

İLKER YARDIMCI

ABSTRACT FIGURATIVE NARRATIVES

Human, Form and Memory in Public Space

CATALOGUE ESSAY

Abstract Figurative Narratives

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Abstract Figurative Narratives is a catalogue bringing together proposals in which İlker Yardımcı's sculpture series Order of Silence, Human Conditions, Homo Echo and Angel of Silence are reinterpreted for public spaces.

These series carry the human figure beyond the conventional idea of representation, exploring the formal equivalents of existence, identity, silence and memory. In Yardımcı's sculptures the figure is neither a portrait nor a narrative character; it is a "human trace" built of faceless heads, elongated bodies, layered plates and hollow sections. Abstraction does not erase the figure; it purifies it of excess and turns it into a stance, a waiting, a voice.

Geometric abstraction, rhythmic repetition, layering and void form the basis of this language. Forms that fragment, multiply and become whole again question the relationships between individual and society, being and absence, movement and stillness. The void is not an interval left between masses but an active element that establishes the intellectual and aesthetic unity of the sculpture. The openings between the plates allow light, time and the viewer's gaze to seep into the work; viewers complete the sculpture through their own movement as they walk around it.

The series build different states of this shared language. Order of Silence multiplies faceless, slender silhouettes in stepped clusters, asking about the relationship between silence and order: is silence chosen, or imposed? Human Conditions joins hollow bodies with horizontal links, conceiving the human not as a solid mass but as a channel through which voice, gaze and void pass; the condition is not individual but shared. Homo Echo unites human and echo in a single body through horizontally sliced layers; each layer is a slightly shifted echo of the one before. Angel of Silence, standing at the threshold of a single figure, makes visible the associative and symbolic dimensions of silence, calling the viewer to wait and to look attentively.

While preserving the conceptual and formal identity of the original works, the proposals in the catalogue acquire a new existence through scale, material and spatial relationships. Reinterpretation is not simple enlargement: as scale, material and placement change, so does the relationship the work establishes with the viewer. The surfaces of bronze, stainless steel or chrome respond differently to light; digital visualisation opens a productive field in which to test these relationships in advance. The individual encounter at gallery scale opens onto urban life at monumental scale; the sculpture becomes an experience perceived together with the architectural environment, the natural landscape and human movement.

In this context, Yardımcı's sculpture proposes, beyond being an object to walk around, a field of relationships continuously rebuilt with the viewer and with the place it occupies. The rhythm of form, the continuity of void and the encounter created by scale invite us to rethink human presence in space. Here the sculpture does not fall silent; it becomes a lyrical message addressed to the city, to light, to void and to people. Forging a quiet yet powerful bond between individual experience and collective memory, it leaves the viewer with a simple question: is a moment possible, in the midst of the crowd, in which we can hear our own inner voice?



01





Order of Silence I

Corten steel



02







Homo Echo I

Bronze



03

Order of Silence II

Corten steel



04





Order of Silence III

Bronze



05



Homo Echo II

Corten steel



06





Order of Silence IV

Corten steel



07





Order of Silence V

Corten steel



08





Order of Silence VI

Corten steel



09





Order of Silence VII

Corten steel



10



Homo Echo III

Corten steel



11



Human Conditions I

Corten steel



12

Human Conditions II

Corten steel



13






Human Conditions III

Corten steel



14



Order of Silence VIII

Corten steel



15

Human Conditions IV

Corten steel

16





Human Conditions V

Corten steel



17

Human Conditions VI

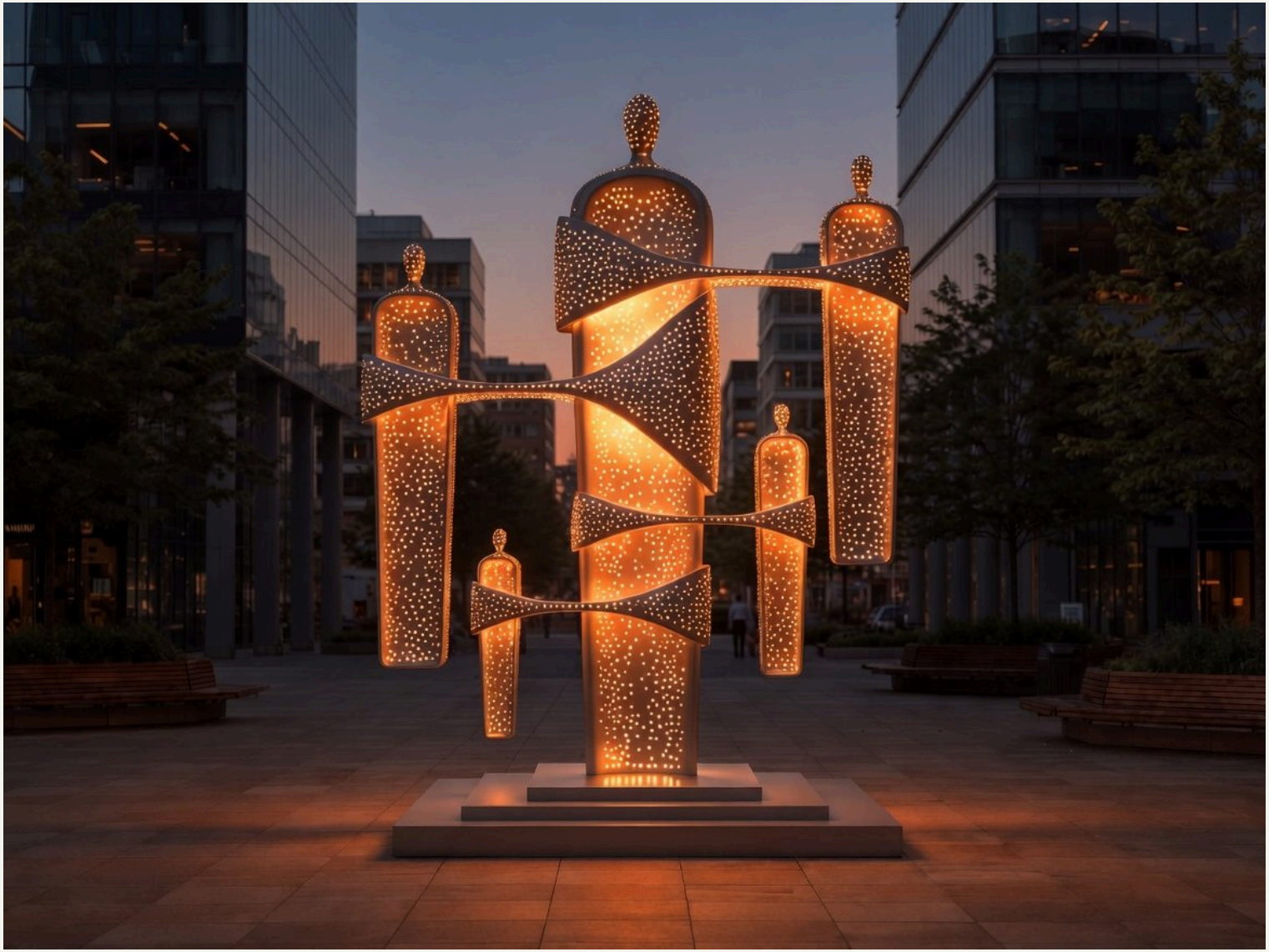
Corten steel



18

The Gaze

Corten steel



19

Human Conditions VII

Corten steel



20

Human Conditions VIII

Corten steel



21

Angel of Silence I

Bronze



22

Homo Echo IV

Bronze



23

Angel of Silence II

Stainless steel



24



Human Conditions IX

Aluminium

THE ARTIST

Prof. Dr. İlker Yardımcı

Prof. Dr. İlker Yardımcı is a sculptor, designer and academic whose practice centres on sculpture for public space. A graduate of the Department of Sculpture at Dokuz Eylül University's Faculty of Fine Arts, he completed his master's degree (2007) and his Proficiency in Art (2011) at the same university's Institute of Fine Arts. He is a professor in the Department of Sculpture at Düzce University's Faculty of Art, Design and Architecture, where he teaches sculpture in the urban environment, digital sculpture and computer-aided sculpture design.

"Confusion of Prism", selected for the 2008 Beijing Olympics, and "Lyrical Message", one of 15 international sculptures selected for the Olympic Park of the Beijing 2022 Winter Olympics, are among the works that define the artist's position in international public art. His works stand in squares, parks and collections in Türkiye, China, the USA, Ukraine, Argentina, Taiwan, Luxembourg and the Czech Republic. Exhibitions include the International Beijing Art Biennale (2012, 2017), the Lih Pao Biennial (Taiwan, 2014) and the Esch-sur-Alzette European Capital of Culture Sculpture Exhibition (Luxembourg, 2022). In 2024 he received the Excellent Award at the Wuhu Sculpture Thematic Exhibition "Carving the Renowned City of Jiangdong · Shaping Wuhu of the Era", organised by the China Sculpture Institute and the Wuhu Municipal People's Government.

ilker yardımcı

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ilkeryardimci.com
mail@ilkeryardimci.com

Images are digital visualisations of public-space proposals.

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