

Viola Yeşiltaş

Seascapes (after Paul Thek)

THE MEETING

Feb. 14 – April. 18, 2026

A lattice, a web: It's nothing to be sentimental about. You could call it a network in this century or a grid in the last. You could call it silly string, or you could call it history.

You could call it work, what Viola is doing, though please, never call it a job. Different vocabularies, the lexicon of craft and the lexicon of the global piecemeal just-on-time shipping-container trade. The canvas on which she's painted these two seascapes is "leather" which is polyurethane-coated cotton. Something is lost with each conversion, but might something be gained? The motion is constant but likewise, as you stand on the shore staring at the sea, is the permanence. It's an illusion but so are you, particularly if you've vagabonded about a bit in life. I've wondered how Viola answers some of these questions too hoary to ask. From the outside she resembles a triangle: Cologne, Istanbul, New York City, with the latticework forming vertices at every point of contact edge to edge.

In the collection of the Kolumba Museum in Cologne resides Paul Thek's *The Portable Ocean*, which he made in 1969. Where did he live in the 1960s? Everywhere. His ocean is a small, rough-hewn wooden cart, roughly painted in tones from cobalt to aqua, depthless in parts and whitecapped in others. According to one vocabulary it contains regular polyhedrons, per another building blocks, and you tug it along by an indigo cord attached to a Disney cutout of an indigo shooting star.

Canım,

I arrived in Cologne, the city is very quiet, and the silence is nice for the moment.

I went to the Kolumba Museum, as you suggested and saw The Portable Ocean. I'm sending you a postcard from there.

Wish you were here, so we could listen to the waves lapping against the bathhouse and go for a swim.

This note is written on a postcard, like one you would affix with a magnet to your own fridge, if you were able to stay in one place for a while. Home, heart, hearth, icebox: The sea always roils yet it is always the same. Two things at once, like the clichés I keep flirting with, true and false together, like a sea over a shanzai logoscape, a paper boat beating ceaselessly against the current. "My darling" is a rough translation of *canım*, though I am told that literally it means "my life." Thek was a sentimentalist himself, you know.

Domenick Ammirati

CHECKLIST

Viola Yeşiltaç,
Seascapes (after Paul Thek)

THE MEETING

Feb. 14 – April. 18, 2026

1. *The Portable Ocean (English)*, 2026

Paper postcard

11 x 11 inches, framed

5.9 × 3.9 inches, image

2. *Seascape I*, 2025

Fountain Pen- Calligraphy ink on faux Louis Vuitton leather/pleather fabric

79.5 x 56 in.

3. *Seascape II*, 2026

Fountain Pen- Calligraphy ink on faux Louis Vuitton leather/pleather fabric

96 x 56 in.

Additional:

4. *The Portable Ocean (Turkish)*, 2026

11 x 11 inches, framed

5.9 × 3.9 inches, image

Viola Yeşiltaç

Seascapes (after Paul Thek)

THE MEETING

Feb. 14 – April. 18, 2026

Viola Yeşiltaç (b. Hanover, Germany) is a German artist of Turkish descent. She lives and works in Brooklyn, NY and Cologne Germany.

Education: MFA Photography, Royal College of Art, London, U.K. 2007; BA, School of Fine Arts, Braunschweig, Germany, 2005; Guest student at Thomas Ruff's photography class at Kunstakademie, Düsseldorf, Germany. 2004; Mentee of the photographer Michael Schmidt, 1999-2005.

Recipient of a Pollock Krasner Grant, New York, NY in 2019 and a National Merit Foundation grant, Germany in 2004.

Solo exhibitions: *Seascapes (after Paul Thek)*, The Meeting, New York, NY (2026); TenBerke, Architecture Bureau, New York, NY (upcoming); Sollbruchstelle, Thank you for Hustling! Kunstverein Springhornhof, Germany, 2023; *Du musst es selber sehen! Kendi kendine görmesi lazım*, Public Art Project, commissioned by the City of Cologne, Germany (2022); *Die Landvermesserin II*, *Die Landvermesserin*, Kunsthaus Rhenania, Cologne, Germany (2019); *Die Landvermesserin I*, *Die Landvermesserin*, Malraux's Place, Brooklyn, NY (2019); *Strawberry of Cosmo*, David Lewis Gallery, New York, NY (2017); *Bastard Pears & Barricades*, Fondazione Brodbeck, Catania, Italy (2016); *Yet I marvel*, BOATOS Gallery, São Paulo, Brazil (2015); *Le Costume Grotesque*, CLEARING, Brussels, Belgium (2014); *Pawn to King und die fünf Souffleusen*, David Lewis Gallery, New York, NY (2014); *Pawn to King und die fünf Souffleusen*, David Lewis Gallery, New York, NY (2014); *Scharfstellen was Autofokus War*, Balice Hertling & Lewis, New York, NY (2012); *I Really Must congratulate You on Your Attention to Detail*, Coop Gallery, DJCAD, University of Dundee, Scotland (2012); *When Time becomes Form*, Artists Space, New York, NY (2007); *In Rest of the Room*, Kunstverein Langenhagen, Niedersachsen, Germany (2006); *Monouniverso*, L'Union Arte Contemporanea, Rome, Italy (2005).

Selected Group Exhibitions: *Binding References – on (re) Framing Narratives*, organized by Mary L. Fischer, Istanbul, Turkiye (2025); *R U STILL PAINTING???*, Falcon Art Collective, New York, NY (2025); *Throughline*, Bureau Gallery, New York, NY (2025); *Collica & Partners*, Catania, Italy (2022); *Archipelago*, Online/Kunstverein Langenhagen, Germany (2022); *Heimatmuseum*, Kunstverein Langenhagen, Germany (2021); *Palla al Cenro*, Collica & Partners, Catania, Italy (2021); *Skroderider*, Billytown, Den Haag, The Netherlands (2021); *Hear, here*, Cooper Gallery, DJCAD, University of Dundee, Scotland (2020); *Poetry Club*, Mavi, Istanbul, Turkey (2019); *99 Cents*, Museum of Contemporary Art, Detroit, MI (2017); *Evidenz und Imagination*, Kesselhaus, Berlin, Germany (2017); *Micro Composition*, One Minutes Sandberg Institute, Cally Spooner, Amsterdam, The Netherlands (2017); *Am Nuden Da: Retrospective w/ Tyler Coburn and Viola Yeşiltaç*, Chelsea Space, London, UK (2017); *Heitland Foundation*, Gallery, Dr. Jochim, Celle, Germany (2017); *A Gentil Carioca*, curated by Ricardo Sardenberg, Jaqueline Martins Gallery, Sao Paulo, Brazil (2017); *Paper in Practice*, Moran Bondaroff Gallery, Los Angeles, CA (2016); *Kaleidoscope: The Indivisible Present*, Modern Art, Oxford UK (2016); *The Subjects of the Artist*, curated by Alex Bacon, Michael Thibault Gallery, LA, CA (2015); *The Camera's Blind Spot*, pt. II, curated by Simone Menegoi, Extra Kunsthall, Antwerp, Belgium (2015); *No Entry, No Exit*, curated by Lumi Tan, The Kitchen, New York, NY (2015); *Habite de Tabletier*, collaboration with Olivier Input, Artissima, Turin, Italy (2014); *The Stuff that Dreams are Made of Too*, Clearing, New York, NY (2014); *Hypothesis for an Exhibition*, curated by Begum Yasar, Levy Gory Gallery, New York, NY (2014); *Burn these Eyes Captain, and Throw them in the Sea*, Rodeo Gallery, Istanbul, Turkiye (2013); *Rosa*, curated by Hugo Canoilas, Gallery Kamm, Berlin (2013); *A Scanner Darkly*, David Lewis Gallery, New York, NY (2013); *The Gravity of Things*, curated by Chris Sharp, Quadrado Azul Gallery, Lisbon, Portugal (2013); *Works on Paper*, i8 Gallery, Reykjavik, Iceland (2013); *Was ist Kunst? - Mirrors of Production*, Jaqueline Martins Gallery, São Paulo, Brazil (2013); *Death by Fire, Death by Water*, Campoli Presti, Paris, France (2013); *Catch as Catch Can*, curated by Fionn Meade, Locks Gallery, Philadelphia, PA (2013); *The Imminence of Poetics*, 30th São Paulo Biennial, São Paulo, Brazil (2012).

Public Collections: DJCAD, University of Dundee, Scotland; Modern Art Oxford, Oxford, UK; Fondazione Brodbeck, Catania, Italy; Fondazione Volume! Rome, Italy; Kunsthalle Recklinghausen, Germany; Niedersächsische Landesvertretung, Berlin, Germany; Royal College of Art, London, UK; Westfälischer Kunstverein, Muenster, Germany.