

Nejat Satı, b.1982, Izmir, lives and works in Istanbul.

## **Selected exhibitions**

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| 2019 | Wild Flowers (solo), Pi Artworks Istanbul, Turkey   |
| 2017 | Light in the Dark (solo), Pi Artworks Istanbul, Turkey  |
| 2016 | The Power of Form, Istanbul Ayvansaray University, Plato Sanat, Istanbul, Turkey  |
| 2014 | Nefs (solo), Pi Artworks Istanbul, Turkey<br>Istanbul Art Scene (duo), Yallay Gallery, Hong Kong, China                                 |
| 2013 | Hot Spot Istanbul, Haus Konstruktiv, Zurich, Switzerland  |
| 2012 | State of Mind (solo), Pi Artworks Istanbul, Turkey<br>Encounters, Turkish Contemporary Art in Korea, Ara Art Center, Seoul, South Korea |
| 2011 | If Nature is Heaven, Hell is The City, CerModern, Ankara, Turkey  |
| 2010 | When Ideas Become Crime, Depo, Istanbul, Turkey (2010).   |

## **Selected collections**

- Avidon Art & Design Collection, Dusseldorf, Germany  
Kuna & Co Collection, Frankfurt, Germany  
Bissan Gallery Collection, Doha, Qatar  
John Quinn Collection, Los Angeles, CA, USA  
Urquhart Collection, Los Angeles, CA, USA  
Allianz Collection, Istanbul, Turkey  
Papko Collection, Istanbul, Turkey  
Vehbi Koc Foundation, Istanbul, Turkey  
Yildiz Holding, Istanbul, Turkey

Nejat Satı is part of a generation of artists who have used innovative techniques to transform the discipline of painting. Prior to commencing a painting, Satı mixes his paint with a viscous transparent acrylic gel. A generous amount of this mixture is then swept across the canvas and over its edges by either a brush or squeegee. Once dry, the pigmented gel's waxy consistency transforms into a hard, shiny, plastic-like surface. Due his material's semi-transparent nature, the artist does not fully control the outcome and often small bands of

underlying color peer through, contrasting with the color of the uppermost layer, creating a sense of movement. Therefore, while the creation of each work is similar, nuances in composition and shade make each outcome distinctively different from the last.

Divorced from the restrictions of figurative depiction, Satı's practice focuses on the application and manipulation of his medium. For him, it is just as much about testing his signature material's inherent creative potential, and exploring how the fluctuating transparency effects how the colors juxtapose with each other, as it is about the artwork's final form.

Satı's dynamic and abstract forms reinforce the material's own creative potential. In his series *Light in the Dark* (2017), he tests the surface of the canvas, oscillating between different levels of density using a simplified color palette. The series are composed of layers of black and white paint that, through his use of pearlescent and incandescent shades, appear like radiating cosmic rays. Due to his technique of rendering illumination with light and dark tones, different light strains arise at various times of the day.