

**From:** "[REDACTED]"

**To:** "jeevacation@gmail.com" <jeevacation@gmail.com>

**Subject:** Fwd: Arif

**Date:** Fri, 22 Oct 2010 12:25:25 +0000

**Attachments:** 8[1].pdf; finishpendant[1].jpg

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-----Original Message-----

From: [REDACTED]

To: [REDACTED]

Sent: Fri, Oct 22, 2010 12:24 pm

Subject: Fwd: Arif

This is a new kid on the block but i want to get your reaction to this one first as he is coming over for tea now.  
Other names that i'm looking at

Lawrence owen, Flora Scrymgeour, Henry Byne, Andrea Latham.

This is not the long email!!!

-----Original Message-----

From: arif ozakca <[REDACTED]>

To: [REDACTED]

Hi Annabelle

Also I have just finished the best painting I have ever made, it has taken two years see atch each section is

200cm by 312cm S.t George and Rostam I

200cm by 312cm S.t George and Rostam II

you can say that Rostam is the Visual equivalent of S.t George in the Islamic world  
these paintings are made out of oil paint, egg tempera, screen print, gold leaf on linen

Part 2 NEWSPEAKS:British Art Now the prievet view on the 26th of Oct. I am an Anglo Turkish Cypriot...

Also I have writen a proposal for my future work

**General Statement:**

My work is concerned with the interplay of dualities in my own cultural heritage and how these can be pictorially represented by emphasising the differences between Ottoman and Baroque culture incorporating both philosophically historic and aesthetic elements.

My aim, by using montage in painting is to give the visual coupling of mixed media and mixed cultures a presence beyond a superficial juxtaposition. Montage causes these dualities to come to the fore and be explored in a deeper analysis rooted in my duel identity.

Giving expression to the experience of living between two worlds I am using a number of art historical references, including Luca Giordano's paintings and Ottoman miniature painting and tiles. In some

sense the intention of using these sources is to bring out the polarity arising between the two cultures and to convey them by their aesthetic qualities alone. For example, where the miniatures are tonally flat and richly decorative, the Baroque figures emphasize form through chiaroscuro. For me these two worlds come together through their placement in an East-End of London context, being not only a place that I have lived and work around, but also as a place inherently expressive of a wider cultural diversity.

I also want to show in my work the very process of making the paintings. By means of actually demonstrating the various stages of production from raw linen support to the coloured ground, and through passages painted in monochrome to the more fully finished sections, these methods are revealed to the viewer. Revealing the process of painting is also a process of cultural and personal revealing; representing the sequence of unconscious material of the images as they are brought to consciousness

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