



THE BURIED AND DECLARED

Reading the Cultural Memory of Umit Inatci

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INTRODUCTION

The art experiments take their values from a certain hidden cultural containment, for the fact that culture is the artist's aware; it is his source and background. The art experiment also take their values from the ability of the creative artist himself which push him to create a private code of his own style among other styles, so the aesthetical value of his art works pointed out by achieving connection in a conceptual conventional space.

EXPERIMENT DESCRIPTION

There is a group of basic features in this experiment, which should be analyzed to understand how it works; the way the artist treats his materials to compose the visible level which lead us to the invisible content. The surface divided into geometrical areas which include abstract shapes, symbolic colors and writing, these elements established especial language which belong to an effective sources field, different intellectual approaches, so we can study the experience founders through these points:

Mesopotamian approach

The works, comes together or similar to the ancient Iraqi clay tablets which were the first surfaces that been used for writing in the early historical knowledge periods, when man conquer and organized place according to geometry as a method to establish his unique civilizations, put the environment items and elements to use, technically through art, as a formed media to transfer knowledge, and how he pass through the Sumerian sculptures the limits of visuals, minimized the physical for the benefit of intellectual and how man composed the human shape sequentially based on reasonable basics to create imagined sample to face the natural figures in Acadians, Assyrians, Babylonians and Egyptian civilizations, as well as in **Inatci's** works, figures convert to make the internal (substantial) comes instead of the surface, by minimizing the heads, enlarging breasts and leaving details cause it is represent thoughts more than imitate the reality.



Metaphysic approach

Affected by **Plato** opinions, the artist inspired his shapes systems from the idea of infinity beauties of geometrics, also from the intuition of **Henry Bergson** and the vision of **Hegel** when he said: (the idea covered by shape), this ideological background deeply affected and riches Modernity especially the works of **Piet Mondrian**. A person can easily notice how the artist gathered myths, Asian letters, totems and especially geometrical areas which fill by symbols to charge the surfaces with symbolic energy to express the deep metaphysic meaning.



Architectural approach

The artist choose a special division to make composition divided into parts, based on reasonable plan, away from any traditional space limits to draw an architectural plan or a writing clay tablet, while the visual elements spread to inspire inherited systems of composition, in which he control the space dimension: place and time, in order to terminate their disability to create intuitional, unrealistic art work. Just like a kind of moving towards Geometry and interiorized the European modern abstract tendencies.



Shape system

By going beyond incidental, physical and unimportant details to create his abstract shapes and keep their constructive attendance and geometrical roots by drawing pointed lines to confirm their construction and how it is away from any physical or natural source to make his own visual language, which is a kind of musical approach which we find in the musical ladder, the shapes looks free of any explanation or description duty, so figures and symbols can highly express just like a kind of intellectual predicaments which bring the details together.



Colors Symbolic side

Inatci colors system is: flat, symbolic, pure, contrast, far from any explanation purpose and break all expectations, it is some sort of a design and architect colors so the composition become more opened to a hermeneutic possibility away from represent or describe physical shapes, **Inatci** deeply realized colors ability to achieve successful art works just like he create his own myth. The colors of **Inatci** fill the spaces between lines just like **Mondrian** did before, pure of his colors make us remember **P. Gauguine** and the Fauvism of **H. Matisse** who create a new colors system based on the sense priority.

Through colors, **Inatci** confirm his legendary and cultural buried inherited experience deep inside the human civilized memory, the nonexistence of black, the silver of the moon and the turquoise which refers to the holy legendary unity between earth and sky, so he create a dialogue that strengthen the art work ability of calling the mythical past to our contemporary time and transfer us far away to the past, as a kind of illusion game.

The writing approach

Script got constrictive and semantic attendance, as inherited cultural symbol according to reasons connected with its period and the meaning social circulation, also he use it to increase the art notification, **Inatci** understand script out of its affirmative, informative limits, he use the shape of letters and words as a codec constructions side by side with other symbols in the surface to break up centers, just like what **Jackson Pollock** suggested in his post modernism style.

Totem attendance

The idea's roots of **Inatci** creative experiment comes from ancient religions, beliefs and myths, he make his own fetishes by giving the animals shapes which appears in his works a magical depth and holy concepts linked with specific phenomenon according to social consciousness, so the divine reflected through art in a metaphysic matrix, **Inatci** reproduce these ideas by focusing on his mental image developing and through confirm his inclination to create new visuals based on his stylistic vision.

FINALLY

The critical analysis led us to discover the artist's consciousness, his existential (anthological) attitude, his sources of the dialectical concepts of inherited / contemporary and how he hard work to uncovering the humanity cultural memory to reach and exhibit the hidden old knowledge in our modern age which affected by: Digitals, Information, Media and consumption which was results of the ideological earthquake map of a



disassembly strategy of **Jacque Derrida** and opportunity of the globalization culture which gave us the possibility of civilized dialogue and use the necessary even if it is buried to create the unique.

Umit Inatci: *Born in 1960 in Limassol - Cyprus, finished his high studies in Pietro Vannici college of fine arts in Perugia – Italy, start his career since 1978, got many solo and common exhibitions, earned many rewards, Chairman & Director of Eastern Mediterranean University Art & Design Center.*

Falah Shakarchi: *Born in 1963 is Iraqi artist, born and finish his high studies of art in Baghdad, start his career since 1984, got many solo and common exhibitions, earned many rewards, Asst. Literature in college of fine arts in Iraqi Kurdistan, chairman of Erbil branch of the international plastic arts center (I.P.A.C).*