

FUNDA STUDIO

LOOSING TOUCH WITH NATURE
MEANS LOOSING TOUGH WITH
HUMANITY

Funda Özgünaydin
www.funda-studio.com

ARTIST STATEMENT

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 NATURE.

ON THE OTHER HAND, I LOOK FOR ANSWERS WITHIN MY PAINTING AS HOW WE CAN DEAL WITH CHANGES CONSTRUCTIVELY WITHIN CHALLENGING STRUCTURES.

THE SERIES OF PAINTING OF PULP IS A NOSTALGIC JOURNEY TO PULP STORIES THAT TELL US STORIES ABOUT LOVE, POLITICS, SOCIETY, COHESION, ADVENTURE & BETRAYAL.

MONSTERS + FAIRY TALES. DINOSAURS, FICTIONAL CHARACTERS, OVERLAID WITH ABSTRACT COLOUR SCHEMES, THICK, FINE BRUSHSTROKES AND PURE NAIVE FREE THE ARRANGEMENTS OF PAINT AND CHARACTERS. IMAGES MOVE IN MY HEAD & THE OUTCOMES IS AT TIMES A SURPRISE, THROUGH EXPERIMENT, INTUITION + PROCESS. THE MIGRATION BETWEEN REALISM AND ABSTRACTION, AS OUR PRESENT TIME, I CREATE NEW WORKING TECHNIQUES, WITH THE MEDIUM PAINTING. ARCHIVE MATERIALS ARE BROUGHT TOGETHER IN CONNECTION WITH MY FANTASY, PAINT AND CANVAS. FREE STRUCTURES WITHIN COMPOSITIONS.

BREAKING DOWN, REFLECTING ON CURRENT POLITICS + ITS EFFECT ON ART + SOCIETY, I TRY TO SAVE WHAT HAS BEEN LOST & IGNORED.

WHEREAS FOR MY SERIES PUNCTUM I HAVE PUT A STRICT ORDER UPSIDE DOWN, AND USED DOTS PER INCH, COMMONLY KNOWN FOR SILKSCREEN PRINTING TECHNIQUE, AND MANIPULATED ORIGINAL OWN ARCHIVE IMAGE TO USE AS A CANVAS FOR MY PAINTINGS. A FOUNDATION IN CONTRAST

TO THE LOGIC OF SOCIAL MECHANISM + PERCEPTION OF IMAGES.

THROUGH THAT PROCESS OF EXPERIMENTING + PUTTING CHAOS INTO A STRICT PROCEDURE + LOOKING FOR ASSOCIATIONS + PROJECTIONS, ORCHESTRATE A NON-FICTIONAL SETTING INTO FICTIONAL COMPOSITION. BUILDING A BRIDGE IN ORDER TO CREATE CHAIN REACTIONS WITH PAINTING TO THE EXTENSION TO LOOK AT THE WORLD DIFFERENTLY, OPEN TO INTERPRETATIONS + DIALOGUES. MAINLY PUTTING BEAUTY INTO CHAOS OF A TRADITIONAL ART FORM. MY PASSION IS PAINTING, TOWARDS A BETTER FUTURE.



RODEO II., OIL ON PAPER, 160X126CM, 2025



RODEO I., OIL ON PAPER, 160X126CM, 2025

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 IN ISTANBUL. 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.

DR. MARCUS GRAF

PUNCTUM SERIES
2024-2025 ONGOING

RESEARCHING + REVERSING THE PROCESS OF SILKSCREEN PRINTING IN VARIOUS TECHNIQUES + SEQUENCES LEAD TO THIS SERIES FOR NOW CALLED PUNCTUM.

WORKING WITH A SELF BUILT IMAGE ARCHIVE OF NATURE, FORESTS+ANIMALS, ALTERING PHOTOGRAPHIC FOOTAGES IN ORDER TO USE IT AS A CANVAS FOR PAINTING. FOR MY SERIES PUNCTUM I HAVE PUT A STRICT ORDER UPSIDE DOWN, AND USED DOTS PER INCH, COMMONLY KNOWN FOR SILKSCREEN PRINTING TECHNIQUE.

A FOUNDATION IN CONTRAST TO THE LOGIC OF SOCIAL MECHANISM + PERCEPTION OF IMAGES.

THROUGH THAT PROCESS OF EXPERIMENTING, I ´M LOOKING FOR ASSOCIATIONS + PROJECTIONS, TO ORCHESTRATE A NON-FICTIONAL SETTING INTO FICTIONAL COMPOSITION.

BUILDING A BRIDGE IN ORDER TO CREATE CHAIN REACTIONS WITH PAINTING, TO LOOK AT THE WORLD DIFFERENTLY, OPEN TO BE FREE FOR INTERPRETATIONS + DIALOGUES. MAINLY PUTTING BEAUTY INTO CHAOS OF A TRADITIONAL ART FORM.



KING + IT'S HEIR L., OIL ON COTTON PAPER, 160X120 CM, 2025

WHERE HAVE ALL THE FLOWERS GONE?

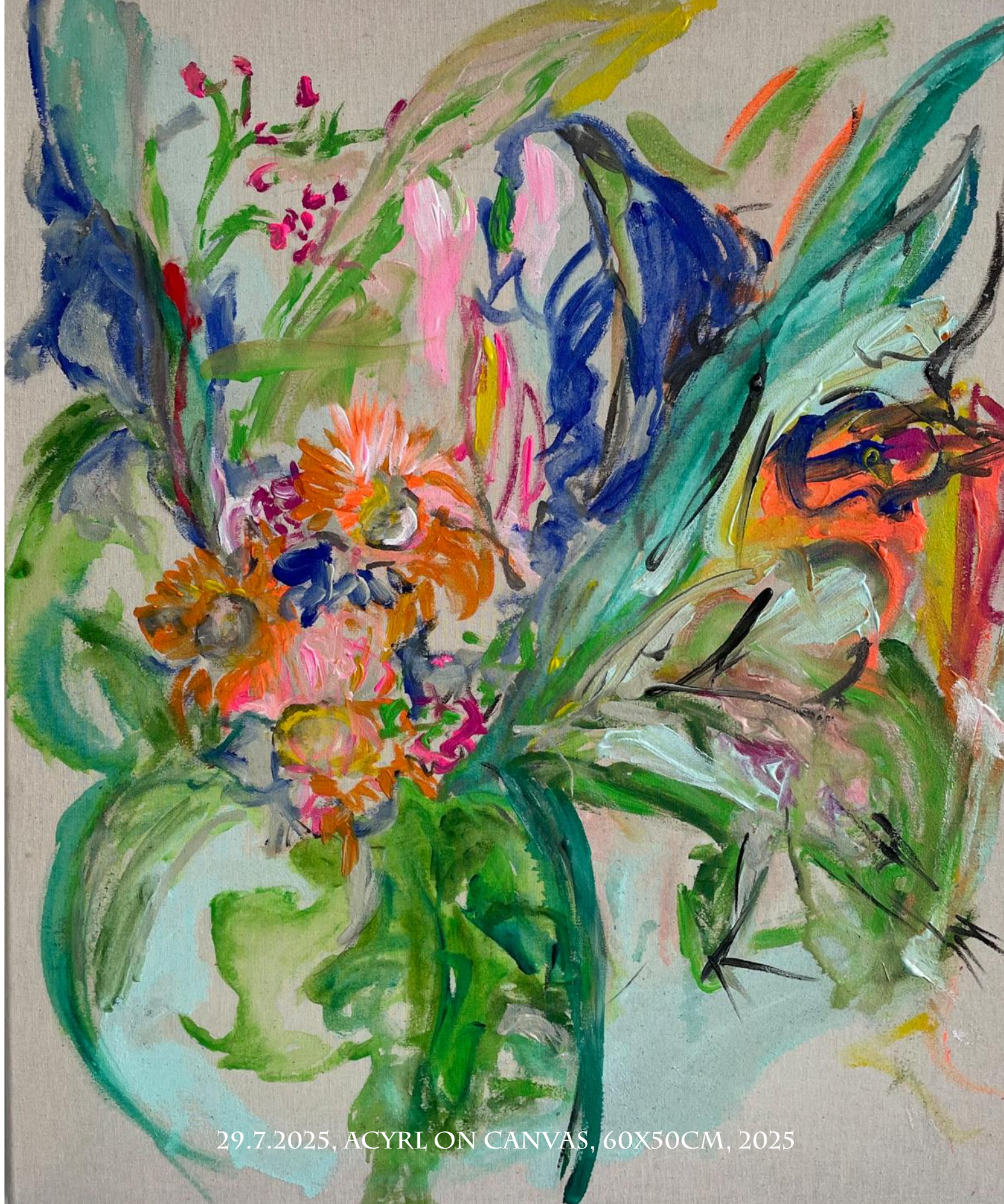
2025

"WHERE HAVE ALL THE FLOWERS GONE?" IS A SONG, MOST FAMOUSLY PERFORMED BY PETE SEEGER, AND MARLENE DIETRICH THAT EXPLORES THE CYCLICAL NATURE OF WAR AND LOSS. IT USES THE METAPHOR OF FLOWERS BEING PICKED, YOUNG WOMEN MARRYING, MEN GOING TO WAR, AND ULTIMATELY, SOLDIERS DYING IN WAR AND BEING BURIED IN GRAVEYARDS COVERED IN FLOWERS. THE SONG'S CENTRAL QUESTION, "WHEN WILL THEY EVER LEARN?", REFLECTS ON HUMANITY'S FAILURE TO BREAK FREE FROM THIS DESTRUCTIVE CYCLE.

THE SERIES OF PAINTINGS IS AIMING TO CREATE AWARENESS THROUGH NATURE, FLOWERS - INSECTS+ANIMALS WITH ABSTRACT, CHAOTIC, BRIGHT + COLORFUL BRUSH STROKES. I WANDER BETWEEN REALISM + ABSTRACT, CREATING A NON FICTIONAL COMPOSITION TO A FICTIONAL LOSS. TRYING TO CHANGE OUR PERSPECTIVE INTO SOMETHING NEW TO BE DISCOVERED, OPEN UP DIALOGUES, YET TO BE FREELY DISCOVERED, SENDING + CREATING A SENSE OF HOPE. PAINTING FOR A BETTER FUTURE IN MIND, FOCUSING ON FREE ASPIRATION.



WHERE HAVE ALL THE FLOWERS GONE? II., ACYRL ON CANVAS, 90X70CM
2025



29.7.2025, ACYRL ON CANVAS, 60X50CM, 2025

PAINTING ON ARCHIVES

2025

AFTER WORKING WITH NUMEROUS RESEARCHED, FOUND, BOUGHT + SELF BUILT ARCHIVES OVER THE YEARS, CONSIDERING IT AS PART OF MY PRACTISE AND A GOOD SOURCE FOR INSPIRATION. I RE-EXAMIN HISTORICAL+PRESENT NARRATIVES TO CHALLENGE ESTABLISHED PERSPECTIVES, CREATING DIFFERENT APPROACHES+RE-CONTEXTUALIZING NEW LIFE INTO MEMORY,IDENTITY+POWER TO ARCHIVE MATERIAL. YOU COULD VIEW THIS SERIES AS A COLLAGE WITH PAINT.PAINTING COLLAGE.

RETHINKING THE PAST IN THE PRESENT. WHAT ARE THE BOUNDRIES OF WHAT IS CONSIDERED ARCHIVAL MATERIAL. BY PUSHING THE EXPECTATION WHEN VIEWING THE IMAGE, YOU WILL SEE ABSTRACT THICK + THIN BRUSH STROKES, RECREATING FORM, COLOR SCHEME WITHIN IMAGES. WHAT IS THE MEANING OF ABSTRACTION WITH- IIN A REALISTIC IMAGE? PAINTING FOR A BETTER FUTURE IN MIND, I TRY TO CHALLENGE OUR PERCEPTION.



WHO, WHAT, WHERE, WHEN I, OIL, ON COTTON PAPER, 22X30CM, 2025



SINGING BIRD I., OIL ON PAPER, 30X21CM, 2025

EAT OR BE EATEN

2023-2025

EAT OR BE EATEN OR WHO IS EATING WHOM IS A STORY TELLING THROUGH A SERIES OF PAINTING ABOUT MECHANISM + STRUCTURAL HIERARCHIES IN NATURE, IN ORDER TO SURVIVE.

INSTINCTS + WHERE LIVING IS FOUGHT FOR, WEAKER LINKS FIND IT DIFFICULT TO REMAIN ALIVE, WITH LUCK THEY ARE ABLE TO CLING TO LIFE.

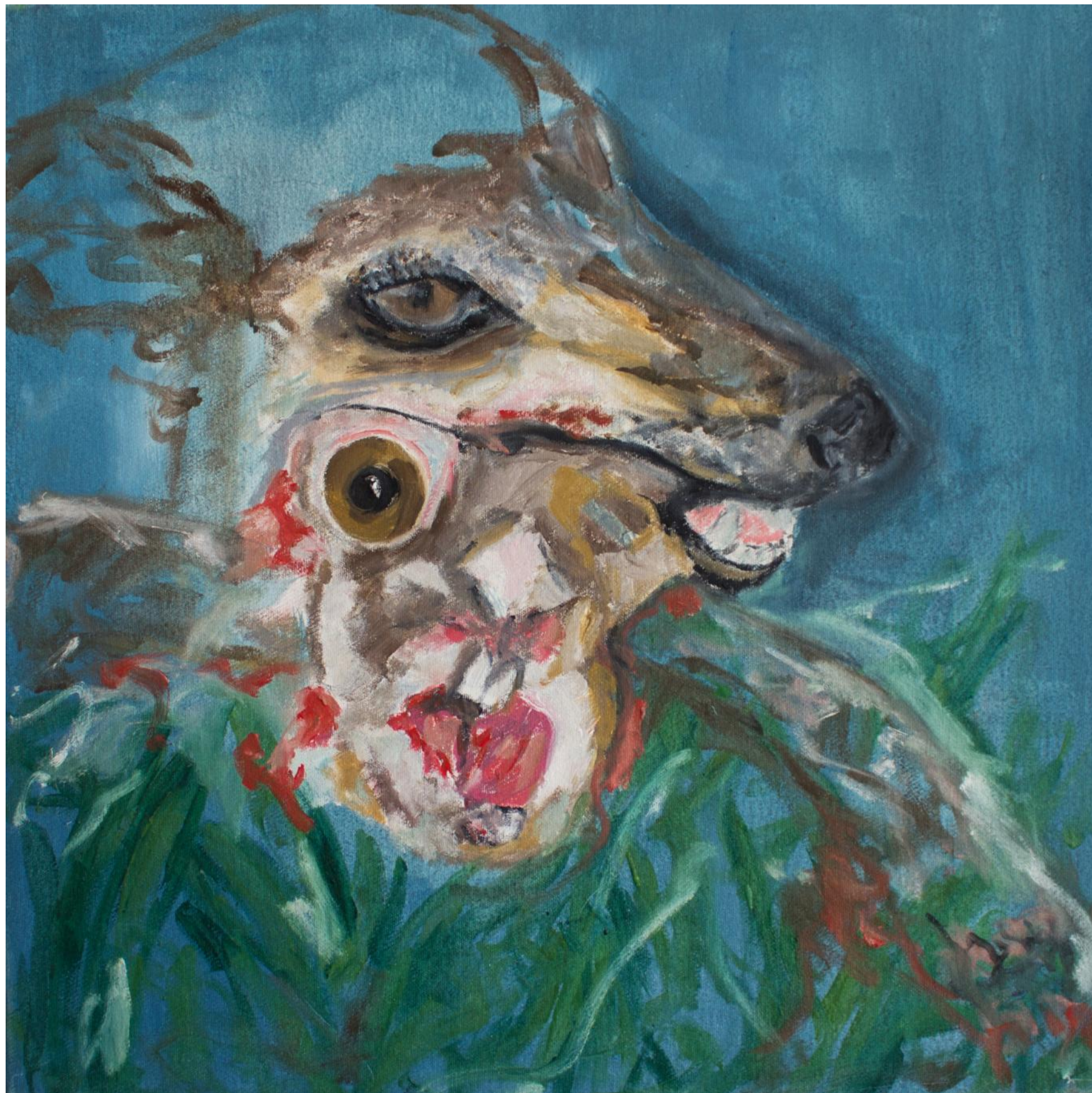
IN THE ANIMAL WORLD THE CYLCE IS REFERED TO BE BARBARIC, REFLECTED TO OUR SOCIAL SOCIETY IT RAISES QUESTIONS ; HOW CAN WE REMAIN HUMAN WITH- IN THE VILLAINOUS STRUCTURES OF EXISTENCE+ARE ANIMAL STRUCTURES AS BARBARIC AS THEY SEEM.

THERE ARE BOARDERS THAT DICTATE AFFILIATION WIHIN AN ANIMAL PACK, CULTURAL + UNITY IN DIVERSITY ; AN AUTOMATISM OF BELOGING+A SENSE OF COHE- SION IS REACHED WHEN DISTINCTION IS REACHED.

HOWEVER, THERE ARE NO BOARDERS REGARDING UNITY TOWARDS CULTURAL +RACIAL AFFILIATION. A STRUCTURE OF NATURE & TOGETHERNESS IS PRESENT ACROSS ALL ETHNICITIES, TO REMAIN ALIVE + SUPPORT COMPANIONSHIP.

IT BECOMES AN AUTOMATISM OF BELONGING, A SENSE OF COHESION + LIKENESS ARISES WITHIN DIFFERENT SPECIES OF ANIMALS.

BY SUPER EXPOSING + BLOWING UP CERTAIN AREAS OF FOCUS, MY COMPOSITIONS WITH FINE+THICK BRUSH STROKES CREATE A SENSE OF ABSTRACTION WITHIN REALISM, IT GOES HAND IN HAND WITH THE IDEA OF TALES+MYTH WITHIN AN AUTHENTIC VERISTIC FORMS. THE CONTRADICTION IS OBVIOUS , AND TELLS A COMPLETE STORY OF CONSIIOUSNESS +EXISTENCE.



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



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



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

PULP SERIES

2024-2025 ONGOING

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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.



DIRTY LAUNDRY, OIL ON TEXTILE, 50X50CM, 2025



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

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 SUBCONSCIOUSLY AND ADAPT CERTAIN ASPECTS OF LIFESTYLE, STYLES IN GENERAL AND WAYS OF SPEAKING, BEING, BEHAVIOUR, ARRANGEMENTS AND PROMOTIONS. MIXING ALL THESE CHARACTERISTICS TOGETHER LEAD TO A VISUAL LANGUAGE CREATING SOMETHING BIZARRE, STRANGE TO THE POINT OF HARMONY AND EVEN ABSURD BEAUTY.

ON ONE HAND WE SEE REMARKABLE IRONIC BEAUTY FILLED WITH HARMONY IN THE COMPOSITION & ON THE OTHER HAND VIOLENCE WITH THE FILM SCENE RELATED LATER WORKS OF ART ON CANVAS. THE BODY AND GENDER PLAYS, AMONGST OTHER ASPECTS, A SIGNIFICANT ROLE THAT GOES BEYOND THE FIGURATIVE MEANING, ANIMALISTIC SEQUENCES IN CONSTANT 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 DRAWING. WHERE SECTIONS WILL BE OMITTED, CHANGED 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 REPRESENTATION THAT ARE FOUND IN DETAIL, AND CHAOS 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



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

2017-2019

THIS SERIES IS A CONTINUATION OF THE PAPER WORKS AND EDITION OF ANIMAL SPIRIT 1.0 RESPONDS TO CONCEPT OF STARTING FROM ARCHIVES, CONTINUING TO ENGAGE WITH THEM. DURING MY TIME IN ISTANBUL I WAS ABLE TO CREATE SEVERAL ORIGINAL PHOTOGRAPHY ARCHIVES, CHANGING TEMPLATES USING COLLAGE TECHNIQUES, DRAWINGS AND PRINTED THEM ANALOGOUSLY ON CANVAS USING THE SCREEN PRINTING. THE EXPANSION BASED ON MY PAINTINGS AND DRAWINGS, A LENGTHY PROCESS AND IS STILL ACTIVE/ PRESENT WITH PHOTO, FILM, POSTER, POSTCARDS AND ANIMAL MATERIALS PRESENT IN MY STUDIO TODAY. THE ORIGINAL ARE ALMOST IMPOSSIBLE TO GRASP, CHANGE AND TRANSFORMATION IS AN ACT OF TRANSLATION INTO MY VISUAL LANGUAGE. WHAT DOES TRANSFORMATION TELL US ABOUT A CONSTANTLY CHANGING REALITY? AN INFINITE POSSIBILITY THAT INSPIRES ME TO CONTINUE WORKING WITH ARCHIVES IN COMBINATION WITH MY IMAGINATION.



ANIMAL SPRITIS 2.0



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