

Mythical and Fairy Tale Protectors from Fantasy to Reality

The changing world and life we lost inside while we are trying to adapt the changes and personalize are recent matters of existence. In the eclectic social structure, our senses of selves as subjective entities are shaped in the family and society and develop our structure, our sense of belonging and trust against the social world. However, in its chaotic motion, the speed and transformation of the world may cause differences in senses of belonging and trust of the people against the changing borders and actions. How is it possible to create a borderless world, societies living equally and safely, and individuals with a strong sense of belongings? Do they exist, or do they long for the sense of belonging about alternative places?

In search of a fairytale-like universe, Başak Cansu Güvenkaya's sculptures and paintings clarify the change by questioning their existence and the world in reality and challenge the things that we are exposed to. Various sculptures that bring together wooden, fabric, bronze materials and a plastic language, appear as the representations of good and evil in fairy tales. These figurative sculptures and drawings in authentic shapes are inspired by the real world and their forms come from the depths of the imaginary world inside the artist's mind. Works of Güvenkaya are multipartite, dynamic and remarkable pieces that are the results of several interwoven emotions. Working on several different structures and emotions, Güvenkaya's works are created with a haptic perception rather than the standard presence of plastic language, which is both stable and in touch with the spectators. This wooden multiform structures bringing together several materials can be seen as fragments from Güvenkaya's multidimensional world. These sculptures come towards us as deconstructed figures from alternative living spaces beyond the real world. Striking producing method of Güvenkaya is composed of such an alternative approach rather than a classic sculpture producing process. Whereas some of her recent sculptures are sculpted from one piece-wooden, some are composed of more than one pieces that reveal a fragmental reality. Güvenkaya keeps producing experimentally and continues to look for practices. In contrast to one-piece wooden sculptures of the artist, her multipartite and figurative wooden sculptures are adorned with colors. Vivid, neon and remarkable colors with stunning reality appear on the surface of wooden.

Başak Cansu Güvenkaya plays with the standardisation of materials and production; in this way, she interferes how painting and sculpture find their place in inured production methods. Strange monsters in her works are inspired two main elements: mythic stories which have existed since primitive tribes and deal with the origin of the world between the real and imaginary world, have an impact on each person's memory; and her imaginary world. Güvenkaya's sculptures that are the

products of pure emotions refer to the search of sense of belonging, protected and safe places that are mentioned in mythic stories and able to oppose the corrupted world order. Besides the playful characteristic and colorful, eye-catching visuality of the works, the unique language they offer reveals the interpretation of the balance between good and evil. With the monsters from her imaginary world, Güvenkaya builds a world full of goodness and sense of belonging, where there is no place for anxiety and evil. In this world, malicious behaviors are neutralized by the images and symbols of several mythic elements and appear as a utopic living space against the present offering goodness and sense of belonging. It is undeniable that the cartoons and games that featured both good and evil have their places in memory of 90's kids and generation Y unconditionally search for goodness. The world Güvenkaya created with her monsters is a place free from the evil which refers to the alternative places that make room for senses of safety and belonging.

Whereas some of the wooden, fabric and bronze sculptures are stabile forms which can be viewed by the spectators from a distance, some sculptures invite the spectators to a ruleless game with interactive actions. Colorful and alluring sculptures with great harmony and dynamism, reveals the illusions of the perception of reality by creating a safe playground where the spectators are included in. Both paintings and sculptures of Başak Cansu Güvenkaya wipe out evil of the world powered by chaos and create a unique, sheltered imaginary universe. This imaginary universe is the subjective reflection and an alternative presentation of reality.

A symbolism of mythic elements stands out in Başak Cansu Güvenkaya's paintings and sculptures. These are the images that empower goodness and wipe out evil. The playful and funny monsters that are the heroes of dreamland are the imaginary characters holding several powers. With their sharp teeth, big eyes and eye-catching colors the individualized monsters destroy evil and wipe out all negative circumstances in the imaginary world. While the eye figures in the works refer to wiping out the evil, mouth and teeth figures point out destroying negative elements. Vivid, neon or pastel colors used in some of the works, on the other hand, refer to self-protection mechanisms of some animals and use the power of protection effectively. The works revealing the optimistic contrasts between good and evil, reality and dream, insecurity and belonging are designed as an imaginary playground in the space.

Başak Cansu Güvenkaya invites the spectators to an alternative world where one can consider their perception of world and opinions; in the end, reveals her fairytale-like world. In contrast to the saying "geography is destiny" it is not possible today to develop bio-geographic sense of belonging resulting from the web of relationships we unconsciously develop with the places we were born and raised in. People who cannot develop senses of belonging for a single place, country or geography for

individual, social or ideological reasons define themselves as earthlings and their senses of belonging have no borders. These people who consider cultures different from each other and interwoven social structures as a single structure usually define themselves as a ring of the chain of this structure. Limitless in geographical sense, the system Başak Cansu Güvenkaya developed with her works is designed together with the three dimensional language of sculpture and it exposes baseline of the sense of absolute safety and existence that people developed for the place that they feel belong to rather than they were born in. Representation of the world which has gone bad reveals the references to the alternative living spaces and representation of the sense of belonging that Güvenkaya wants to show with her sculptures.

Imaginary fairy tale heroes in Başak Cansu Güvenkaya's drawings and sculptures offer an exit from the horrible side of the world and a solution to grab the psyche of goodness. The artist opens a door for us to immerse ourselves in the magical sides of fairy tales. Monsters with multiple eyes, figures with enormous teeth and imaginary heroes in magnificent colors, which look at us offer good living space, a universe we can feel belonged to and an environment we can trust. We take a step from the horrible fragments of the real world to Başak Cansu Güvenkaya's fairytale-like imaginary world. The exhibition bringing together the colorful, vivid and multipartite sculptures and paintings of the artist reveals a whole body of spectacular images that makes us question our senses of belonging as individuals and plays an important role in creating ways to escape: in the end, the exhibition strikingly welcomes us with multidimensional and multi-layered visuality from the utopic world of imaginary heroes.

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