

MAY 17 - JULY 6, 2025

# Umut Yasat

## from mine to us to yours to mine

OPENING: MAY 17, 2025, 5-8 PM  
GNYP GALLERY ANTWERP



Installation View: from mine to us to yours to mine at GNYP Gallery Antwerp in 2025

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# Umut Yasat

## from mine to us to yours to mine

MAY 17 - JULY 6, 2025

"We do not grow absolutely, chronologically. We grow sometimes in one dimension, and not in another, unevenly. We grow partially. We are relative. We are mature in one realm, childish in another. The past, present, and future mingle and pull us backward, forward, or fix us in the present. We are made up of layers, cells, constellations. We never discard our childhood. We never escape it completely. We relive fragments of it through others. We live buried layers through others. We live through others' projections of the unlived selves."

Anaïs Nin, *Diaries*, vol. 4 (1944-1947)

Most of the things we surround ourselves with will quietly and effortlessly outlive us. It's a disconcerting thought, one that tends to creep up on us in moments of transition – moving, migration, displacement or death. The objects we've gathered over the years, whether accumulated by habit or carefully curated, take on a life of their own – a second, a third, and so on. Personal belongings end up at flea markets or are auctioned off; once-cherished books find new shelves; precious jewellery is traded for quick cash; and even the homes we live in are handed down and reoccupied by future generations. In the vast circulation of material things, we are but temporary tenants – visitors, passersby – with a short life set between cardboard boxes. Such is the human condition. Packing and unpacking become the quasi-ritual gestures that mark an end or a beginning – relatively speaking. We are not masters in our own house, as Freud once wrote, and perhaps it's worth taking him literally. Our possessions constitute a kind of material memory – a personal archive that we try to manage, maintain, and protect. This compulsion, or "archive fever" (Derrida) reflects a deep-seated desire to hold on to something – objects, stories, fragments – in an attempt to preserve something beyond our eventual disappearance. But the very act of preservation always carries a risk: the risk

of distortion, of misremembering, of losing what we meant to save. And the more we try, the more memory seems to slip through our fingers – exposed to loss, repression, and oblivion. This is the inherently melancholic nature of every archive.

Berlin-based artist Umut Yasat began his long-term project *Der Stapel* (The Stack) in 2014. At first, he built stacks of his own drawings and paintings, piling them until they reached his own height – a kind of sculptural self-portrait composed of personal artifacts. Over time, he broadened his material vocabulary to include found objects, trinkets, and personal items – whatever life threw at him – assigning each stack a consequential number. This accumulative approach evokes the spirit of Andy Warhol's *Time Capsules*, an extensive series of cardboard boxes archiving his personal life. Yasat's vertical stack sculptures function as cross-sections of the everyday, snapshots shaped by chance encounters and the material poetry of the mundane – a sensibility not unlike the *Nouveau Réalisme* of artists like Daniel Spoerri. Yet, the most profound influence is Roman Opalka's epic project "1965/1-∞" (1965-2011), a rigorous, meticulous attempt to visualize the continuum of time. Yasat's remark that he doesn't think in three dimensions certainly points to a deeper engagement with the fourth dimension: time itself, treated as a medium of narrative layering. For his current exhibition, titled *from mine to us to yours to mine*, Yasat brings together his signature *Stacks* with a series of photographs taken in public space. The images capture found arrangements, often incidental, that mirror the stacking logic of his own sculptural work. In doing so, he once again broadens the conceptual reach of his practice, framing the urban fabric as a kind of palimpsest, and hinting that our identities, whether individual or collective, are similarly composed: layered, complex, mutable, shifting.

Pieter Vermeulen



Installation View: from mine to us to yours to mine at GNYP Gallery Antwerp in 2025

**Umut Yasat**  
**Der Stapel 26**  
2019

acrylic, lacquer, steel, cotton, plastic, paper, cardboard, ink,  
pencil, colored pencil, fiber pencil, leather, wool, cork, stainless  
steel, wood, copper, iron, hair

175 x 54 x 56 cm



**Umut Yasat**  
**Der Stapel 55**  
2020

wood, aluminum, steel, stainless steel, copper, iron, varnish,  
ink, foam, leather, air, glass, paper, cardboard, pencil, silver,  
plastic, glue, fiber pencil, ballpoint pencil, crayon, plaster, cot-  
ton, oil, dust, salt, wheat, potato, sugar, palm oil, glucose, milk,  
barley

175 x 100 x 60 cm





Umut Yasat

Der Stapel 51

2025

acrylic, lacquer, steel, cotton, plastic, paper, cardboard, ink,  
pencil, colored pencil, fiber pencil, leather, wool, cork, stainless  
steel, wood, copper, iron, hair

175 x 75 x 53 cm

**Umut Yasat**  
**Der Stapel 59**  
2020

aluminum, steel, stainless steel, iron, wood, cotton, plastic,  
glass, water, carbon dioxid, glue, whiskey, sugar, ink, paper,  
cardboard, pencil, paracetamol, foam, ballpoint pencil, wax,  
garlic, rice, grape leaf, onion, salt, pepper, noodles, liquorice,  
nickel, zinc, pistachio, cashew nut, hazelnut, almond, coffee,  
green tea.

175 x 88 x 132 cm





**Umut Yasat**

**Der Stapel 54**

2020

acrylic, ballpoint pencil, felt-tip pencil, pencil, crayon, steel,  
stainless steel, glass, plastic, glue, wood, oil, pastels, copper,  
air, ceramic, cotton, leather, latex, lacquer, pigment, plaster,  
paper, cardboard, hair, aluminum

175 x 34 x 31 cm

**Umut Yasat**  
**Der Stapel 48**  
2020

aluminum, steel, stainless steel, iron, copper, glass, plastic,  
glue, cotton, leather, acrylic, felt-tip pencil, ink, ballpoint pencil,  
pencil, crayon, cardboard, paper, wood, copper, tobacco, air,  
foam, ceramic, lacquer

175 x 61 x 55 cm





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**Umut Yasat**  
**Der Stapel 41**  
2025

aluminum, stainless steel, vacuum cleaner

175 x 35 x 70 cm





Umut Yasat

Der Stapel 32

2025

aluminum, plastic, cotton, paint, stainless steel, iron, paper, ink,  
glue

188 x 26 x 7 cm



Umut Yasat  
Der Stapel 44  
2025

plastic, ink, paper, glue, cardboard  
175 x 29 x 38 cm

Der Stapel 42  
2025

plastic, ink, paper, glue  
175 x 30 x 37 cm

Der Stapel 43  
2025

plastic, ink, paper, glue  
175 x 29 x 38 cm



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**Umut Yasat**  
**Die Stapel 26-31**  
2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)

Umut Yasat  
Die Stapel 41-43  
2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)



Umut Yasat

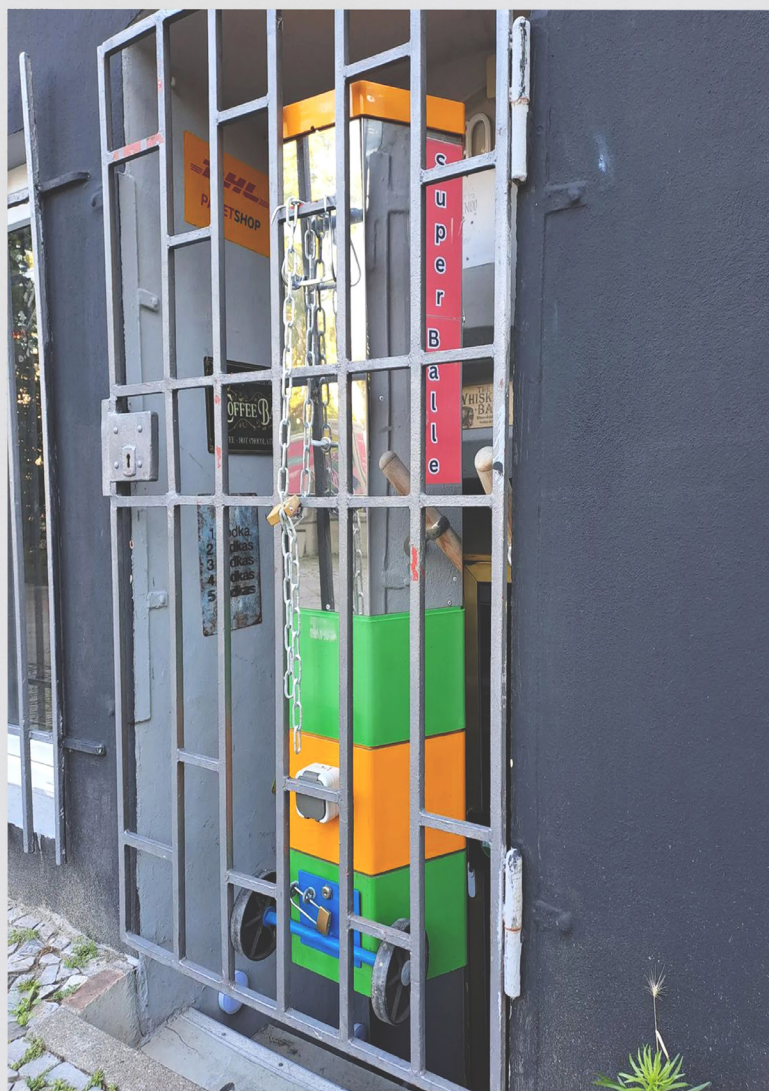
Die Stapel 16

2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)



Umut Yasat  
Die Stapel 19  
2025

pigment print, framed

21 x 30 cm (motif)  
35 x 30 cm (motif)



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Die Stapel 2

2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)



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Die Stapel 49

2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)



Umut Yasat  
Die Stapel 93  
2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)



Umut Yasat

Die Stapel 14

2025

pigment print, framed

21 x 30 cm (motif)

35 x 30 cm (motif)



Umut Yasat  
Die Stapel 10  
2025

pigment print, framed

21 x 30 cm (motif)

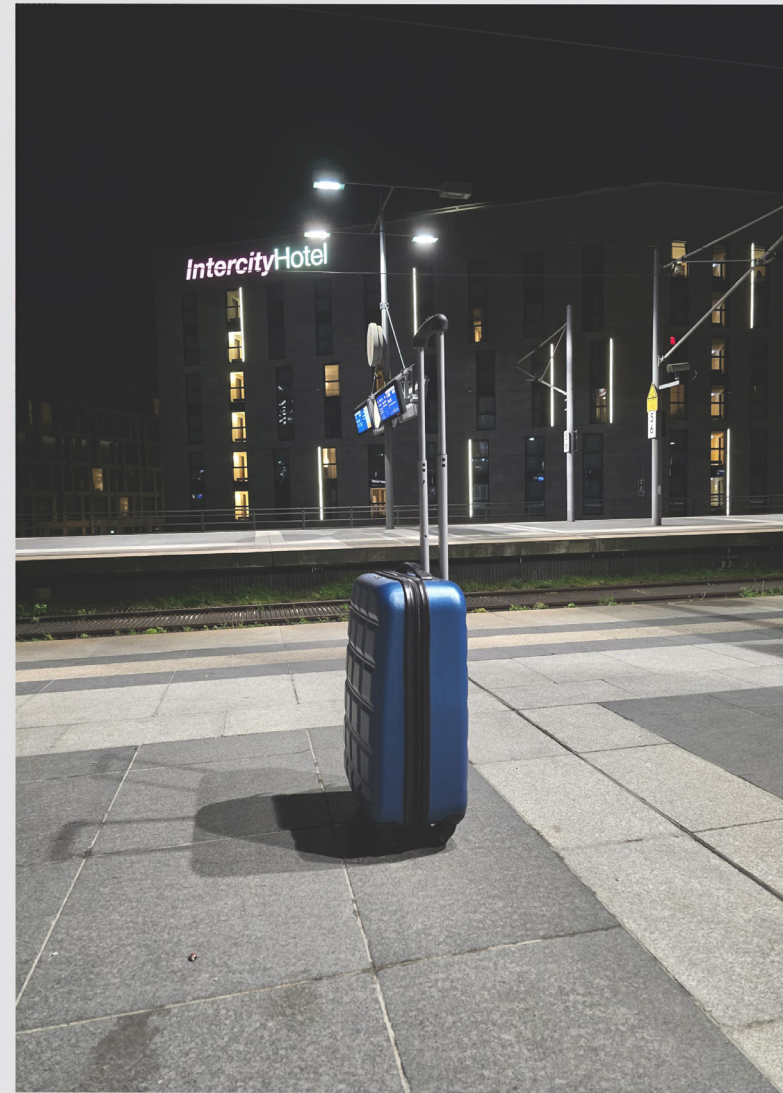
35 x 30 cm (motif)



Umut Yasat  
Die Stapel 51  
2025

pigment print, framed

21 x 30 cm (motif)  
35 x 30 cm (motif)





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# Umut Yasat

Umut Yasat's (b. 1988; Germany) name is inseparable from his main project, an ongoing work-in-progress known as 'Der Stapel', which he started in 2014. 'Der Stapel' are configured by the agglomeration of materials that somehow become part of the artist's life: trivia and meaningful objects 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. To him they present a way to visualise time, his experience as immigrant and the question of cultural identity at large, a development of ideas concerning time and progress, mortality, identity and banality.

Yasat's project has been featured in numerous institutional solo and group exhibitions at Museum der bildenden Künste, Leipzig; Kunstverein Trier; Kunstmuseum Heidenheim; Kunsthalle Recklinghausen; Museum Arnhem; Kunstverein Freiburg; Kunstverein Reutlingen among others.

Between 2009 and 2015 he studied in the Staatliche Akademie der Bildenden Künste in Karlsruhe with Gustav Kluge, Jonas Burgert and Marcel van Eeden.

He currently lives and works in Berlin.

## Umut Yasat

### Solo Exhibitions

2025

from mine to us to yours to mine, GNYP Gallery, Antwerp (Belgium)

2023

'39/8', Kunstverein Trier (Germany)

2022

«35», Windhager von Kaenel, Zurich (Switzerland)  
Guest artist at the Museum der bildenden Künste Leipzig, Leipzig (Germany)

2021

32/7+, GNYP Gallery, Berlin (Germany)  
31/5, Galerie Julien Cadet, Paris (France)

2020

5/1, Windhager von Kaenel, Zurich (Switzerland)  
24/11, GNYP Gallery, Berlin (Germany)

2019

23/5, Pilevneli Project, Istanbul (Turkey)

### Selected Group Exhibitions and Art Fair Presentations

2024

Rokade - Street Space Banger, Kunsthalle Recklinghausen, Recklinghausen (Germany)  
Re.Use Kunst aus allem, Kunstmuseum Heidenheim, Heidenheim (Germany)  
Mastering Disorder, cadet capela, Paris (France)  
Art Antwerp 2024, GNYP Gallery, Antwerp (Belgium)

2023

Tussen Grenzen - Between Borders, Museum Arnhem, Arnhem (The Netherlands)

Richie Culver & Umut Yasat, The Path of Least Resistance, GNYP Gallery, Berlin (Germany)  
Time is: Love, Kethüda Hamami, Istanbul (Turkey)  
Asia NOW 2023, cadet capela, Paris (France)

2022

Stapeln, FKA SIX, Berlin (Germany)

2020

City Life. Mensen & de urbane realiteit., Museum Arnhem, Arnhem (Netherlands)

2019

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, Klunkerkränich, Berlin (Germany)

2015

Kunstpreis »junger westen« 2015, Kunsthalle Recklinghausen (Germany)  
TOP15 Meisterschüler, Kunstverein, Reutlingen (Germany)

### Residencies and Awards

2022

Sonderförderprogramm „NEUSTART KULTUR: Stipendium für freiberufliche bildende Künstler:innen“

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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