**MAT COLLISHAW’S FIRST SOLO EXHIBITION IN TURKEY**

**“AFTERIMAGE”**

**ARTER** is hosting **Mat Collishaw**'s first solo exhibition in Istanbul **between 2 May and 11 August 2013.** Entitled **"Afterimage"** the exhibition is **curated by Başak Doğa Temür** and brings together **18 works dating from the 90s to the present**. It also features a **new video installation funded by the** **Vehbi Koç Foundation**, which the artist has produced exclusively for this exhibition and will be premiered at **ARTER.**

**Mat Collisha**w has been exploring the darker side of human nature by using the power of images in his artistic production, which spans a period of over 20 years. In his photographs, oil paintings, sculptures and installations he delicately brings together pain and beauty, loss and light, decay and innocence. Inspired by the potential for emotional manipulation inherent in the image, **Collishaw**’s work employs beautiful, inviting and seductive images in order to tackle concepts such as despair, disease and evil.

The exhibition takes its title from a term used to describe a specific optical illusion, whereby an image continues to exist even after the stimulation. In this sense, **“Afterimage”** could be thought of as a key concept in understanding **Collishaw**’s visual approach and works.

**”Afterimage”** presents a selection of **Collishaw**’s works that form the myriad intersections of media, material and conceptual themes: his photographs, sculptures and installations that use light, surface and projection in unconventional ways. His work brings together all types of still and moving image production techniques, from old photographic techniques and equipment to LCD screens. Light, in **Collishaw**’s work, is both something that draws focus to itself, and a technical medium used to direct focus upon other things. In addition to light sources such as UV lamps or scanner light, in works like **“Garden of Unearthly Delights”** and **“Deliverance”**, he also utilises stage tools such as flashers and spotlights.

**Collishaw** often combines this use of advanced technology with references from art history to create a fascinating aesthetic. In **“Superveillance”**, for instance, he uses the image of Bernini’s marble sculpture entitled “Ecstasy of Saint Teresa”. In the work, a mechanical light moves vertically behind the image like a desktop scanner, imitating the beams in the Bernini original. For **“Island of the Dead”**, **Collishaw** built a three dimensional map of Arnold Böcklin’s “The Isle of the Dead” using a computer program and introduced a light source to imitate the sun that moves around the island. **“Whispering Weeds”** animates the weeds in Albrecht Dürer’s watercolour painting “The Great Piece of Turf” (1503). It appears as if the weeds are softly rustling in the breeze—the work almost has the air of a hypnotic screensaver.

**“Prize Crop”**, the video installation produced for the exhibition at **ARTER**, is a 3D animation where he sets in motion photojournalist Kevin Carter’s iconic Pulitzer Prize-winning 1993 photograph entitled “Famine in Sudan”.

**Mat Collishaw** frequently uses real images of disaster and suffering, or staged images related to these, producing attractive, fascinating and even hypnotic works that draw us in. In **“Kristallnacht”**, **“Barbarossa”** and **“Suicide Suite”**, he directly uses documentary images while in works such as **“Burnt Almonds”**, **“Last Meal on Death Row”** and **“Deliverance”**, he constructs staged images based on real events.

The artist also borrows various elements of nature in his work: butterflies, birds, savage dogs or flowers. **“The Venal Muse”** is a work that pays homage to Charles Baudelaire’s *Les Fleurs du Mal* and features diseased or wounded flowers made of artificial resin, sprouting out of lead-coloured soil. On close inspection their fine petals have a flesh-like appearance, with anthropomorphic scars and sores pitting the skin. They are reflections on the depraved state of modern, media-saturated culture or spectres of genetic manipulation.

The **“Afterimage” exhibition book** features new essays commissioned exclusively for this publication. It opens with **curator Başak Doğa Temür’s introductory text** and continues with “Mat Collishaw in Istanbul”, a comprehensive essay by the Istanbul-based artist, lecturer and translator **Nazım H. R. Dikbaş** who attempts at a reading of **Collishaw**’s work in relation with the local context. The third essay is by the **art critic Jonathan Jones** who invites the reader to a journey in **Collishaw**’s universe. **Designed by Esen Karol** and **edited by Ilkay Baliç**, the book includes images and stills from all the works in the exhibition **“Afterimage”**.

**Mat Collishaw’s exhibition entitled “Afterimage” will run simultaneously with the exhibition “Don’t Forget to Remember” by Volkan Aslan at ARTER from**

**2 May to 11 August 2013, Sunday.**

**ARTER - Opening hours:**

**Tuesday–Thursday 11:00–19:00**

**Friday–Sunday 12:00–20:00**

**Closed on Mondays.**

**Admission free.**

**www.arter.org.tr**

**ARTER - space for art**

**Istiklal Caddesi No: 211, Beyoglu Istanbul, Turkey**

For more information: [**www.arter.org.tr**](http://www.arter.org.tr)

**EXHIBITED WORKS**

**Asylum**, 2001

Installation

**Barbarossa**, 2002/2013

Installation

**Burnt Almonds**, 2000

3-D lenticular transparencies

**Children of a Lesser God**, 2007

Photography

**Deliverance**, 2008

Installation

**For Your Eyes Only**, 2010

Installation

**Ganymede**, 2007

Installation

**Garden of Unearthly Delights**, 2009

Three-dimensional zoetrope

**Island of the Dead**, 2008

Video

**Kristallnacht**, 2002

Installation

**Last Meal on Death Row**, 2010

Series of 13 photographs

**Prize Crop**, 2013

Video projection

**Single Nights**, 2007

Series of 3 photographs

**Suicide Suite,** 1993/2013

Installation

**Superveillance**, 2010

Lithophane

**The Venal Muse**, 2012

6 sculptures

**Ultraviolet Baby**, 2001

Video projection

**Whispering Weeds**, 2011

Video

**Mat Collishaw** (b. 1966) is a key figure in the generation of British artists who emerged from Goldsmiths College in the late 1980s. He participated in “Freeze” (1988) and has exhibited widely internationally since his first solo exhibition in 1990.

Recent solo exhibitions include “THIS IS NOT AN EXIT” (Blain|Southern, London, UK, 2013), “Crystal Gaze” (Raucci/Santamaria Gallery, Naples, Italy, 2012), “Vitacide” (Tanya Bonakdar Gallery, New York, USA, 2012), “Magic Lantern” (Victoria & Albert Museum, London, UK, 2010) and “Retrospectre” (British Film Institute, London, UK, 2010). Recent group exhibitions include “The Nature of the Beast” (The New Art Gallery Walsall, UK, 2013), “White Light/White Heat: Contemporary Artists & Glass” (Wallace Collection, London, UK, 2012), “About Caravaggio”, curated by Anna Imponente (Museo Tuscolano - Scuderie Aldobrandini, Frascati, Rome, Italy, 2012), “720°” (as part of Ron Arad’s Curtain Call Project,The Israel Museum, Jerusalem, Israel, 2012), “Made in Britain – Contemporary Art from the British Council Collection” (Benaki Museum, Athens, Greece, 2012), “Out of Focus: Photography” (Saatchi Gallery, London, UK, 2012) and “Otherwordly – Optical Delusions and Small Realities” (Museum of Arts and Design, New York, USA, 2012).

**Mat Collishaw**’s “Bullet Hole” (1988) was previously exhibited within the scope of the 12th Istanbul Biennial (Istanbul, Turkey, 2011).

**Collishaw**’s work is in several public collections including Centre Georges Pompidou, Paris; Museum of Contemporary Art, San Diego; Museum of Old and New Art, New South Wales and Tate, London.