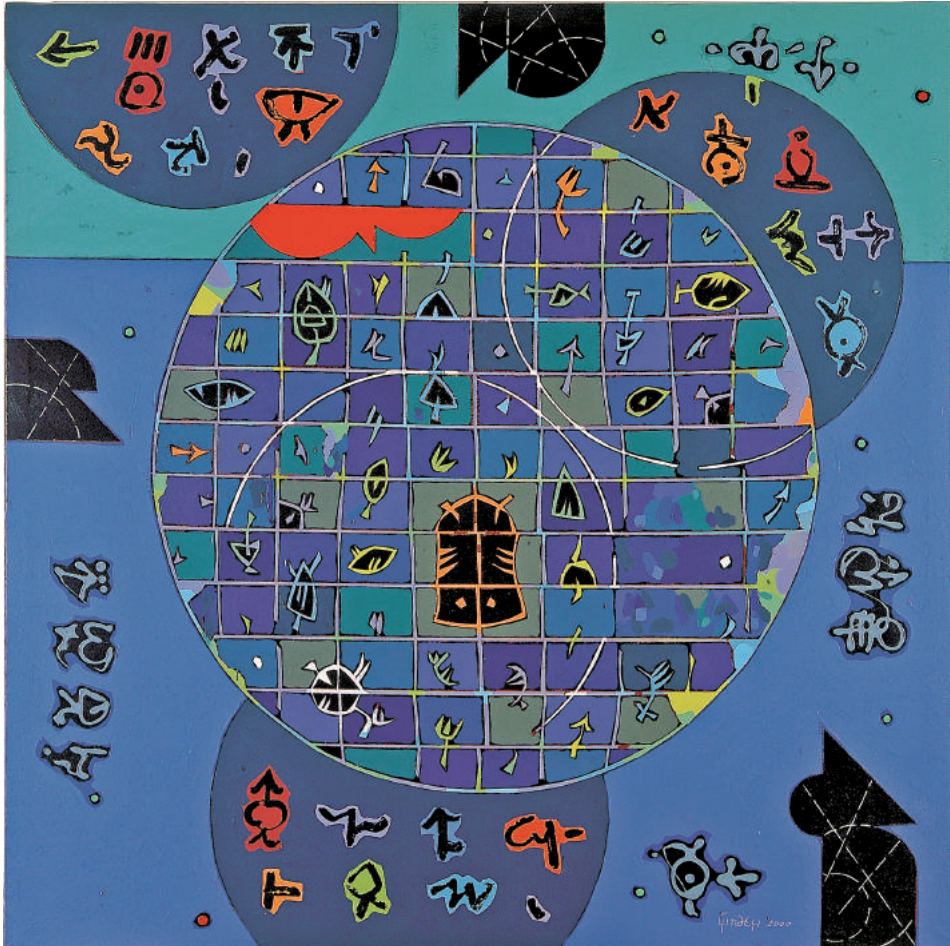
Untitled, Acrylic on Canvas, 100x100 cm. 2000.



Untitled, Acrylic on Canvas, 100x100 cm. 2000.



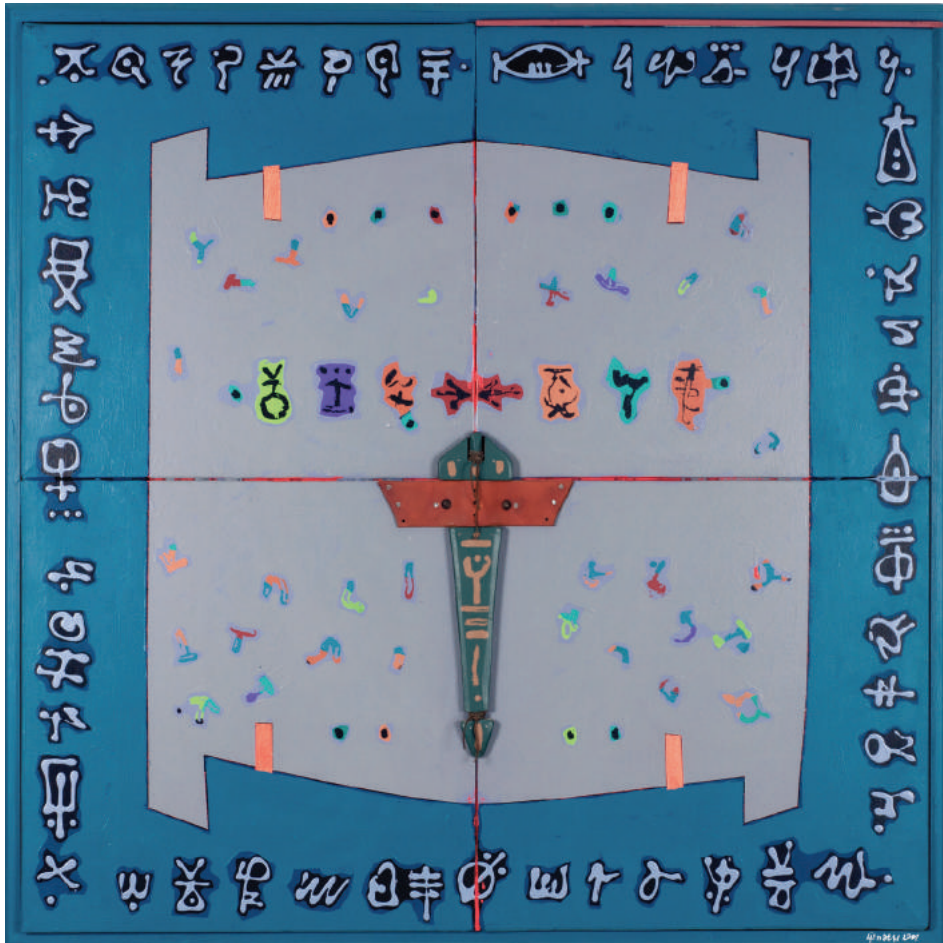
Untitled, Acrylic on Canvas, 100x100 cm. 2000.



Untitled, Nail, Twine, Acrylic on Canvas, 100x100 cm. 2000.



Untitled, Wood, Leather, Acrylic on Canvas, 100x100 cm. 2000.



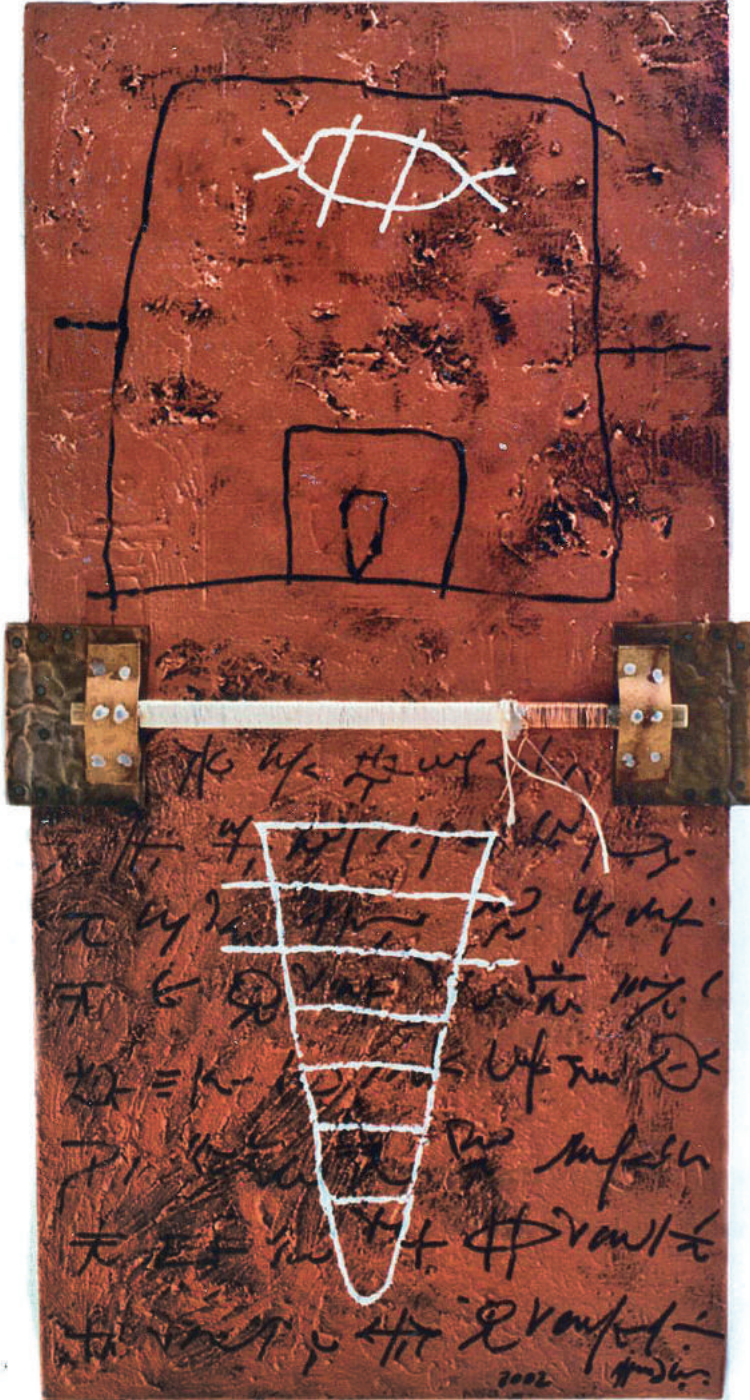
Untitled, Wire, Leather, Acrylic on Canvas, 100x100 cm. 2000.



Untitled, Acrylic on Canvas, 70x70 cm. 2000.



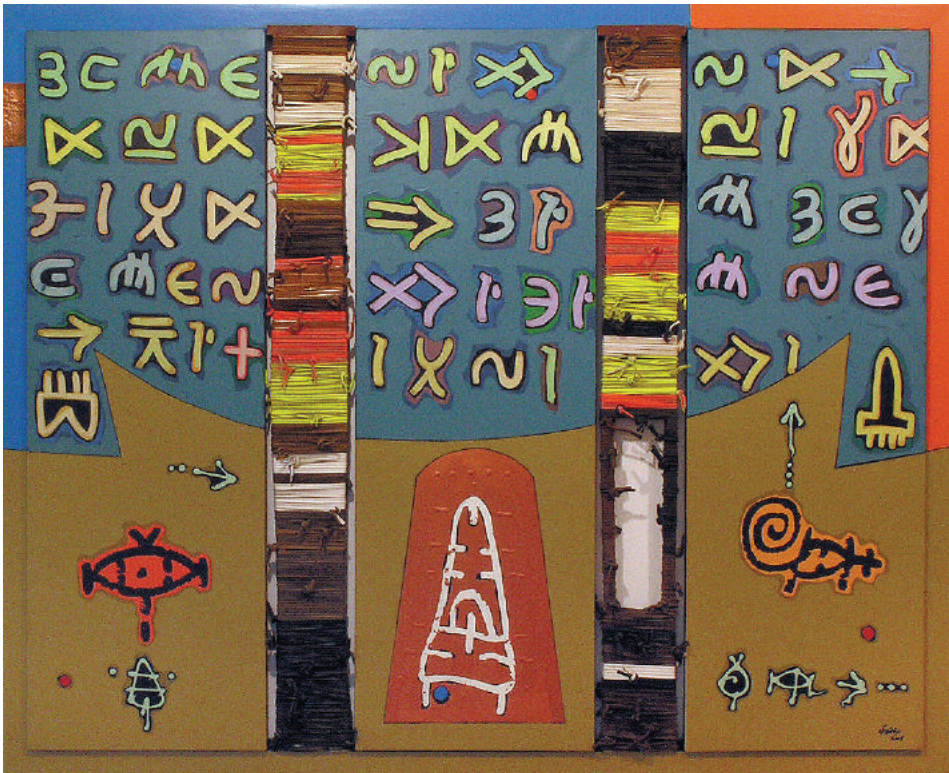
Untitled, Cooper, Leather, Wood, Acrylic on Canvas, 120x60 cm. 2002.



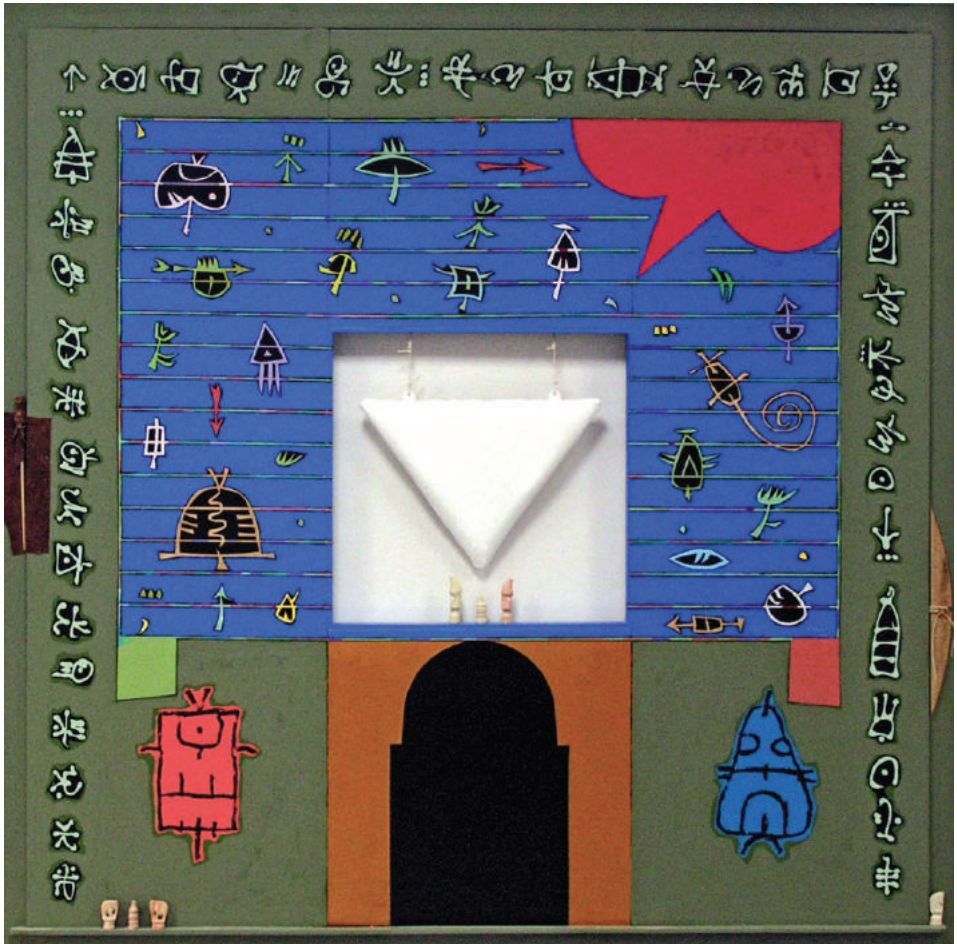
Opus Magnum, Leather, Sculpture, Wood, Acrylic on Canvas, 120x70 cm. 2002.



Untitled, Leather, Wood, Acrylic on Canvas, 160x120 cm. 2004.



Untitled, Leather, Sculpture, Wood, Acrylic on Canvas, 150x150 cm. 2004.



Untitled, Acrylic on Canvas, 120x120 cm. 2005.

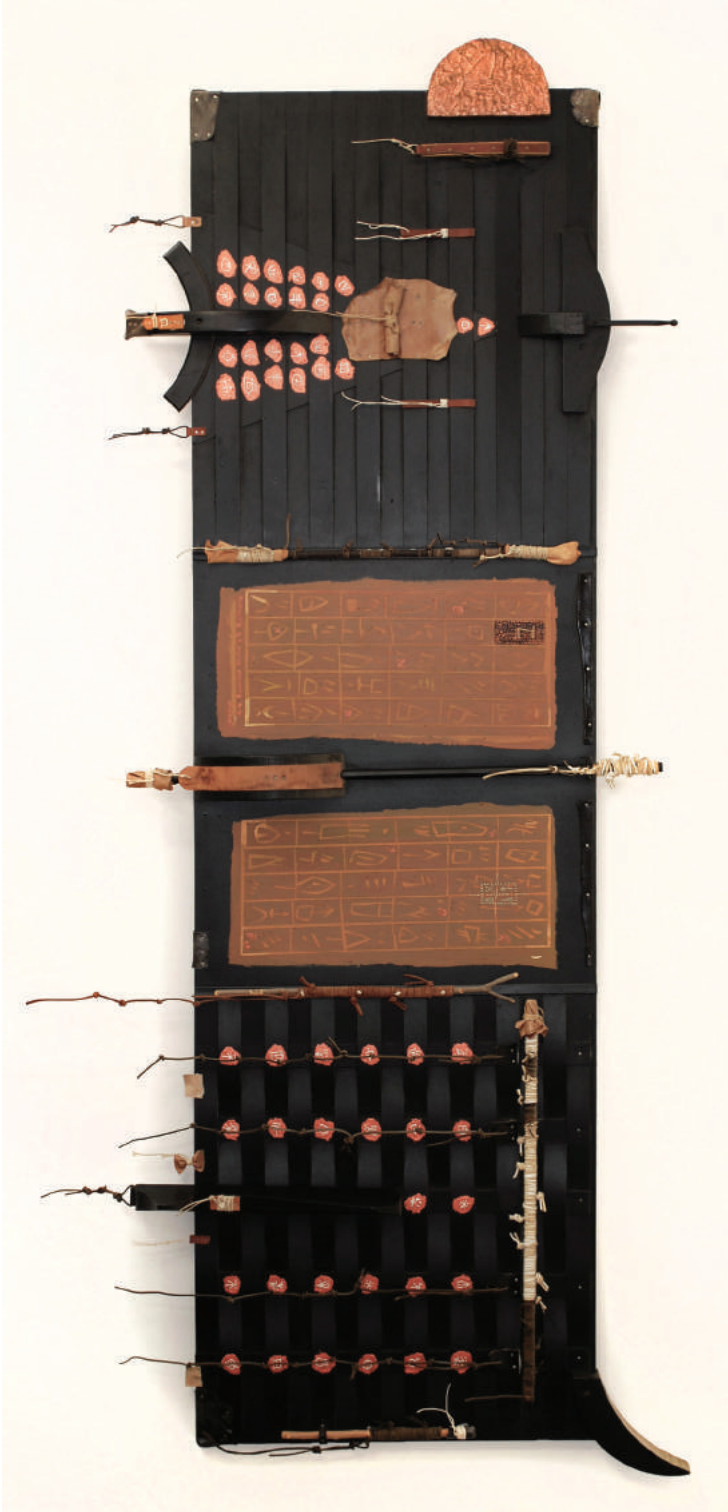


Untitled, Wood, Leather, Acrylic on Canvas, 70x150 cm. 2006.



Untitled, Board, Brush, Wire, Leather, Cooper Color on Canvas, 140x140 cm. 2005.





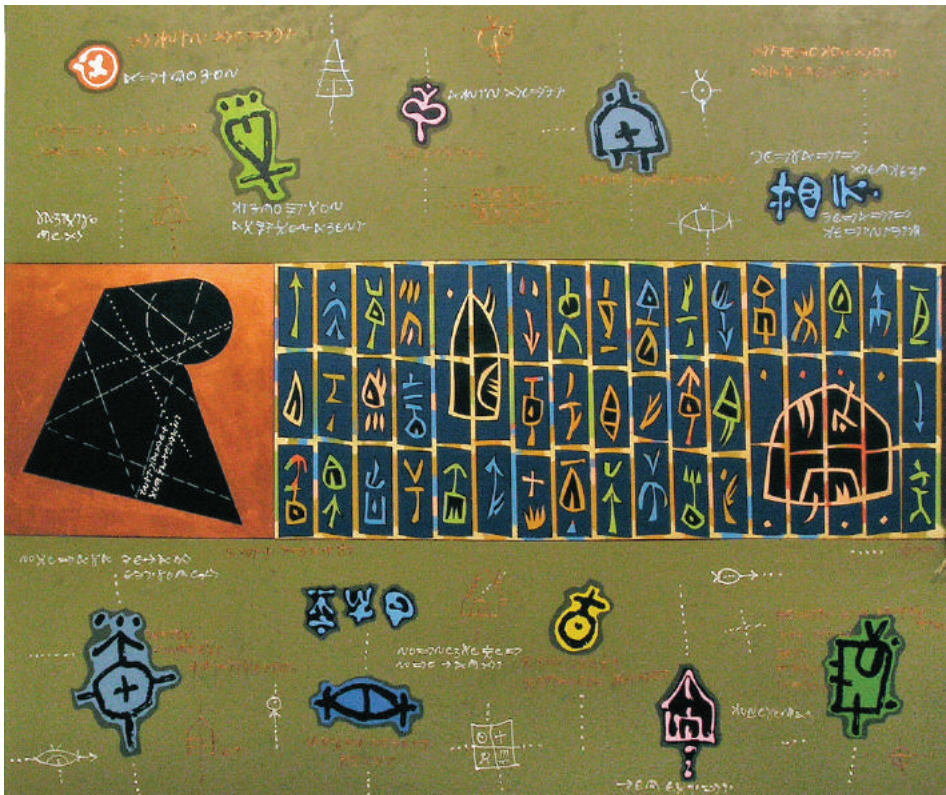
Untitled, Leather, Cooper, Wood, Branch, on Black Board, 100x320 cm. 2007.

Untitled, Leather, Twine, Acrylic on Board, 80x120 cm. 2007.



The Art of Ümit İnatçı

Untitled, Acrylic on Canvas, 120x140 cm. 2007.



Untitled, Acrylic & Leather on Canvas, 120x140 cm. 2007.



Untitled, Marble (h:60 cm), Velvet Pillow (50x50 cm), Bottle (h:70), Wooden Boat(140 cmx60x60 cm.), 2007.



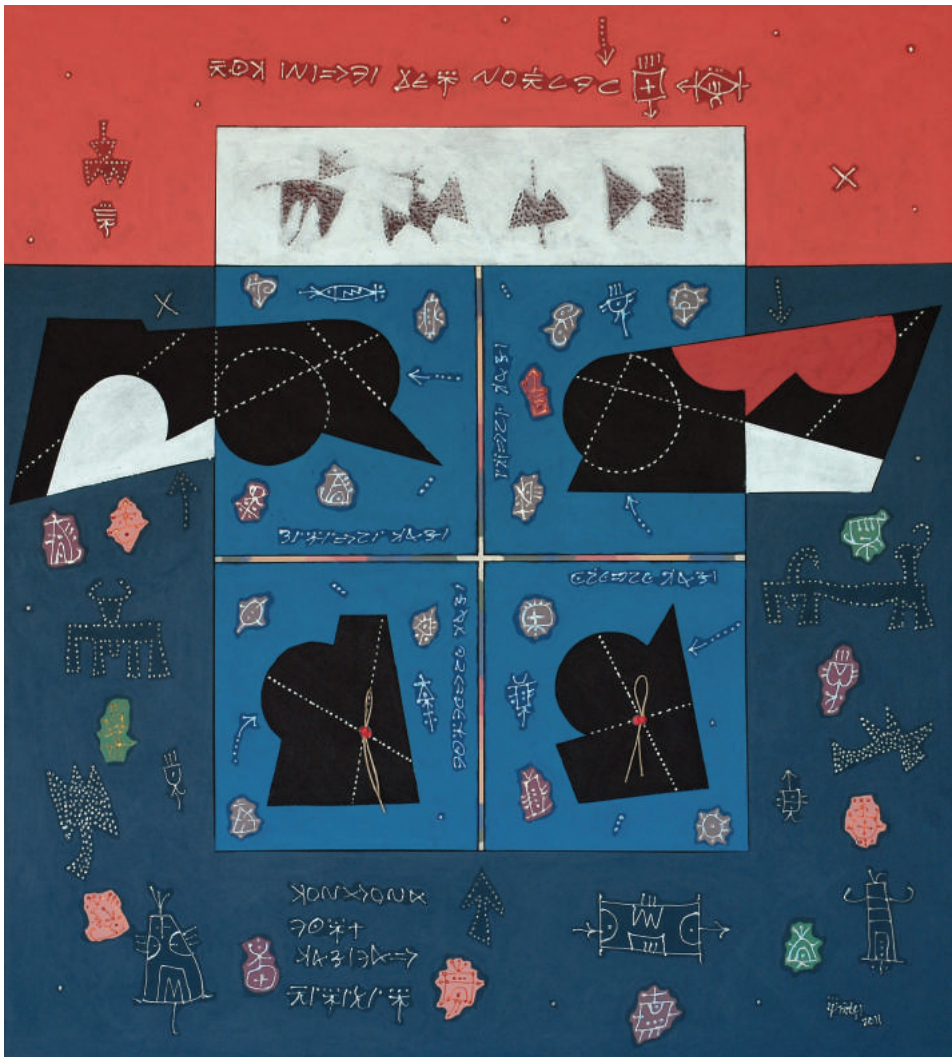
Untitled, Iron Cage, Swing, Masks, h:200 cm, floor: 100x100 cm. 2007.



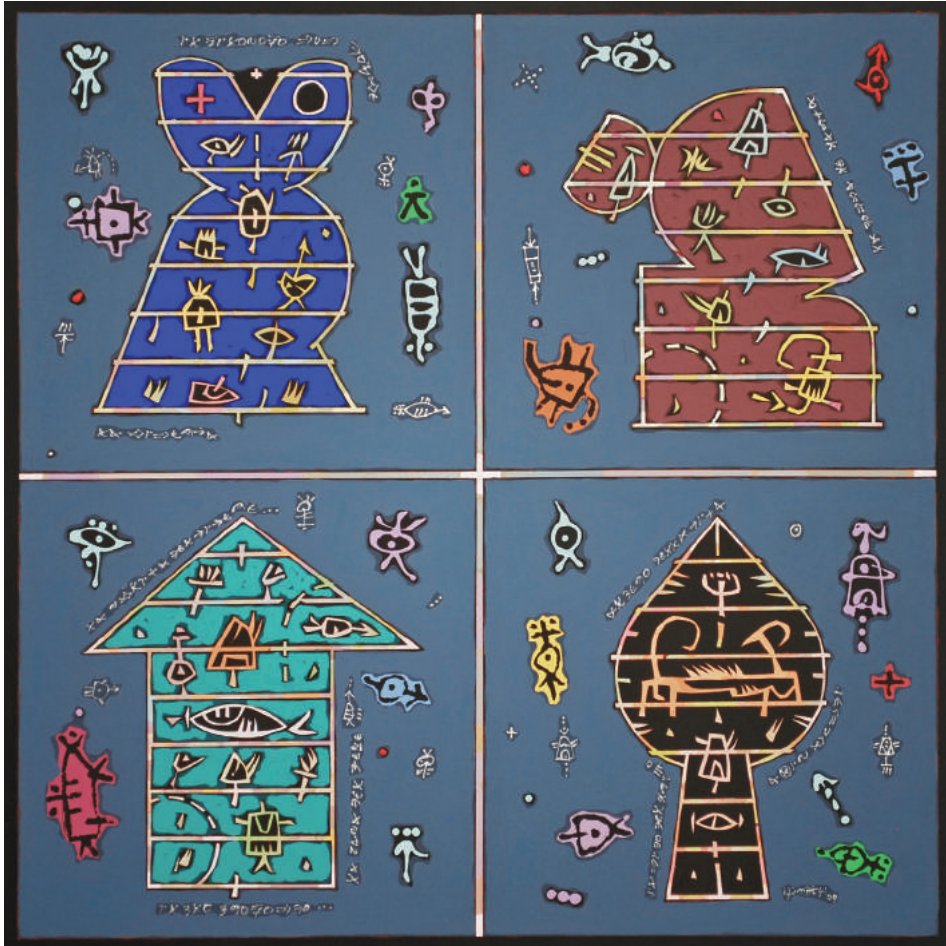
Untitled, Acrylic on Canvas, 90x90 cm. 2008.



Untitled, Acrylic on Canvas, 100x90 cm. 2010.



Untitled, Acrylic on Canvas, 110x110 cm. 2009.



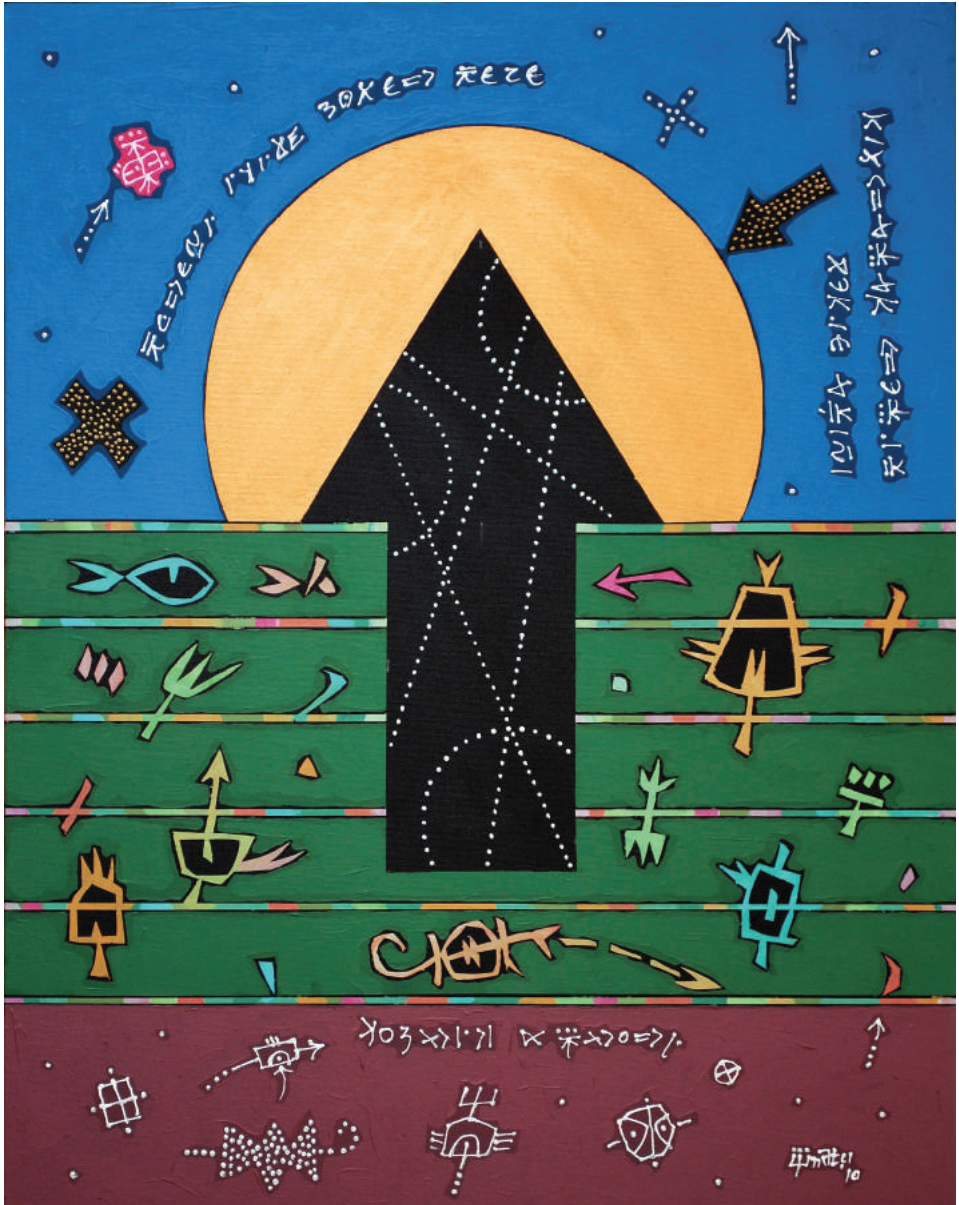
Untitled, Acrylic on Canvas, 110x110 cm. 2009.



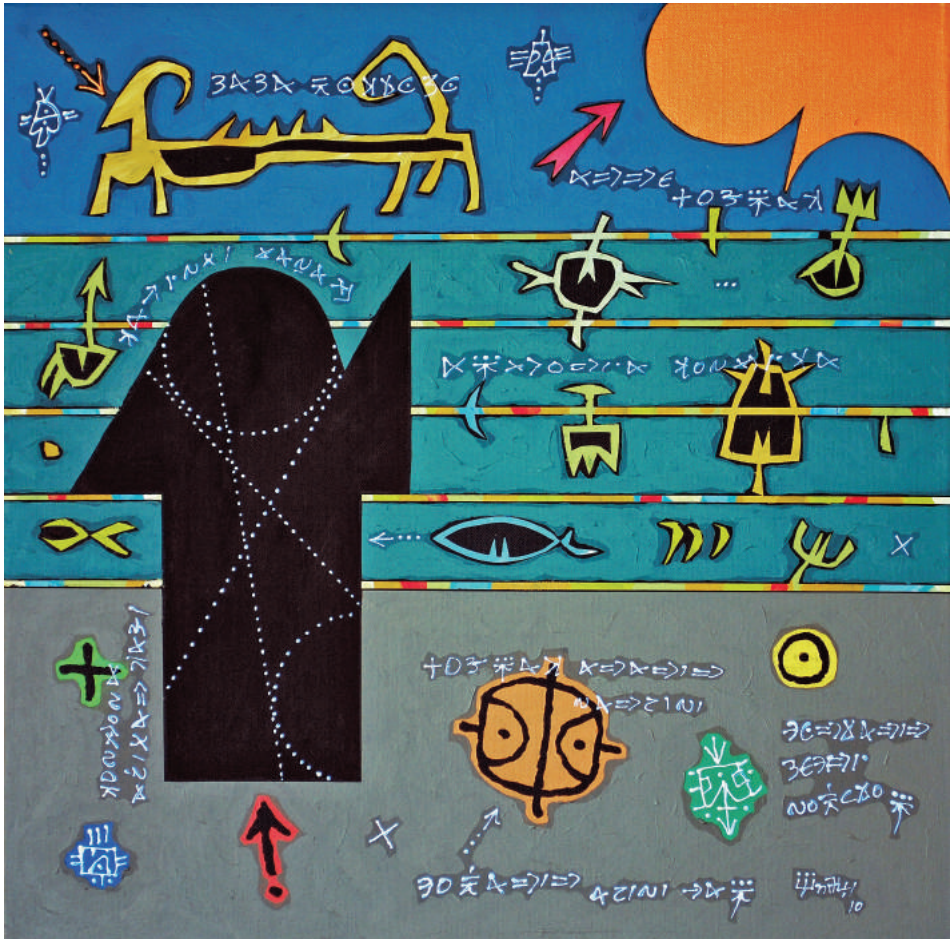
Untitled, Acrylic on Canvas, 70x50 cm. 2010.



Untitled, Acrylic on Canvas, 70x50 cm. 2010.



Untitled, Acrylic on Canvas, 70x70 cm. 2010.



Untitled, Acrylic on Canvas, 70x70 cm. 2010.



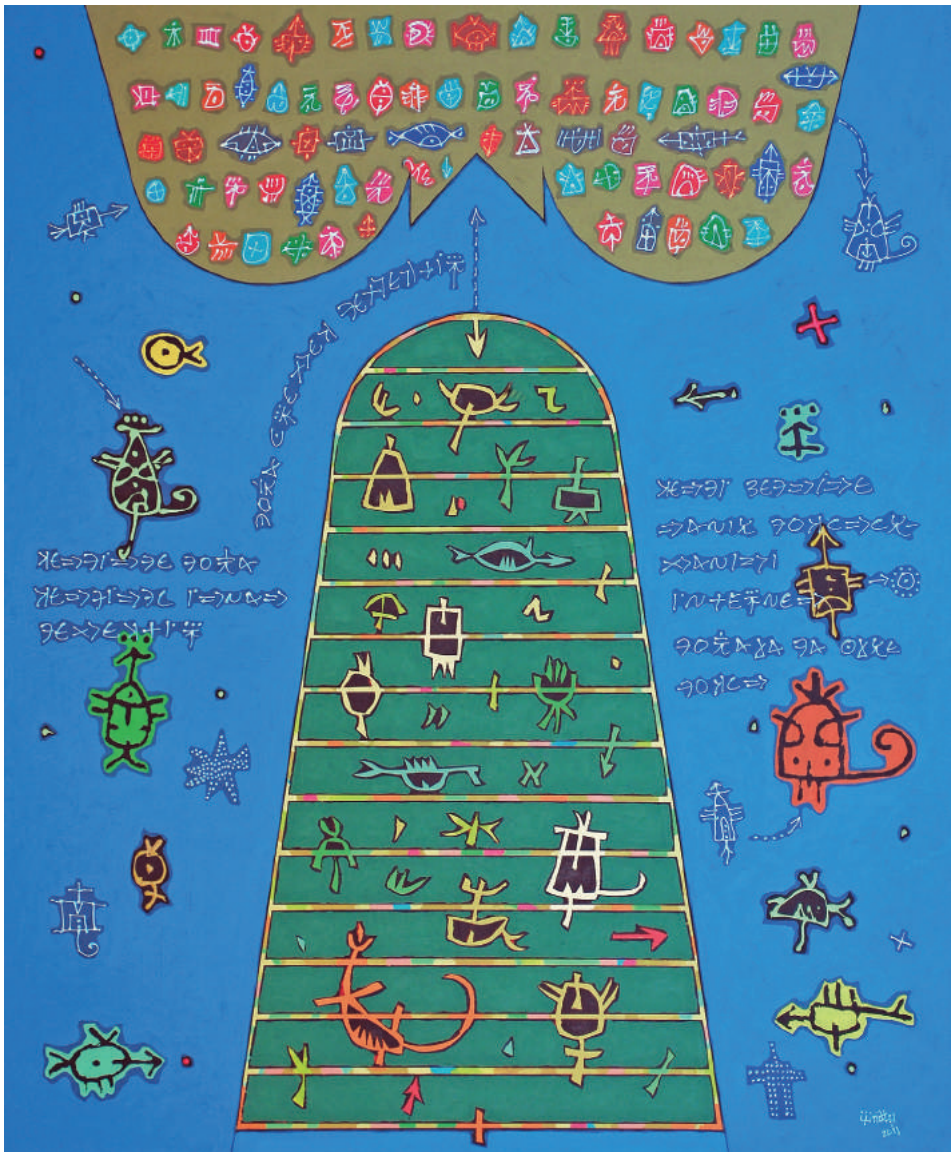
Untitled, Acrylic on Canvas, 70x70 cm. 2010.



Untitled, Acrylic on Canvas, 120x100 cm. 2010.



Untitled, Acrylic on Canvas, 120x100 cm. 2010.



Untitled, Acrylic & Pastels on Board, 70x90 cm. 2010.



Untitled, Oil Painting on Canvas, 100x100 cm. 2010.





Untitled, Acrylic on Canvas, 90x130 cm, 2009.

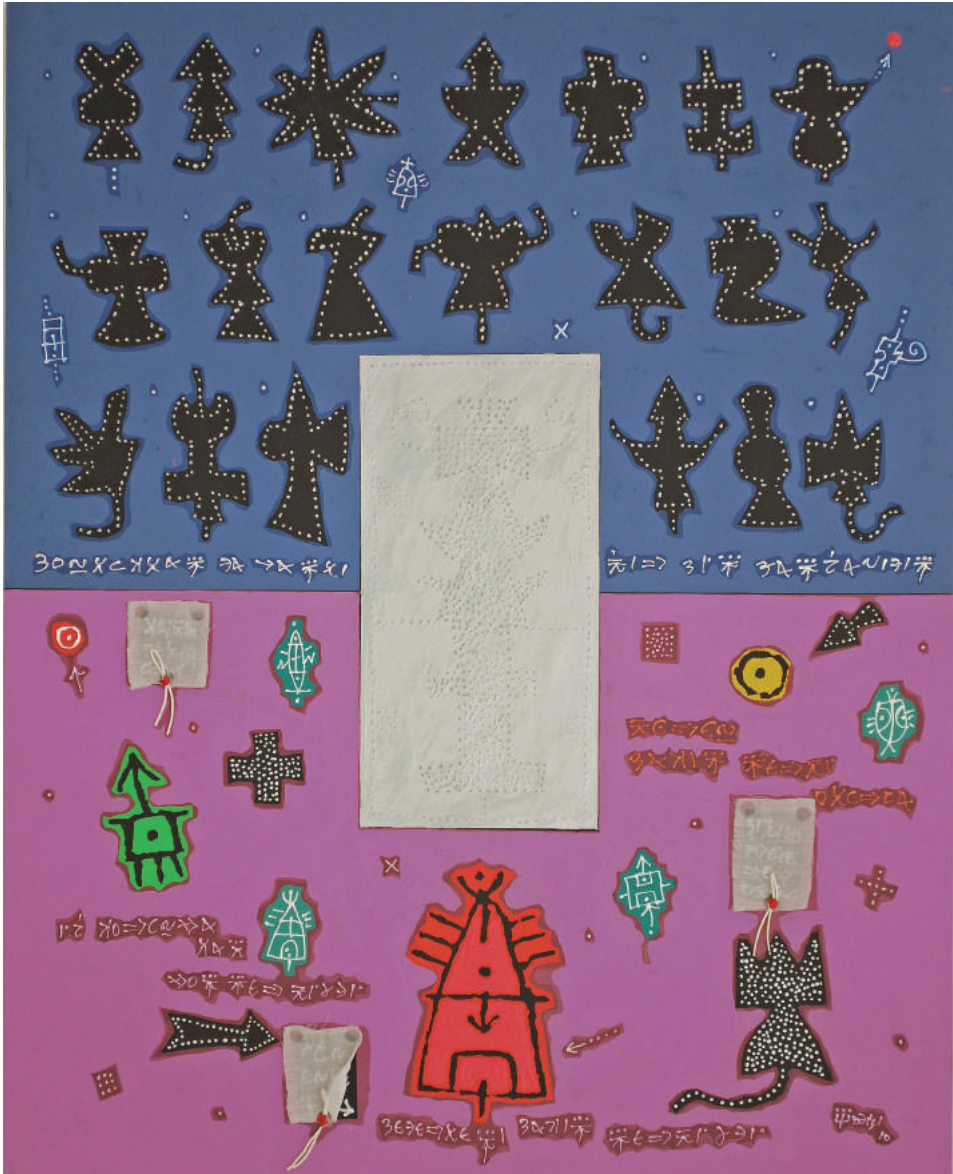
Untitled, Acrylic & Fabric on Canvas, 90x90 cm. 2011.



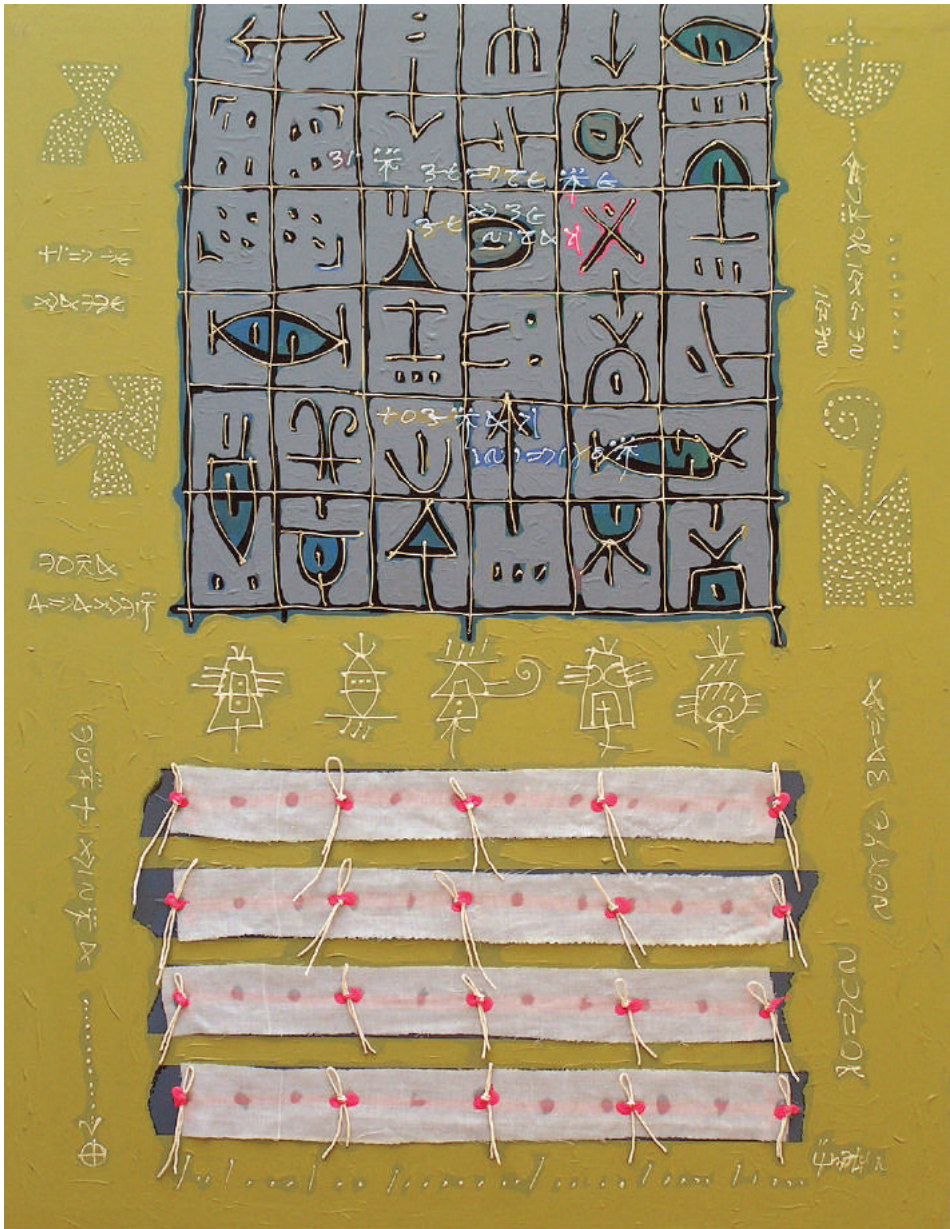
Untitled, Acrylic & Fabric on Canvas, 100x80 cm. 2010.



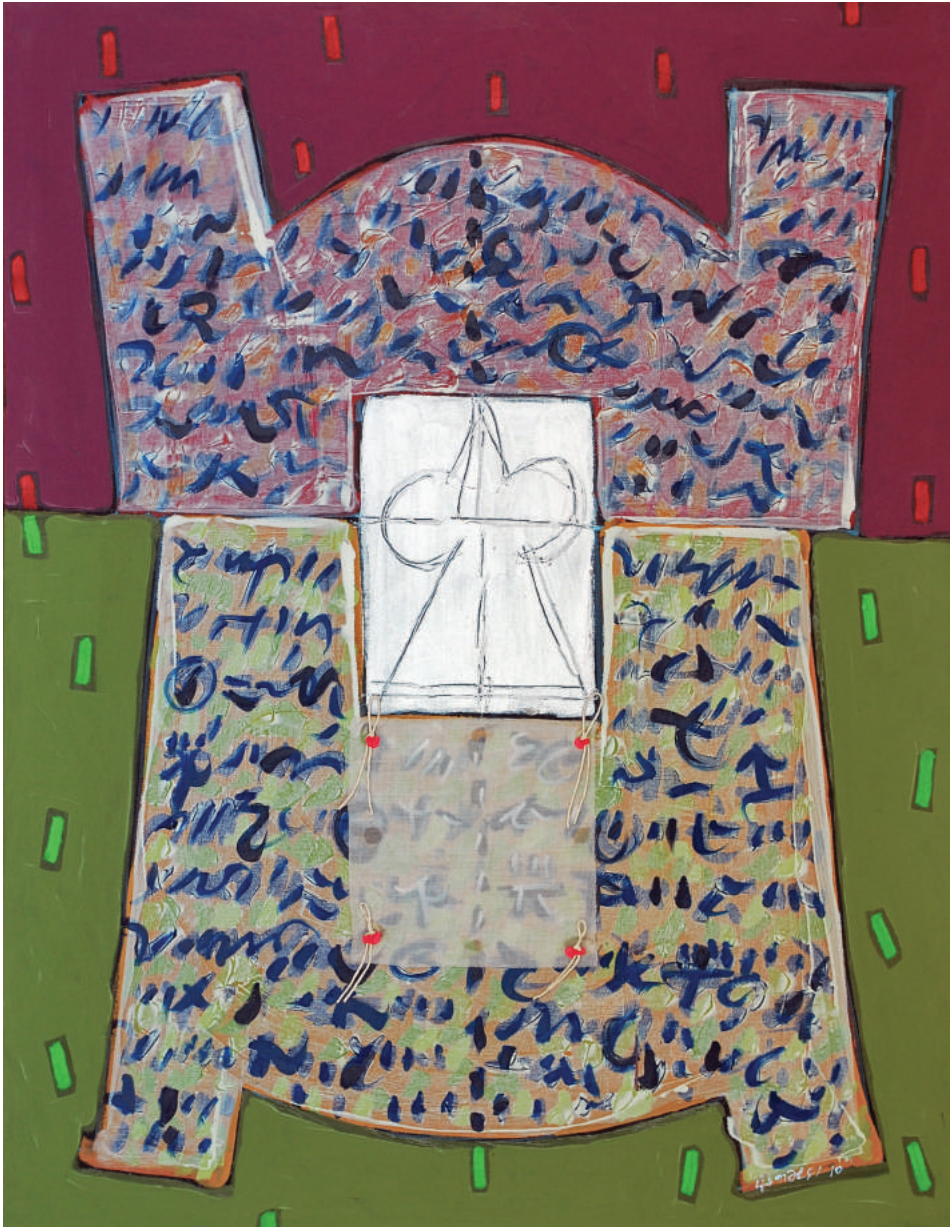
Untitled, Acrylic & Fabric on Canvas, 100x90 cm. 2010.



Untitled, Acrylic & Fabric on Canvas, 90x70 cm. 2010.



Untitled, Acrylic & Fabric on Canvas, 90x70 cm. 2010.



Untitled, Acrylic & Fabric on Canvas, 120x75 cm. 2010.



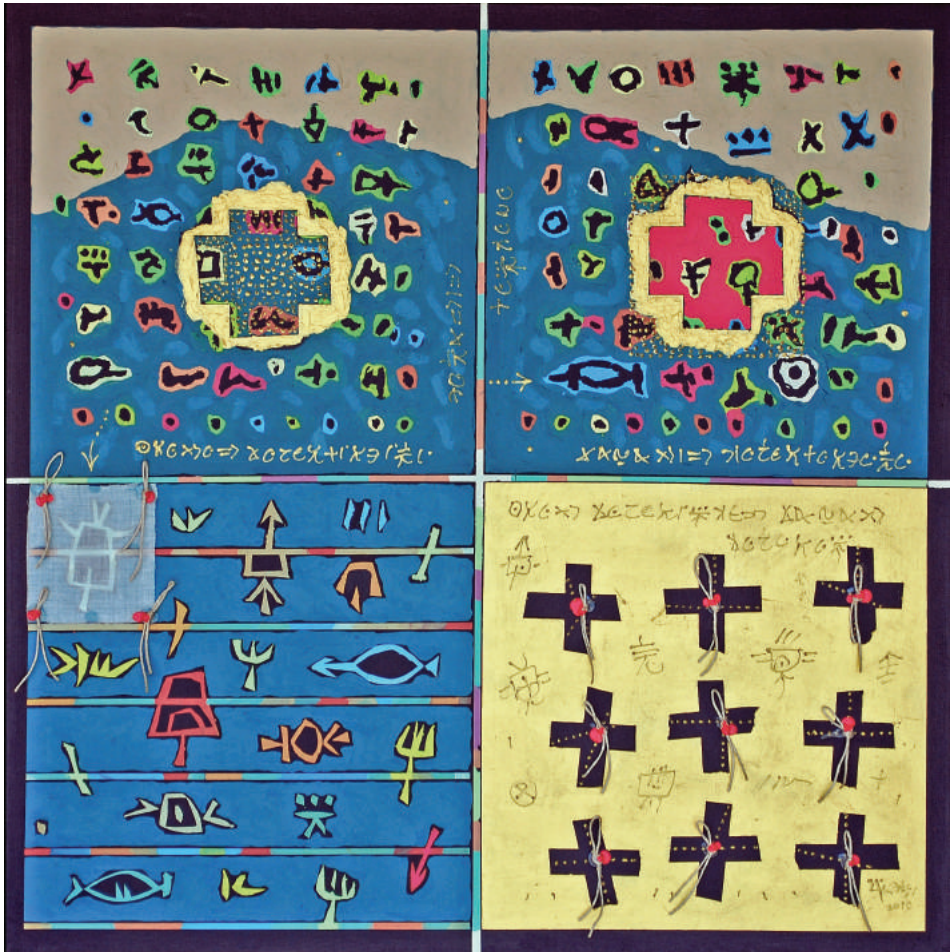
Untitled, Acrylic & Fabric on Canvas, 120x90 cm. 2011.



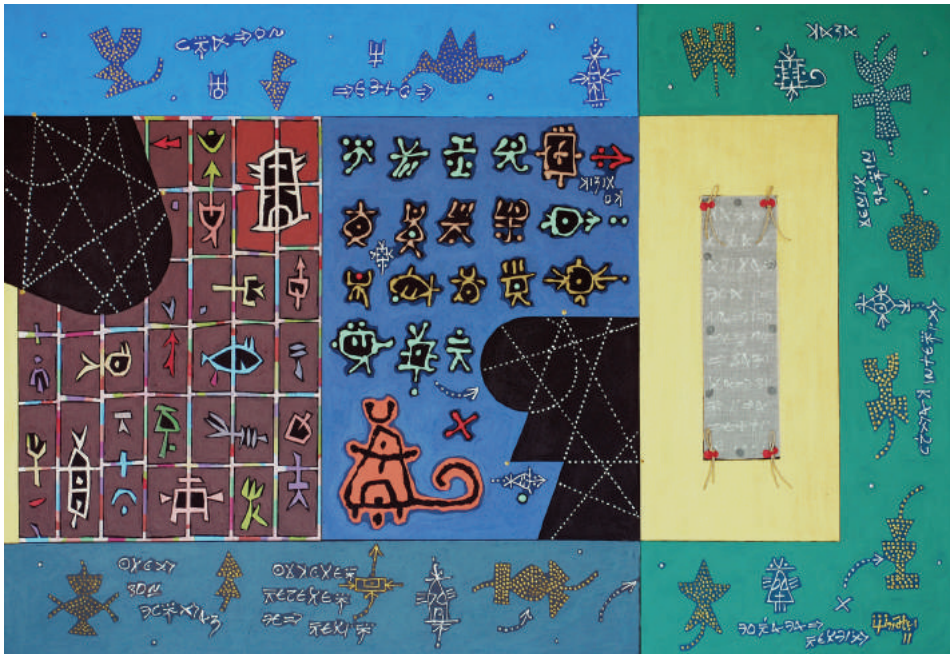
Untitled, Acrylic on Canvas, 110x110 cm. 2011.



Untitled, Acrylic & Fabric on Canvas, 70x70 cm. 2011.



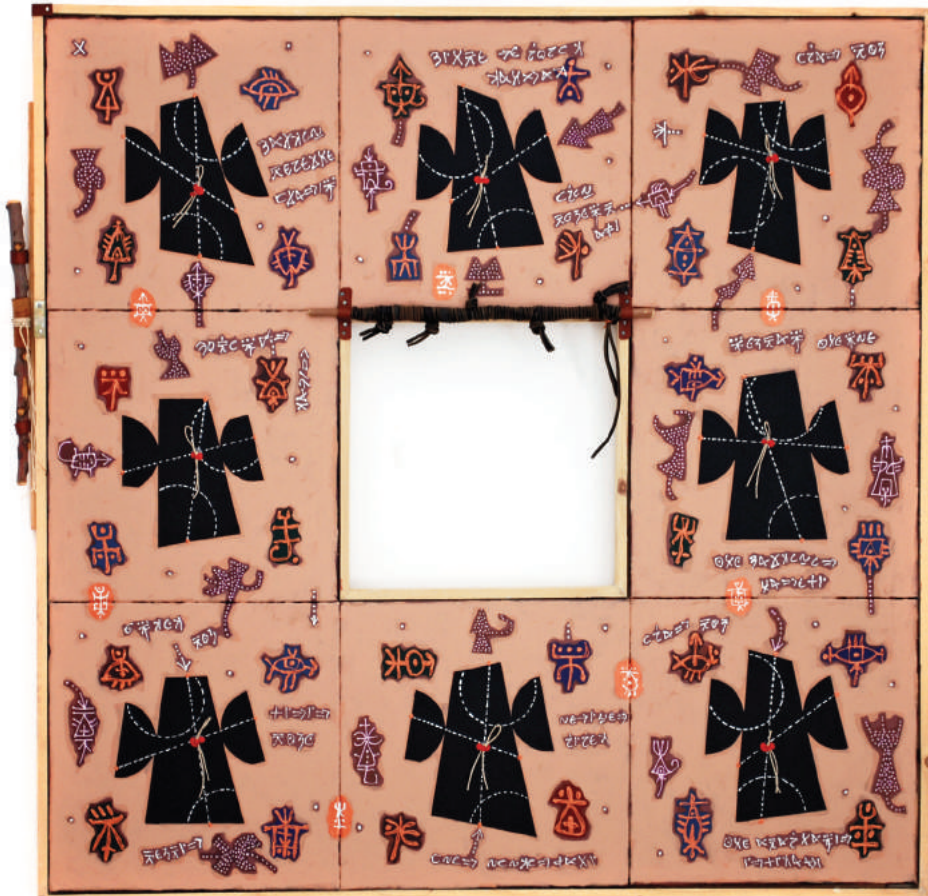
Untitled, Acrylic & Fabric on Canvas, 120x80 cm. 2011.



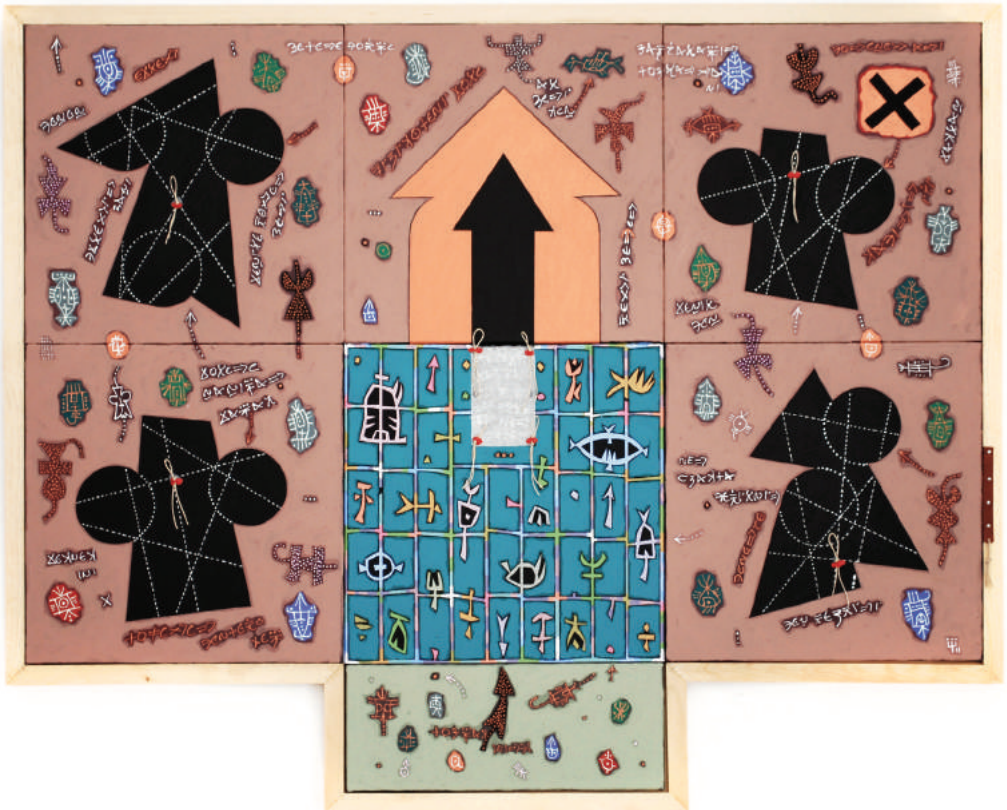
Untitled, Acrylic & Fabric e on Canvas, 120x80 cm. 2011.



Untitled, Wood, Leather, Branch, Acrylic on Canvas, 120x120 cm. 2011.



Untitled, Wood, Fabric, Acrylic on Canvas, 120x150 cm. 2011.



Untitled, Wood, Acrylic on Canvas, 150x150 cm. 2011.



God Azda & Angel peacock, Feather, Fabric and Acrylic on Canvas, 150x150 cm. 2011.



The Art of Ümit İnatçı

Untitled, Wood, Branch, Fabric, Leather, Acrylic on Canvas, 120x70 cm. 2009.



Untitled, Wood, Branch, Fabric, Leather, Acrylic on Canvas, 200x90 cm. 2009.



Untitled, Branch, Bone, Leather, Acrylic on Canvas, 60x60 cm. 2009.



Untitled, Branch, Fabric, Leather, Clay, Acrylic on Canvas, 100x50 cm. 2009.



Untitled, Branch, Leather, Cooper, Acrylic on Canvas, 120x90 cm. 2010.



Untitled, Wood, Leather, Cooper, Acrylic on Canvas, 95x65 cm. 2010.



Untitled, Gesso, Canvas, Stone, Wood, Metal, Reed h:180 cm. 2010.



Untitled, Terra Cotta, Leather, Ram's Horn, Stone, Branch, Fabric h:160 cm. 2010.



Detail from page 209.



Branch, Table, Ram's Skull, Leather, Acrylic on Canvas (110x110 cm), 2010.



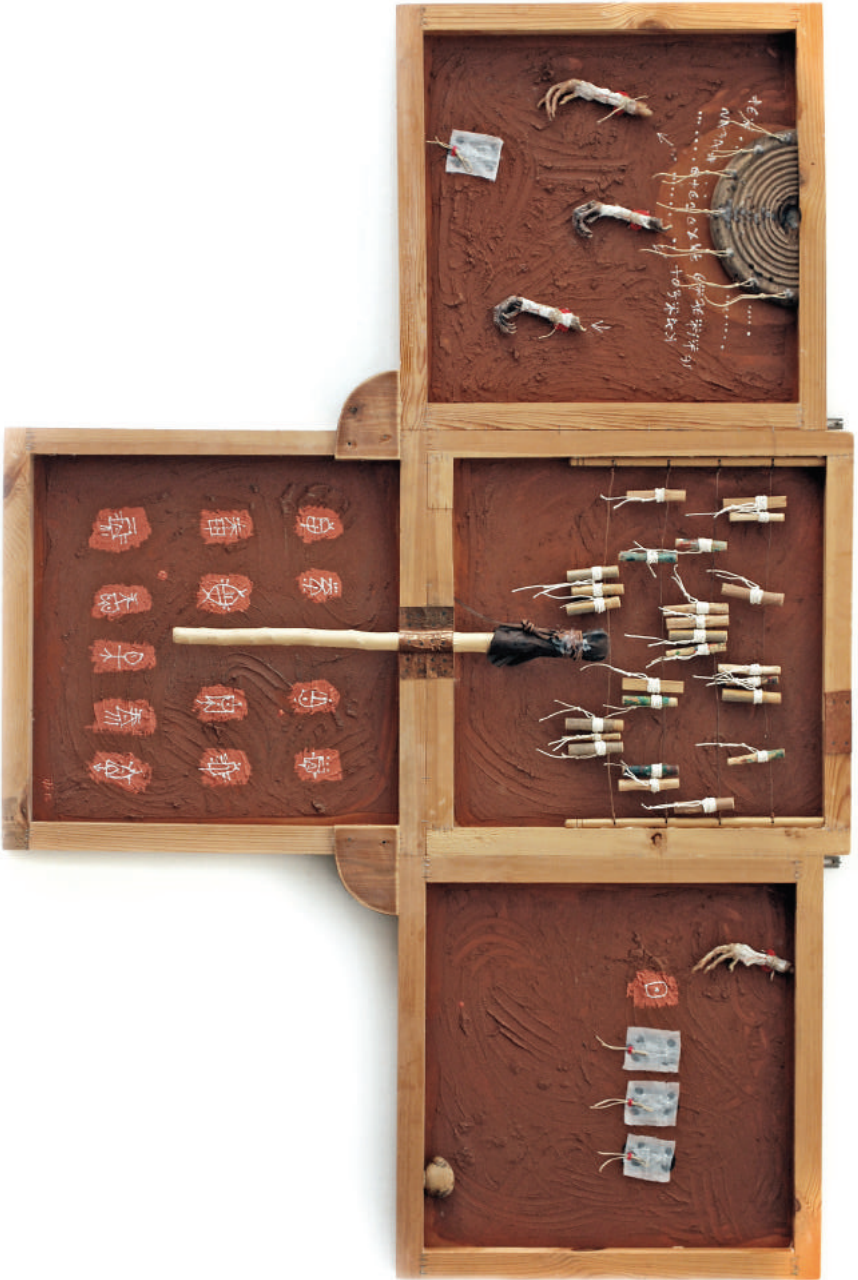
The Art of Ümit İnatçı

View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.





Mather Earth, Wood, Earth, Chicken Legs, Branch, Leather, 190x130 cm. 2010.

Untitled, Old Window, Felt, Feathers, Reeds, 80x50 cm. 2011.



Detail from page 215.



Water Wars, Gourds, Branch, Knife, Metal Rods, Leather, Ram's Skull, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.

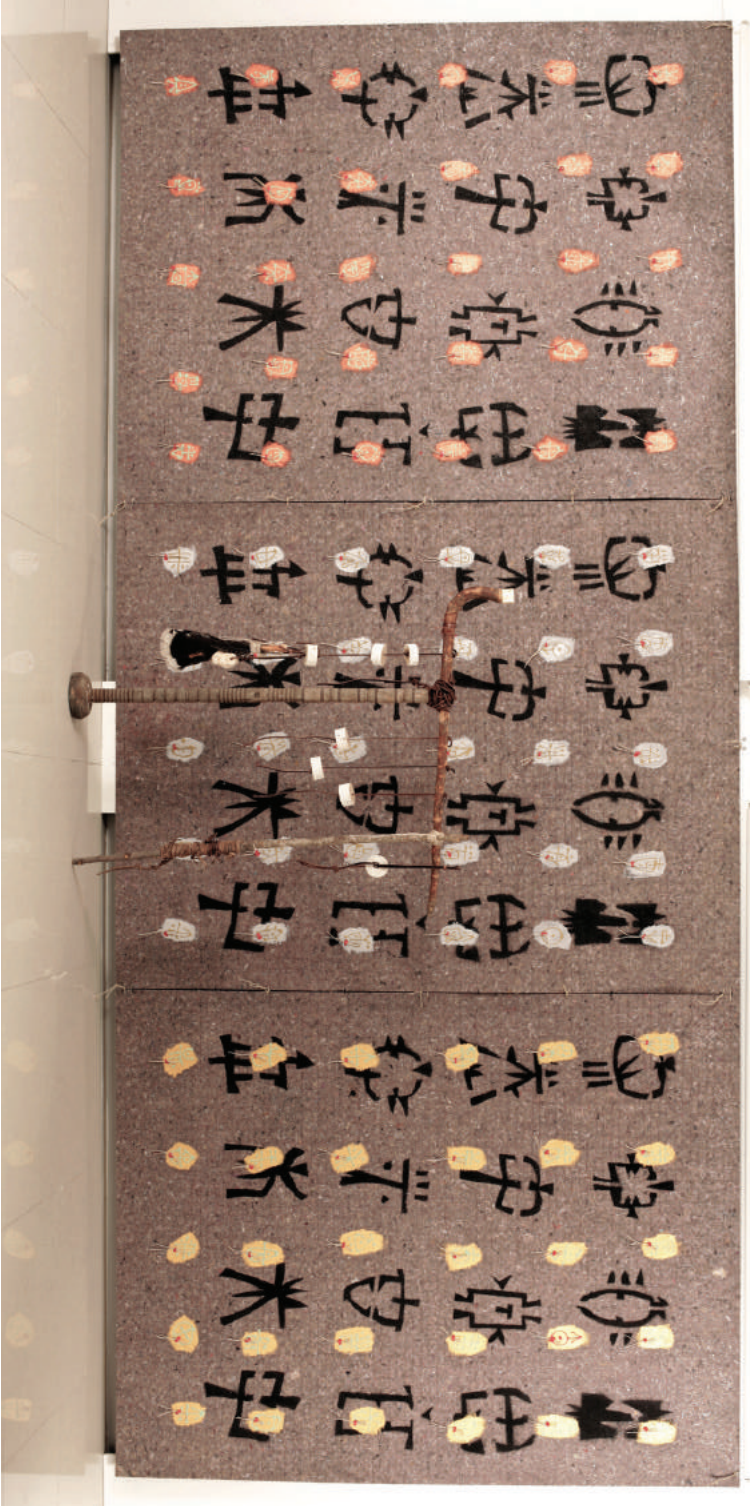


Objects and Memory, 12 Wooden Boxes and Various Used Objects, 2011.



View from artist studio in Famagusta/Cyprus, 2011.





Shamanic Ritual, Painting on Felt, Feather, Wood, Bone, Branch, 200x480 cm. 2011.

View from artist studio in Famagusta/Cyprus, 2011.



Untitled, Wooden Frame, Painting on Felt, Leather, Twine, 80x70 cm. 2011.



Untitled, Wooden Frame, Painting on Felt, Cooper, Leather, Twine, 90x70 cm. 2011.



Untitled, Wood, Branch, Twine, 100x40 cm. 2011.



Untitled, Wood, Branch, Fabric, Twine, Cardboard 70x35 cm. 2010.



The Art of Ümit İnatçı

Untitled, Wood, Felt, Branch, Twine, Gauze, 70x100 cm. 2011.



Untitled, Wood, Felt, Fabric, Twine, 90x90 cm. 2011.





Untitled, Felt, Canvas, Twine, Chicken Legs, Feather, 180x240 cm. 2011.



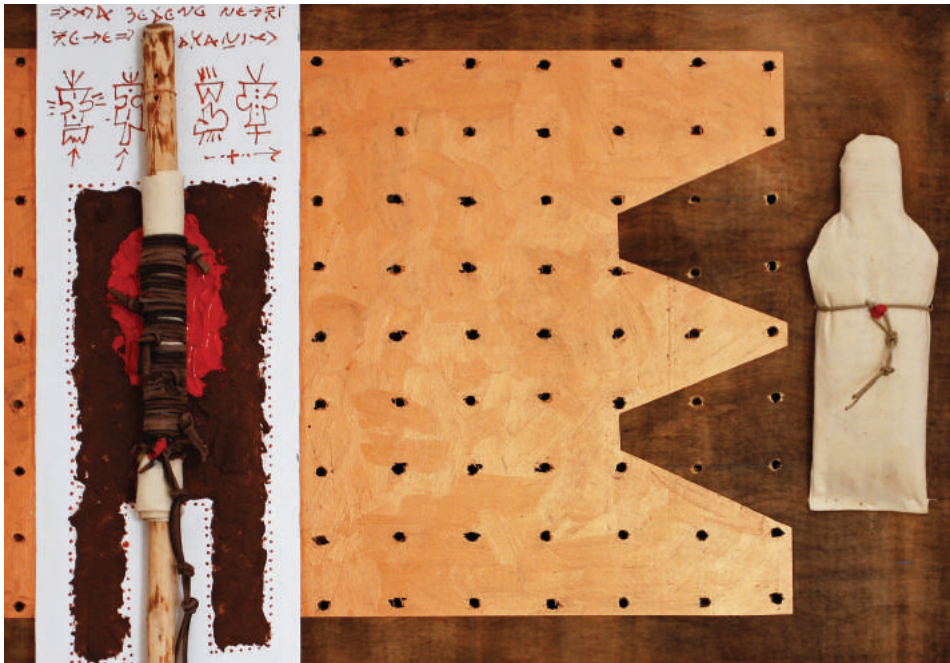
Detail from page 231.



Untitled, Felt, Terra Cotta, Branch, Leather, Fabric, Wood, 200x160 cm. 2011.



Detail from page 233.

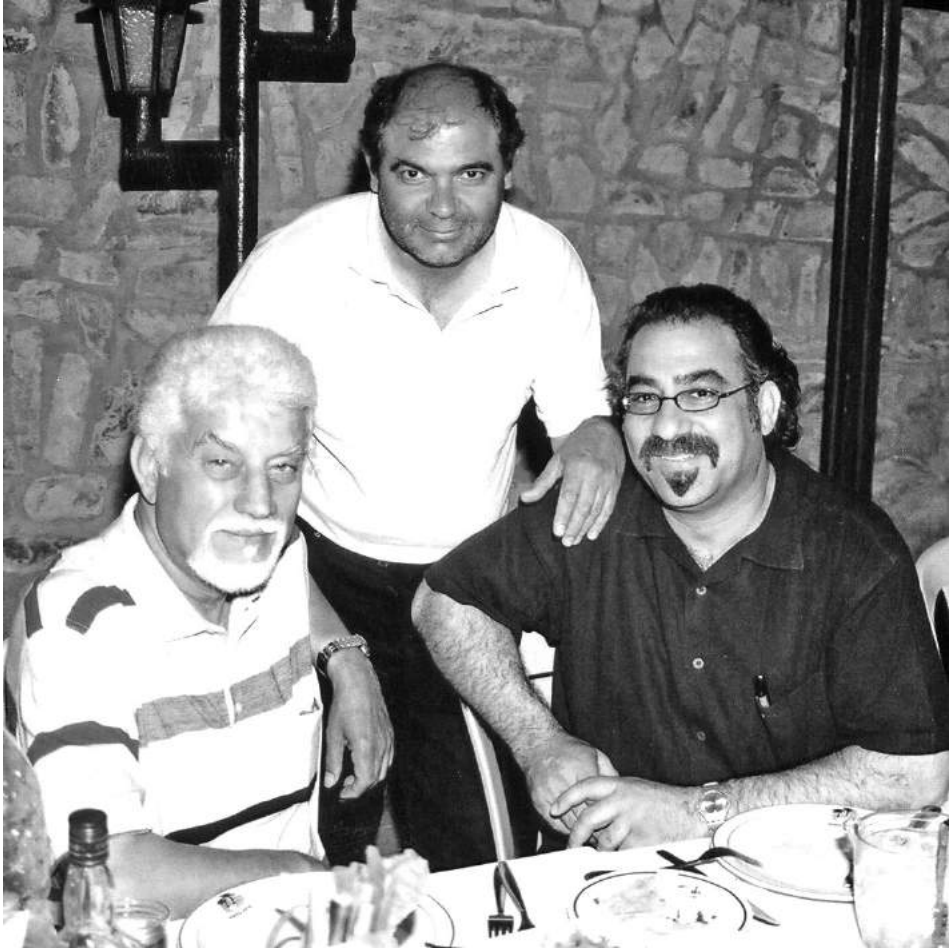


Untitled, Board, Fabric, Branch, Earth, Leather, 130x160 cm. 2011.



Umit İnatçı at thirteen years old became a student of art teacher Ali Atakan. Until the final year of high school he will continue to receive painting courses from the same art teacher. İnatçı that is always ready for painting workshops, in other classes does not show much interest. Only painting production in a passionate way connects him to school. After graduating from high school, on the recommendation of his art teacher Atakan he decided to follow with art education. He first goes at London but with no satisfaction; then to Perugia/Italy where he completed his study at Pietro Vannucci Accademy of Fine Art.

Ali Atakan (The Late), Kemal Ankac and Umit İnatçı.

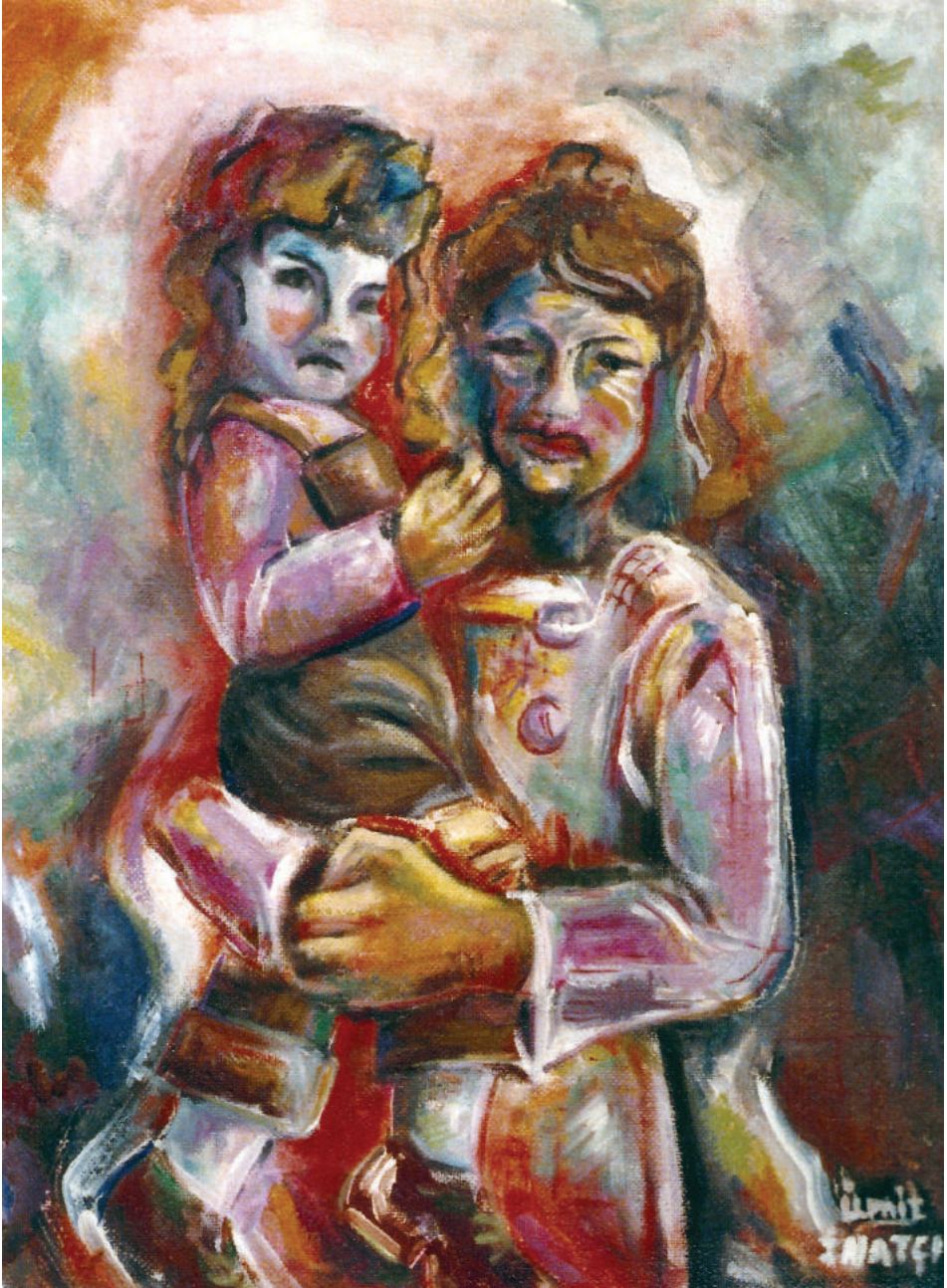


Pre-Academy 1975 - 1979

Still Life, Oil Painting on Board, 70x100 cm. 1975.



Mather and Child, Oil Painting on Board, 90x70 cm. 1976.



The Art of Ümit İnatçı

Landscape, Oil Painting on Board, 70x120 cm. 1977.



Landscape, Oil Painting on Board, 70x120 cm. 1977.

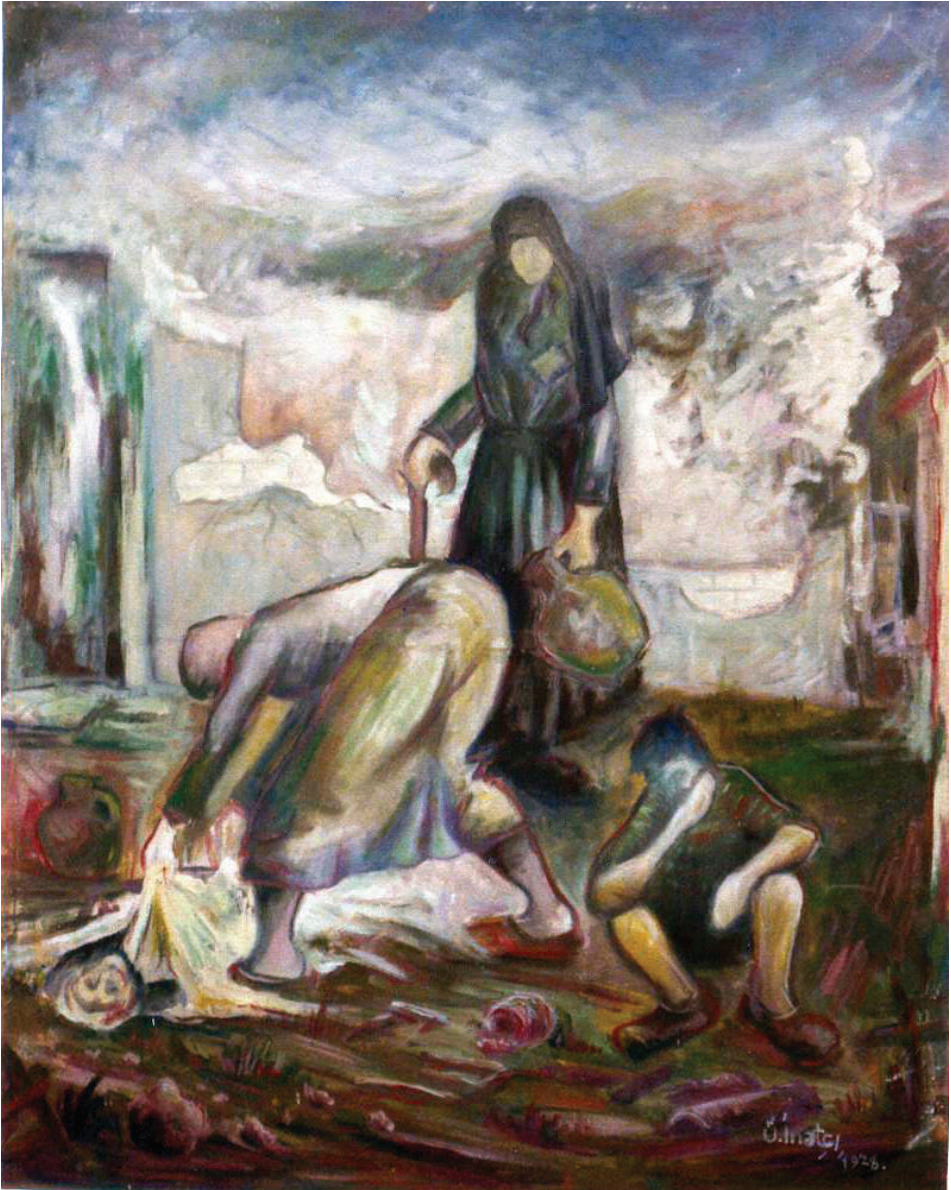


The Art of Ümit İnatçı

Souskiou Village, Oil Painting on Board, 40x60 cm. 1977.



Just After the War, Oil Painting on Canvas, 100x80 cm. 1978.



My Grand Mather, Oil Painting on Board, 120x90 cm. 1978.



Still Life, Oil Painting on Canvas, 60x40 cm. 1979.



Harvest, Oil Painting on Board, 60x60 cm. 1979.



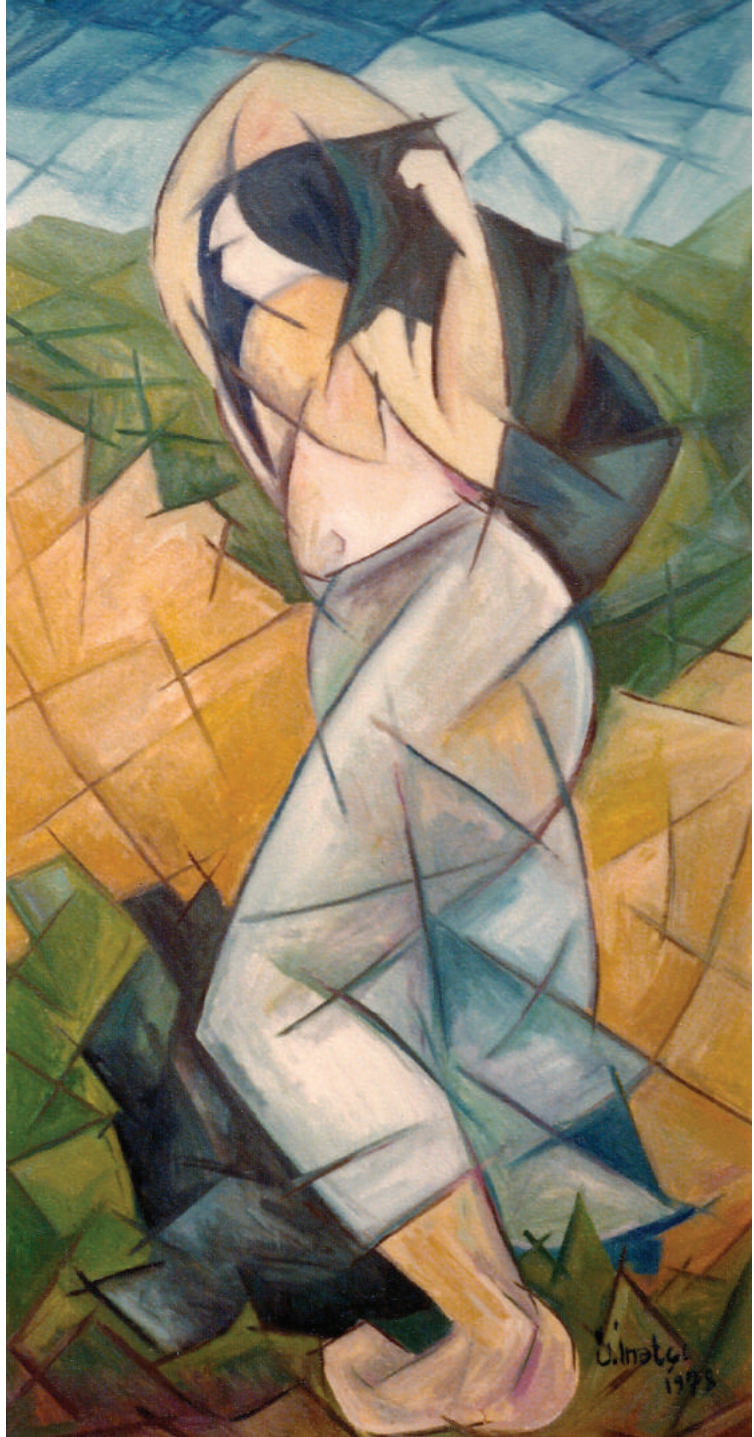
City, Oil Painting on Canvas, 80x70 cm. 1978.



Nude, Oil Painting on Canvas, 70x40 cm. 1979.



Woman Worker, Oil Painting on Canvas, 90x45 cm. 1979.

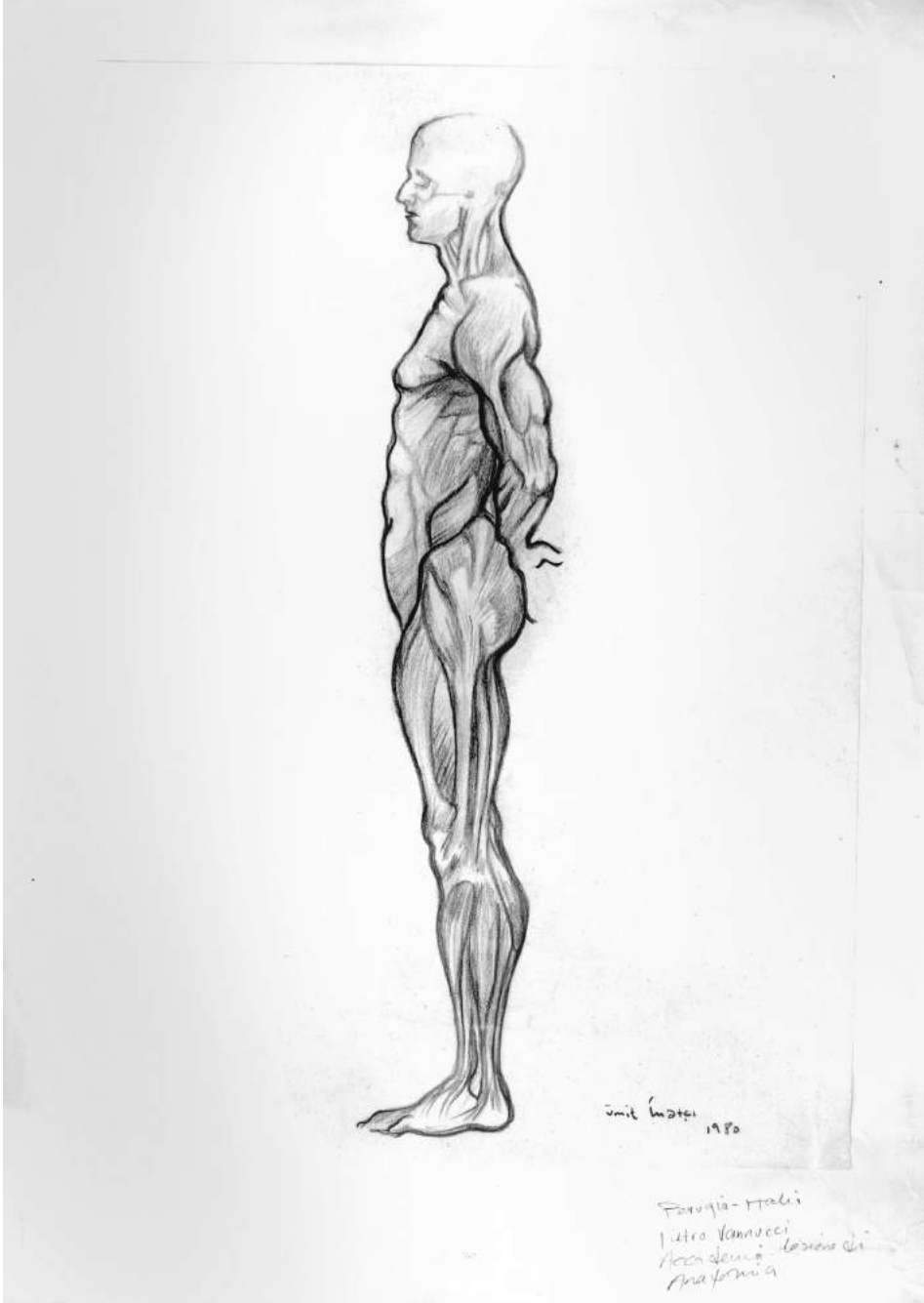




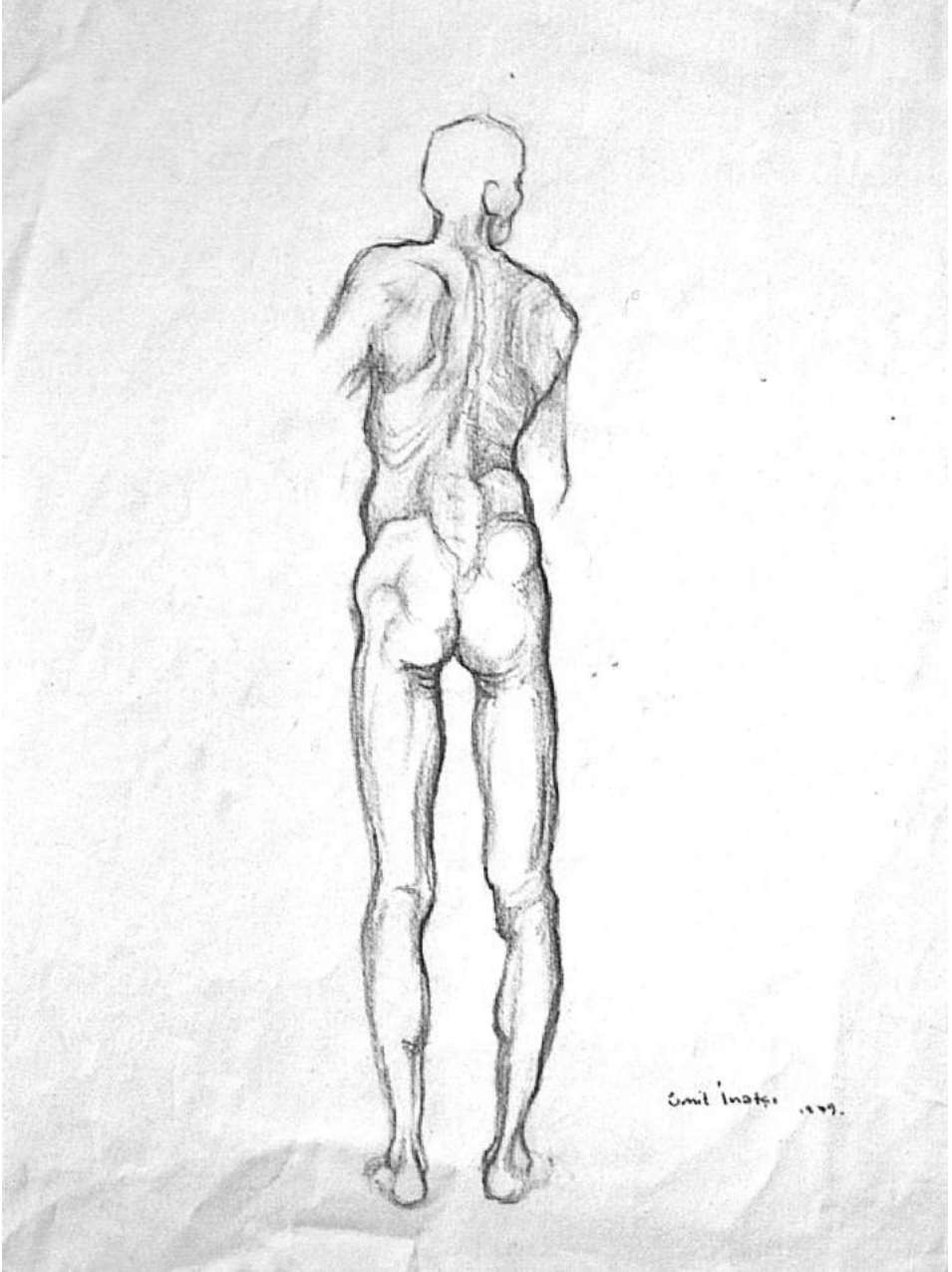
Drawings & Sketchings

The Art of Ümit İnatçı

Pencil on Paper, A4, 1980.



Pencil on Paper, A4, 1979.



The Art of Ümit İnatçı

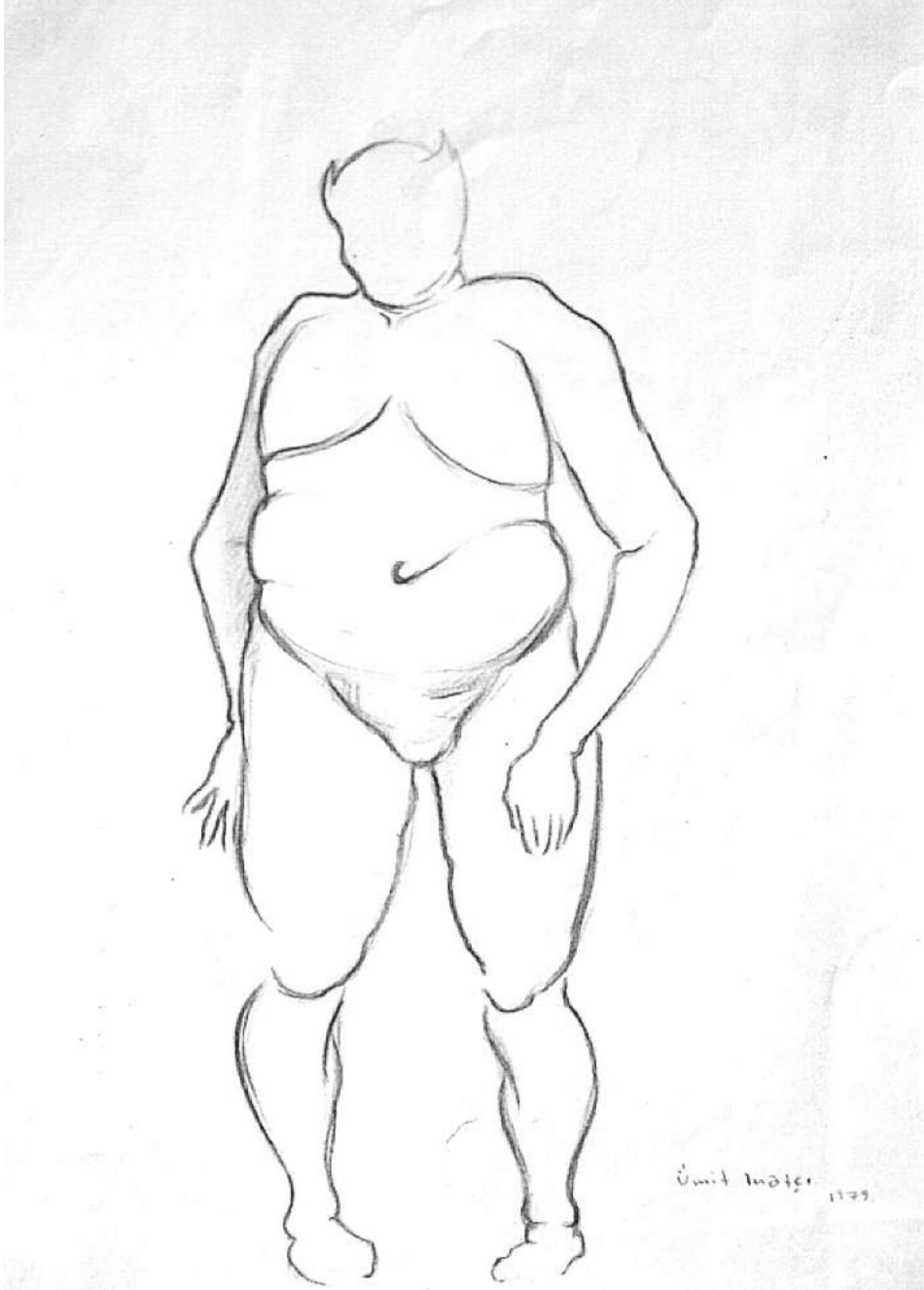
Pencil on Paper, A4, 1979.



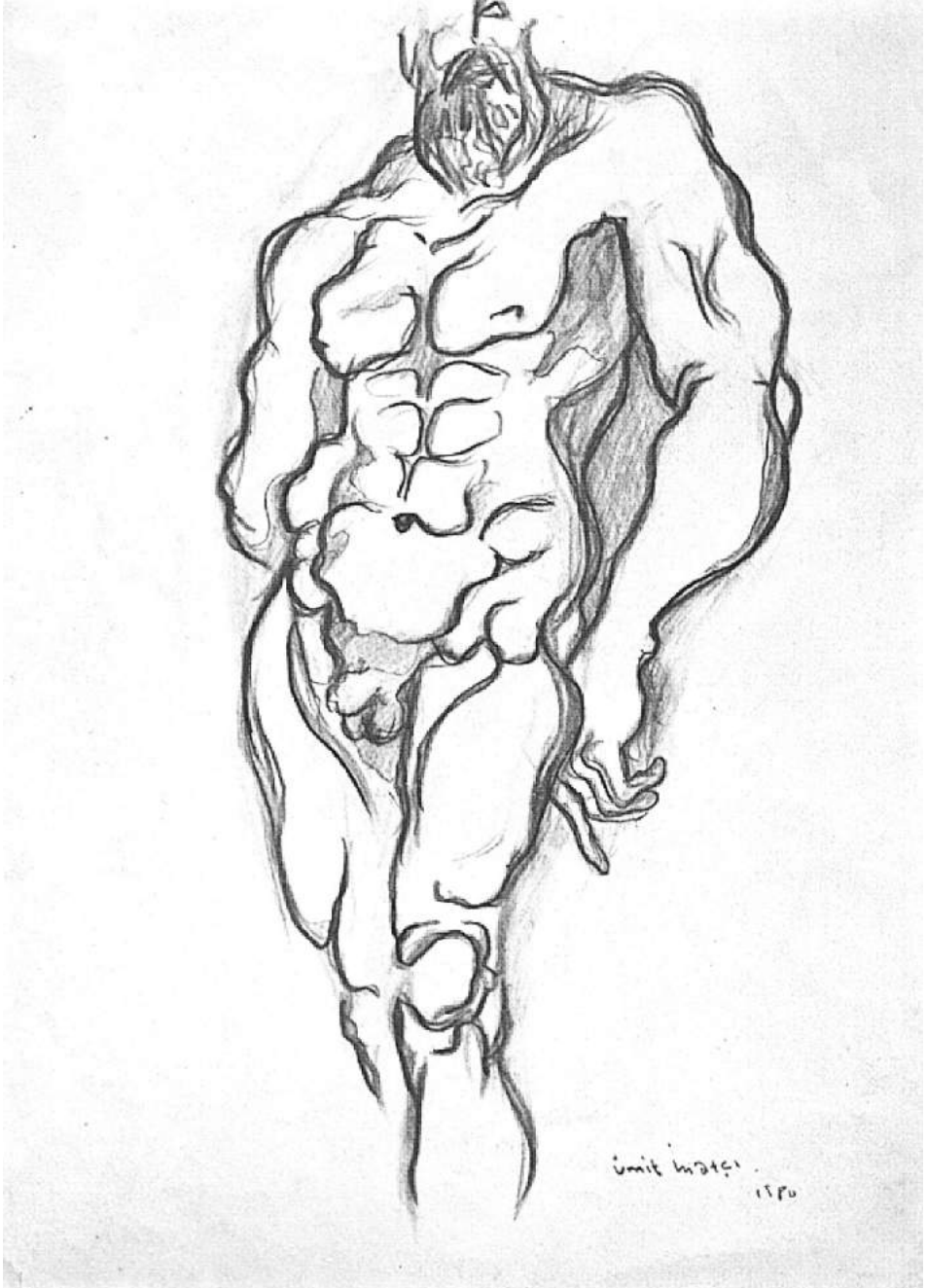
Pencil on Paper, A4, 1979.



Pencil on Paper, A4, 1979.



Pencil on Paper, A4, 1980.



The Art of Ümit İnatçı

Pencil on Paper, A4, 1980.



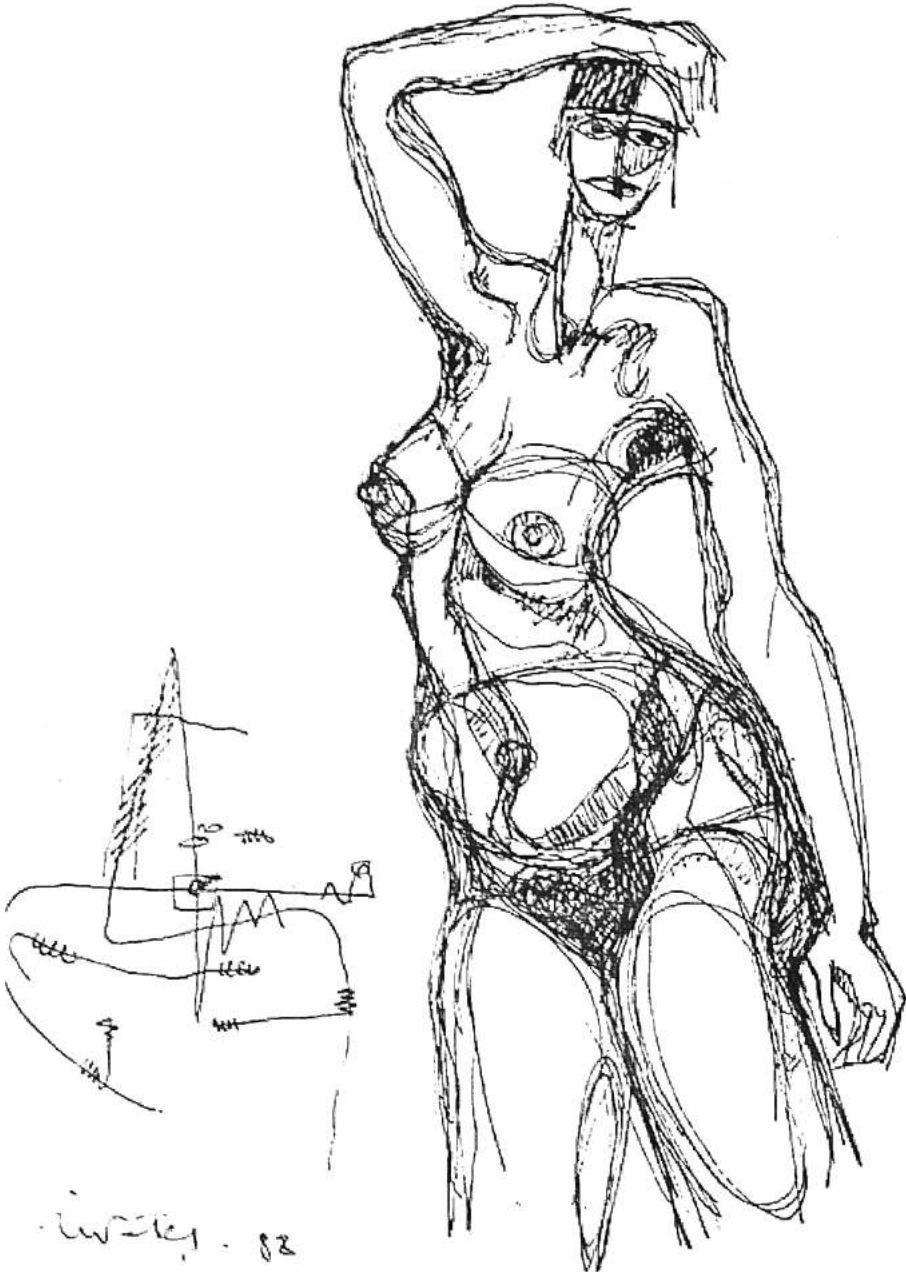
Pencil on Paper, A4, 1980.



Ink on Paper, A4, 1982.

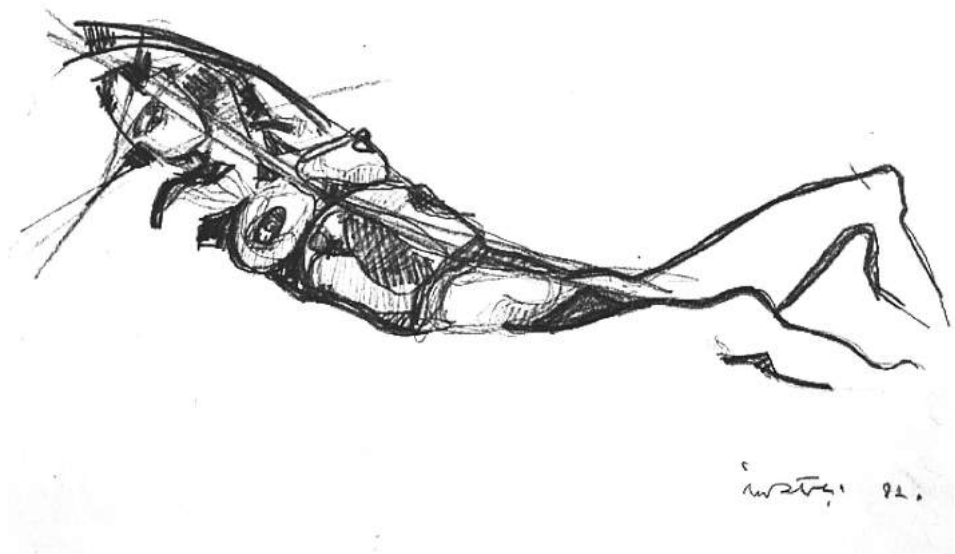


Ink on Paper, A4, 1982.

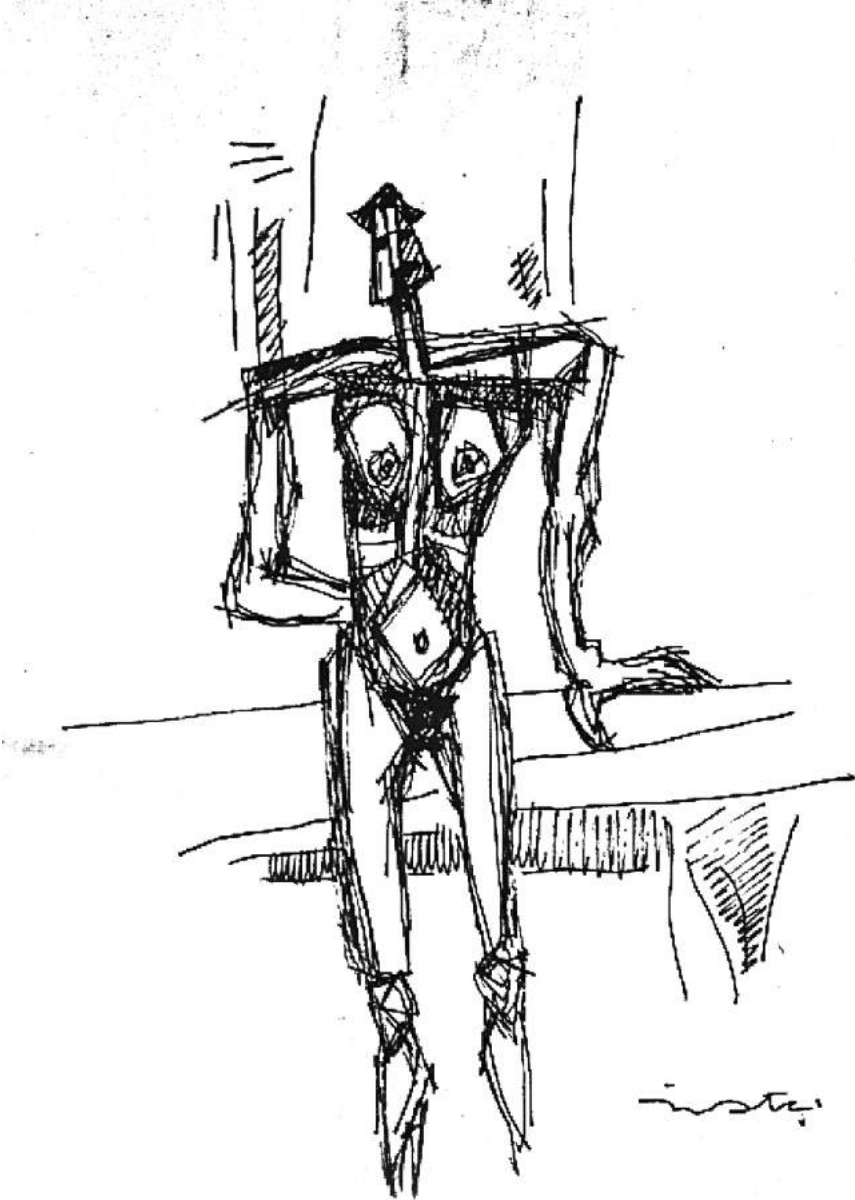


The Art of Ümit İnatçı

Pencil on Paper, A4, 1982.



Ink on Paper, A4, 1982.

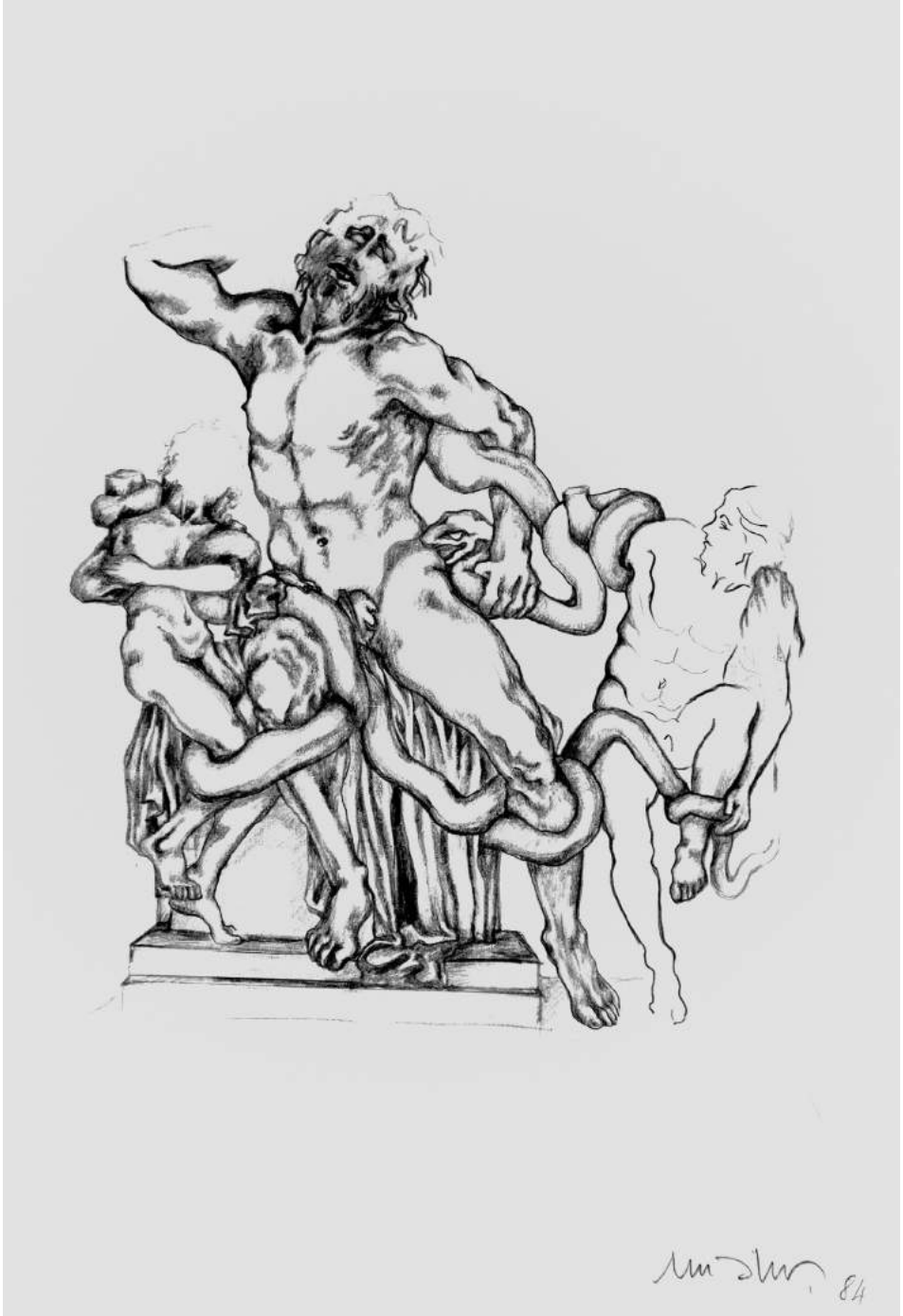


Pencil on Paper, A3, 1984.

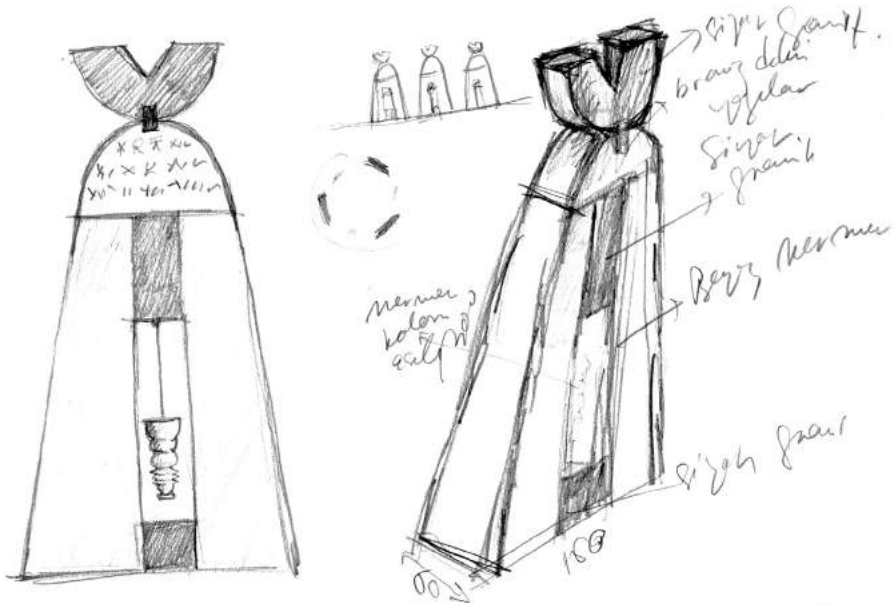


Ümit İnatçı 84

Pencil on Paper, A3, 1984.

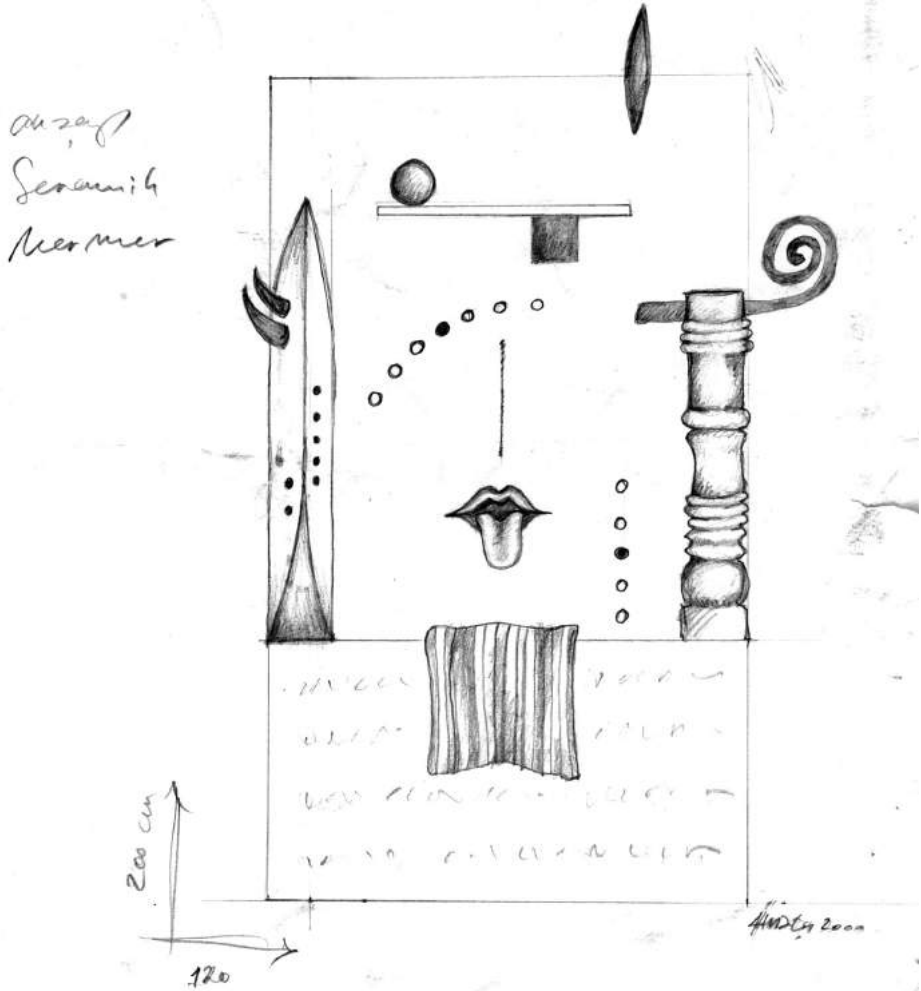


Project for Monument (marble), 2000.

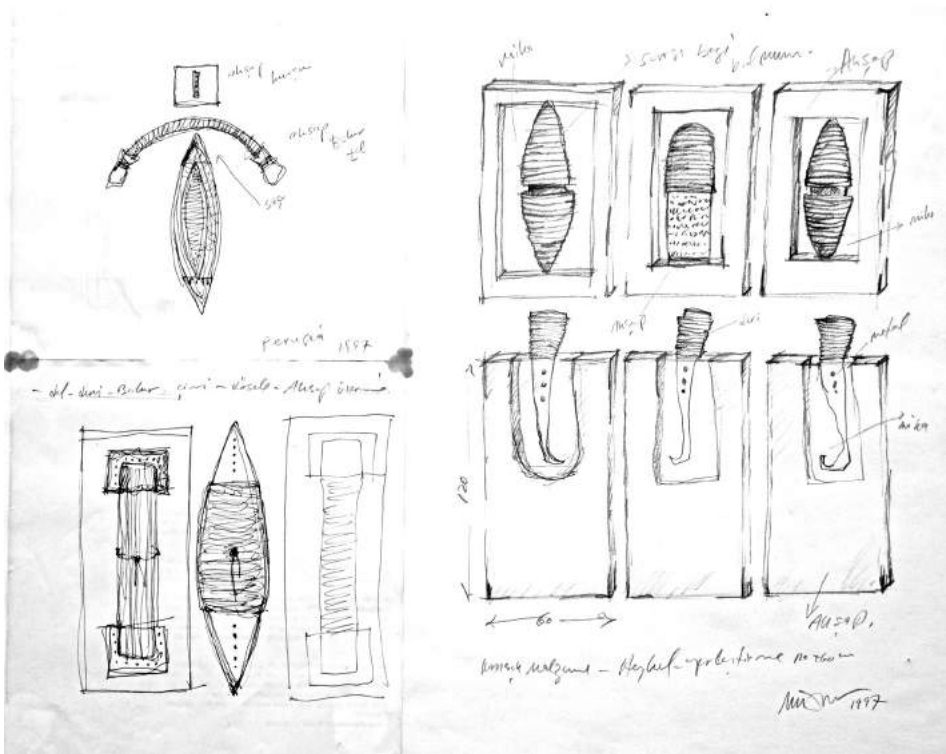


heykeli 300 x 150 içi adet mermer and beyaz.

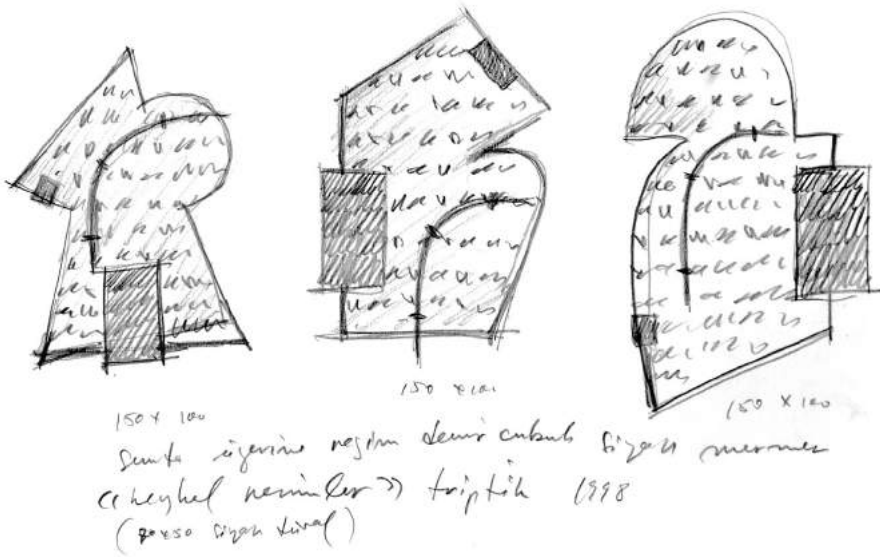
Project for Fountain (marble), 2000.



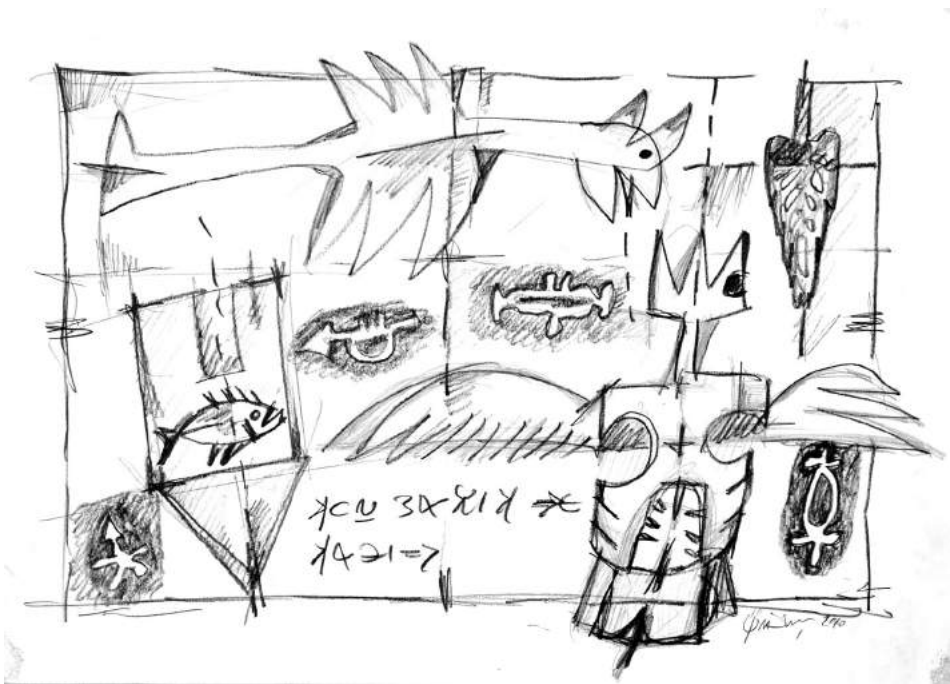
Project for Installation, Stone, Iron, Fabric, Leather, Wood, 1997.



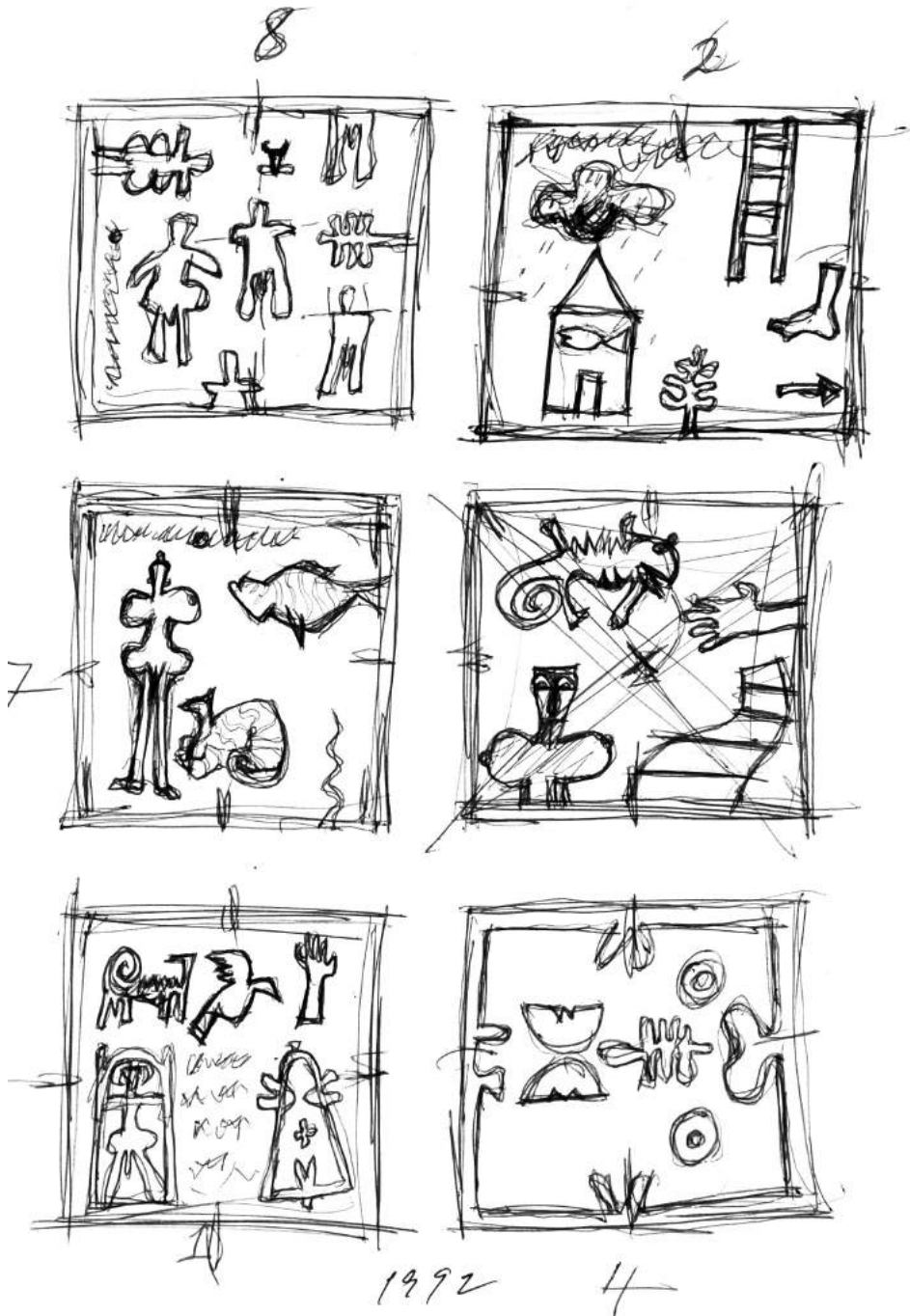
Project for Triptych, Board, Canvas, Metal Rods, 1998.



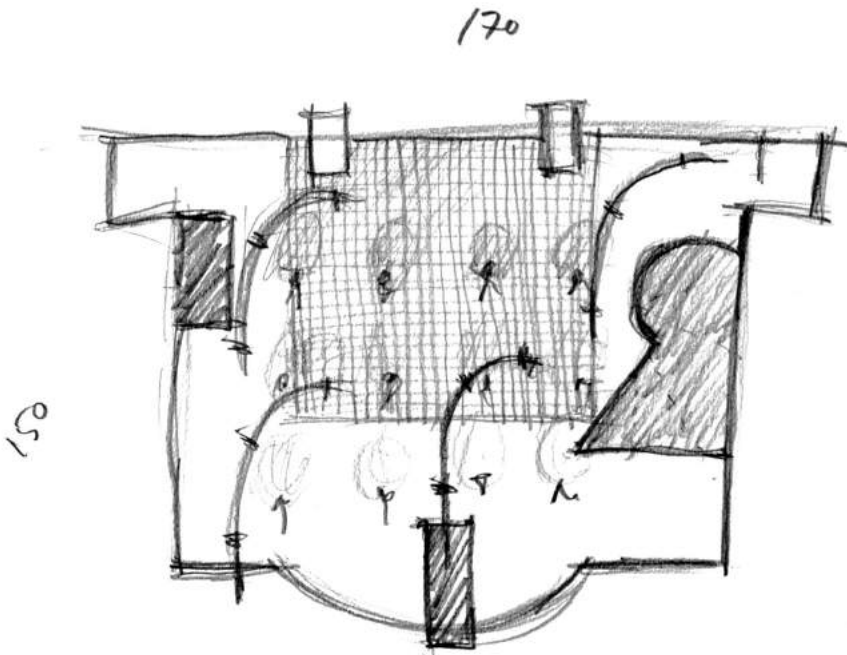
Sketch for Painting on Canvas, 2010.



Sketch for Painting on Canvas, 1992.

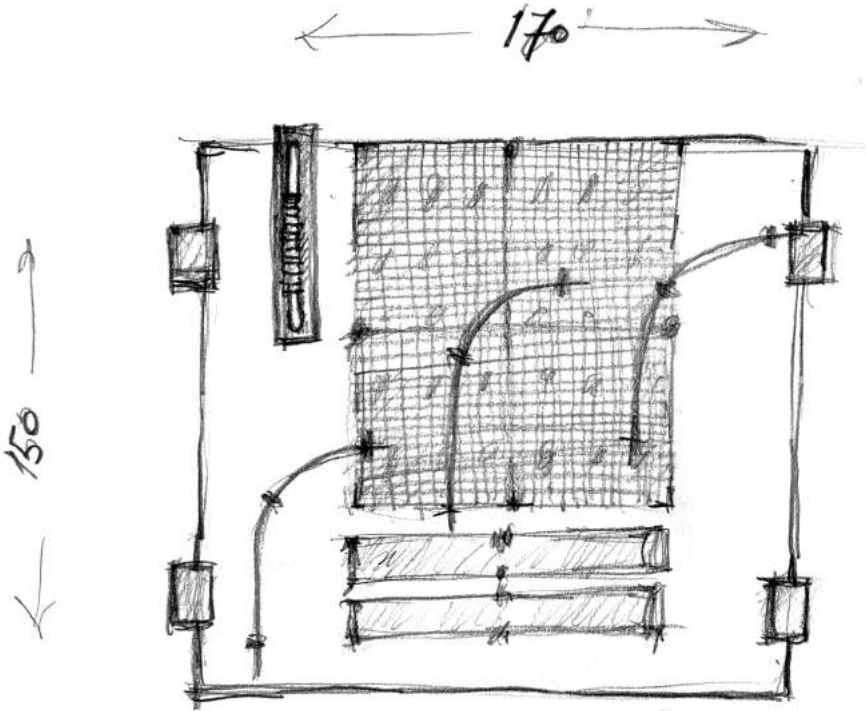


Project for Assemblage, Board, Cage Wire, Twine, Metal Rods, 1998.



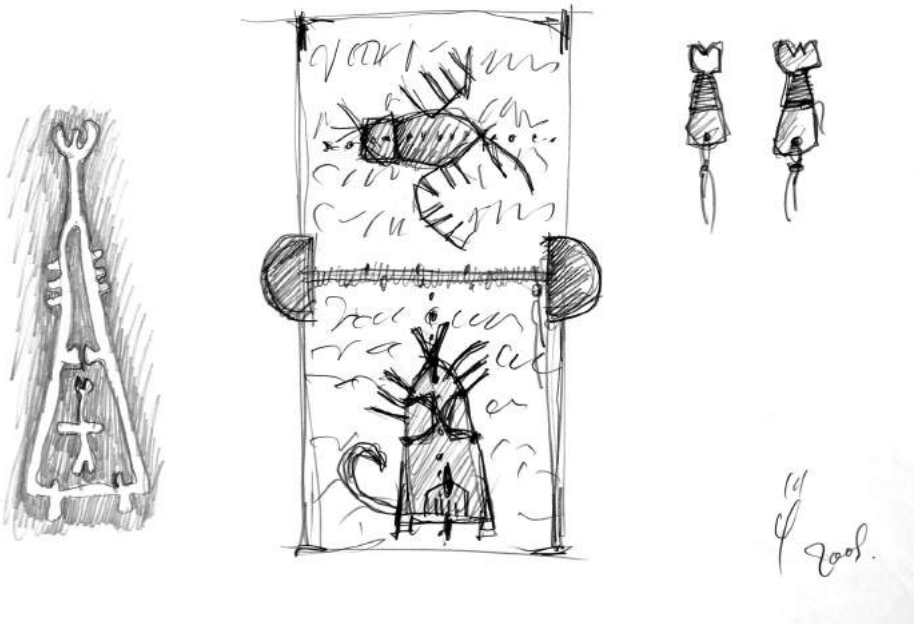
kapas teli - ringh mermer - tel.
demir çubukla nesim - ip ...
sanatçı üyeni me 1998

Project for Assemblage, Board, Cage Wire, Twine, Metal Rods, 1998.

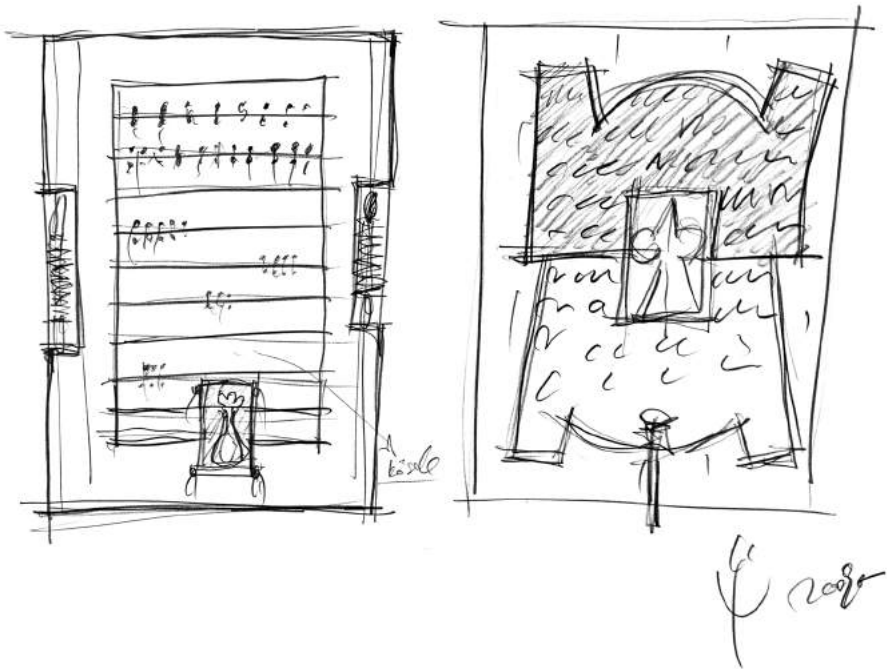


Kağıt İfeli - İvan Çabuk
Bez - ahşap - resim ip.
Suntak inçerine
1998

Search for ritual figurines, 2009.



Sketch for Painting on Canvas, 2009.





**Works
in Black & White**
Happening, Land Art, Installation & Paintings

The Art of Ümit İnatçı

News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



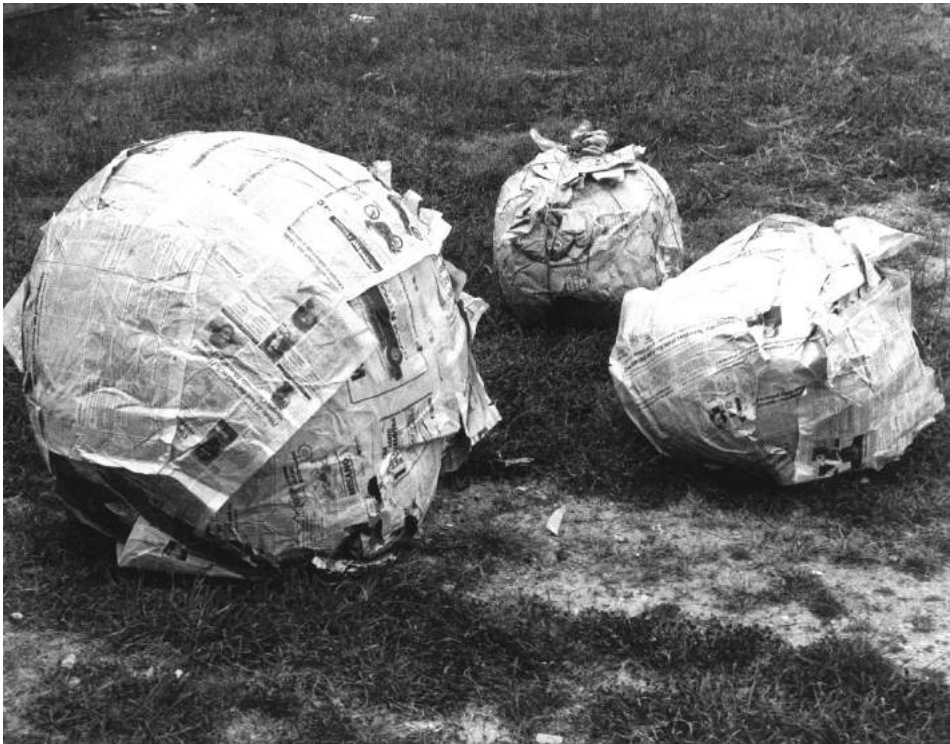
News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



News Spread–Variations, Installation (Newspapers), Perugia/Italy, 1982.



Spiral Expansion of a Monad, Fabric, Perugia/Italy, 1982.



The Art of Ümit İnatçı

Spiral Expansion of a Monad, Fabric, Perugia/Italy, 1982.



Spiral Expansion of a Monad, Fabric, Perugia/Italy, 1982.



Arrangement, Stone, Marble, (h: 120 cm.), 1989.



Arrangement, Stone (h: 120 cm.), 1989.



The Art of Ümit İnatçı

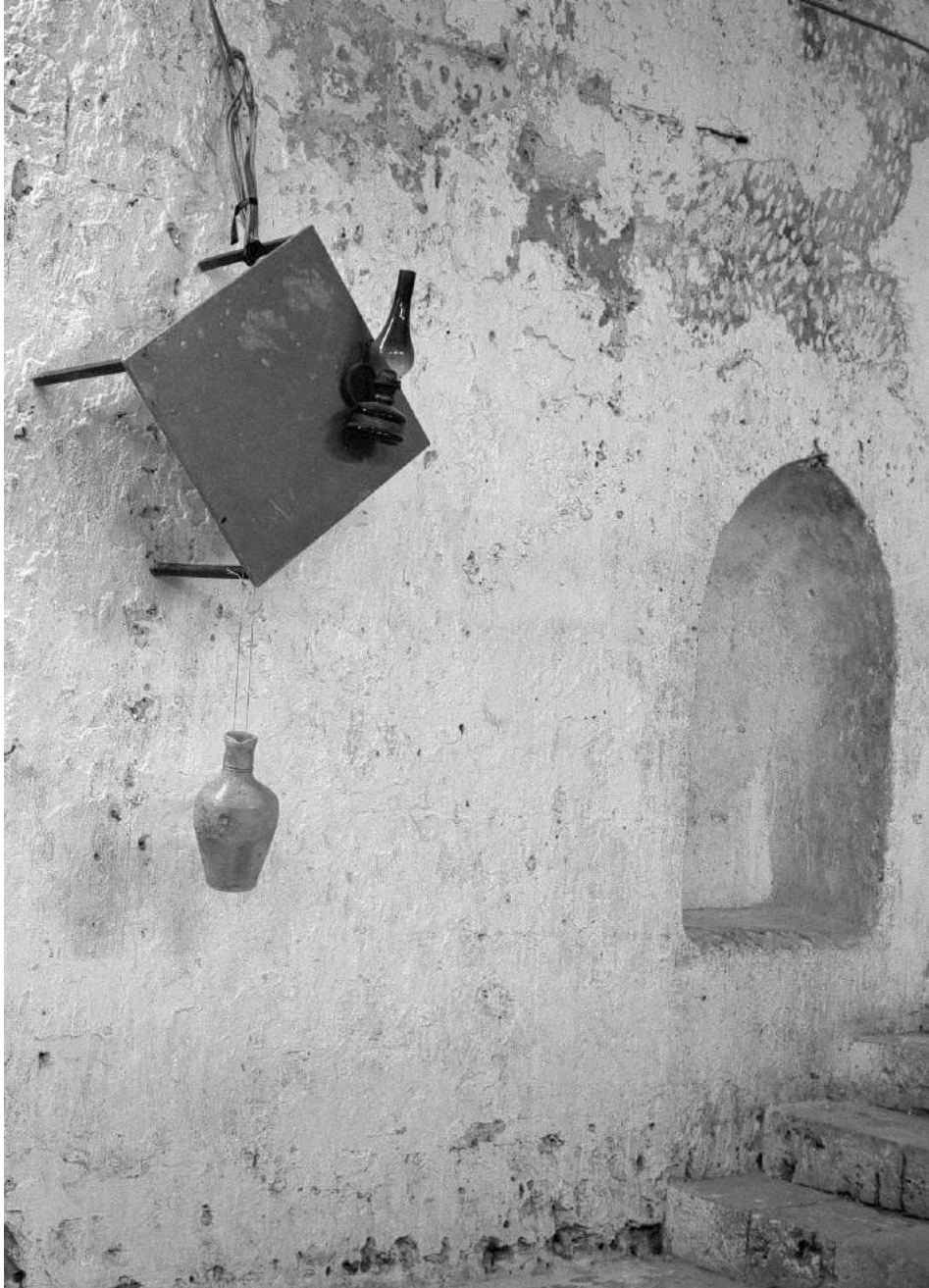
Arrangement, Wood, Iron, Branch (h: 200 cm.), 1989



Group of Arrangement, Stone, Terra Cotta, 1989.



Installation, Knight Templar Church Famagusta/Cyprus, 2000.



Installation, Knight Templar Church Famagusta/Cyprus, 2000.



Installation, Knight Templar Church Famagusta/Cyprus, 2000.



Installation, State Museum of Contemporary Art, Thessaloniki/Greece, 2004.

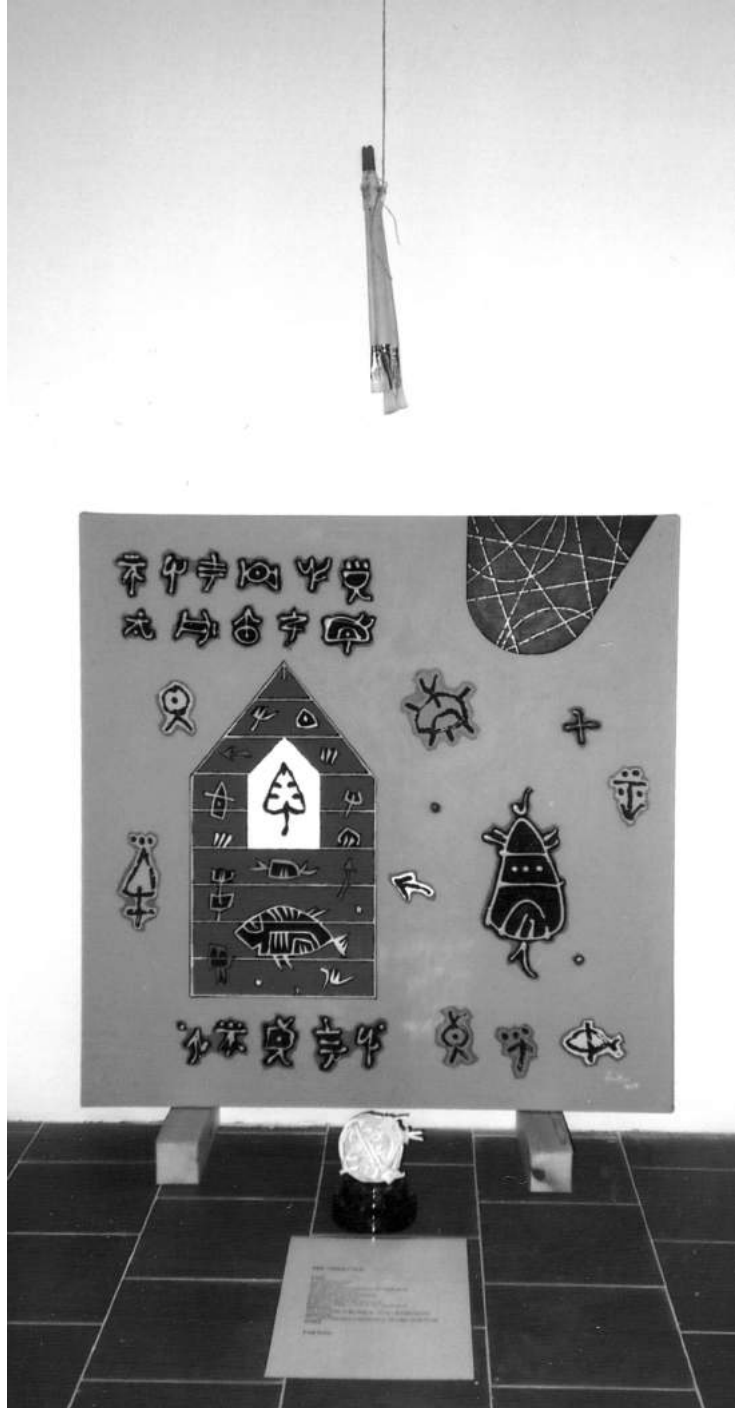


The Art of Ümit İnatçı

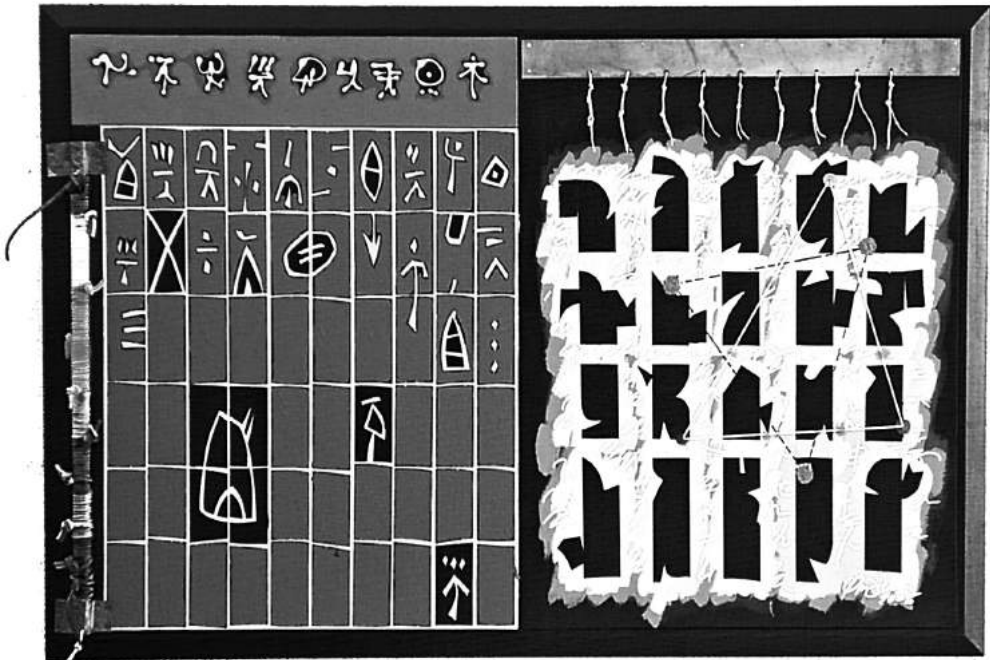
Installation, State Museum of Contemporary Art, Thessaloniki/Greece, 2004.



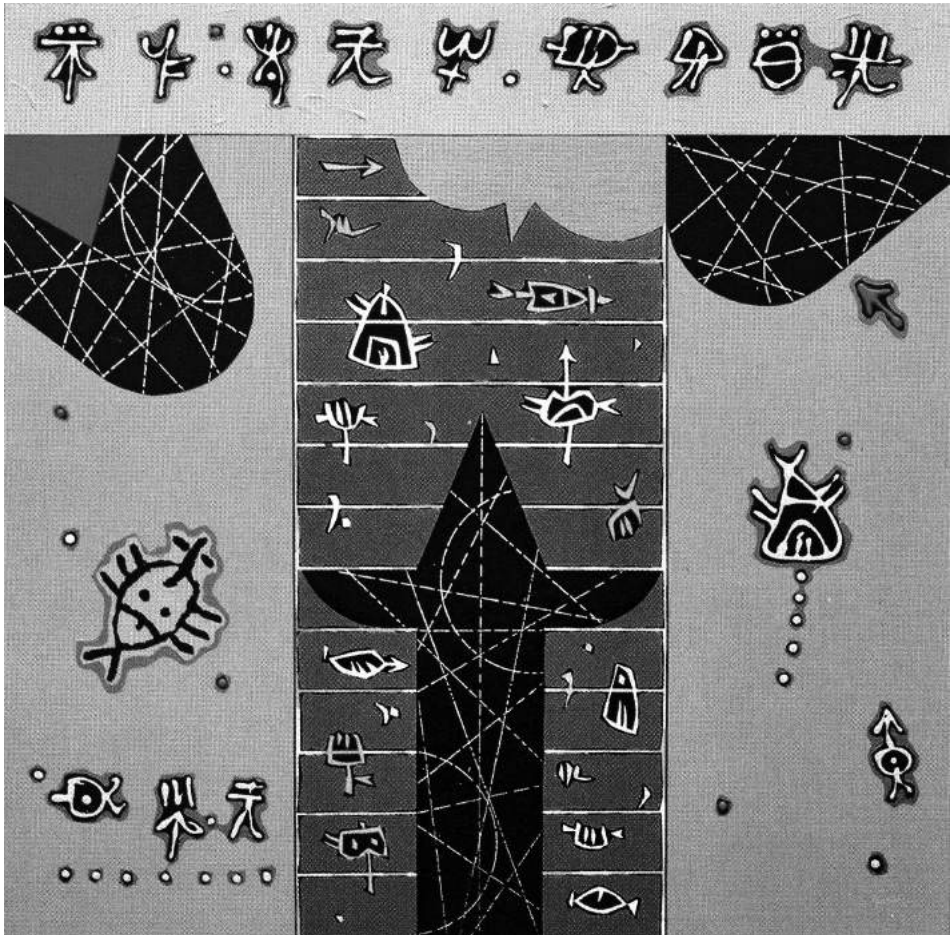
Detail from page 294.



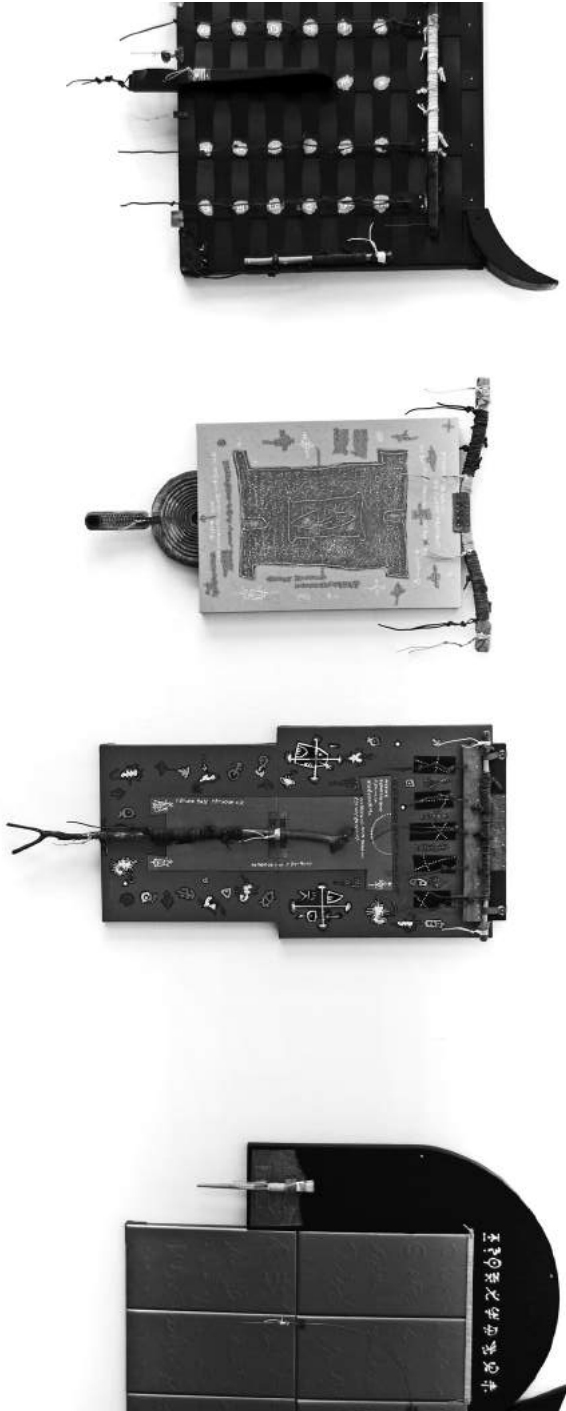
Untitled, Twine, Leather, Acrylic on Canvas, 100x120 cm. 2004.



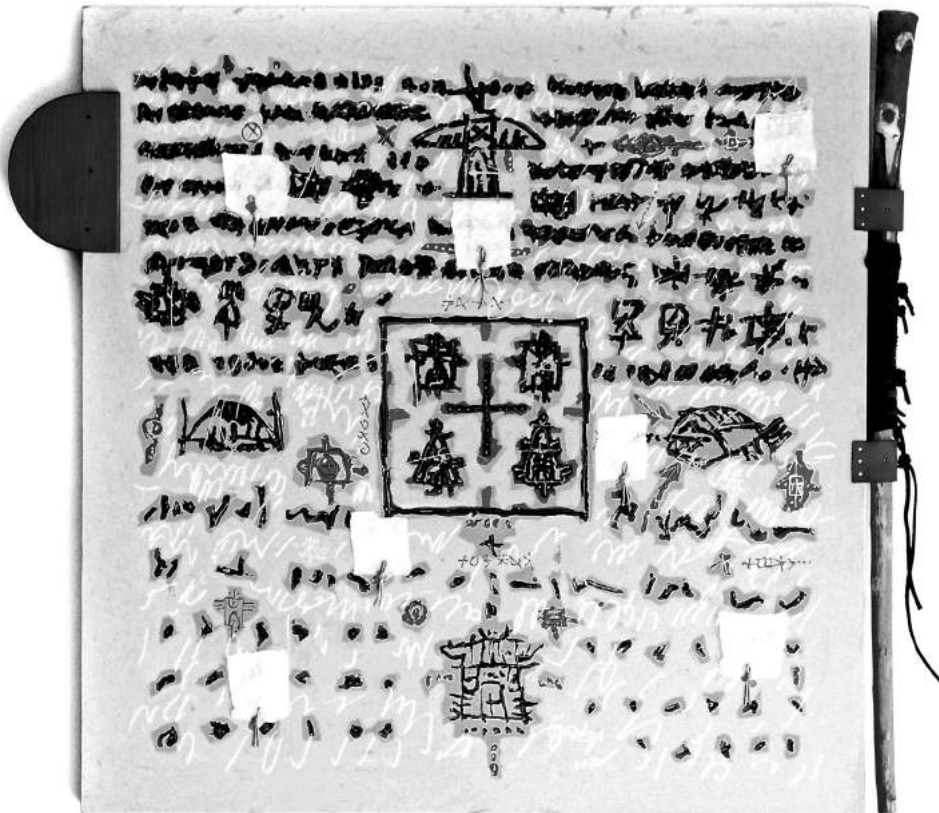
Untitled, Acrylic on Canvas, 100x100 cm. 2003.



View from artist studio in Famagusta/Cyprus, 2011.



Magic for Reconciliation, Branch, Fabric, Leather, Acrylic on Canvas, 2008.



The Art of Ümit İnatçı

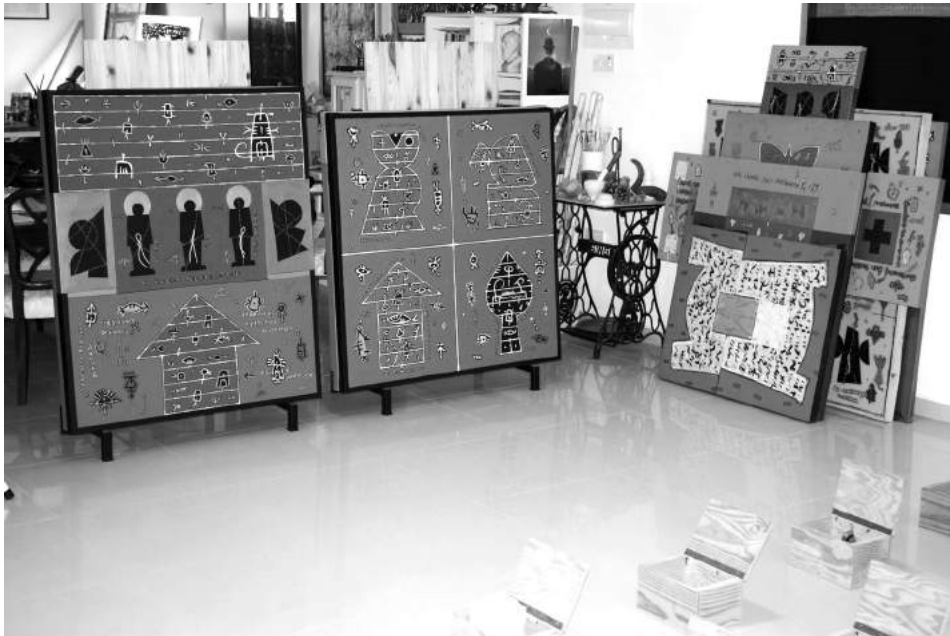
View from exhibition, Apocalypse Gallery, 2005.



View from exhibition, Apocalypse Gallery, 2005.



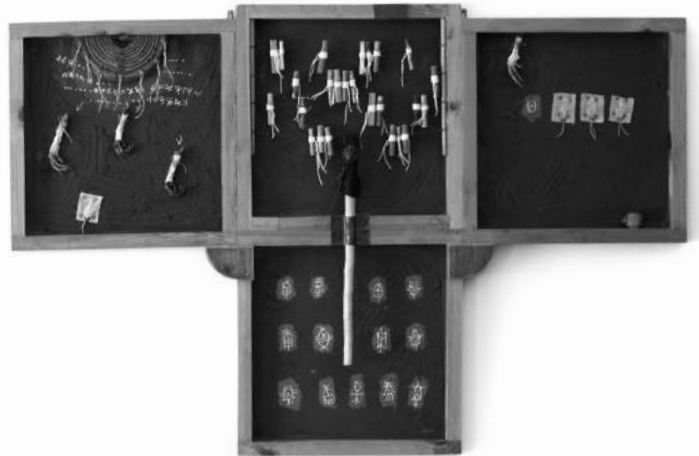
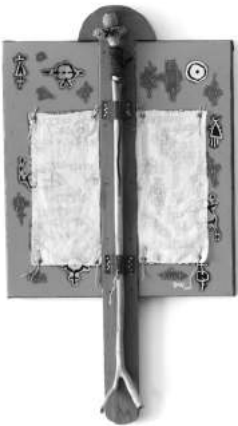
View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



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View from artist studio in Famagusta/Cyprus, 2011.



The Art of Ümit İnatçı

View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



The Art of Ümit İnatçı

View from exhibition, Apocalypse Gallery, 2007.



Ersen Sururi Performing in the Cage, from exhibition at Apocalypse Gallery, 2007.



The Art of Ümit İnatçı

Ritual Object, Ram's Horn, Leather.



Interactive Arrangement & Installation , from different works, 2011.



Interactive Arrangement & Installation , from different works, 2011.



Interactive Arrangement & Installation , from different works, 2011.



The Art of Ümit İnatçı

Memory & Objects, Installation, 12 wooden boxes with various objects, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



View from artist studio in Famagusta/Cyprus, 2011.



