

ları olmayan, desenleri mesken tutmayan, eriyen ve akan, buharlaşan bir tinsellik. Benzeşimi, benzeştiği modelin ötesine taşıyan bir hareketlilik. Benzeşim imgesi hareketsiz, ölü bir nesne. Bütün hepsinde, resmin içinde yer alacak öğeleri kademe kademe birbirine ekleyerek, bir tür eklemleme (ve çeşitleme) kademesi sayesinde gerçekleşen, tek bir motiften kümelere ve sonunda bütün düzen topluluğuna uzanan bir istifleme.¹

¹ Sezer Tansuğ, *Şenlikname Düzeni*, İstanbul, 1992, s.46.

A strange climate which liberates itself from the concrete without abandoning it, an atmosphere which does not flow towards any other sphere than itself, which does not orient the viewer towards a further entity or truth and which does neither express nor represent spirituality but still gives birth to spirituality in an extraordinary manner. A spirituality which does not have comprehensible conclusions and which does not inhabit the lines and which melts and flows and evaporates. An activity which carries analogy beyond the model it resembles. The analogical image is inert, it is a dead object. All the elements in the painting are articulated, level by level, to each other, forming a style of stacking in all paintings which is realized by a certain level of articulation (and variation) which extends from a single pattern to groups and then to an entire ensemble of order.¹

¹ Sezer Tansuğ, *The Order Of The Şenlikname*, İstanbul, 1992, p.46.