

Curatorial and Artist Intention Statements of TURAL ABDULLAYEV For his IB Visual Arts Exhibition

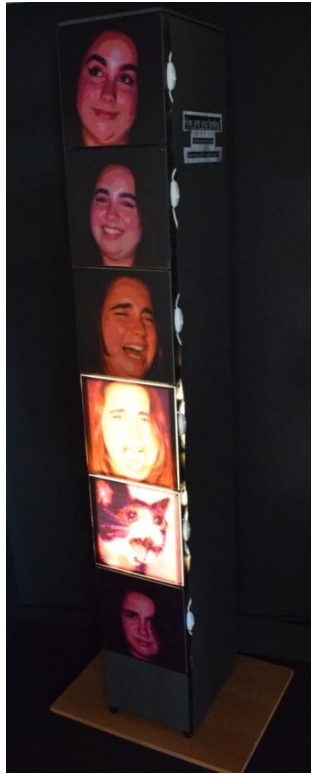
CURATORIAL

My exhibition has a central premise of an imbalance. The concept is in every piece, whether in formal qualities or message, there is a feeling of unfairness that I wanted to convey. But at the same time I didn't want the tone to be too dark, so humor is used throughout to bring the mood back up. It's easier to talk to someone if you are on the same page, and turning really serious (as some individual pieces are) I find is an easy way of losing that common ground with the viewer. The occasional humor and dramatization hopefully lifts the tone, and makes the pieces 'talk' more to the viewer. This is not to say that populist art is something to aspire to, but instead that forging connection demands self-awareness.

While the main concept is imbalance, I wanted to explore the idea in a variety of ways, including the fundamental way an audience interacts with a piece of art. While charcoal and lino technique have both been used, both those techniques require the audience to interact with it the same way: as a static picture from a distance. So I explored the ways an audience could interact with an exhibition through games; in this case the audience is more directly involved using a gamepad in the art, and in one case they are a formal quality themselves. The last unique interaction was through the totem, which despite its more archaic interaction (button lights up a selected face), its interaction would be unique in that whatever one person pushes, the next person will see. Whoever experienced it last would directly influence the experience of the following person.

The order in which the works were placed creates a more cohesive journey I feel. For example the work depicting a gun and blood is followed by a Stalin simulator. The formal qualities at a glance are pretty similar, and this sort of placement continued to give the exhibition a nice flow. The one exception is the Totem at the start- it serves as a microcosm of my intentions in the exhibition. It contains direct interaction (as well as indirect interaction with others), a touch of humor but also seriousness of message that caps off the piece. From there the flow is rather traditional, ending off with the most personal piece to leave the viewer with a hopefully strong impression.

Studio Work 1:



Title:	Our Totem
Size:	220cm x50cm x50cm
Media:	Mixed media (wood, screws, lamps, cable, photos on plexi)
Intention Statement	The Totem is the exhibition in microcosm; seriousness, humor, and unconventional interaction with the audience. Whenever someone interacts with it (flicks an amount of faces on/off), the next person sees what the previous has put. Therefore every interaction with it affects the next. The faces left on will influence what someone takes away from it, but the original intention of portraying an emotional breakdown so extreme one has to joke about it.

Studio Work 2:



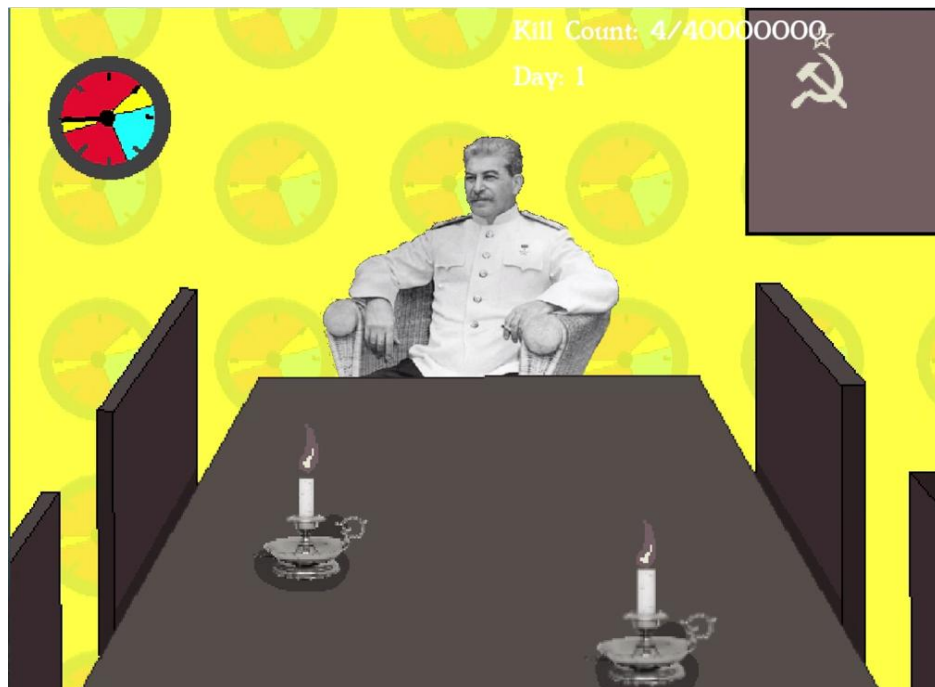
Title:	Once upon a time
Size:	130cm x 90cm
Media:	Variety of charcoals on paper then adjusted on photoshop and printed
Intention Statement (50 characters max):	One of my first works, it conveys me, although with hindsight is the least effective in doing so. The book is a Monster Manual for Dungeons and Dragons, showing my hobby with no deeper meaning. The red filter was made later; the same color of a teacher's marking pen or a stop sign, to show that this representation of me wasn't accurate anymore. This now simply exist as a reminder of who I was and how I have since moved on, with the rest of the works as hopeful proof of maturity.

Studio Work 3:



Title:	Prinzip
Size:	40cm x30cm
Media:	Linocut, Black and red printing ink, Printed on thick paper
Intention Statement (500 characters max):	The gun depicted is the gun of Gavrilo Prinzip, a Serbian nationalist that shot archduke Franz Ferdinand, which triggered World War 1, which led to World war 2 and many wars after that. While not the sole factor, this gun would indirectly cause the deaths of millions. The tragically comical amount of blood demonstrates that, and it fits into the theme of imbalance. The relative small input of a bullet caused an ridiculously bloody response. This piece is supposed to bring a sense of tragedy.

Studio Work 4:



Title:	Stalin killed 40 Million People
Size:	1.55 second
Media:	Video Game
Intention Statement (500 characters max):	My history teacher once gave an anecdote that went something like “Stalin didn’t kill 40 million people; there wouldn’t be enough hours in the day”. The image of this scene stuck with me and it showed me how such a simple statement can be so misleading, and even dangerous. I wanted to convey the stupidity of that simple statement while having the player have a direct part in it. The player will know through gameplay just how impossible the task of personally shooting 40 million people is.

Studio Work 5:



Title:	March
Size:	15cm x 20 cm
Media:	Etching method, printed on thick paper
Intention Statement (500 characters max):	With this piece I wanted to convey a sense of helplessness simply because of the mood I was in at the time. By simulating a march using components of a walk cycle I wanted to fully display the journey that the character goes on, that is to say, nowhere. Its an arbitrary direction with no clear goal or endpoint. While zooming in on one step might give hope that they might go somewhere, showing the entire journey shows how useless each step was by showing how useless the entire journey was.

Studio Work 6:



Title:	Disassociation
Size:	3.58 seconds
Media:	Video Animation
Intention Statement (500 characters max):	The last piece means the most to me. Throughout my life I found myself disassociating from my body, making the world seem unreal, that even if my body were to get hurt or die, I would still exist somehow. That is why you play as two characters, the blue 'soul' and the non-present 'body'. The soul moves freely, can't collide with anything while the body is stuck at a slow pace with clear physical limitations. The game acts as a vehicle to explore this phenomenon. For me, the characters and the audience.