

Wetterling Gallery

Pinar Yolaçan

MOVING PICTURES

Power and Poise in the series Nudes / Corpo Mecânico

In her newest works, Pinar Yolaçan collaborates with her models in theatrical and innovative ways. The resulting images of painted women, shown for the exhibition in diptychs and triptychs, possess the appearance of film stills from a movie that is simultaneously futuristic and ancient, revealing and cryptic, anonymously cast and universally recognized. Her women are confident and open; they allow us to see them in the way that they see themselves. Bodies are isolated and framed not as fashionable posed objects for surface delectation but as invitations to study nothing less than what it means to be human and, more powerfully, female. Yolaçan's women, Brazilians young and middle aged, dance and twist and bend and bulge in the most marvelous manner. We witness sexuality and motherhood writ large. They're headless but in control. Earthbound but conspiring with gravity to produce their allure. By applying paint directly onto her subjects' bodies in a constantly evolving improvisational interaction during the shoot, Yolaçan expands her artist's role and is a strong presence in each image. Sculptural bosoms, backs, and buttocks morph, change color and shape all within a still photograph. As our eyes move across the feminine landscapes—as we are implicit invited or perhaps commanded to do—we experience the impact of flesh on twisted axes and recognizable body parts only slowly emerge. A finger might appear to be buried like an archeological artifact, but in fact it is attached and expressive. Toes give clues as to the efficacy of balance. In my conversation with the artist, which like her photographs was rich with discovery and free of dogma, we talked about women in art history, the relevance of dance, and the diverse mechanics of womankind.

Doug McClemon, 2015