PAGES FROM MY BLUE BOOK

BURAK BOYRAZ





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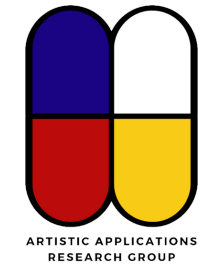

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VIRTUAL DOCUMENTATION
YILDIZ TECHNICAL UNIVERSITY
ARTISTIC APPLICATIONS RESEARCH GROUP

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BIOGRAPHY

Born in Istanbul, 1986. He completed his primary and high school education in Istanbul. In 2004, he was admitted to Kocaeli University, Fine Arts Faculty, Plastic Arts Department. In the second year of his education, he was accepted to Turkish Naval Forces, 9. Traditional Painting Contest Exhibition. After he graduated in 2008, he was accepted to the master's degree program from Yıldız Technical University, Museology Program. In 2011, he opened his first individual painting exhibition at Pera Fine Arts Gallery (Kadıköy / İstanbul). In the same year, he started Kocaeli University, Profiency in Art Program. Although he participated into too many exhibitions and arts fairs organized in and out of the country in the period he was educated in this program, he also organized mail-art activities targeting primary education school students in Turkey and Greece. His works were exhibited in 2014 at Young Activity 6 and in 2017, at Young Activity 7 (See Genç Etkinlik 6 & 7, UPSD). In the Balkan geography, he made research on painting restoration in North Macedonia (Skopje), Serbia (Belgrade) and Greece (Athens) and in Turkey, in Istanbul, Ankara and Bursa provinces. In 2017, he was awarded the Young Painter of Year granted by Mimar Sinan Fine Arts High School, Year's Mimar Sinans, (together with Eda Su Neidik). He received the title of Associate Professor in 2019 (Turkish Interuniversity Board / Plastic Arts). He continues with his academic studies under the roof of Arts Department of Yıldız Technical University, Faculty of Art & Design.



Photo: Mehmet İlhan Gul. Burak Boyraz, 2023.

SELECTED EXHIBITIONS

"Aesthetic Approaches", National Palaces Dolmabahce Art Gallery, İstanbul, 07 - 12 February 2023,

"Horizon Diaries", Yildiz Technical University, Stone Barracks, 19 - 30 December 2022. (Solo Exhibition).

"Imaginary Motion", Yildiz Technical University Historical Cistern. İstanbul, 30 May - 11 June 2022. (Solo Exhibition).

“Nineteen Artists, Nineteen Art Works”, Besiktas Contemporary, Historical "Hüsrev Kethüda" Hammam. Istanbul, 19-25 May 2021.

“Dementia, Series – III: Fractures”, Ziraat Bank Kugulu Art Gallery, Ankara, 02-20 December 2019. (Solo Exhibition).

“The 7 Hands of Art”, Cer Modern, Ankara, 16 May – 02 June 2019.

“Together with Youth”, Gallery Baskent, Baskent University Baglica Campus, Ankara, 27 December 2018 – 11 January 2019.

"On the Edge of the Future”, Gallery Eksen, Istanbul, 27 December 2017 – 06 January 2018.

“Youth Event 7”, International Plastic Arts Association (Besiktas Municipality Mustafa Kemal Contemporary Art Center), Istanbul, 13 April – 13 May 2017.

“Who is from Istanbul”, Istanbul Metropolitan Municipality City Museum (Yildiz), Istanbul, 22 May-22 June 2009.

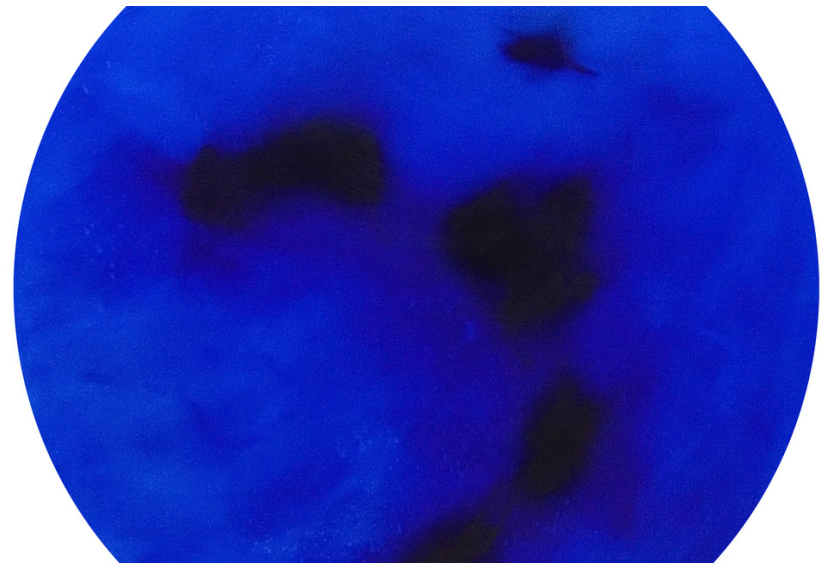
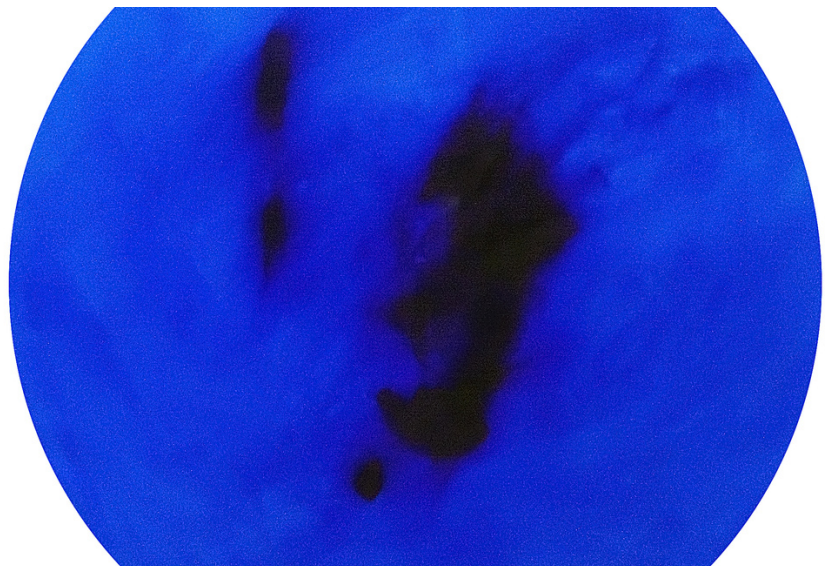
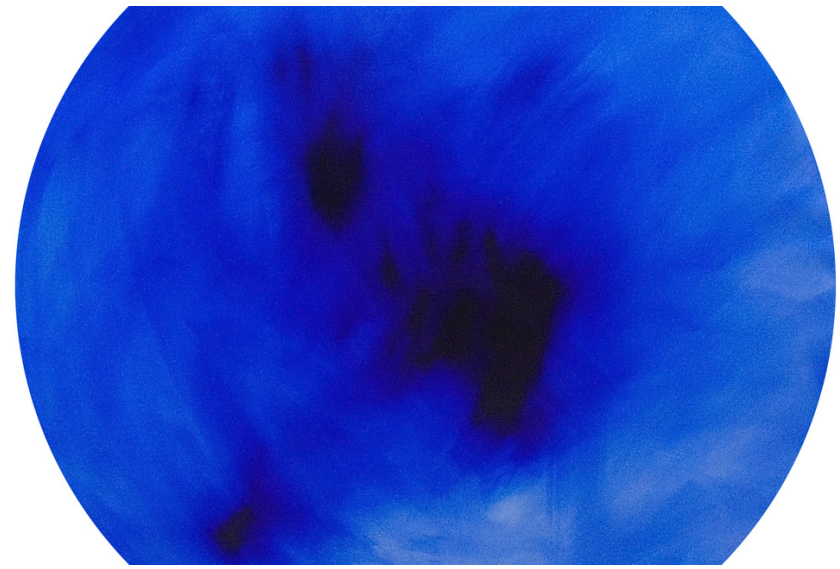


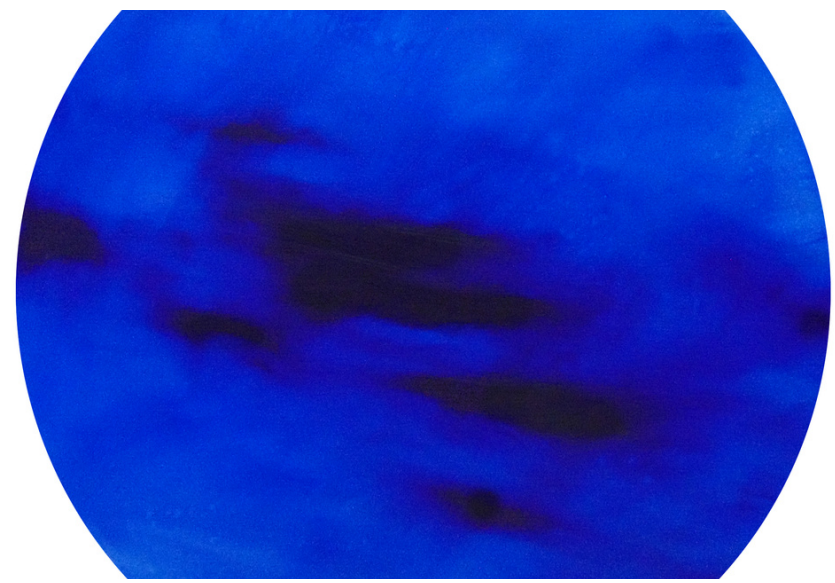
THOUGHTS ON A MONOCHROME SYMPHONY

Accessing global awareness in the 1950s, Italian New Realism is not only intended to satisfy aesthetically. The pleasure given to the viewer contains a number of subtexts. What is desired to exist is to question first and then raise awareness. Producers and directors take their sets out of the studios and set them up to the street to evoke this effect. In this way, acting becomes natural, scenarios become simplicity. The desire to focus on naturalness and storytelling takes France, another cinema country in Europe, after Italy. In the second half of the 20th century, the French New Wave appears as Italian New Realism loses its visibility. The society is placed in the center of the French New Wave, which began to attract attention after the 1950s, just as in the Italian New Reality. Those times focus on ideological problems like Italian colleagues, whose directors are based on criticism. However, there is a cinematographic transfiguration. Innovative initiatives on camera use with shooting techniques have become visible day by day. French audiences, known for their commitment to their tradition, open up hugs, as opposed to this situation. Thus, the French New Wave takes a unique place in the Paris halls. While the change of European cinema is in this direction, questioning the relationship of object and meaning after World War II (1939-1945) encourages artists from other disciplines. If we continue with France, some painters and sculptors trace a different aesthetic quest. Pierre Restany (1930-2003), one of the famous art critics of the period, begins to guest the artist at home, a part of which will be referred to by New Realism. The agenda is both the problems of the French community and innovations in the art councils. This community, which includes names such as Fernandez Armand P. (Arman / 1928 - 2005), Daniel Spoerri (1930) and Jean Tinguely (1925-1991), also has a young member. This member is Yves Klein, which we recall with the paintings of Burak Boyraz (1928-1962). Yves Klein, who comes from a family of art, acts with the desire to combine his art and the situations he internalizes throughout his short life. From a young age, he showed an interest in sports and music. He is trained in Far East sports with his unlimited energy. It does one-note sensory studies. Their production, which allows them to gain visibility, is monochromes that they produce with a blue identified by the name (See. International Klein Blue). These monochromes, which were initially rejected by the art galleries of the period and offered diversity from painting to sculpture, are included in the familiar collections as time progresses.

Burak Boyraz symbolizes unlimitedness just like Yves Klein with circle canvases and brush strokes that do not avoid going off the surface. In this respect, blue monochromes are conscious and concrete references that reference Yves Klein's efforts. While it is the case, it would not be wrong to say that 'Pages From My Blue Book' is a monochrome symphony representing Burak Boyraz's near-time pictorial adventure and in doing so, with references from the history of art.

Destina Hande CIL
Istanbul, 2023



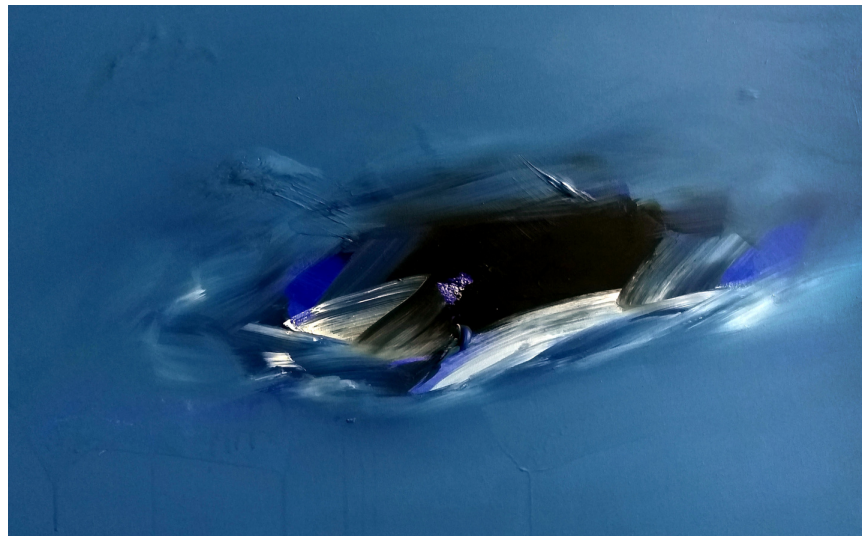
ABSTRACT PAINTINGS

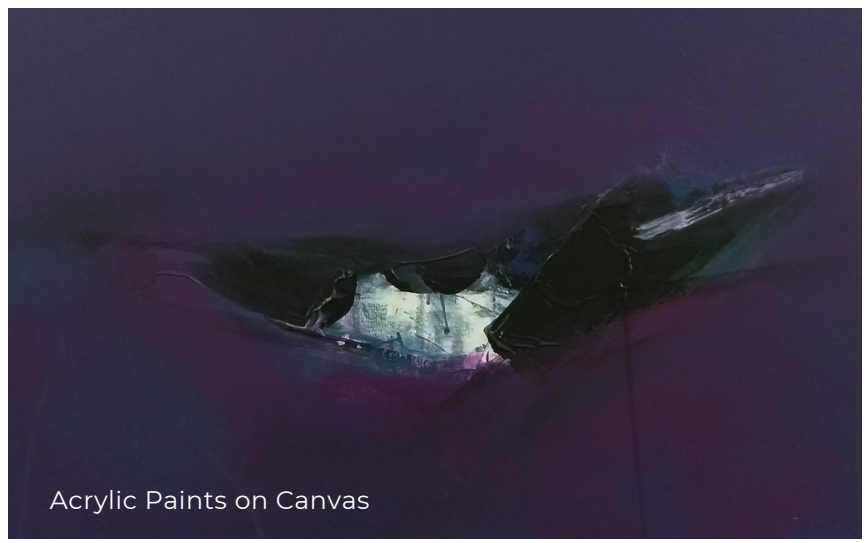
"I included my recent abstract paintings in the exhibition. The paint material I use is acrylic paint. But I also used oil painting in some of my art works. I have used blue at some point in almost all of them. Because for me, blue is a color that gives confidence. A color that allows for calmness and deep layers. I would say there are reference points. This is the digital artworks I produced last year. Now I study them with paints. In other words, I transfer the composition experience I gained in the virtual environment to the canvas surface".





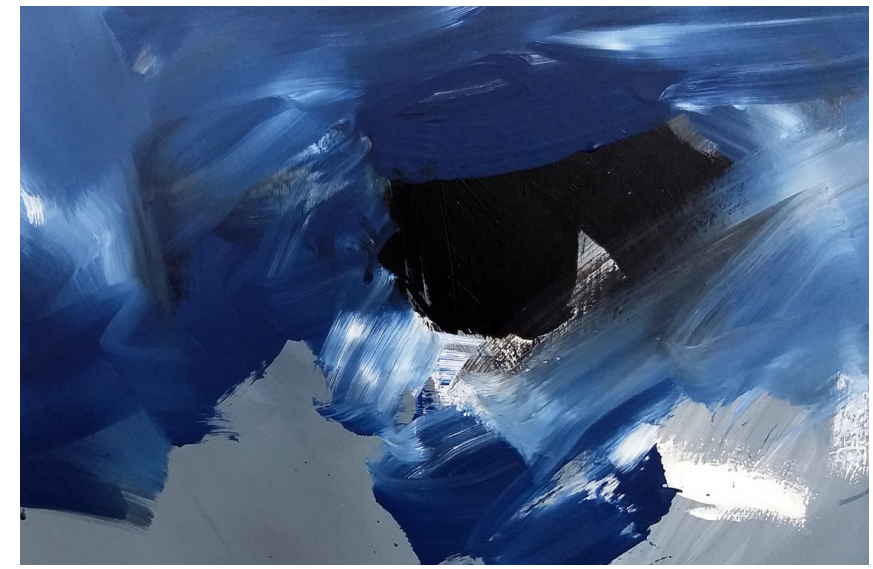
Digital Compositions





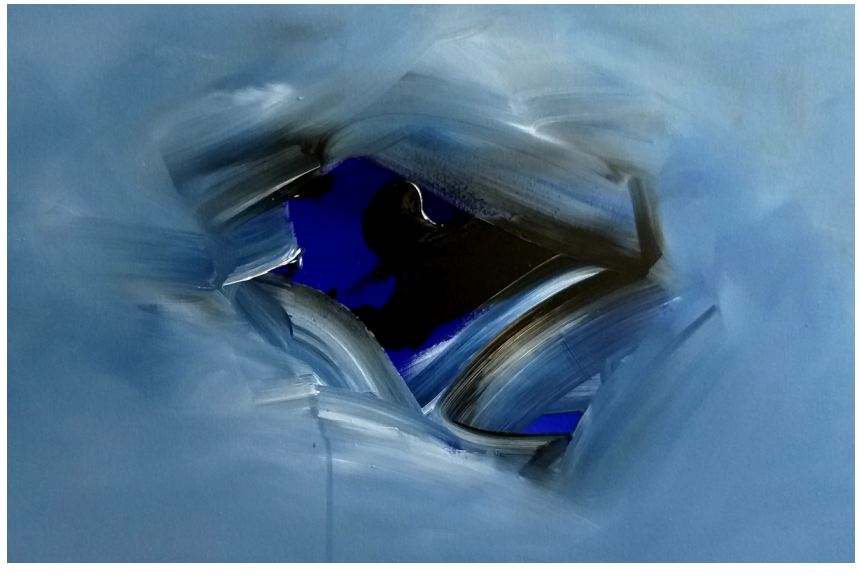
Acrylic Paints on Canvas













VIRTUAL DOCUMENTATION

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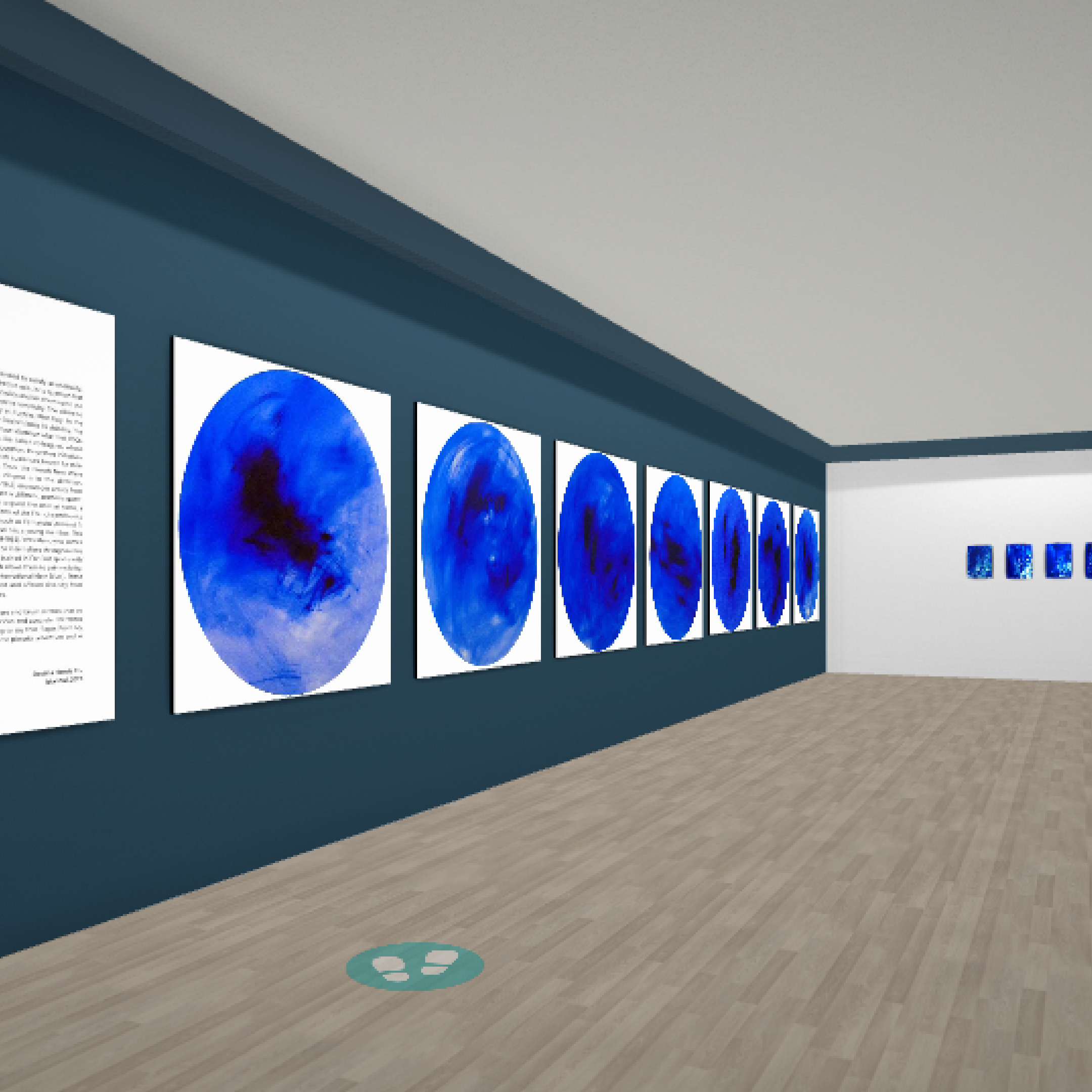






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