

ARTIST

Umut Yasat



**Umut Yasat**

*Der Stapel 13*

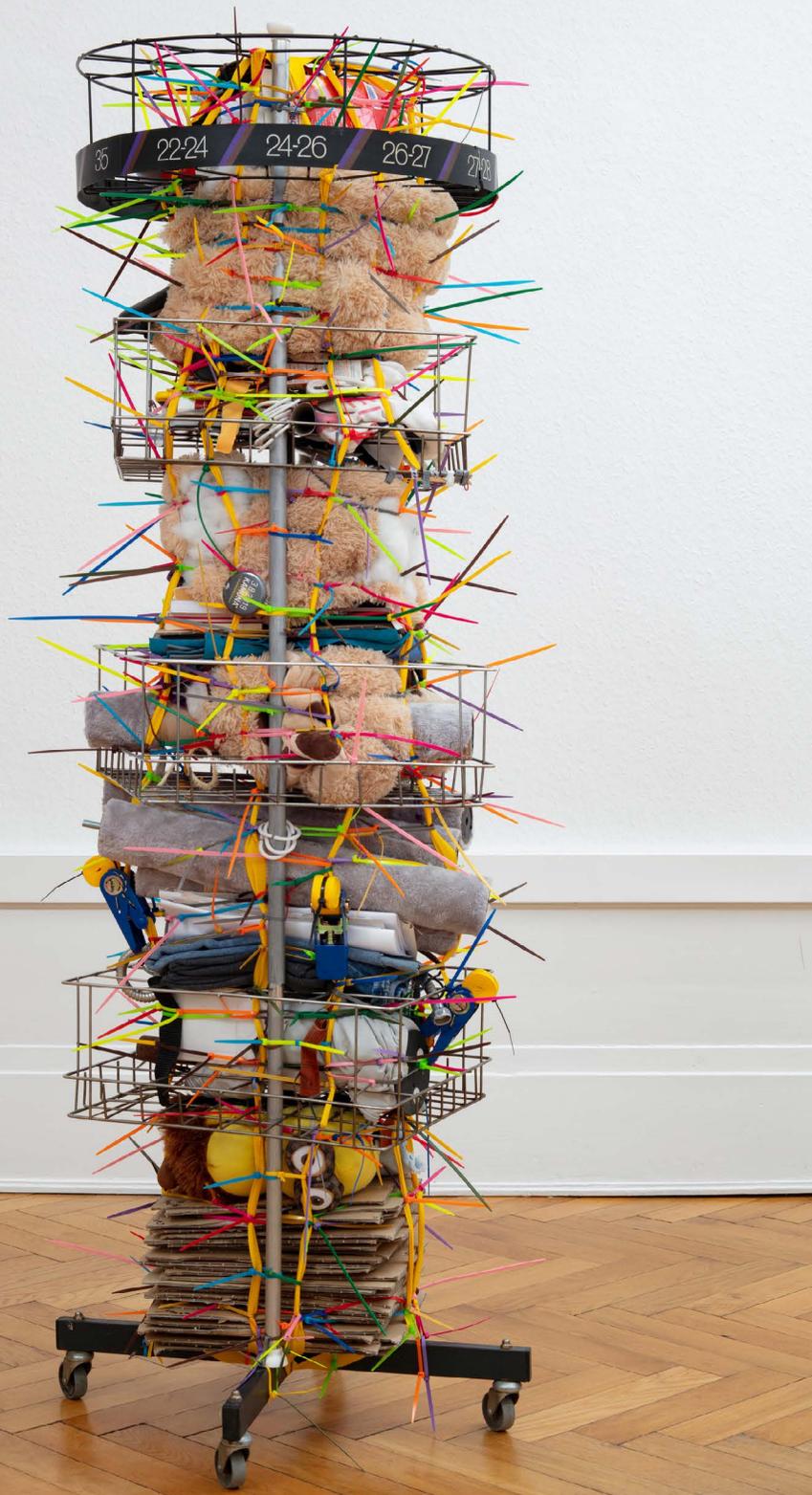
2018

aluminum, pencil, cardboard, cotton, plaster, hemp, jute, fiber  
pencil, leather, glass, paper, plastic, steel, stainless steel, air,  
lacquer, ink, adhesive, pencil, acrylic, wood, plexiglass, plush,  
felt, coffee, Tea, milk, tobacco

175 x 55 x 70 cm

69 x 21 2/3 x 27 1/2 in





**Umut Yasat**

*Der Stapel 36*

2019

aluminum, steel, stainless steel, iron, copper, plastic, glass,  
cotton, foam, felt, paper, cardboard, air, leather, wood, pencil,  
ink, felt tip pen, crayon, tobacco

175 x 65 x 65 cm

25 2/3 x 25 2/3 in



BAS  
LE

Barbara **NOACK** Ein gewisser Herr

Die Welt in Zahlen 2010

12 636  
1090

EDELSTEINE

Statista

Winkelman

RICHTIGE DES FRÜHE

ENTUMS

21 KARLSRUHER MUSEUMSNACHT  
KUNSTAMUNDA

# Umut Yasat

**Umut Yasat's** name is linked to his main project, an ongoing work-in-progress known as 'Der Stapel', which he started in 2014. A development of ideas concerning time and progress, mortality and banality, 'Der Stapel' first came into being when Yasat was finishing his studies at the Staatliche Akademie der Bildenden Künste in Karlsruhe, his hometown, where he was born in 1988. There, he had classes with Gustav Kluge, Jonas Burgert and Marcel van Eeden.

Formally, 'Der Stapel' is configured by the agglomeration of materials that somehow become part of the artist's life: trivia and meaningful things are compressed until they reach the artist's height, configuring a way to visualize time— Yasat's and our own, given the presence of everyday objects that populate our world.





Installation View: Umut Yasat, 3x sculpture group exhibition at GNYG Gallery in 2018

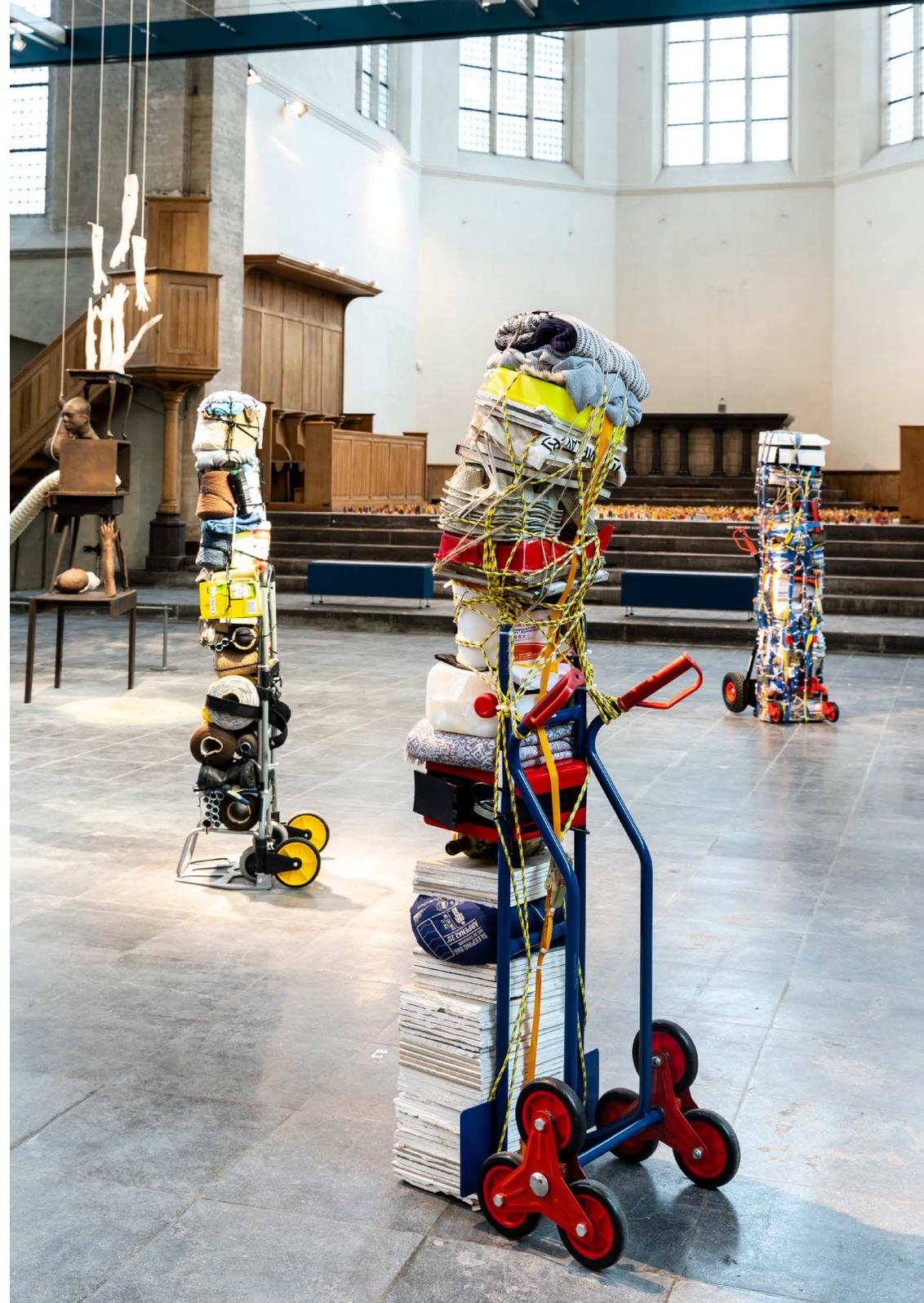
*After my diploma exhibition, I displayed my drawings in which I had tried to visualise time. After the show, I packed up my paperworks and stacked them in packages. This is when I realised that painting and drawing would never allow me to solve the question of visualising time. So, I developed the idea of „Der Stapel“.*

Umut Yasat





The artist Umut Yasat at his studio



Installation View: Umut Yasat, *City Life* group exhibition at the Museum Arnhem in 2020

*For logistic reasons I have to separate my project „Der Stapel“ in several individual stacks as high as I am. If it were possible, today (May 2020) the „Stapel“ would be around 100 meters high.*

Umut Yasat





# Umut Yasat

## 24/11

JANUARY 17 - MARCH 7, 2020

To contemplate the work of Umut Yasat is to contemplate a paradox, or indeed a few. To begin with, though we see several structures in this exhibition – the artist's very first solo show –, all of them are part of a single, unique work: Der Stapel, or The Stack (always in singular form), each divided by a number. An ongoing and robust project initiated in 2014 and intended by Yasat (b. 1988) to be kept until the end of his life, Der Stapel is formed, as the artist puts it, with what life gives him, whether they are objects filled with feelings or completely trivial leftovers. What he seeks when he piles them together is an exploration to their inner personality through a radical change of their inner meanings, even an access to their inner beauty – a way to access eternity through what is most transitory. Time is not only what we need to properly absorb the several details in Der Stapel. Time is what they are all about.

But appearances can be deceiving. These awkward assemblage of materials, scattered pieces from ordinary life – such as plastic items, pieces of furniture, cardboard, drawings, maps, wheels, sheets of paper from the artist's analog and digital mailbox, old electronic systems, and much, much more –, although seemingly incongruent, these hectic structures are, in fact, governed by a very solid idea, one that betrays the first impressions that one may have at first glance. In the midst of all the chaos formed by the clashing of materials one finds a well-designed composition, something established by an artist very acute to his own beliefs and aesthetic principles – in Umut Yasat's work, the anarchic surface betrays a solid principle. Limited by the artist own height and controlled by a series of calculations conceived to lay them mobile – integrating the base to the structure, mediating it to the rest, thus continuing a tradition established by Brâncuși almost a century ago –, the meticulousness of the construction of Der Stapel, with its clear balance, brings to mind the verse by Stefan George: "Höchste Strenge ist zugleich höchste Freiheit", highest rigor is at the same time highest freedom.

For an artist as Yasat, accustomed with paradoxes, for someone who knows that art, as life, is full of ambiguities and sharp edges, nothing more natural than having a painter – not a sculptor – as a role model. Roman Opalka (1931 – 2011) inspired Yasat with his series 1965/1-∞, in which the Polish-French artist intended to visualize the continuum of time by counting on canvas, writing it down numbers from one to infinity, throughout his life. A project inevitably destined to fail, it nonetheless proved that however imperfect or chaotic, nonsensical and sometimes violent, life is about the process, not properly the final result, and art rings more powerfully when it acknowledges this, when it strives to organize what cannot be organized, as does Yasat's Der Stapel. Once again, for an artist accustomed with paradoxes, it probably wouldn't sound false to call these curious structures self- portraits. Of Umut Yasat and of our time.

by João G. Rizek



Installation View: Umut Yasat, 24/11 solo exhibition at GNYG Gallery in 2020



Installation View: Umut Yasat, 24/11 solo exhibition at GNYP Gallery in 2020

*I am not a sculptor, I don't think tridimensionally.  
Der Stapel is not a sculpture, but a different way of  
arranging a story, of visualizing time.*

Umut Yasat



## Umut Yasat

### Solo & Group Exhibitions

**2021**

*31/5*

Galerie Julien Cadet, Paris (France)

**2020**

*5/1*

Windhager von Kaenel, Zurich (Switzerland)

*City Life. Mensen & de urbane realiteit.*

Museum Arnhem, Arnhem (Netherlands)

*24/11*

GNYP Gallery, Berlin (Germany)

**2019**

*23/5*

Pilevneli Project, Istanbul (Turkey)

*Dämonkratie*

A.K.T., Pforzheim (Germany)

**2018**

*3X Sculpture*

GNYP Gallery, Berlin (Germany)

*Abstraction & Architecture*

Abstract Room, Strasbourg (France)

*Go Go*

25m2 Gallery & Project Space, Den Bosch  
(Netherlands)

**2017**

*Offene / PrimaKunst*

Kiel (Germany)

**2016**

*Vom Tragen und Stützen*

M54 Basel (Switzerland)

*Was tun mit der Zeit*

Kunstverein, Freiburg (Germany)

*Hängung #3*

Gerson Hoeger Galerie, Hamburg (Germany)

*Überaus Durchschnittlich*

Klunkerkranich, Berlin (Germany)

**2015**

*TOP15 Meisterschüler*

Kunstverein, Reutlingen (Germany)

### Residencies and Awards

**2020**

*Majhi International Art Residency Program, 2nd edition*  
Der Bogen, Berlin (Germany)

**2019**

*Majhi International Art Residency Program, 1st edition*  
Combo, Venice (Italy)

**2015**

*Kunstpreis »junger westen« 2015, shortlisted*  
Kunsthalle Recklinghausen (Germany)

## CONTACT & INQUIRIES

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