

An abstract painting with a warm, textured surface. The color palette is dominated by shades of pink, orange, and brown, with some darker, almost black, areas. The composition features large, organic, rounded shapes that overlap and create a sense of depth and movement. The overall effect is one of soft, glowing light and tactile quality.

# Dimensional Presence

SERDAR ARAT



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|                       |    |
|-----------------------|----|
| Word from the Curator | 4  |
| Works                 | 6  |
| Serdar Arat           | 24 |
| Acknowledgements      | 25 |
| Install Photos        | 26 |

## A WORD FROM THE CURATOR

I once had a professor declare that, “If you are not drawing, you are not thinking.” I recall back to this now to suggest that it is less of a blind statement and more as important advice. To this day, I continue drawing as a thinking and planning process for a variety of daily tasks. Serdar Arat mentions that, “drawing is the closest we ever get to the immediacy of a thought in Art.” He continues that, “before it is “realized, a thought is a flash of imagination. It is inspiring, exciting, and motivating precisely because it is incomplete-unrealized. Some drawings may reflect the process of development of an initial thought into an idea for a complex artwork. All good drawings though, carry the freshest traces of an inspiring thought and the original flash of imagination.” Many artists, as well as myself, can relate to Arat’s thoughts about drawing’s importance to their creative process.

Arat’s passion for creating is present in his conversations and this sentiment surrounds the viewer as they investigate each work on view in the gallery. Serdar Arat conceives each piece of art separately and states that “individual pieces that pose similar challenges ultimately produce a series of works. I tend to work on several of these series simultaneously and sometimes over decades.” In his dynamic sculptural work, *Fallen*, a twenty-six-foot-long meandering sculptural installation on a raised platform, Arat has presented “a landscape strewn with over a



hundred forms and fragments, in mixed media including cast bronze, copper, and ceramic. A life-time's insistence on subdued and suggested three dimensionality in painting is thrown wide open in this piece with the explosion of sculptural forms coming straight out of the metaphorical imagery of my earlier paintings and works on paper. These are the same vents, sirens, tubes, wings, bones, and other fragments. Part organic and part mechanical, all fallen and abandoned, their prophecies and warnings ignored, innocence and idealism shattered, and grace and hope... barely recovered through the process of art."

When discussing the works, *How Exotic is the Echo of a Distant Scream* and *Departing Skies*, Arat mentions that "by applying acrylic wash traces or stains on paper and allowing the water to carry and settle the pigment freely," he is creating a "sense that the image, like a thought or a memory, is either forming or dissolving," as we are looking at it. "The image that evokes a siren, megaphone, or black hole, may be viewed as a metaphor for ignored prophecies, warnings, even screams - personal or political. The "cerebral" and "surreal" combine to reflect how the mind both recalls with urgency, and distances and "exoticizes" the knowledge and memory of painful events."

*T. Michael Martin*





***Reflections***

acrylic on wood

25" x 26" x 2"

2011-2017



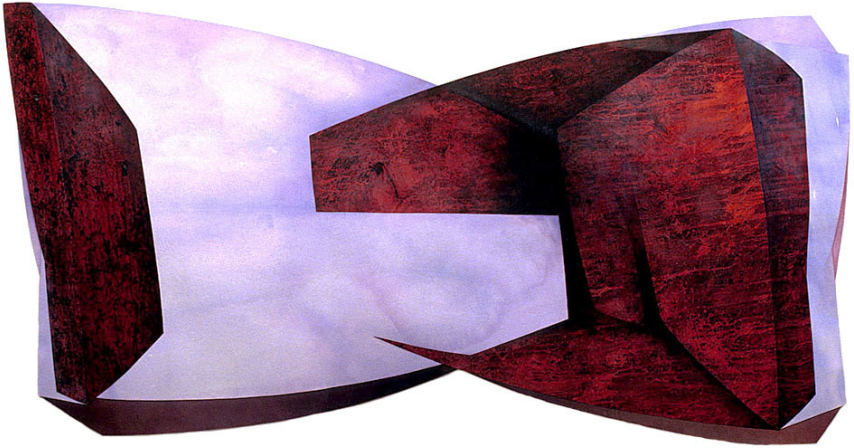
***For Piranesi***

acrylic on wood

30" x 16" x 5"

2011





***Rift***

acrylic, collage, on paper

27" x 55"

2006





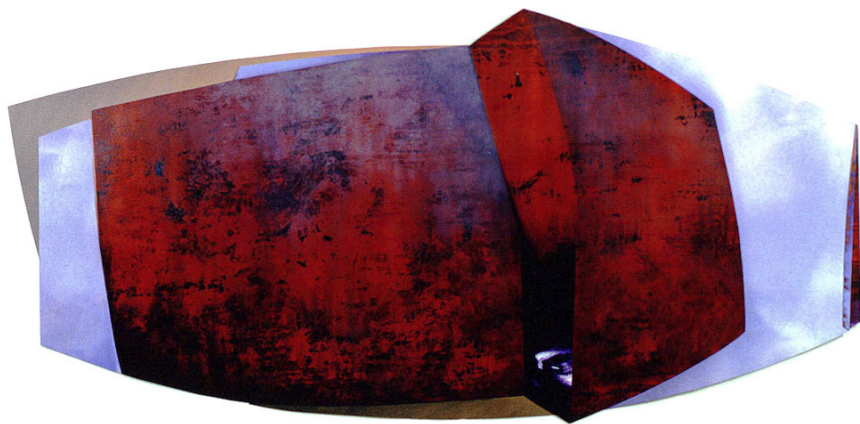


***Rift***

acrylic on canvas and wood

37" x 75"

2013



***Approach***

acrylic, collage, on paper

27" x 55"

2001



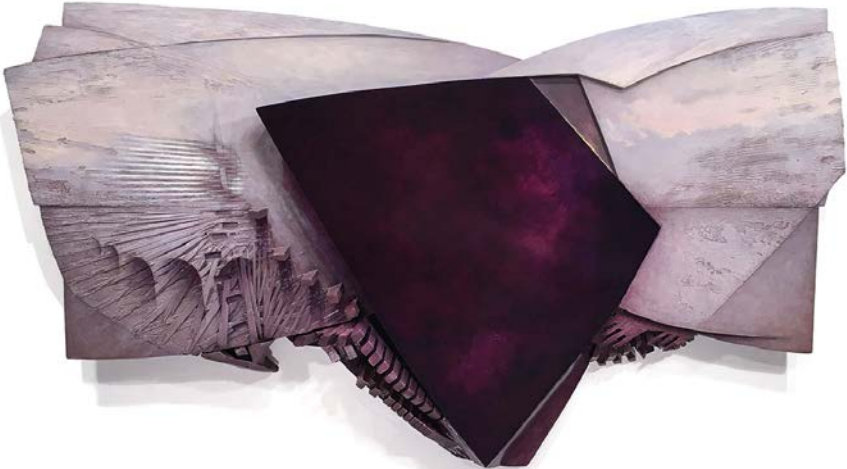
***Approach***

acrylic on canvas

35" x 71"

2017



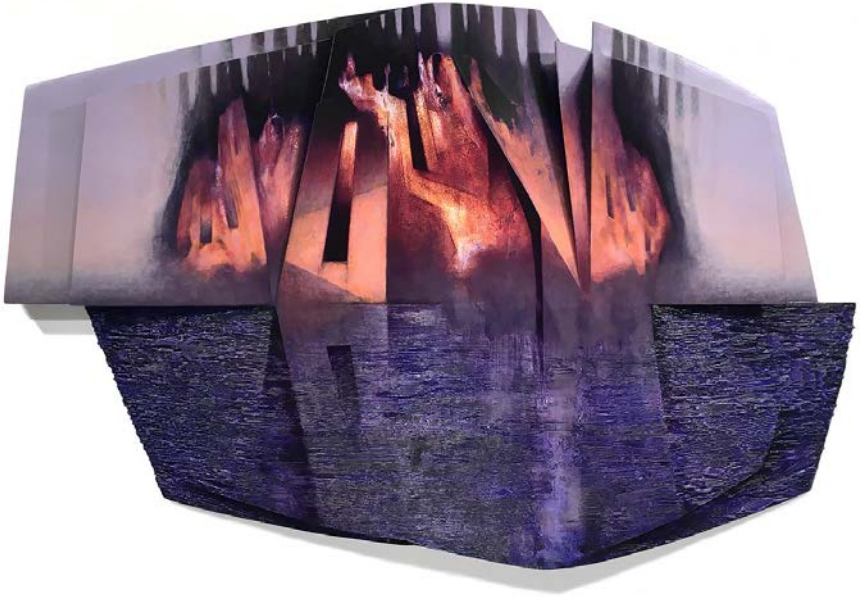


***Where I Lose Landscapes***

acrylic on wood

30" x 53"

2017



***Island***  
acrylic on wood  
33" x 50"  
2017



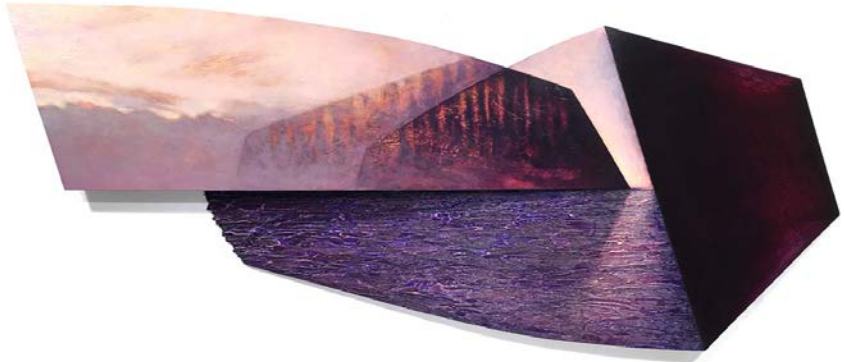
***Fallen***

bronze cast, ceramic, metal, wood,  
and oxidized copper

20" x 312" x 33"

2013-2017





***Shadow of the Island***

acrylic on wood

24" x 60"

2011







***Departing Skies***

acrylic on wood

20" x 47"

2004



***Hero's Return***

lithograph, metal, burlap, enamel paint, graphite,  
and paper collage on wood

30" x 20"

1987-2016



***Hero's Return***

acrylic, metal, and paper on wood

33" x 20"

2017



***To Silence***

lithograph, metal, burlap, enamel paint,  
and paper collage on wood

30" x 20"

1987



***Departing Skies—How Exotic Is The Echo  
Of A Distant Scream***

acrylic and watercolor pencil on paper

44" x 144"

2005



***Departing Skies—Studies***  
acrylic wash and watercolor pencil on paper  
15" x 33" each  
2017



## SERDAR ARAT

Serdar Arat is an artist from Istanbul, Turkey who has been living and working in New York since 1980. He received his M.F.A. in Painting at the State University of New York in Albany in 1984. His first solo exhibition was held in New York in 1986. Since then, he has presented many national and international solo-exhibitions and has participated in numerous group exhibitions in various cities across the US and abroad. His works can be seen in many collections including the University Museum at Albany, the Robert College in Istanbul, the Pfeizer and Metromedia collections in New York, the Central Bank Contemporary Art Collection in Turkey. His interest in interdisciplinary work led to organizing and delivering collaborative and individual public lectures on the intersection of art and political ideologies, war, identity, and creative process, among others.

Arat currently lives and works in New York where he was most recently a Professor of Art at Concordia College until 2017, but where he continues with part-time teaching and presenting public lectures. His work presents diverse cultural connotations. The obscurity and the illuminance appear almost as universal metaphors, and the viewer is challenged to establish one's own connections.

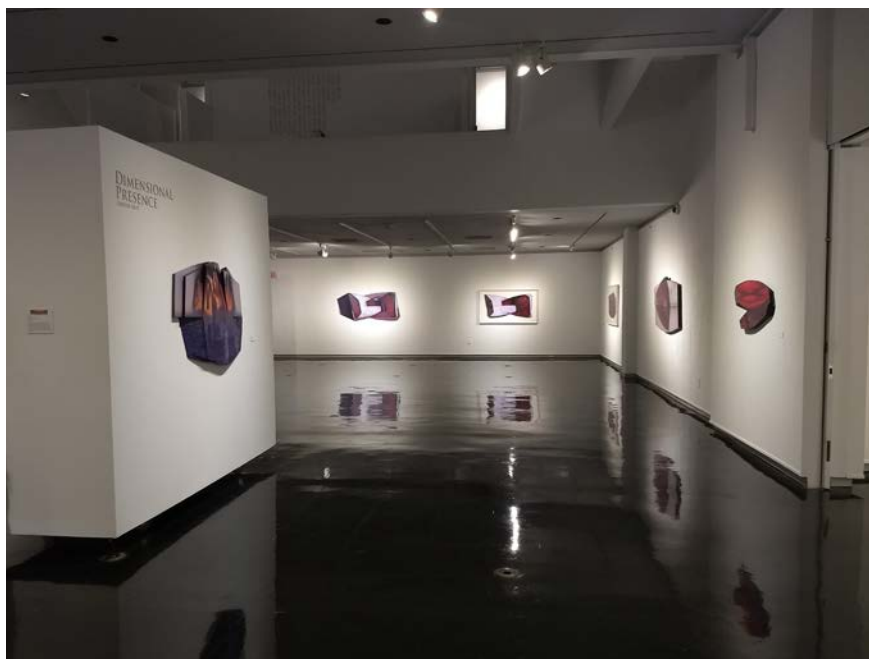
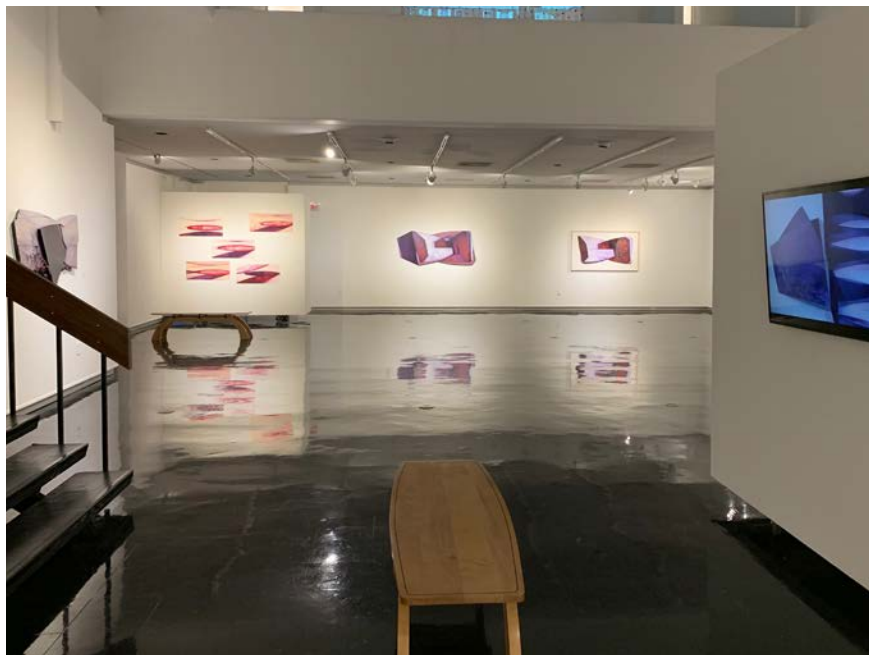


## ACKNOWLEDGEMENTS

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*T. Michael Martin*





The Clara M.  Gallery