

SEDQHEPSEV





ironic STATEMENTS

“Disguised under a serious tone, ironic statements or actions aim for an effect in contradiction and discongruence with the opposing dialogue. Unlike humour, irony makes a critical approach.”

Everyone's a Kid At a Kids' Birthday Party” is my fourth solo exhibition at x-ist, and even though each show had thematic differences, I usually had one tonal basis: irony. Disguised under a serious tone, ironic statements or actions aim for an effect in contradiction and discongruence with the opposing dialogue. Unlike humour, irony makes a critical approach. Irony indirectly highlights the intended meaning with the use of certain mimics, gestures and tone.



Seda Hapsev | Contemporary Painting



In my previous show, "Some Wrongs Do Make a Right" I portrayed people who came out with their eyes closed in passport photos, wedding photographs where barely half of the groom or the bride appears, banners where the person holding them are outside the frame, in short photographs which should be discarded or in today's digital world simply "deleted" as mistakes. I presented the audience the "anti-frame" concept applied to the canvas, with different sized monochrome paintings of these photographs full of shooting mistakes stemming from the human condition. This time, in order to point out the incoherence between the ideal and the truth, I examine the representation of the body with poses and gestures that have no correspondence in our daily life.

The characters in these paintings are adults who have moved from the city to well-protected gated communities and housing complexes. Just like the bedsheeted tents we used to set up as kids under dinner tables or in the middle of living rooms, the housing complexes actually create private "habitats" or personal space for these people. No one actually hides or escapes. They are only resisting, not hiding, since this assimilating structure in which they find themselves binds them into a community.



The face-less figures reflect this integration since the face specifies an individual and becomes a border between people, whereas my characters voluntarily give up their identity in exchange for a "virtual" area of resistance and the sense of safety, provided by this assimilation. Their stagnant poses that almost turn them into statues add to this, and even though they are "one-minute" sculptures - temporary, frozen and insecure, they reflect the motives of the characters. The audience is left to anticipate a movement as a catalyst to break through this uncertainty, just like a mother listening to the heart of her new-born baby. [IM](#)

SEDA HEPSEV

Contemporary Painting

Work Displayed:

Please contact Seda Hapsev directly for more information regarding her work.

Contact Details:

- www.sedahepsev.com
- hepsev@gmail.com



© Innovated Magazine
Published by 2 Innovated
Brighton, Massachusetts 02135 USA
w. www.innovatedmagazine.com
e. info@innovatedmagazine.com

SEDaHEPSEV