



Leyla Aydoslu, Construction XLV, 2014, mixed media, 370 × 367 × 323 cm
Photo: (c) Diana Tamane, courtesy the artist

The Salzburger Kunstverein opens the following exhibition on Friday, 6 May 2016, 8 pm:

Leyla Aydoslu

7 May – 10 July 2016
(Kabinett)

Press conference: Fr. 6 May 2016, 11 am

6.30 pm Séamus Kealy in discussion with Leyla Aydoslu

8 pm Opening of the exhibition

Practising in sculpture but trained as a painter, Leyla Aydoslu collects detritus and discarded materials to construct site-specific “constructions,” as she calls them. These sculptures emerge from her immediate environment as gestures of an endless amount of possibilities and variations. Simultaneously sensual, clever, immediate and referential to landscape and the history of painting, these constructions act as both determinative of and departures from their origins. In this case, the materials all come from Salzburg and surroundings. As Aydoslu is a Salzburger Kunstverein artist in residence this spring, she will collect materials and construct her works on-site.

Leyla Aydoslu, born 1987 in Antwerp, lives and works in Ghent.

Leyla Aydoslu

Text by Séamus Kealy

Leyla Aydoslu is artist in residence in the Salzburger Kunstverein for April and May 2016. During this time, she has developed and constructed her exhibition in the Kabinett space of the Salzburger Kunstverein.

Leyla Aydoslu's sculptural practise is based out of her background as a painter. This is evident from the careful *Construction* that she has made in the space of the Kabinett gallery, assembled in a compositional manner, as a painter would approach picture-making. There is an evident kinship there between painting and the construction of this space in combination with her sculptural practise. She has maintained this approach in her work despite moving away from painting some time ago, and it is to her advantage.

The installation is constructed as a composition within space with sensitivity not only to the materials, but also to the space itself where the works are to be experienced. This is a key determination of how the works themselves are developed, and she aptly titles this process and the works "constructions," or in some cases "moulds." Her use of found wood, panels, old doors, plaster, wallpaper, found detritus, fabrics, silicon, bicycle tubes and other endless arrays of materials is enchanting in that one feels that her oeuvre has an endless amount of possibilities and variations. And all of this material she has found here in Salzburg, during her residency. Almost everything she has used for the installation is from rubbish – the unwanted and cast away things – that she has collected. These items of excess differ from place to place (from one city to another) and thus may be seen to carry traces of some sort of impression of the place from where they came. Like an archaeologist examines the residue from a time long past, the artist collects the residue from the immediate present. She then invites us to examine the material, presented in a sort of order or even as a melody of form, so that we might find some record or expression within these forms, as well, perhaps, as a commentary.

This site-specificity of her work, where her preference is to make the work especially for the space in which it is seen, is critical. The artist adjusts the material with great care accordingly. She can take the disorder and un-categorical nature of spent materiality and re-shape it into intimate, touching and moving forms that speak to a complex of perspectives on what one sees, without relinquishing a certain sensitivity to the origin of the materials. By this I mean, she works very carefully with the aesthetics of found materials, stays true to their contexts and journeys, so to speak, while transforming them into autonomous creatures or a room of meaning that contains both previous "histories" and a hint at their origins of production and abandonment, for example, while presenting a new work, a *gestalt* that nearly, in a way, hides the hand of the artist while referring vigorously to painterly sensibilities.

This in-situ exhibition enables her to explore the limitations of material and to make completed works with sensitivity to their "being" and position within a particular scenario or context as a shape-shifting person must continually adjust to different social contexts. It is up to us as viewers who experience this space to make a reading or form an assessment of this installation, for in a very powerful and complex way, it is a portrait of our surroundings.

More information & photo material:

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www.salzburger-kunstverein.at, **Hours exhibition: Tue-Sun 12-7 pm**