



Güler Ates
Song, 2019
Archival Pigment Print
105 x 48.6 cm (framed)
Edition of 5 + 1AP

£ 3,400



Güler Ates
Woman in Orange I, 2019
Archival Pigment Print
31.2 x 30 cm (framed)
Edition of 5 + 1AP

£ 1,600



Güler Ates
Whirled, 2019
Archival Pigment Print
100 x 51.5 cm(framed)
Edition of 5 + 1AP

£ 3,400



Güler Ates
Incomer, 2019
Archival Pigment Print
57 x 51.2 cm (framed)
Edition of 5 + 1AP

£ 2,400



Güler Ates
Woman in Orange III, 2019
Archival Pigment Print
80 x 67 cm (framed)
Edition of 5 + 1AP

£ 3,400



Güler Ates
Dancing Sculpture and She, 2019
Archival Pigment Print
70 x 58 (framed)
Edition of 5 + 1AP

£ 2,900

Güler Ates has been making photographic series in which a recurring figure appears: a woman concealed underneath a sumptuous, colourful cloak of fabric. She walks within various interiors, such as museums, churches and stately houses, elegantly striding between displays of historic and cultural artefacts. The lone female figure forms a mysterious, almost uncanny apparition in between the architectural grandeur. The veil embodies a multiplicity of historic and cultural meanings; her presence reconfigures these Western spaces of knowledge in an interesting and intriguing way.

Travelling to the UK from Turkey, Ates has spoken about the experience of seeing objects from her home country presented to her within the context of large, institutional buildings like the British Museum, where knowledge is presented as fixed and static and history is made orderly and objective. But as a consequence, the complex narratives around cultural objects and how they were acquired is often left out. As the artist says, *“the architectural sites that I work within are of a particular era with specific links to colonialism and the ‘East’... As part of the performance, the subject tells a story drawn from the history of the site, exploring my feeling of cultural duality”*.

Ates' photographs are notable for their painterly quality, inspired by her time spent admiring the works of Dutch painters at the National Gallery, such as Rembrandt and Vermeer. The saturated colours of the woman's veil against the dark, atmospheric interiors is reminiscent of the chiaroscuro in the work of the Old Masters; the details of the cloak itself, each fold rendered visible, reminds of the highly realist painting style of the 17th century. In some photographs, the female figure is lit up by a subtle ray of natural light gliding in from outside. In other photographs, she is illuminated by the artificial lights of the space, giving the works a theatricality that is very contemporary.

Striding across the floors as if in a choreographed dance, animating these spaces with her enigmatic energy, the female figure in Ates' work acts first and foremost as character, as protagonist. Rather than an individual, she represents a monumental, timeless female figure, her individual features remaining forever concealed, her intentions mysterious. With her strong presence she brings a female energy to the spaces she inhabits, eliciting a certain unravelling of historical stability.

Born in Muş, eastern Turkey, Güler Ates studied painting at University of Marmara, Istanbul (1996-98) before moving to London. She completed her BTEC Diploma Foundation in art and design at Lewisham College (2000-01); her BA (Hons) in fine art at Wimbledon School of Art (2001-04); and her MFA in printmaking at the Royal College of Art (2006-08).

Recent solo shows include: *Shoreless*, MAO Museum of Oriental Art, Turin, Italy, 2019/20; *Unfold*, Museum Van Loon (Amsterdam, 2017); *Unseen Memories*, House of St Barnabas (London, 2015); *Dwelling: Rio de Janeiro, Brasil* (2014); *Books of Dust*, Royal Academy of Arts, Cafe Gallery (London, 2013);

Selected group shows include: *Out of Chaos*, Laing Art Gallery (Newcastle, 2016-17); *Journey*, Jewish Museum (London, 2015); 3rd International Canakkale Biennial (Turkey, 2012); *Indian Summer*, Hastings Museum and Gallery (Hastings, 2009); *RA Summer Exhibition*, Royal Academy of Arts (London, 2017, 2015, 2014, 2009, 2008); and *Bloomberg New Contemporaries* (Liverpool and London, 2008).

Residencies and awards include: Eton College Residency (UK, 2015); Instituto Inclusartiz, Rio da Janeiro (Brazil, 2013-2014); Space 118 Residency, Mumbai (India, 2012); Leighton House Museum, London (UK, 2010); The Loft at the Lower Parel, Mumbai and Arts Reverie, Ahmedabad (India, 2009); Fundacion Valparaiso, Mojacar (Spain, 2008); Matthew Wrightson Award (2008); Cité Internationale Des Arts, Paris (France, 2007)

Ates's work is in numerous significant collections in the UK and worldwide, including: Achmea Kunstcollectie (Netherlands); Ben Uri Gallery and Museum (UK); Government Art Collection (UK); Museu de Arte do Rio (Brazil); Royal Academy of Arts, Photography Collection (UK); Royal College of Art (UK); and the Victoria & Albert Museum, Print Collection (UK).

Since 2011 Ates has been the Digital Print Tutor at the Royal Academy Schools, London.