

FUNDA STUDIO

LOSING TOUCH WITH NATURE,
MEANS FOR ME LOSING TOUCH
WITH HUMANITY

Funda Özgünaydin
www.funda-studio.com

Biography

FUNDA (* FRANKFURT AM MAIN) LIVES AND WORKS IN BERLIN. SHE STUDIED FINE ARTS AT CRAWFORD COLLEGE OF ART AND DESIGN IN IRELAND AND AT THE UNIVERSITY OF THE ARTS IN BERLIN. SHE GRADUATED FROM HITO STEYERL. IN 2012, SHE PARTICIPATED IN THE ONE-YEAR GOLDRAUSCH KÜNSTLERINNEN ART IT PROGRAM. IN 2014 SHE BECAME A MASTER STUDENT OF HITO STEYERL. ÖZGÜNAYDIN HAS RECEIVED NUMEROUS SCHOLARSHIPS AND AWARDS, INCLUDING THE TRAVEL & TRAINING AWARD FROM THE ARTS COUNCIL, IRELAND, THE BERLIN SENATE CULTURE EXCHANGE SCHOLARSHIP, THE AMISTER ART FRIENDLY PRIZE. HER WORK HAS BEEN SHOWN IN EUROPE AND ASIA, INCLUDING: RAMPA GALERI, MIXER GALLERY, ISTANBUL, THE KUNSTVEREIN TIERGARTEN, HAMBURGER BAHNHOF, KUNSTRAUM KREUZBERG, BERLIN AND RECENTLY IN THE MUSEUM CERMORDERN, ANKARA. FUNDA WAS A SCHOLARSHIP HOLDER OF THE CULTURAL ACADEMY TARABYA FROM JANUARY TO MARCH AND FROM JULY TO OCTOBER 2017. IN 2022 SHE WAS NOMINATED FOR THE PRICE OF MARIANNE WEREFKIN FOR FEMALE ARTISTS AND PARTICIPATED IN THE NOMINEES GROUP SHOW GALLERY PANKOW, BERLIN.

HER WORKS CAN BE INTERPRETED AS A CRITICAL CONFRONTATION ON CURRENT SOCIAL STRUCTURES AND LIFE'S COURSE. THAT IS THE REASON WHY SHE FOCUSES ON SOCIO POLITICAL, ONTOLOGICAL AND EXISTENTIAL ISSUES IN CONTEXT OF HUMAN CONDITION AGAINST MODERN SOCIETY AND NATURE.

IN THIS SENSE, AT FIRST, SHE IS INTERESTED IN HIERARCHICAL RELATIONS AND ATTITUDES WITHIN DEVOTED SOCIAL LAYERS.

ON THE OTHER HAND, SHE SEARCHES FOR ANSWERS ON HOW TO REPRESENT A NEW PERCEPTION ON SOCIAL PROGRESS VISUALLY AND HOW THIS TRANSFORMATION CAN BE PAINTED.

HER COMPOSITIONS CONSIST OF CONTRASTS AND CONFLICTS, FUNDA SHOWS HER BELIEF OF THE DEEP RELATIONSHIP BETWEEN ART AND LIFE. HER WORKS' UNIQUE CHARACTERISTIC SHOW THEMSELVES IN COLLAGE TECHNIQUES AND AS IN THE CONCEPTUAL MANNER, HYBRID STRUCTURES. HER CHARACTERS ARE SOMETIMES PORTRAYED AS HALF HUMAN HALF FLOWER OR HALF HUMAN-HALF ANIMAL, THE SYNTHESIS OF HUMAN, ANIMAL AND PLANT.

BY HIGHLIGHTING ECOLOGIC IMPORTANCE OF HUMANIST IDEAS, SHE CRITICIZES THE WORLD'S CURRENT CONDITION. IN HER WORKS, THE ARTIST SEEKS FOR REALITY DIRECTLY BY WANDERING BETWEEN PAINTINGS, SKETCHES, SILKSCREEN PRINTING AND NEW MEDIA.



UNDER MY WING I., OIL ON COTTON PAPER, 154X126CM, 2025



UNTITLED SWANS ON SWING, OIL ON PAPER, 160X126CM, 2025

PUNCTUM SERIES
2024-2025 ONGOING

RESEARCHING AND REVERSING THE PROCESS OF SILKSCREEN PRINTING IN VARIOUS TECHNIQUES AND SEQUENCES LEAD TO THIS SERIES FOR NOW CALLED PUNCTUM. (HEILE WELT-PERFECT WORLD)

WORKING WITH A SELF BUILT IMAGE ARCHIVE OF NATURE AND FORESTS, I MANIPULATED PHOTOGRAPHIC FOOTAGES IN ORDER TO USE IT AS A CANVAS FOR PAINTING. WE SEE PRINTING TEMPLATES ON THICK AND THIN COTTON PAPER, COMMONLY KNOWN DOTS PER INCH ON PAPER OR FILM PRINT OUTS FOR THE FIRST STEP OF PROCESSING SILKSCREEN PRINTING. WHICH IS CUSTOMARY TO THIS PARTICULAR PRINTING METHOD, AND CLEARLY VISIBLE WHEN LOOKED AT CLOSELY.

I COMBINED ALL THIS WITH DRAWING AND OIL PAINTING, A FOUNDATION IN CONTRAST TO THE LOGIC OF SOCIAL MECHANISMS AND THE PERCEPTION OF IMAGES. THROUGH THAT PROCESS OF EXPERIMENTING AND PUTTING CHAOS INTO A USUALLY STRICT ORDERLY PROCEDURE OF SILKSCREEN PRINTING, I TRY TO CHANGE IT BY SOMEWHAT PUTTING IT UPSIDE DOWN, TO LOOK FOR CHAINS OF ASSOCIATIONS AND PROJECTIONS, SOMEWHAT TO A NON-FICTIONAL STORY, ORCHESTRATE A FICTIONAL STORY. SOMETIME IT SEEMS LIKE A PERFECT WORLD, WHERE NATURE IS INTACT AND COLORFUL BIRDS AND ANIMALS HOPPING AROUND, SIDE BY SIDE WITH CRUELTY AND BARBARISM IT SEEMS. TRYING TO CHANGE A CHAIN REACTION TO THE EXTENSION TO LOOK AT THE WORLD DIFFERENTLY, OPEN TO INTERPRETATIONS, BUT MAINLY PUTTING BEAUTY INTO CHAOS OF AN TRADITIONAL ART FORM.



UNTITLED II., OIL ON PAPER, 160X126CM, 2023/2024



DETAIL I., PERFECT WORLD II., 1,29X1,49M, OIL ON PAPER, 2024/25



UNTITLED, PUNCTUM 1 SERIES, OIL ON PAPER, 134X160CM, 2024/2025



PERFECT WORLD I., 1,24X1,49M, OIL ON PAPER, 2024/2025



UNTITLED II., OIL ON COTTON PAPER 153X112CM, 2025

EAT OR BE EATEN

2023-2025

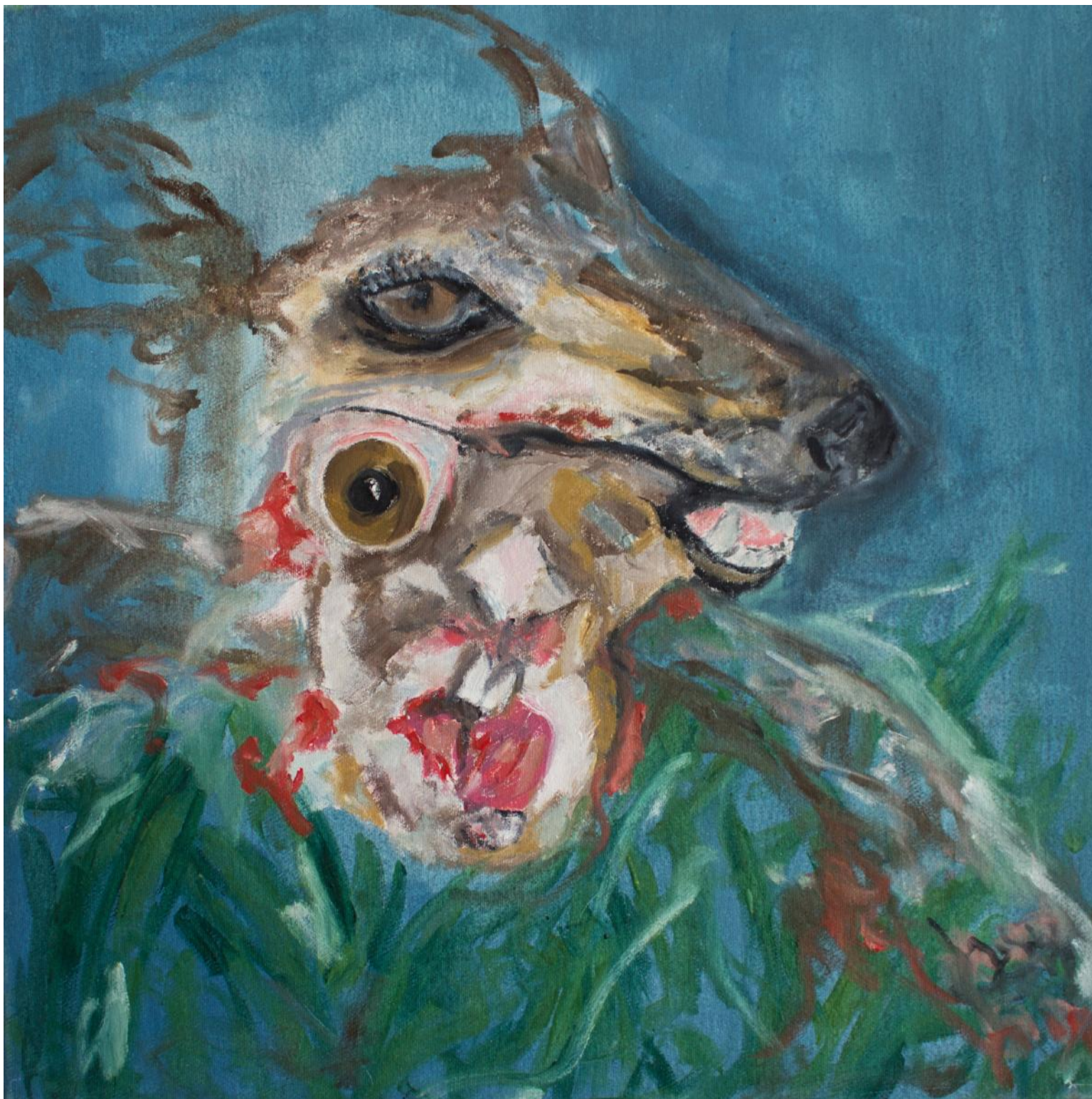
THIS SERIES SHOWS HIERARCHIES OF THE ANIMAL WORLD, DUE TO SURVIVAL LIVING IS FOUGHT FOR. WHERE THE WEAKER FIND IT DIFFICULT TO REMAIN ALIVE, SOMETIMES WITH A BIT OF LUCK THEY ARE ABLE TO CLING TO LIFE.

THE ANIMAL WORLD REFERED TO AS A CYCLE SEEMS BARBARIC, HOWEVER REFLECTED TO OUR GLOBAL SOCIETY WHERE HUMANITY CRIES OUT FOR PEACE SEEMS RATHER CONTRADICTING IN TERMS OF AN UNTROUBLED PATTERN.

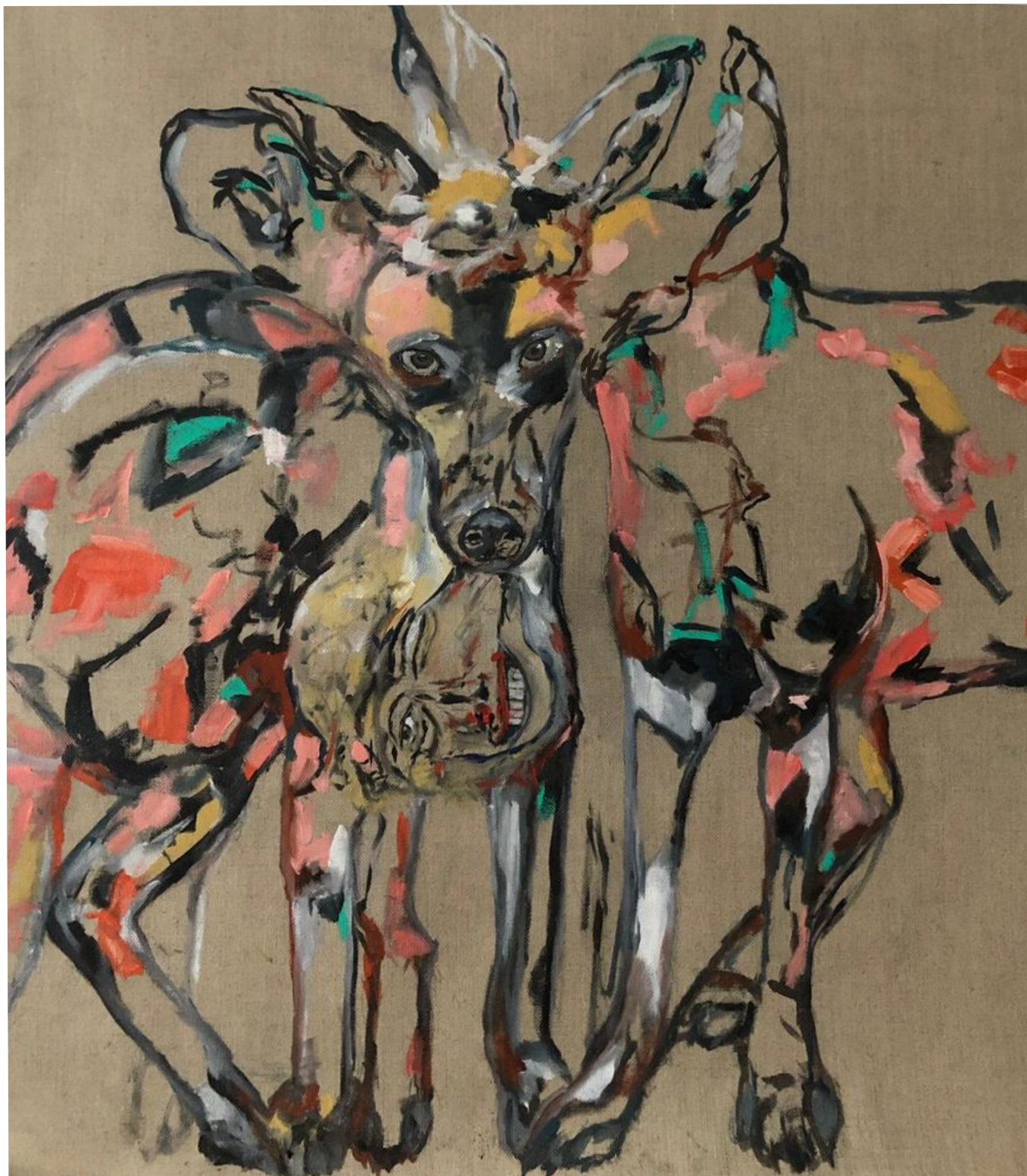
IT RAISES A FEW QUESTIONS, WHY, DESPITE ALL EFFORTS OVER DECADES, IS THIS PATTERN STILL LEADING TO OPPRESSIONS, EVEN WITHIN THE SOCIAL CLASSES, EVEN THOUGH HUMAMNITY DEEPCDOWN IS LONGING FOR HARMONY AND PEACEFULNESS.

THIS FEELING OF POWERLESSNESS AND NOT BEING ABLE TO WATCH THE MADNESS OF CRUELTY AND BRUTAL SURVIVAL INSTINCT IN THE FAUNA, IS THE DERIVATIVE OF THE SERIES EAT OR BE EATEN, AND EXPRESSES FEELINGS THAT ARE ALSO KNOWN IN THE ANIMAL WORLD. HOWEVER, THERE ARE NO RELIGIONS THAT DICTATE AFFILIATIONTOWARDS CULTURAL AND RACIAL AFFILIATION, UP TO SOME EXTENT PLAYS A SPECIFIC ROLE WITHIN AN ANIMAL PACK.

A STRUCTURE OF NATURE & TOGETHERNESS, IN ORDER TO SURVIVE AND THRIVE. WHICH, HOWEVER, WITH DISTINCTION AND THINNING OF THE LAYERS, IT BECOMES AN AUTOMATISM OF BELONGING, A SENSE OF COHESION & LIKENESS ARISES WITHIN DIFFERENTSPECIES OF ANIMALS.



WHO IS EATING WHOM XI., OIL ON CANVAS, 45X45CM, 2023



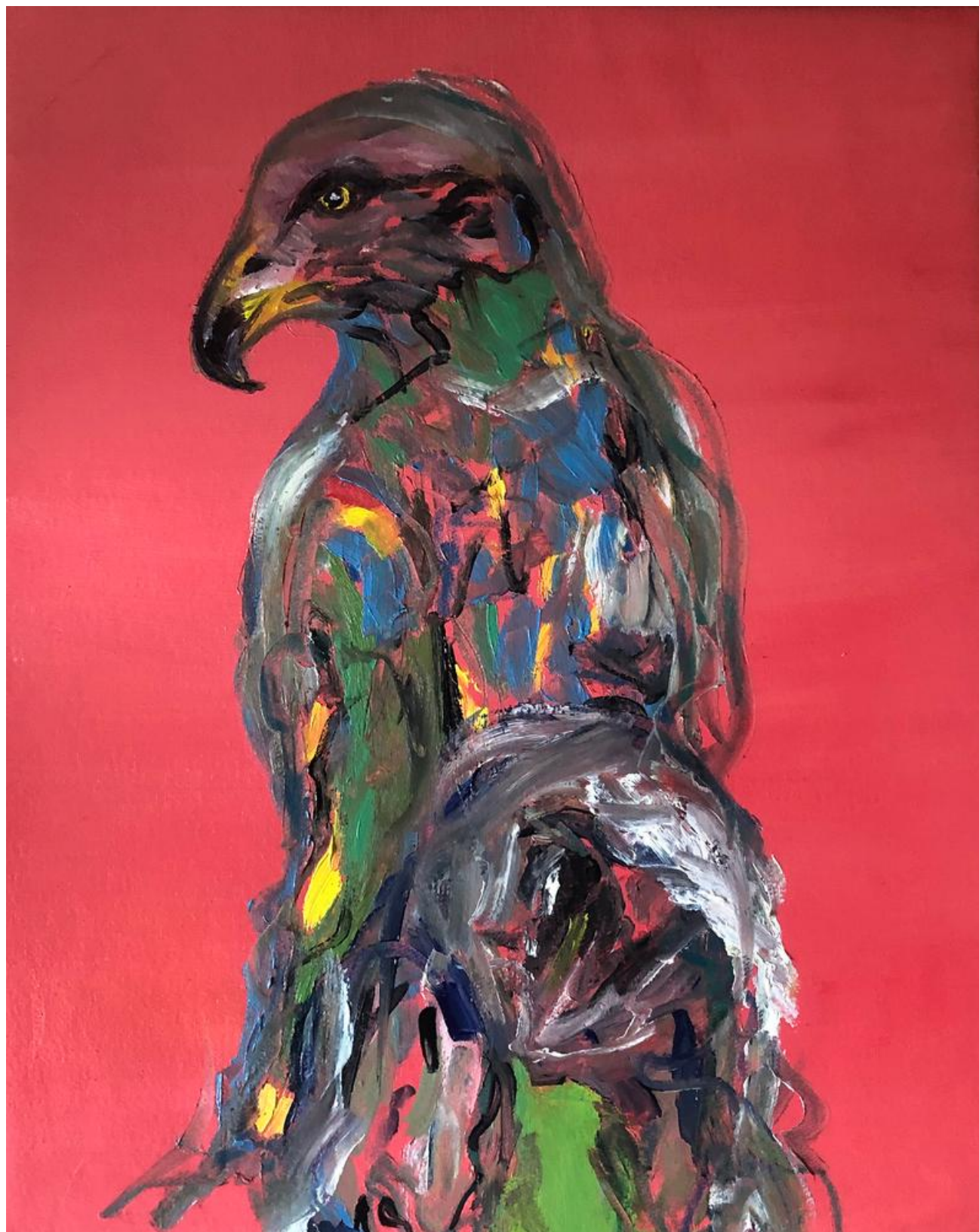
EAT OR BE EATEN VII,OIL ON CANVAS,,75X65CM,2024



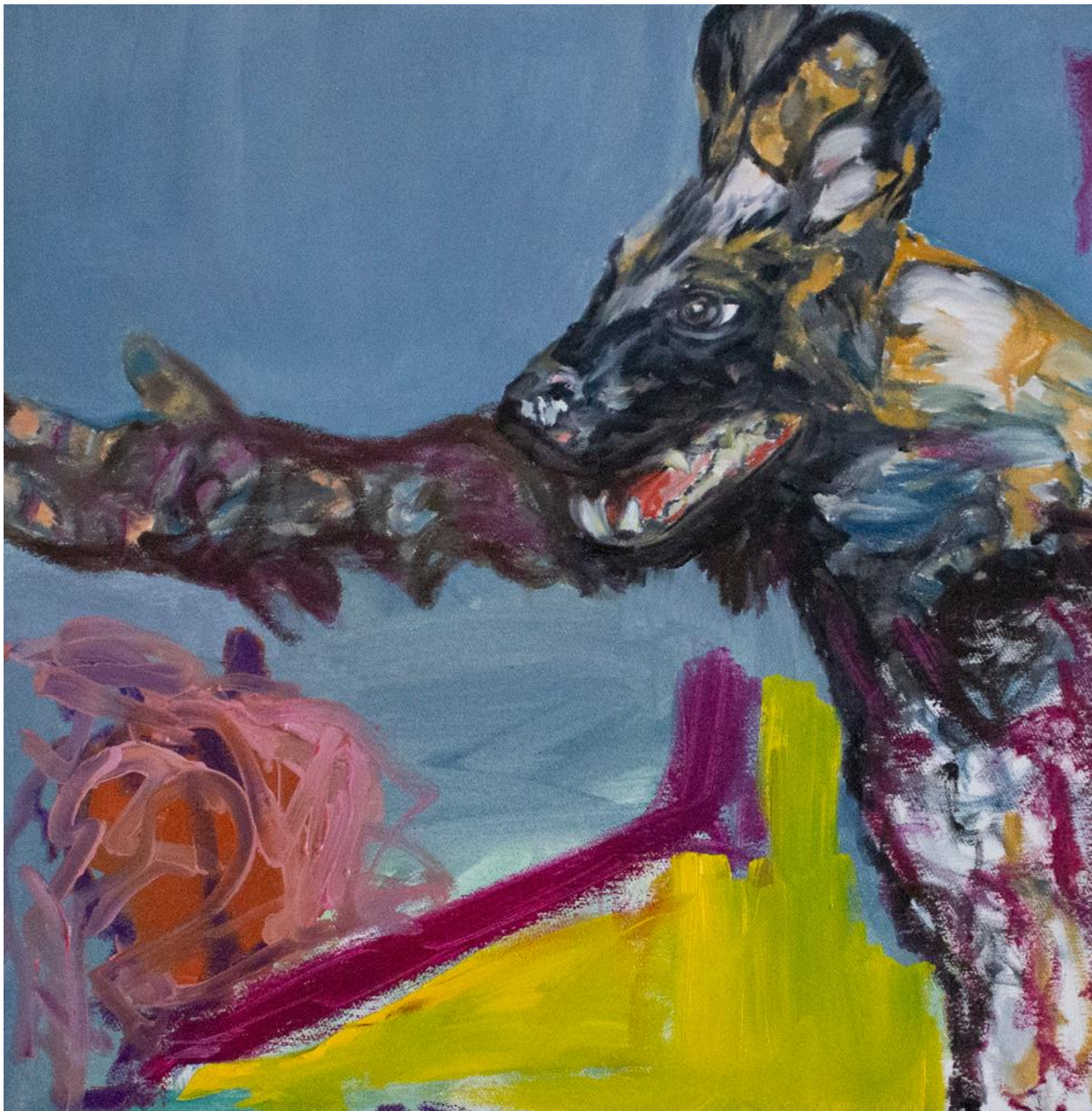
WHO IS EATING WHOM VI., ACRYL ON CANVAS, 40X40CM, 2024



HUNGER I., OIL/GRAPHITE ON CANVAS, 50X40CM, 2025



EAT OR BE EATEN VI., OIL ON CANVAS, 50X40CM, 2023



TYCOON I., OIL ON CANVAS, 50X50CM, 2023



PLAY I., OIL ON CANVAS, 80X60CM, 2024



UNTITLED I., OIL ON CANVAS, 50X40CM, 2023

PULP SERIES

2024-2025 ONGOING

MY ARTISTIC WORKS ARE A CRITICAL EXAMINATION OF CURRENT SOCIAL STRUCTURES AND LIFE COURSES. WITH THIS IDEA AS A STARTING POINT, EXISTENTIAL QUESTIONS ARE ADDRESSED IN THE CONTEXT OF HUMAN CONDITION IN RELATION TO SOCIETY, POLITICS AND SPECIFICALLY NATURE. ON THE OTHER HAND, I LOOK FOR ANSWERS WITHIN MY ART AS HOW WE CAN DEAL WITH CHANGES CONSTRUCTIVELY WITHIN CHALLENGING STRUCTURES. THE SERIES OF PAINTING / DRAWING (SCULPTURE) IS A NOSTALGIC JOURNEY TO PULP THAT TELLS US STORIES ABOUT LOVE, POLITICS, SOCIETY, COHESION, ADVENTURE & BETRAYAL.

MONSTERS AND FAIRY TALES. DINOSAURS, FICTIONAL CHARACTERS, OVERLAID WITH ABSTRACT COLOR SCHEMES, THICK, FINE BRUSHSTROKES AND PURE NAIVE FREE COMPOSITIONS. IMAGES MOVE IN MY HEAD & THE OUTCOMES ARE ALWAYS A SURPRISE. THE MIGRATION BETWEEN REALISM AND ABSTRACTION, AS OUR PRESENT TIME, I CREATE NEW WORKING TECHNIQUES, WITHIN CREATION & OVERALL OUTCOME.

ARCHIVE MATERIALS ARE BROUGHT TOGETHER IN CONNECTION WITH MY ARTISTIC WORK, FREE STRUCTURES WITHIN THE WORK OF ART, AS A WHOLE, BREAKING DOWN, REFLECTING ON CURRENT POLITICS AND ITS EFFECT ON ART AND SOCIETY, I TRY TO SAVE WHAT HAS BEEN LOST & IGNORED.



PULP-HORSE I., OIL ON CANVAS, 180X150CM, 2024



NURSE I., OIL ON CANVAS, 50X50CM, 2023



BLUE PILL I., OIL ON CANVAS, 50X50CM, 2025



THE CALL I., OIL, CHINA MARKER ON CANVAS, 80X80CM, 2024



PULP III., OIL, CHINA MARKER ON CANVAS, 200X200CM, 2024



DIRTY LAUNDRY, OIL ON TEXTILE, 50X50CM, 2025

2014-2024 ONGOING

ANIMAL SPIRITS 1.0

EDITION 10/2AP, SILKSCREEN PRINTS FROM COLLAGES

STARTING POINT OF MY HUMAN ANIMAL SERIES WAS A FOUND FOOTAGE OF SERIES OF FILM ARCHIVEV, (ISTANBUL) OF BLACK AND WHITE PHOTOGRAPHS OF FILM SCENES, POSTCARDS AND MOVIE POSTERS, RANDOM OLD PHOTOGRAPHS/DIA ´S.

I COMBINED PARTS OF ANIMAL BODIES AND PLAYED WITH IDENTITIES AND AUTOMATED ATTRIBUTIONS WITHIN OUR PERCEPTION TOWARDS HUMANITY, SOCIAL CLASSES AND FAUNA REALTED AFFECTIONS.

AS HUMANS WE ADAPT TO OUR ENVIRONMENT TO A CERTAIN EXTENT, IN ADDITION TO OUR INSTINCT, WE IMITATE, TAKE THINGS SIBCONSCIOUSLY AND ADAPT CERTAIN ASPECTS OF LIFESTYLE, STYLES IN GENERAL AND WAYS OF SPEAKING, BEING, BEHAVIOUS, ARRANGEMENTS AND PROMOTIONS. MIXING ALL THESE CHARACTERISTICS TOGEHTER LEAD TO A VISUAL LANGUAGE CREATING SOMETHING BIZARRE, STRANGE TO THE POINT OF HARMONY AND EVEN ABSURD BEATHY.

ON ONE HAND WE SEE REMARKABLE IRONIC BEAUTY FILLED WITH HARMONY IN THE COMPOSITION & ON THE OTHER HAND VIOLENCE WITH THE FILM SCENE REALTED LATER WORKS OF ART ON CANVAS. THE BODY AND GENDER PLAYES, AMONGST OPTHER ASPECTS, A SIGNIFICANT ROLE THAT GOES BEYOND THE FIGURATIVE MEANING, ANIMALISTIC SEQUENCES IN CONSTANNT CHANGE. SHOWING CONTRASTS.

SOMEWHAT NAIVE INTERACTION WITH EACH OTHER. THE COLLAGES LED TO EXCERPTS IN A BROADER SENSE, TO COMBINE LATER WITH ANIMAL SPIRITS 2.0 & 3.0, PAINTING AND DRAWINNG. WHERE SECTIONS WILL BE OMITTED, CHANFED AND REPLACED. THE EXTREME BLOW UP-FORMATS OF 3.0 SHOW THE STRICT THICK CLEAR CHARACTER OF HARD STROKES AND MARKMAKING.

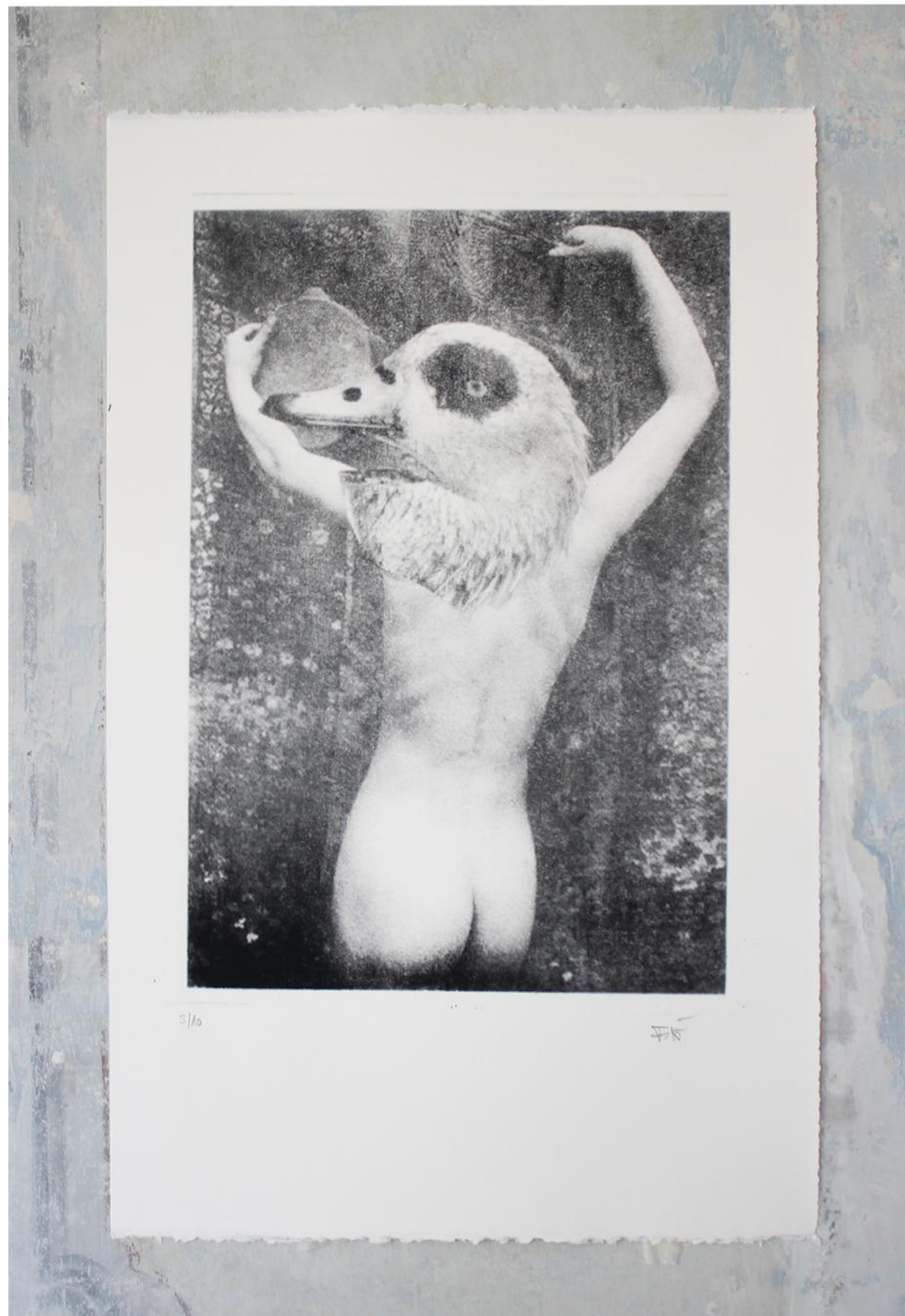
THIS EFFECT OF EXTREME SUPERPOSITIONING, JUXTAPOSING AND MAINLY REPETITIONS OF MARKMAKING WHICH ARE NOT EXACTLY THE SAME HAVE PRODUCED A 3D RESULT, WHERE THE RESPRESENTATION THAT ARE FOUND IN DETAIL, AND CHOAS HAVE FOUND A DISORDERLY SYSTEM WITHIN THEMSELVES.



BUNNY WOMAN I., SILKSCREEN PRINT, ACRYLIC ON COTTON PAPER, 69X48CM, 2014



FOX MEN I., SILKSCREEN PRINT, ACRYLIC ON COTTON PAPER, 69X48CM, 2020



DUCK MAN I., SILKSCREEN PRINT, ACRYLIC ON COTTON PAPER, 69X48CM, 2021



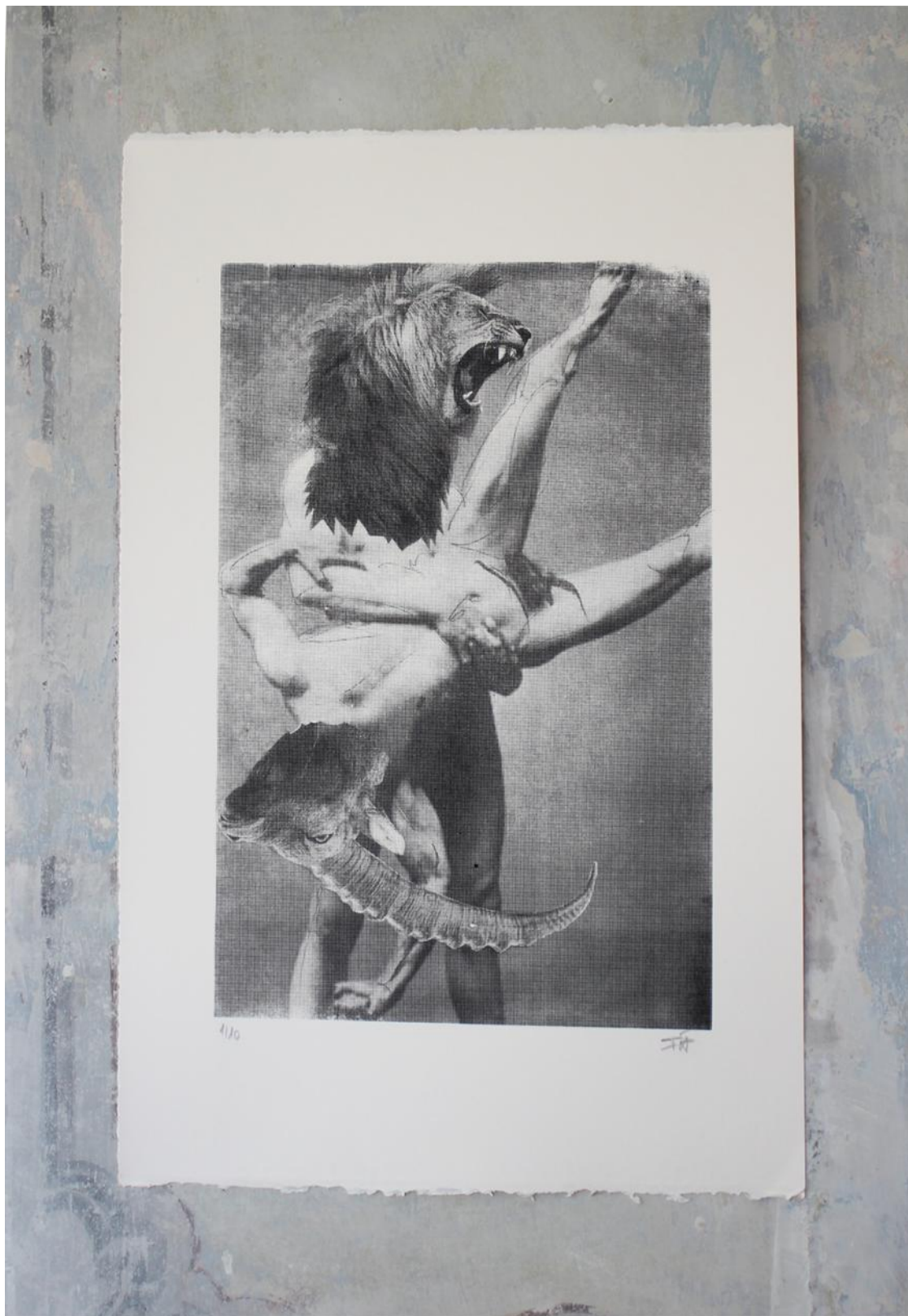
1/10

FA

COMPETITORS II., SILKSCREEN PRINT, ACRYLIC ON COTTON PAPER, 69X48CM, 2014/15



RHINO WOMAN I., SILKSCREEN PRINT, ACRYLIC ON COTTON PAPER, 48X69CM, 2019



LION&DEER MEN I., SILKSCREENPRINT FROM COLLAGE, ACYRLIC ON COTTON PAPER, 2017

ANIMAL SPIRITS 3.0

IN THIS SERIES OF ANIMAL SPIRITS 3.0 I COMBINE THE COLLAGE TECHNIQUE WITH DRAWING & PAINTING FROM THE ACUAL COLLAGE TO BEGIN WITH,

AS BLOW UP ´S & LARGE FORMATS AS WELL AS A4/A5 FORMAT I TRY TO REVISE MY CREATIONS AND ACTUAL THOUGHT PROCESS IN ORDER TO BREAK DOWN THE PROCESS.

PARTS OF ANIMALS & PARTLEY HUMAN BODIES, SHOWING GESTURES TO CREATE BRIDGES WITH PAINTING/DRAWING AND COLLAGES. IT SEEMS SOMEHOW COMBINED MORE OBVIOUS AND SHOWS THE INTERACTION BETWEEN HUMAN HAND & DIGITAL OUTPUT.

THIS PARTICULAR STRUCTURE IS REFLECTING OUR STATE OF LIVING WHEN LOOKED AT IT CLOSELEY, AS WE DO USE AND SOMEWHAT BECAME ADDICTED AND REQUIRE TECHNOLOGY IN ORDER TO FUNCTION AS A SOCIETY AND SOCIALLY.

WE ARE PROGRAMMED TO USE DIGITAL TECHNOLOGY, EVEN WHEN WORKING ANALOGUE. WE CAN NOT BYPASS THIS AT ANY POINT OF WANTING TO EARN A LIVING. WHICH MAKES ANALOGUE ART IRONICALLY A DIGITAL COMMODITY FREE TO VIEW FOR EVERYBODY, BUT SEEING THE ORIGINAL ANALOGUE ARTWORK IS ONLY ACCESSIBLE TO PUBLIC VIEW ON LIMITED TIME. IN ESSENCE, THE SCALE BETWEEN DIGITAL AND ANALOG ART LIES IN THE INTERPLAY OF TECHNOLOGY, MATERIALS, AND THE ARTISTIC PROCESS ITSELF. HOWEVER EVEN A PHYSICAL ARTWORKS, SUCH AS PAINTING AND DRAWING, WILL EVENTUALLY BECOME A DIGITAL ARTWORK DUE TO THE TIMES WE LIVE IN.

BUILDING MORE BRIDGES OF COMBINATIONS IN ORDER TO HOLD ON TO OUR SENSE OF REALITY EVEN WHEN FICTIONAL CHARACTERS ARE AT PLAY. AND TRYING TO MAKE ART ACCESSIBLE TO EVERYONE IN A PHYSICAL SENSE AND EXPERIENCE IS KEY.



OPPONENTS I., OIL, MIXED MEDIA, COLLAGE ON COTTON PAPER, 180X153 CM, 2018/2019



INTERFERENCE I., 125X132 CM, 2018/19



DEER-WOMAN I., 138X123CM, 2018





CRIME I., POLYPTYCH, ACRYLIC ON CANVAS, 2 X 84X67CM, 2017



BULL-HUMAN (BLACK)., 110X77 CM, ACRYLIC ON CANVAS, 90X70CM, 2017/2018



DEER-HUMAN (ORANGE), OIL, ACRYLIC ON CANVAS, 80X62CM, 2017/2018



CAPTURED III., ACRYLIC ON CANVAS, 74X90CM, 2018



ΣCAPTURED II., ACRYLIC ON CANVAS, 74X90CM, 2018/19

FADING IN AND OUT SILKSCREENPRINT EDITION

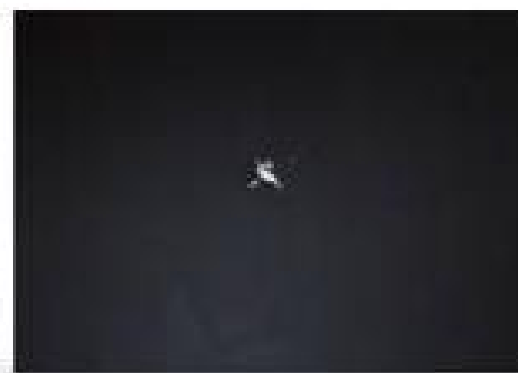
EDITION 10/2AP (2014-2021)

BLACK AND WHITE SILKSCREEN PRINTS SHOW A HISSING FOX, KISSING MEERKATS, HORSES FIGHTING, A DEAD RHINO WITH A CUT OFF HORN AND SOLDIERS. GOING FROM REGULAR GREY SHADOWS TO DARKER AND LIGHTER TONES, SEEING THE CHANGE IN TRANSITION TO GO ALMOST BLACK AND WHITE. REVEALING THE STATE CYCLE OF ANGER, FADING BETWEEN MAD-DENED AND PEACEFUL. LOVE, CAPITALISM AND WAR. SHOWING OPPOSITES IN CONTRAST OF BLACK AND WHITE COLORS. VISUALIZING A STATUS OF BEING ANGRY LOOKED AT ON THE CONTRARY, AMONG OTHER THINGS, A ENVIRONMENTAL ASPECT, IS SOCIAL AFFILIATION.

THE FUNCTIONALITY OF ANGER IS TO ESTABLISH BOUNDARIES, HIERARCHIES AND DIVISIONS IN COLLECTIVES IN OPPOSITION OF EMOTIONS OF SOCIAL AFFILIATION, HARMONIZING AND CONNECTING INDIVIDUALS WITHIN SOCIAL GROUPS WITH EMPATHY AND ATTACHMENT.

FEAR THE EMOTION OF ANGER IS BASED ON AN INSTINCTIVE URGE TO ATTACK.

FORGIVENESS AND KINDNESS IS ARGUED TO BE A COUNTERPART OF ANGER.



FADING IN AND OUT OF CAPITALISM I., ACRYLIC ON COTTON PAPER, SILKSCREEN PRINTS, 2021

DISPLACEMENT OF A CULTURAL SELF PORTRAIT VIDEO COLLAGES - (2008-2015)

DISPLACEMENT OF A CULTURAL SELF PORTRAIT FILMPERFORMANCE BY FUN-
DA »DISPLACEMENT OF A CULTURAL SELF PORTRAIT« CLAIMS IDEOLOGICAL
ANCESTRY. THE SERIES IS A DISPLACEMENT OF IDENTITY, BUT IT IS ALSO A
POWERFUL PLACEMENT OF AFFILIATION—WITH RESISTANCE. WITH
CRITICISM OF UNDERLYING XENOPHOBICURGES. WITH LEFT-WING
DISSONANCE.

THE »DISPLACEMENT« SERIES — AN ONGOING COLLECTION
OF BLACK AND WHITE VIDEO COLLAGES — SHOWS OZGUNYADIN EDITING
HERSELF INTO, OR RATHER, SUPERIMPOSING HERSELF ON TOP OF, ICONIC
TURKISH MUSIC CLIPS OR FASSBINDER FILM SCENES. HER SILENT GHOSTLY IM-
AGE, APPEARING IN VARIOUS GUISES, IS SO OBVIOUSLY OVERLAID THAT
WE CAN'T HELP BUT NOTICE THE MECHANICAL SEPARATION OF ERAS.

ALTHOUGH SHE USES THE SAME TECHNIQUE IN EACH DISPLACEMENT
VIDEO, THE GAP BETWEEN THE ARTIST-PROTAGONIST AND THE SCENE
PLAY OUT DIFFERENTLY EACH TIME—NOW AS A BYSTANDER, NOW AS A
BYSTANDER, NOW ANTICIPATING, NOW LEARNING—AS IF CONTINUOUSLY
TRYING OUT THE ROLE OF MARGINAL FIGURE IN RELATION TO DIFFERENT
HISTORIES ANTICIPATING, NOW LEARNING—AS IF CONTINUOUSLY TRYING
OUT THE ROLE OF MARGINAL FIGURE IN RELATION TO DIFFERENT
HISTORIES.

