



Ismail Çoban
Purgatory

Drawings / Oil Paintings



Ismail Çoban



From the cycle Purgatory: „The dead from Milönü“
(1981/141) Oil on canvas (190x408)cm (Triptychon)



From the cycle Purgatory: „FATSA“ (love, battle, fear)
Ö225 Oil on canvas (208x390)cm (Triptychon)



From the cycle Purgatory: „Escape into the self“
Ö207 Oil on canvas (208x190)cm



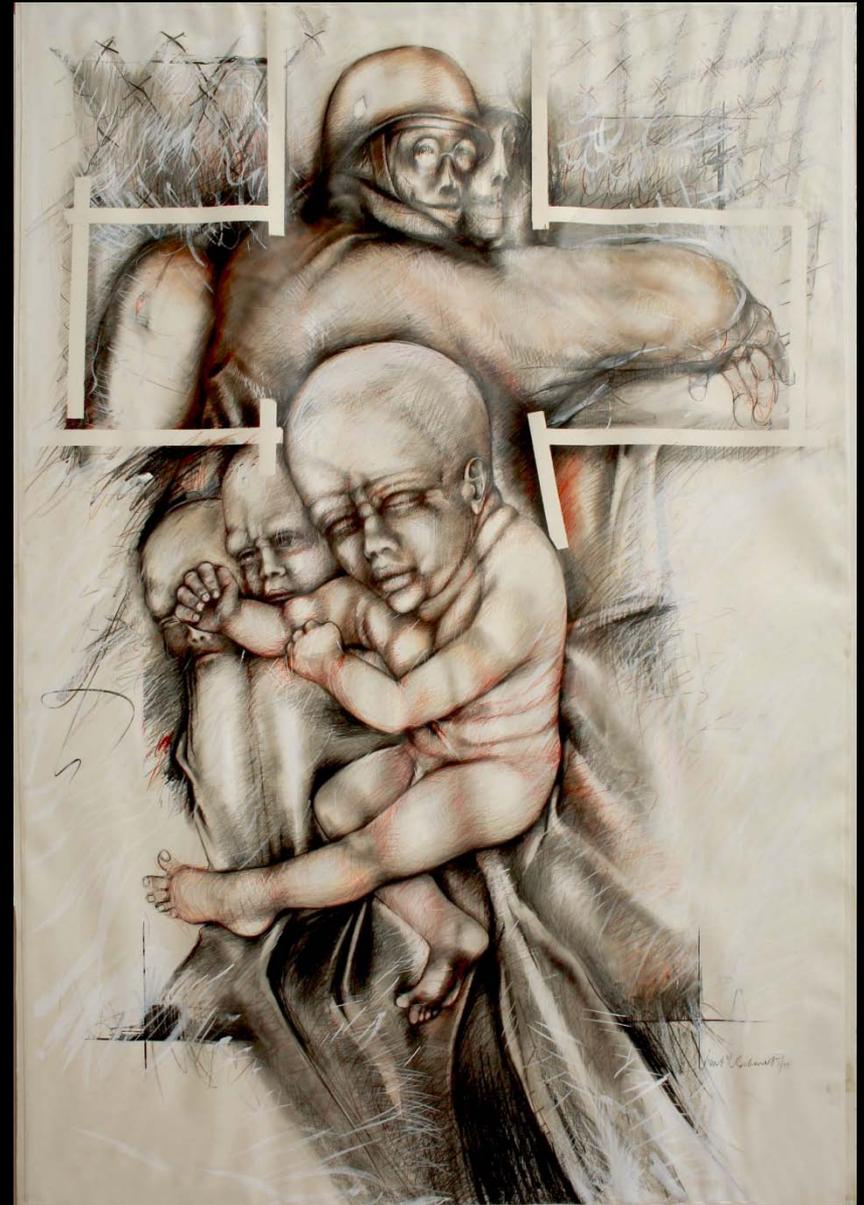
From the cycle Purgatory: „Loneliness“
Ö208 Oil on canvas (208x190)cm



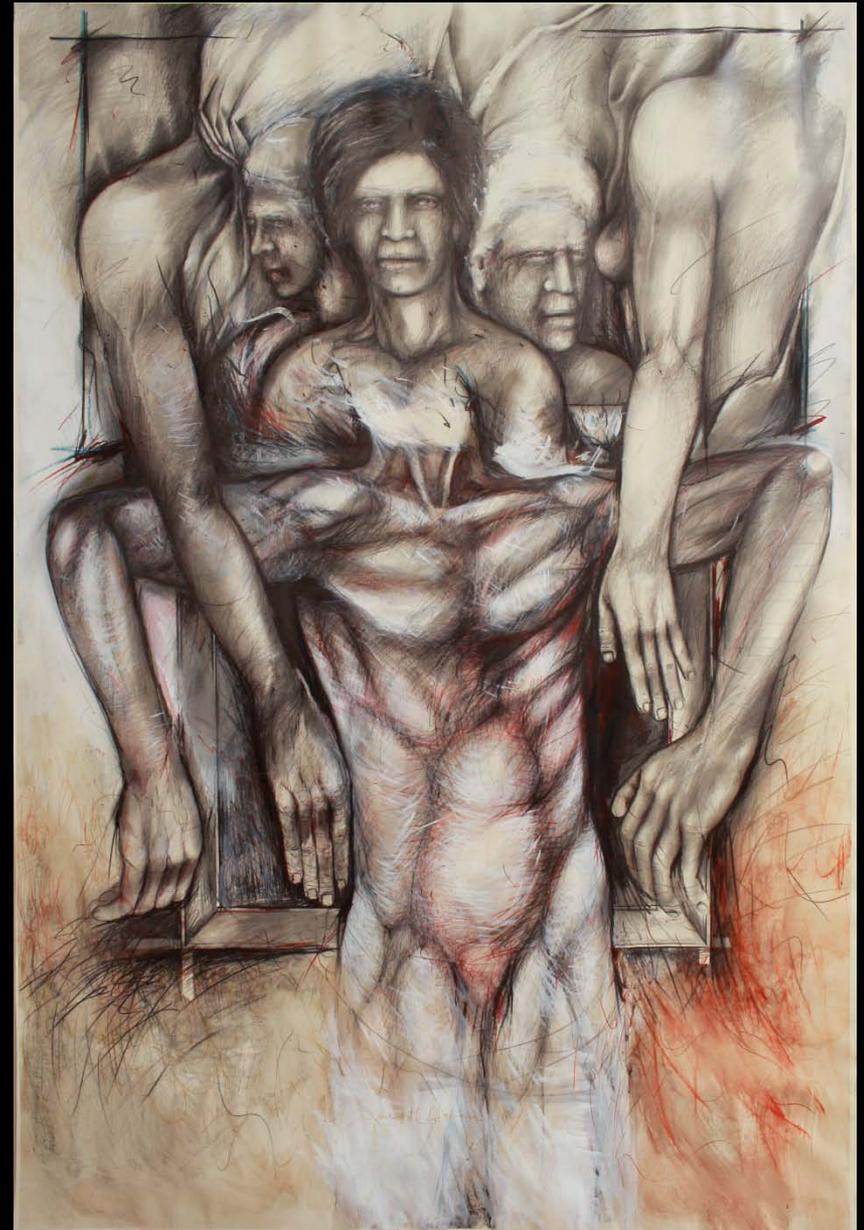
From the cycle Purgatory: „Path into the unknown“
Ö140 Oil on canvas (130x100)cm



From the cycle Purgatory: „Abyss“
Ö269 Oil on canvas (208x330)cm



From the cycle Purgatory: „Beginning and end“
Z-1985/11 Drawing/mixed technique, (150x110)cm



From the cycle Purgatory: „Homage to Aşık Nesimi“
Z-1982/6 Drawing/mixed technique, (150x110)cm



From the cycle Purgatory: „The stranger in me“
Ö460 Oil on canvas (230x585)cm (Triptychon)

On the „Epic of Sheikh Bedreddin“, „Letters to Taranta Babu“ and the Triptychon Oil painting „Milönü/Çorum“

In 1979, German television broadcasted the American TV series “Holocaust”. Millions of viewers were glued to the television and followed, stunned and horror-stricken, the depiction of the criminal pogroms which the Nazi régime incited against the Jews.

Through this series, the viewers experienced the persecution and torture of Jewish fellow men by German henchmen. They saw the agony, torment and anguish of the disenfranchised Jews. To some viewers, this series revealed for the first time the full atrocity of the so-called "Final Solution of the Jewish Question", as it was termed at the Wannsee conference on January 20, 1942.



From the sketchbook „Holocaust“
(Each picture can be enlarged by clicking on it)

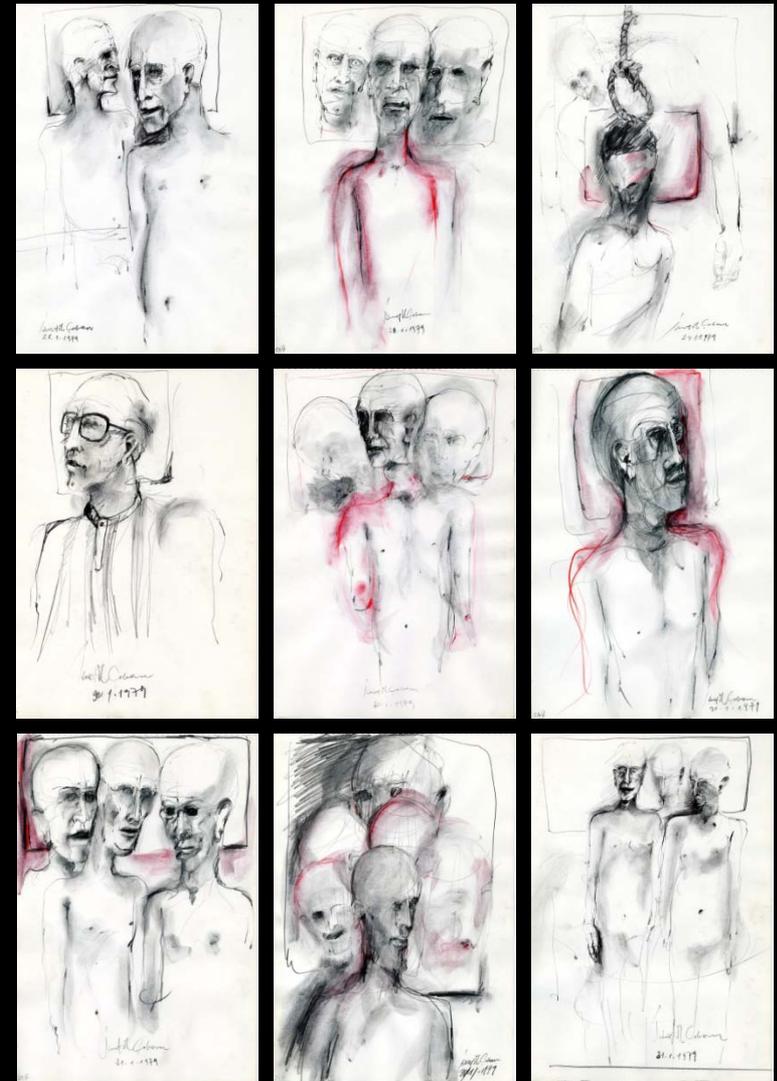
Ismail Çoban saw this series as well; it exposed the full extent of mass deportation and holocaust to him. In face of what he had seen, it was impossible for him to remain silent. He immediately filled a complete sketchbook with scenes from this film. It was only via writing them off his chest that he could free himself from these pictures.

His own memories were awakened. As a child he experienced how his father was mistreated and tortured by political opponents and then thrown in front of the doorstep, where his wife and children found him almost beaten to death.



From the sketchbook „Holocaust“
(Each picture can be enlarged by clicking on it)

In Nazim Hikmet, the famous Turkish poet who died in 1963 after long years in Turkish jail, İsmail Çoban found an historical parallel to what he had experienced in life himself and to what he had seen in this series. The “Epic of Sheikh Bedreddin” by Nazim Hikmet, portrayed the life and work of a man, who tried to set up a social order in Anatolia in the 1400s, in which members of all tribes, classes and religion should have equal rights. Bedreddin was not able to reach this utopian aim; he and his followers were brutally massacred. Also the narrations in Nazim Hikmet’s book “Letters to Taranta Babu” treat love and political discrimination of a young African student in Rome during the fascist time of Mussolini. He was deported and assassinated.



From the sketchbook „Holocaust“
(Each picture can be enlarged by clicking on it)

Personal experiences, picture and word documentations, past and present, form the basis of Çoban's exploration of his surroundings and the world. Çoban finds parallels in historical occurrences, e.g. the Third Reich, Fascist Italy, the Communist Soviet Union, the Korean War in 1950, the Vietnam War, the assassination of the Tutsi in Africa, the disastrous politics in the Middle East and things that are yet to come. Çoban follows the global political happenings attentively and asserts that the inferno does not only start in the hereafter, but that mankind already creates a purgatory for each other here in this world by the way they are treating each other. Çoban observes the growing discrimination with anxiety. He helps, where and whenever he can, to bridge the cultural gap and overcome foreignness.



From the sketchbook „Holocaust“
(Each picture can be enlarged by clicking on it)

Despite many negative experiences and findings, Çoban holds on to the hope and belief that a humane co-existence in society is possible and needs to be achieved. He speaks up for this with his art, he portrays purgatory and hope. His pictures are reminder and appeal to all of us. His cycle "Purgatory", the large oil painting "Milönü/ Çorum", one of Çoban's main works which is internationally well-known, and "Letters to Taranta Babu" which are in the center of these works, are homage to Sheikh Bedreddin and to Nazim Hikmet who wrote:

*"To live! Like a tree, single and at liberty and brotherly like the trees of a forest, this yearning is ours."
(N.H.)*



From the sketchbook „Holocaust“
(Each picture can be enlarged by clicking on it)

65 large-sized pictures, some of them more than 9 qm in size, as well as hundreds of sketches and notes have originated from this omnipresent subject. His works are a documentation of the past, but also a hint at the future.

Some of the subjects and symbols in his works bring Çoban's origin to mind, but with his strong general human commitment he crossed national borders long before and the reference to his roots has no more than just a biographic meaning.

Dr. Anneliese Schröder



From the sketchbook „Holocaust“
(Each picture can be enlarged by clicking on it)

On the epic of Sheikh Bedreddin

Drawings on the topic "Purgatory" and on the topic "Epic of Sheik Bedreddin"

With his works and his activities Sheik Bedreddin (who died in 1420) has a prominent place in Turkish history. The *revolution* brilliantly justified in his texts and led by himself had to fail because it was premature. As his legacy this fact guaranteed Bedreddin's philosophical and practical relevance to the present.

In *Varidat (Inspirations)*, one of the two surviving texts, the scope of his thought and his ideas of a fair world acting in solidarity become obvious. Based on his reflections on the human ego and on the deity, he put in concrete terms the godlike human identity by reversing the theory of reflection dialectically (the world, esp. man, as a reflection of the deity), according to which this reflection is nothing but matter. Thereby he refers to Heraklit's, Empedokles' and Ibn Ruschd's materialism. As a last consequence he claims in a provocative way that even the soul is matter. Sheik Bedreddin was not a philosopher only because he enjoyed this kind of intellectual activity. Not only did he reflect on a more perfect world which God and man deserve, but he was also courageous enough to try to realize this kind of world by revolutionary practice.

Bedreddin lived at a time of general decline: The country was occupied and devastated by Tamerlan's army and the people were subdued. Moral corruption expanded, violence and opportunism were prevalent. When finally Tamerlan's army retreated, the Ottoman princes started to fight for the throne. Bedreddin sided with Prince Musa hoping to win the Prince's support for the realisation of his own ideals. His ideal was a social order based on general equality.

Fearing the loss of their power and wealth, the authorities, however, chose the opposing side which was that of Prince Mehmet. Prince Musa, Bedreddin's disciple, was defeated. The people's army, consisting of Islamic, Christian and Jewish farmers and workmen, was also slaughtered by the superior strength of Sultan Mehmet's army in Karaburun. Sheik Bedreddin himself was taken prisoner and hanged naked in the bazaar of the Thracian town of Serez in order to deter his disciple and the great number of his followers.

The great Turkish poet Nazim Hikmet (1902-1963) dedicated one of his most beautiful texts to the life and contributions of this man: *The Epic of Sheik Bedreddin*. In a perfect piece of literary artistry with its different levels of speech, various stylistic devices, alternating epic and lyrical paragraphs creating a fascinating multi-layered structure, Nazim Hikmet describes Sheik Bedreddin's eventful life, revolutionary actions and his guiding principles in an exciting way.

Especially the form of this lengthy poem, heralding his major work *Human Landscapes* later written in a Bursa jail, gives the text in so far a global character as *The Epic of Sheik Bedreddin* is neither entirely a lyrical poem nor a historical account nor narrative fiction, but everything at the same time. Historical Sheik Bedreddin and his disciples as well as the historical event of a national uprising for a new social order are thereby embedded into the chronological order reaching out into the present and even into the future.

The relevance of Bedreddin's world order for our lives which is ahead of its time makes it interesting for a modern poet like Nazim Hikmet. This is due to the composition of the masses organised by Bedreddin. In Anatolia, the peoples' crucible, an emancipatory social order based on solidarity without racial, religious or ethnic discrimination was made a principle for the first time in history. At first Bedreddin manages to unite Muslims, Christians, Jews, farmers, farm workers, workmen and fishermen including their wives and children. Although they are defeated by the superior strength of the Sultan's army and although almost ten thousands are massacred, Nazim Hikmet's creativity is able to stimulate hope for an inevitable future victory:

It was hot.
He stared.
Bedreddin's heroes stared at the sky
The softest and the most solid,
the most economical and the most generous
the most
loving
the greatest and the most beautiful woman: the earth
wanted to give birth
give birth at once.

The word *earth* is a metaphor standing for the people. Without the people there is no life. For the people defeats can only be transitory. The people is a power of high fertility. In a way it gives birth to its own liberation, a future of freedom. This what Nazim Hikmet has transferred into our present and future: Sheik Bedreddin's dialectically shaped set of values. Uniting theory and practice Sheik Bedreddin as well as Nazim Hikmet lived and suffered for these values.

Nazim Hikmet's *Epic of Sheik Bedreddin* was not only one of his most important texts, but he also revealed a relatively unknown national tradition to the Turkish political left and thereby made a new subject area accessible to modern artists. Succeeding Hikmet, Orhan Asena wrote the drama *Sheik Bedreddin*, and the young poet Hilmi Yavuz wrote the cycle of poems *About Sheik Bedreddin*. Fine artists turned to this subject matter as well. The well-known Turkish painter Abidin Dino illustrated Nazim Hikmet's text.

Ismail Çoban, however, is the first painter to pay special attention to the subject area of Bedreddin as a whole. He has created his most comprehensive cycle of pictures on the topic of *Sheik Bedreddin* as shown in this exhibition. Ismail Çoban has produced a variety of multi-layered reflections. Starting with the historical character, the philosopher Bedreddin and the revolutionary events, Çoban's cycle spans its view from Nazim Hikmet's text to the present, i.e. to the purgatories of the 20th century that do not seem to come to an end.

Those who do not know the context of the topic mentioned above might jump to the conclusion that Çoban's intention was to illustrate Nazim Hikmet's text. But Çoban's concept has seized the topic (not only including the pictures in this exhibition, but also a number of other objects) with so much independence that it indicates a new period of creativity to the experts.

The artist's well-known social commitment combined with his dedication and conscientiousness has reached a new climax. Man is not only at the centre of these pictures, man fills these pictures completely. The poles of these compositions full of action and tension show heads and hands. In this way Bedreddin is presented with all his individual and historical aspects.

Consequently the heroes of Çoban`s pictures are not Bedreddin and his disciples, but the proper heroes of every freedom or revolutionary movement: the anonymous farmers and workers, workmen, women and children. But even in situations of suffering and torture, after a defeat, the body language with eyes cast down is unbroken. We can see martyrs with a presentiment, with hope for future victories.

Çoban`s cycle does not only show hard work, but each picture presents an aspect of the topic with great scrutiny. With these pictures İsmail Çoban has created a magnificent piece of art on the subject area of Bedreddin and the topic *Purgatory*. It is a grabbing and moving synthesis of Bedreddin`s revolutionary philosophical spirit and Nazim Hikmet`s poetical as well as militant socialism. It is a synthesis which refers back to the past and forward to the future at the same time.

Yüksel Pazarkaya



From the cycle Purgatory: „Roses“
Z-1979/24 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1979/27 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/1 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/2 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/3 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/4 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/5 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/6 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/8 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/9 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/10 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/11 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/12 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/13 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/14 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/15 Drawing/Mixed technique, (150x100)cm



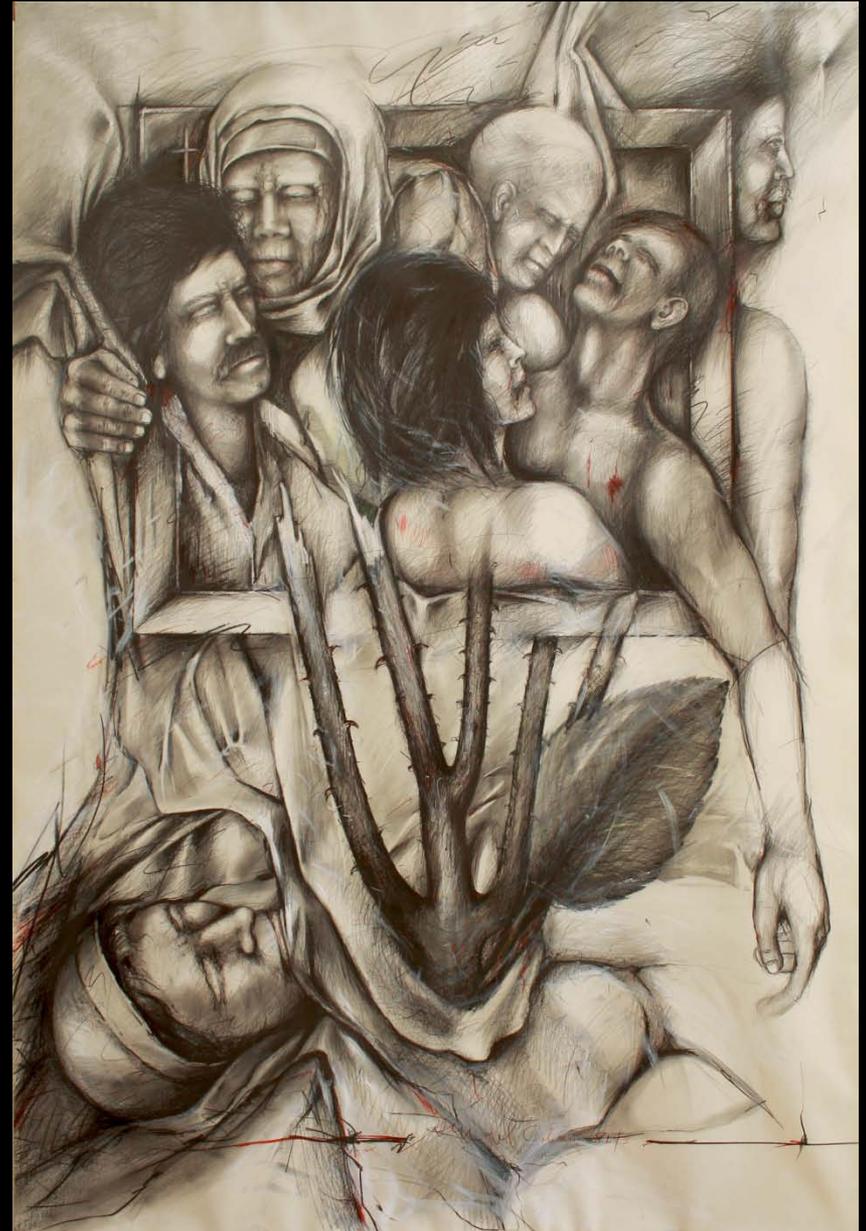
From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/16 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/17 Drawing/Mixed technique, (150x110)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1980/18 Drawing/Mixed technique, (150x100)cm



From the cycle Purgatory: „On the epic of Sheikh Bedreddin“
Z-1982/3 Drawing/Mixed technique, (150x100)cm

Letters to „Taranta Babu“

Behold an extraordinary man

Human portraits by İsmail Çoban

As a cross-border artist between two different cultures, the painter and drawer İsmail Çoban evades all stylistic associations and market trends. This gives him a distinctive edge whilst simultaneously making it more difficult to gain access to his immense artistic collection which is impressively uncompromising and guided solely by his own conviction. Whilst his friends and collectors cherish these virtues which have become rare in recent times, it leads to irritation in a market that controls its own trends.

Çoban, who has lived in Germany since 1969 and has long pursued his career as an artist in spite of his refusal to follow evolving trends, is an individualist and a moralist who is aware that with every new piece of art, his credibility is also under scrutiny.

Only those who manage to truly master their trade such as İsmail Çoban can so independently and undisputedly follow their own artistic route; the route as an expressive and indeed controlled painter whose perception of colour gives a true sense of light reflections on Turkish landscapes. The route as a technically and stylistically unconventional etcher and woodcutter who essentially uses graphic reproduction as a means of creating connections to literature, without ever being illustrative. And finally the route of a drawer which will be modestly documented in this exhibition.

Approximation to the drawer İsmail Çoban leads to the unravelling of a deeply complex character who as an artist, mystic, philosopher and political mind, is inscrutable yet vivid, philosophical yet fascinating.

There is no consistent chronology to İsmail Çoban's artistic collection. These are causes for concern which have and always will exist and give rise to artistic impetus.

Literary experiences also belong to this artistic impetus. Take Pablo Neruda's poetry, for example, whose magnificent portfolio was dedicated to 'Peace at dusk' (etchings). Furthermore, the pieces and biography from Else Lasker-Schüler, a prominent German-Jewish poet whose voice could not be heard during Germany's dark days. In particular Franz Kafka's frightening worldly experiences, whose vision of the world is dominated by a sheer fear of life and existence. His depressing metaphors depict an inhumane and hostile society. When in times of crisis, İsmail Çoban's drawings portraying memories of Kafkaesque situations reflect solid threats. The feeling of being at the mercy of those in the offices of bureaucracy. The daily presence of personal danger, as he often looked after those who sought refuge in him. Fortunately these most extreme instances are experiences which belong in the past.

Time again İsmail Çoban falls back on Nazim Hikmet, one of the most significant Turkish poets of modern times. Hikmet's *Epic* poems on the legendary *Sheikh Bedreddin* written during his 13 years of political imprisonment (1936) in the prison of Bursa, sparked a series of large-scale drawings which belong to the most impressive pieces of art to have emerged from this century. He also discovered Hikmet's devastating 'letters to Taranta Babu' which found expression in the 29 greatest colour drawings of the year 1995, even though the writer was no longer alive to see them.

There were the letters that black student Benerci from Eritrea (Ethiopia) wrote home to his wife at the beginning of the thirties whilst temporarily living in Rome. For fear of the Italian fascists, there came a day when Benerci no longer dared to leave his house. However, he was found and killed. His body was never found. Hidden in the bedposts, the next tenant, an Italian writer, happened upon the unsent letters. As the Italians had by then occupied Addis Abeba, the author feared for his life if he were to publish the letters. He therefore confided in Nazim Hikmet, who transformed the letters into literature and so this tragic and eminently political love story found its place in global literature.

In the voice of Hikmet, Benerci laments in his seventh letter to Taranta Babu (1935):

Such an astonishing world
it is here ,that she
dies with wealth,
lives out of duty.
Sick people flock to the suburbs like
hungry wolves,
the granaries are closed,
the granaries are full of wheat.
The machines can
weave the way from the earth to the sun
using silk thread.
The people are barefoot,
the people are naked.
Such an astonishing world,
it is here, that
whilst the fish drink coffee,
the children have no milk to drink.
The people are fed with words,
the pigs with potatoes..."

A sample text of the oppressive imagery; a literary and political message which İsmail Çoban often found so challenging.

Çoban is confronted with the bleakness of the German language on a daily basis. It becomes even more poignant when he then immerses himself in his flowery and emotive mother-tongue, which for a long time resulted in only a basic understanding of the German language.

Yet he does not shield himself from the self-controlling nature of rational abstracts or intellectual metaphors. He reacts on paper with a characteristic combination of spontaneity and discipline as well as passionate motor functions and narrative rigour.

Every hour is filled with drawings yet very few have the opportunity to be kept, stored or questioned.

During the evenings in which melancholy creeps in, the faces of the day swim in his mind, replaying moments of luck and disappointment. The pencil has a mind of its own and becomes an unconscious tool to blend fragments of images with memories and thoughts. There are hours of inner reclusion when thoughts and feelings fade away. Hours during which the artist finds strength for the coming day. İsmail Çoban claims that "*meditation*" is the key to such evenings, from which he also draws his inspiration for his art pieces the following day. Perhaps even an idea for his next drawing. The days are then periodically filled with work, the declension of his key issues, love, tolerance, humanity, freedom and death, trust, grief, violence, estrangement, double moralities and the myths of his own life.

The route from thought to picture is a short one. It is not unusual that the final concept of a picture comes together in the work process. Thus the picture is by no means finished in the artist's mind when he reaches for the pencil. There is no concept, at most there is an idea. The drawing process is more intuitive than foresighted. Indeed the picture seems to draw itself. Its origins remain mysterious, its history however, is comprehensible through the artist's biography. It remains rooted in the experiences of the loving, the suffering and hoping humanist İsmail Çoban.

Even if İsmail Çoban's pictures seem to be officially finished, each picture remains open for interpretation for the beholder to incorporate into their individual life encounters.

Therefore, each piece is different depending on the beholder whilst, at the same time, it is a combination of all of these pieces that trigger something in the mind of each person to come before it. The channel of existence through which these pieces are carried is dialogue. Not merely after the artist has set down his pencil and paintbrush. Indeed every picture is first and foremost the result of his own inner dialogue in the *'search to find one's inner self'* as a collection has been entitled. This 'self' is also reflected in the topics of his collections (e.g. 'Chapter of Freedom') and in his political commitment to his Turkish homeland and its people.

In Germany, İsmail Çoban met a Turkish woman who was mistreated and raped in prison. The undesired child resulting from this now carries the name of the general who was responsible for the inhumane conditions in this Turkish prison as a living prosecution.

This young woman's fate has been transformed into a series of drawings, for which Çoban has chosen the metaphor of a broken mirror. A mirror whose shards solely reflect the unknown, shards of images which portray the destruction of all existence and the destruction of both past and present. "Women in wars are also included in this," says İsmail Çoban. "The women who have lost their own memories because everything that they loved and everything that gave them an identity was taken away from them."

Yet whilst the pencil continues to draw pictures, newspaper cuttings and letters are pouring out of the fax machine. Responses to the political commitment of an artist, who has become a speaker for the democratic protest movement in Turkey protesting against a short-sighted 'Euro-Gold' project. The quality of life and health of many people, more than 400,000 olive trees as well as archaeological monuments of the classical antiquity are at risk.

An artist lives in accordance with the terms set by politics. That is the rule. Yet İsmail Çoban is convinced that it is an artist's right to shape these terms, in order that they retain their freedom. On the one hand, we have his fighting political stance, whilst on the other hand we see his reclusion to the security of his small family as well as the calm of his studio and thus a true ambivalence arises, a necessary one at that.

The ambivalence of human life is also reflected in the ambivalence of art, whether one accepts the ideologically determined art formula on the identity of art and life or not. The creation of art is undoubtedly a way of life and the artistic piece, as long as it is not one-dimensional, is a result of an ambivalent worldly wisdom and philosophical outlook on the world. İsmail Çoban successfully retains the philosophies of the Western and Oriental worlds without infringing on his own background. He remains a Turkish artist who has entered the foreign and this foreign has become an integral part of him. And indeed the human values that he represents form the basis of both cultures, even if he still has problems at willingly and unwillingly being tolerant in both worlds.

His border crossing both geographically and culturally in 1968, does not remain the dominant bordering experience in his life but rather the borders which determine thoughts, feelings and actions. Borders that are engrained in the mind as a result of upbringing, ideologies and politics. Art however, still remains a crossing of borders, an adventure to the unknown and the uncertain

In the large-scale and sometimes monumental drawings by İsmail Çoban, the drawing of borders has been a key principle forming the basis of philosophical meditations and social insights.

These pieces contrast with each other through compositional elements in the form of 'windows' and screen structures. Adhesive tape which will be removed in the last part of the artistic process, leaves behind bright stripes which are more than just 'symbols' and fulfil more than just a compositional purpose.

"It is through windows that we acquire our understanding of the world", says İsmail Çoban "and it is the borders that separate us. We must first overcome these borders in ourselves, before we can cross the borders of others."

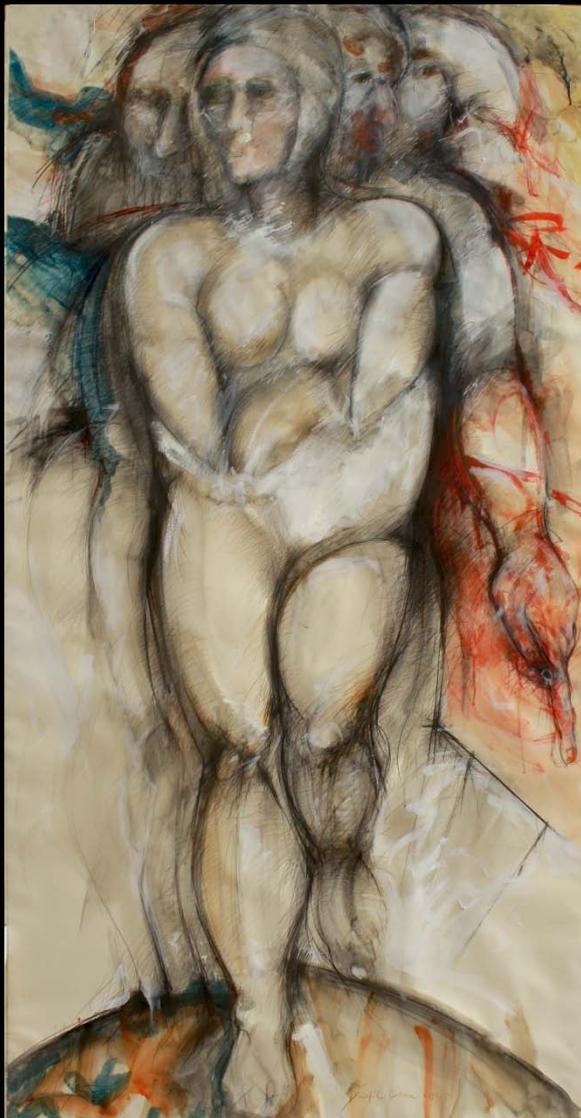
Even though art requires other people as partners in dialogue, it is essentially a lonely process. İsmail Çoban has experience with loneliness. He has often felt lonely when friendships failed on difficult days. This trio which could come under the title '*everyone bears their cross alone*', is therefore rooted primarily in his own suffering at the hands of life experiences.

In contrast, İsmail Çoban uses LOVE as the most poignant driving force of his private and artistic life. In his portraits eroticism appears again and again along with scrupulous affection, romanticism and poetry but also animalistic power. The person that he brings to life on the paper or canvas, leaves no room for distance. They fight and they love. Their skin melts together and their bodies entwine in an endless embrace. Indeed the most significant element are the hands. There are entire ballets of hands which are used to gesture, touch and stroke. Hands which reach out to the beholder. His hands. Yet he still has difficulties with the foreign physicality of the people surrounding him in Germany. To be close to someone and maybe even enjoy this does evidently not appear in German life-schools.

In his world in the Bergischen Land, which is no longer new to him, with his wife and three sons, İsmail Çoban has created an atmosphere that manifests itself in his paintings. Therefore, his commitment to closeness, warmth, friendship and love which he has drawn a thousand times, is a mirror reflecting the current reality of life from the inside and something which he draws strength from to embark upon the great adventure that is ART.

Dieter Treeck (Translation: Holger Brensing)

Letters to „Taranta Babu“



From the cycle Purgatory:
„Letters to Taranta Babu“

Z-1995/5 Drawing/mixed technique (180x90)cm
(Triptychon)



Z-1995/7 Drawing/mixed technique (180x90)cm
(Triptychon)

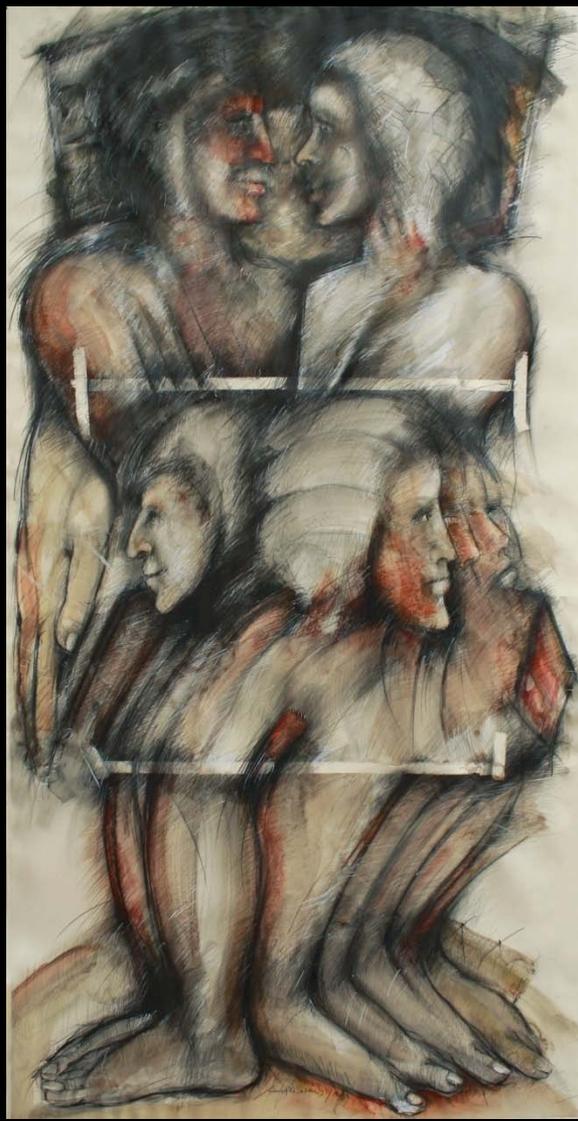


Z-1995/8 Drawing/mixed technique (180x90)cm
(Triptychon)

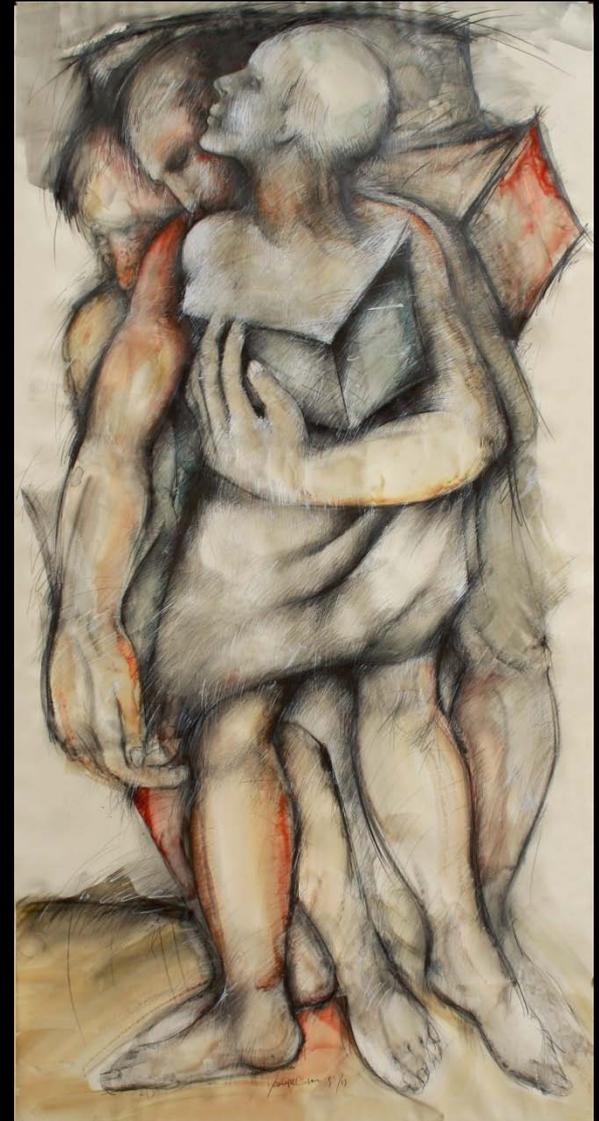


From the cycle Purgatory:
„Letters to Taranta Babu“

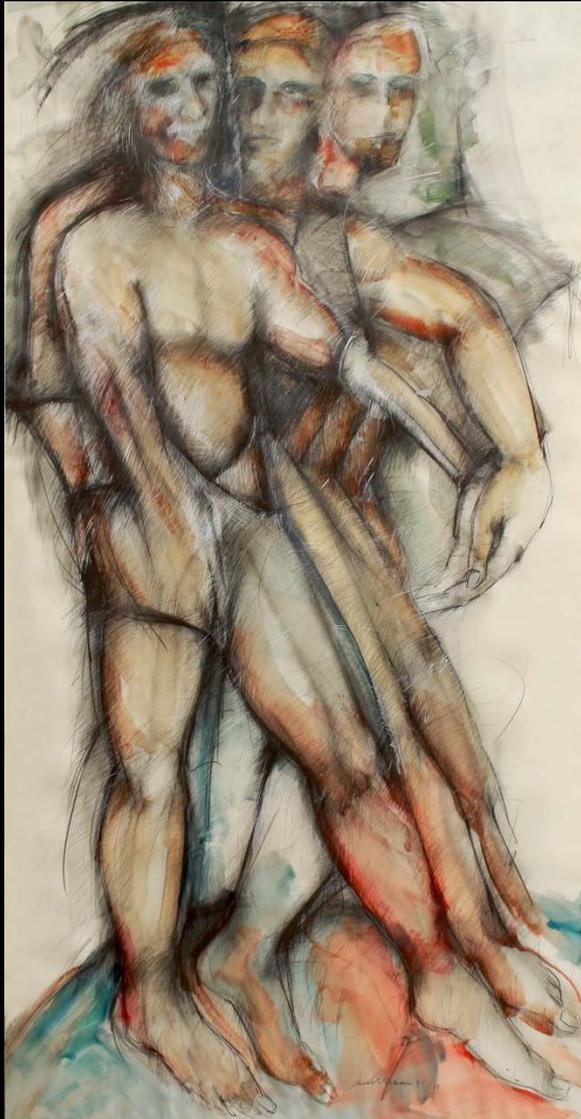
Z-1995/11 Drawing/mixed technique (180x90)cm
(Triptychon)



Z-1995/12 Drawing/mixed technique (180x90)cm
(Triptychon)

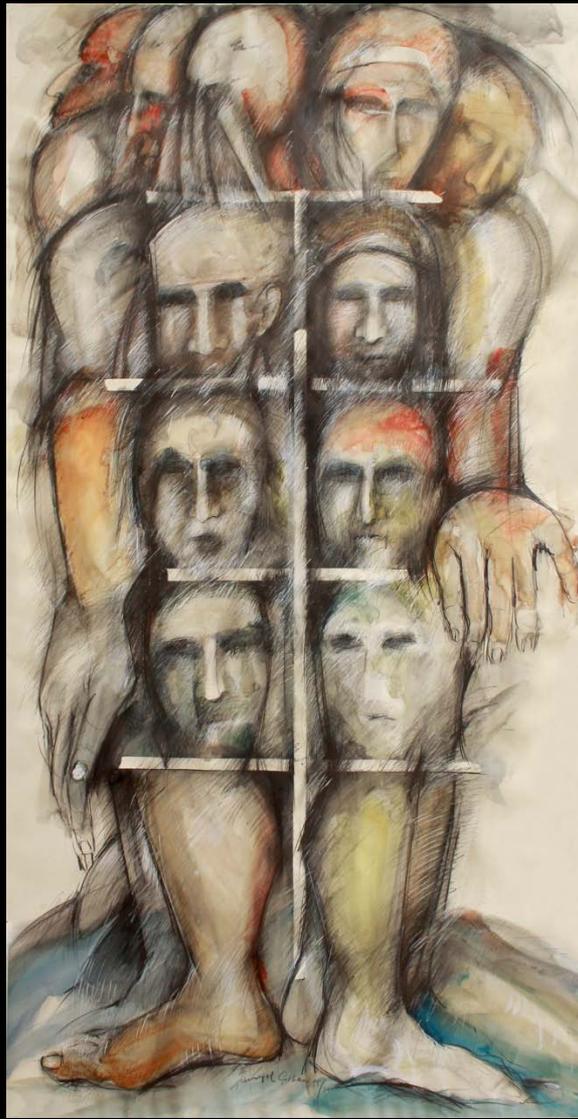


Z-1995/13 Drawing/mixed technique (180x90)cm
(Triptychon)



From the cycle Purgatory:
„Letters to Taranta Babu“

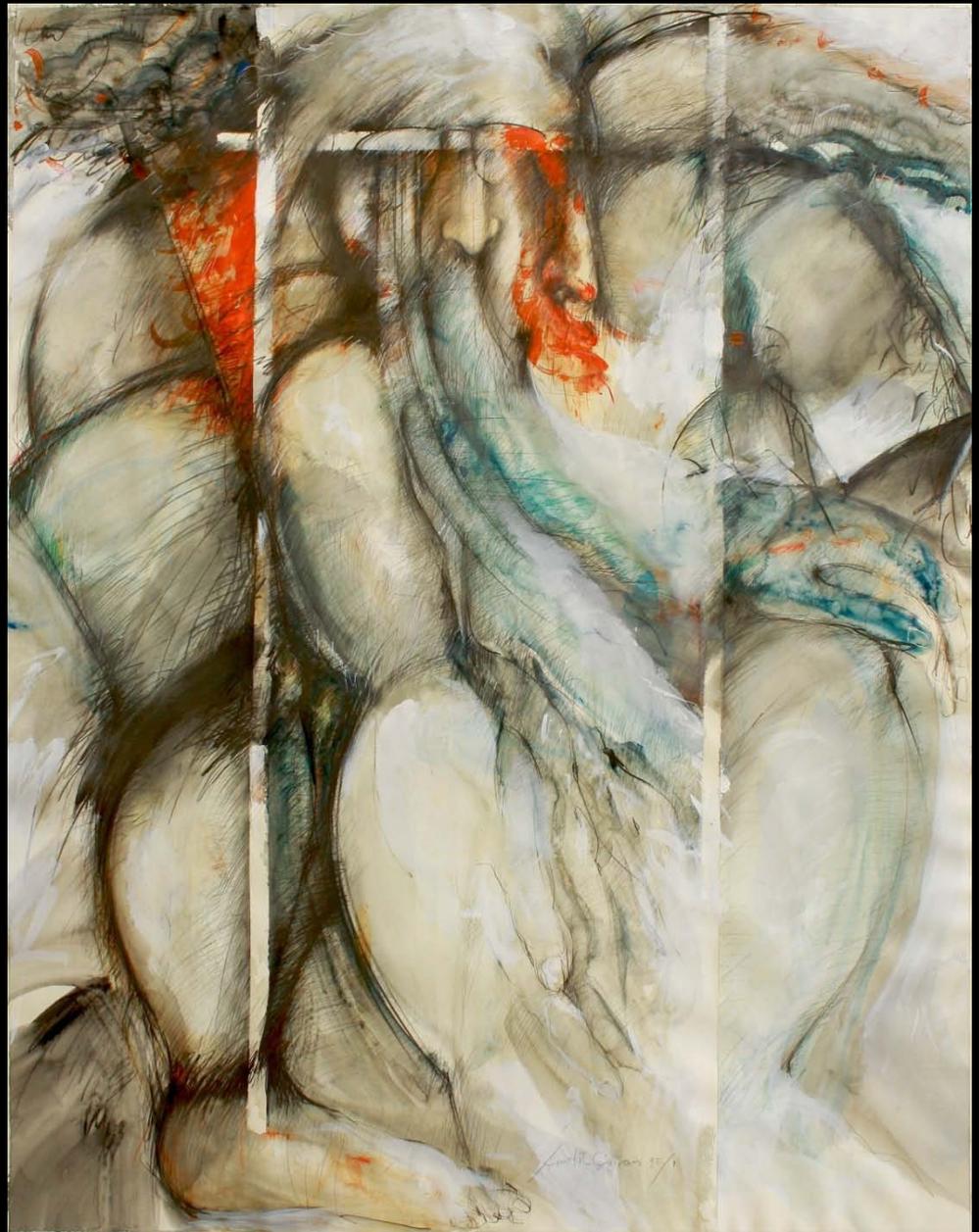
Z-1995/14 Drawing/mixed technique (180x90)cm
(Triptychon)



Z-1995/15 Drawing/mixed technique (180x90)cm
(Triptychon)



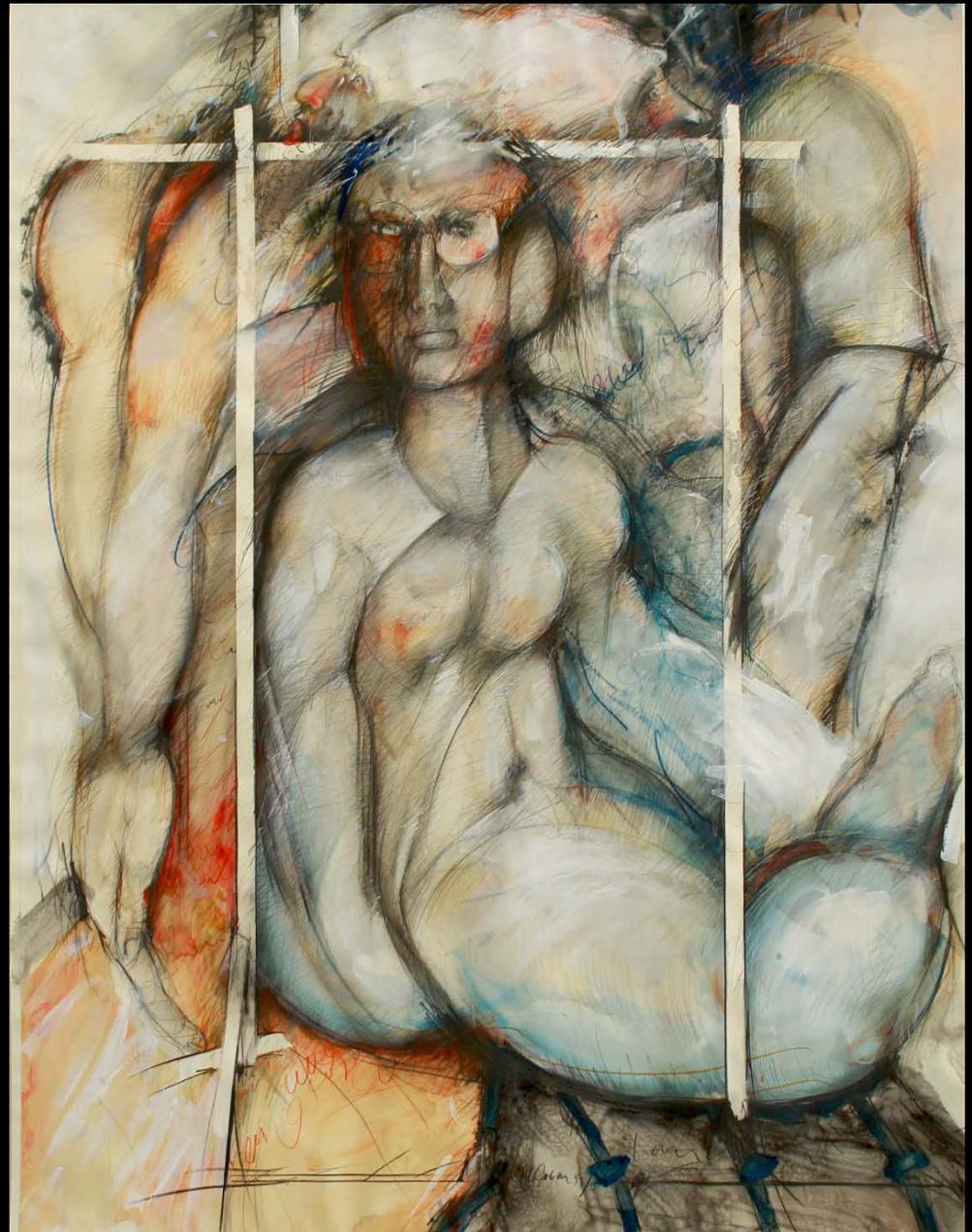
Z-1995/16 Drawing/mixed technique (180x90)cm
(Triptychon)



From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/1 Drawing/mixed technique, (130x100)cm



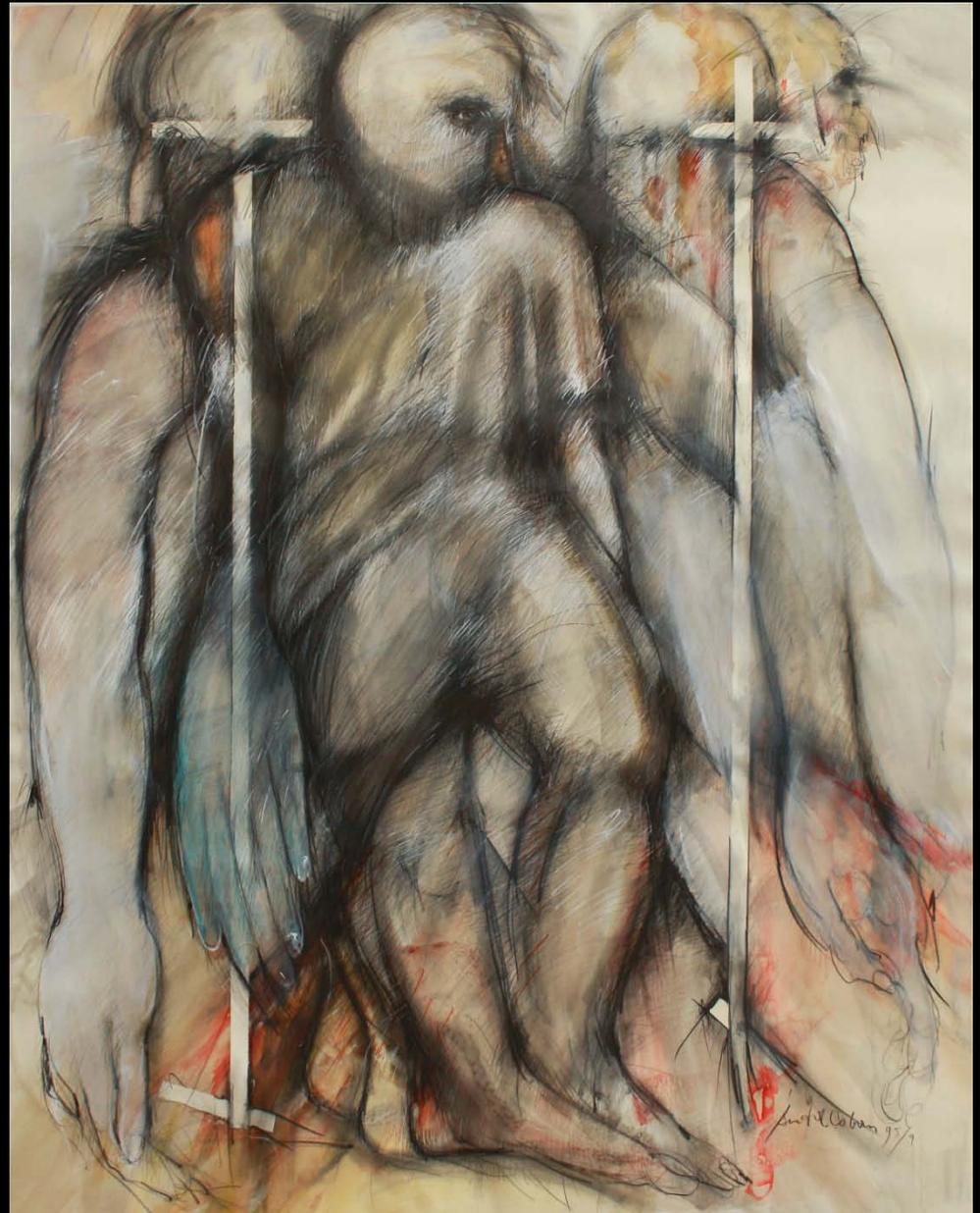
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/2 Drawing/mixed technique , (130x100)cm



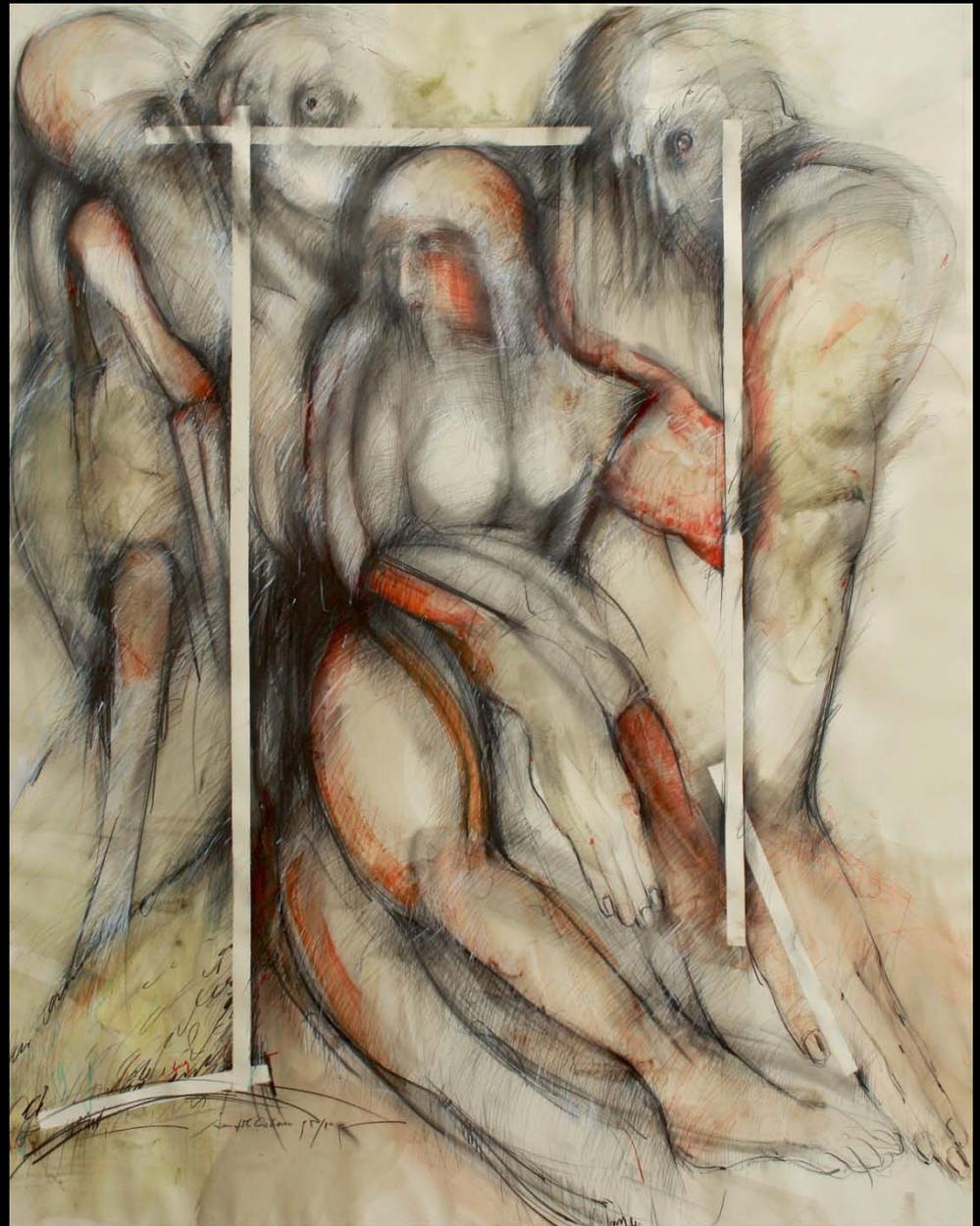
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/3 Drawing/mixed technique, (130x100)cm



From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/4 Drawing/mixed technique, (130x100)cm



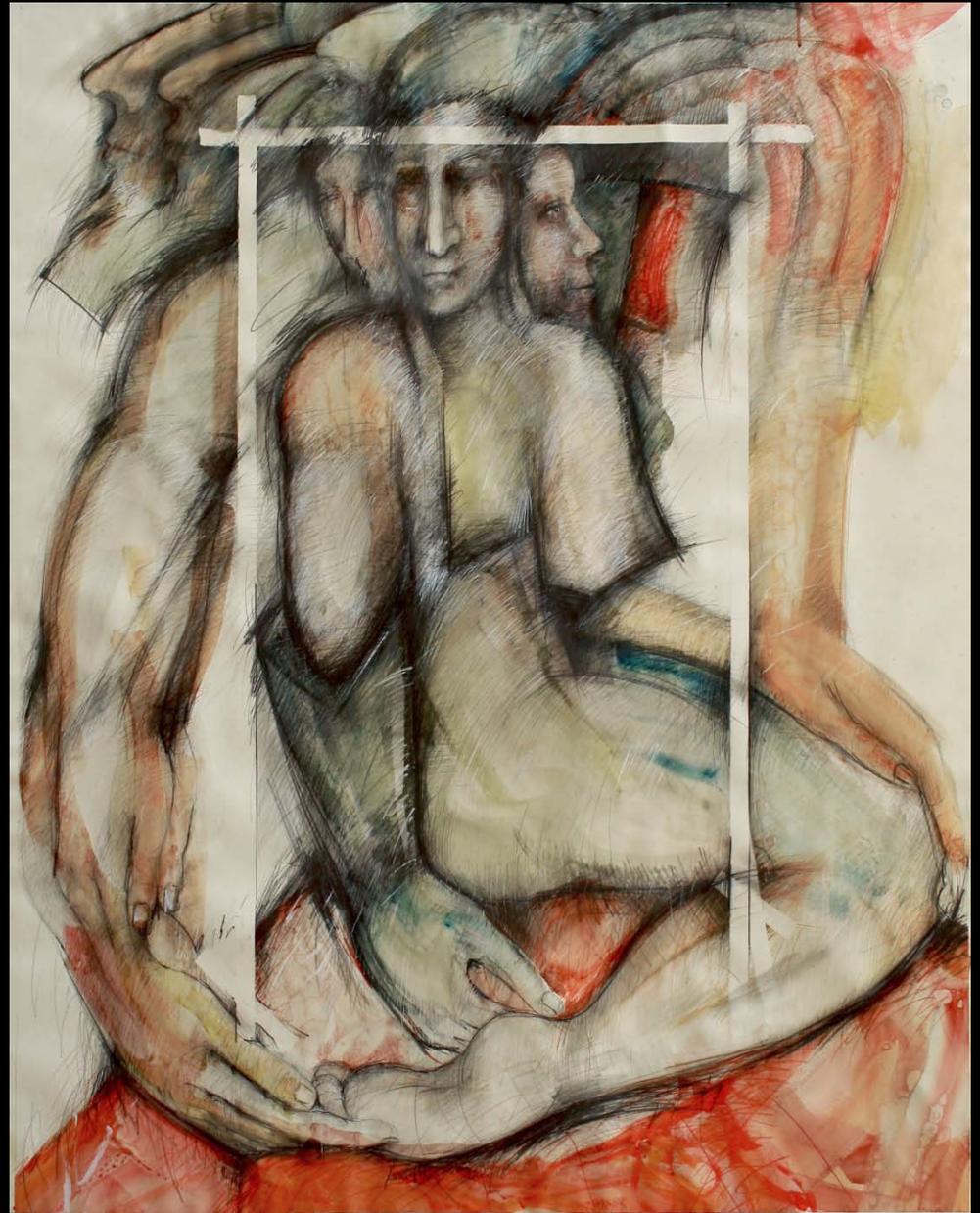
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/9 Drawing/mixed technique, (130x100)cm



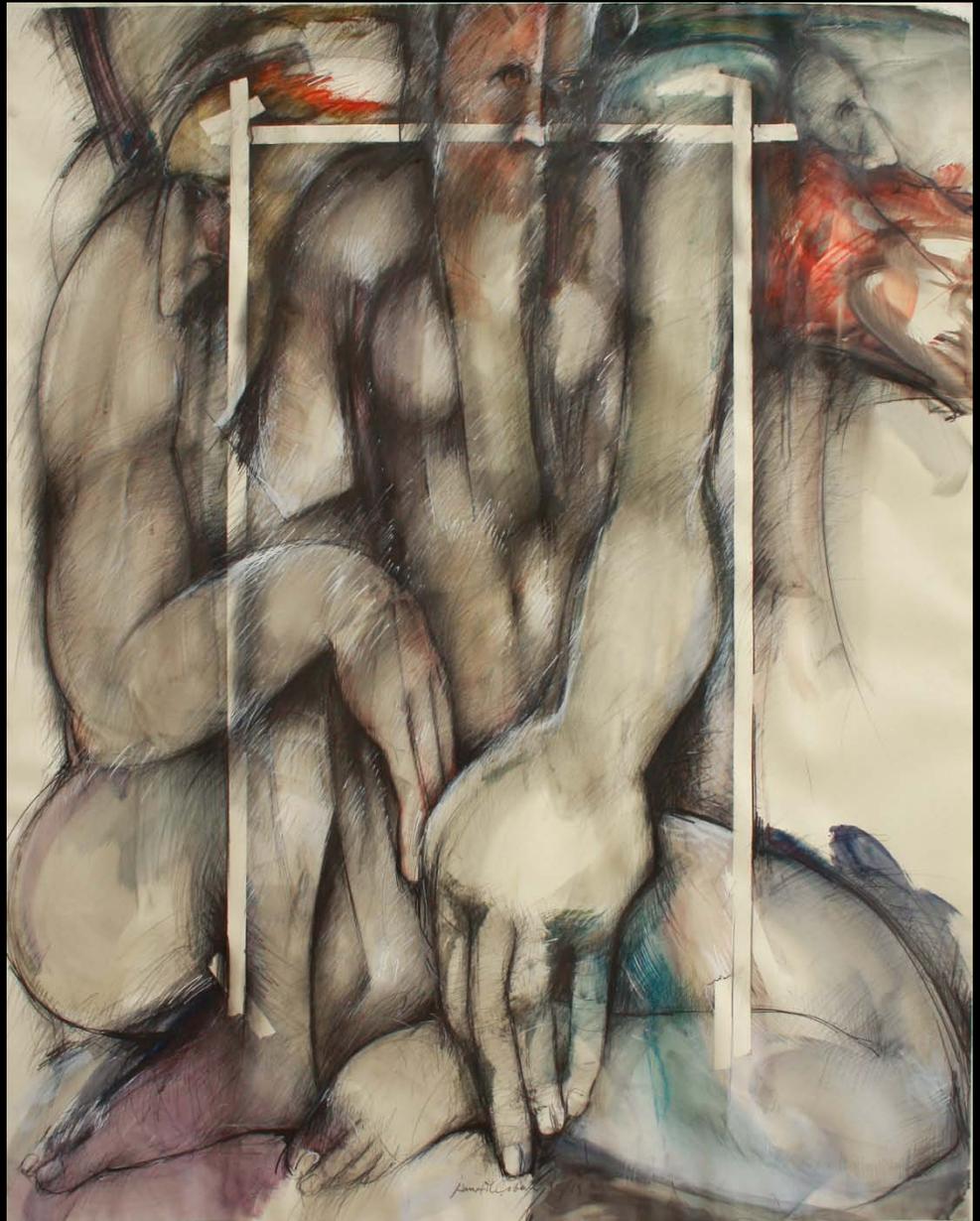
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/10 Drawing/mixed technique, (130x100)cm



From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/17 Drawing/mixed technique, (130x100)cm



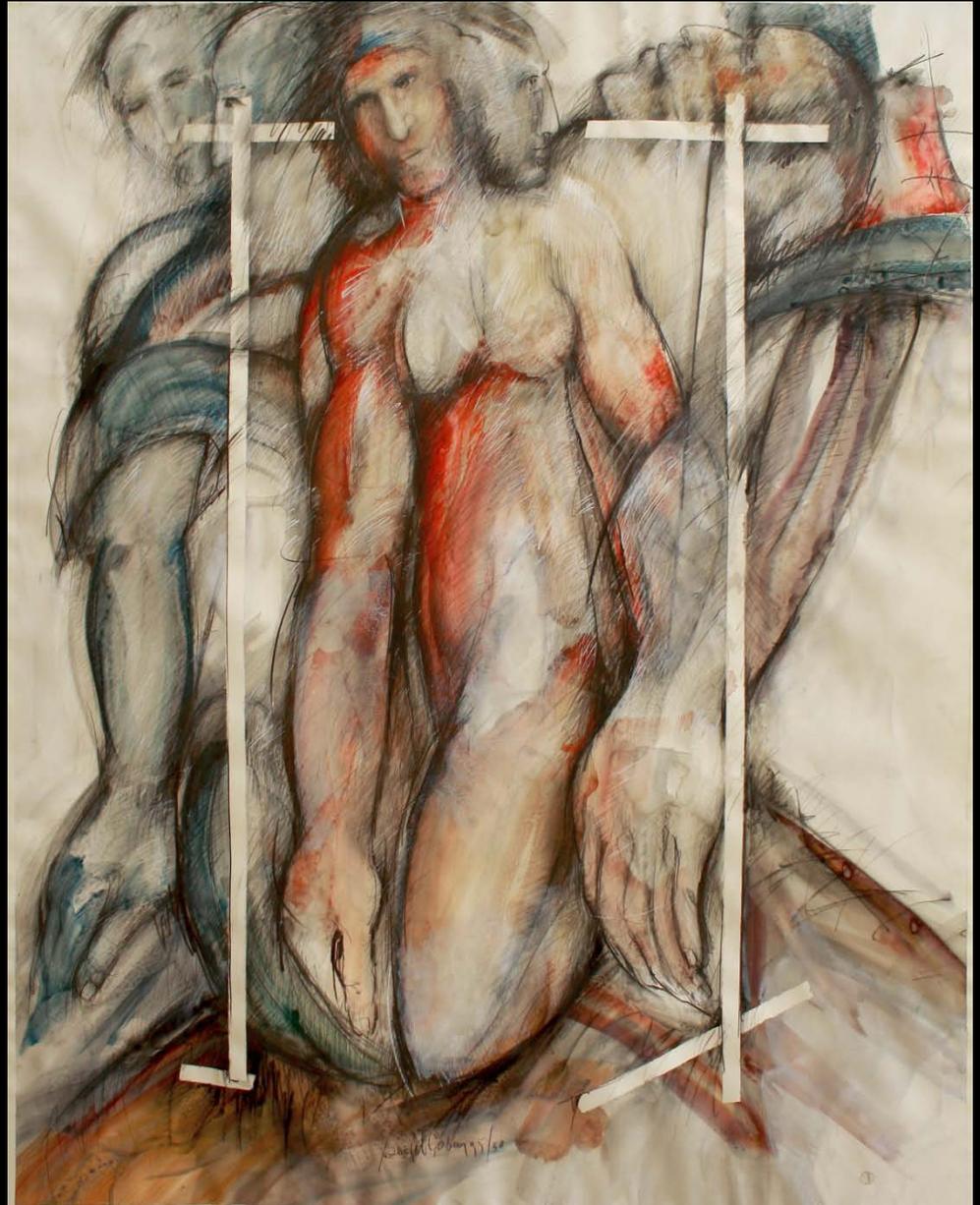
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/18 Drawing/mixed technique, (130x100)cm



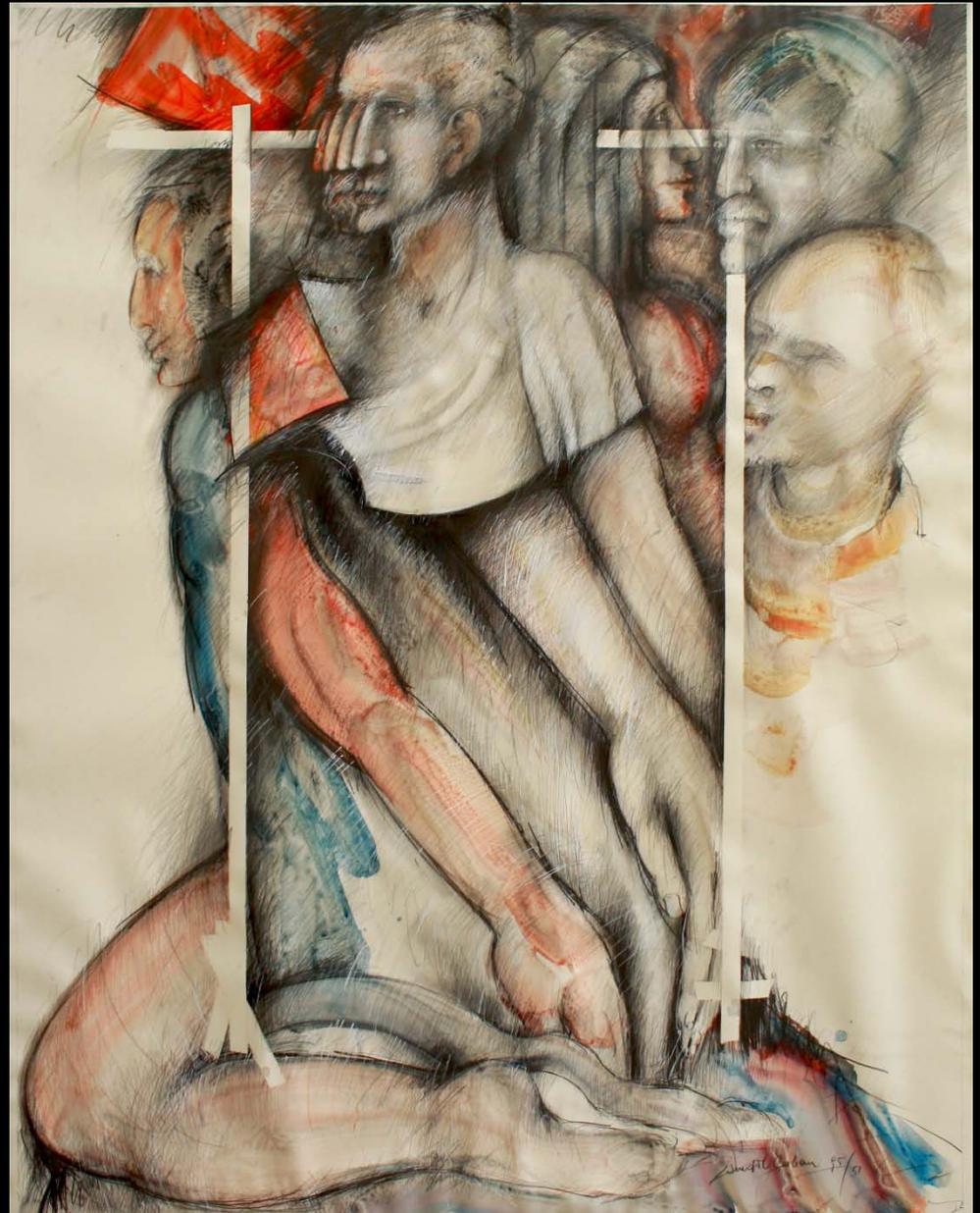
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995 Z95/19 Drawing/mixed technique, (130x100)cm



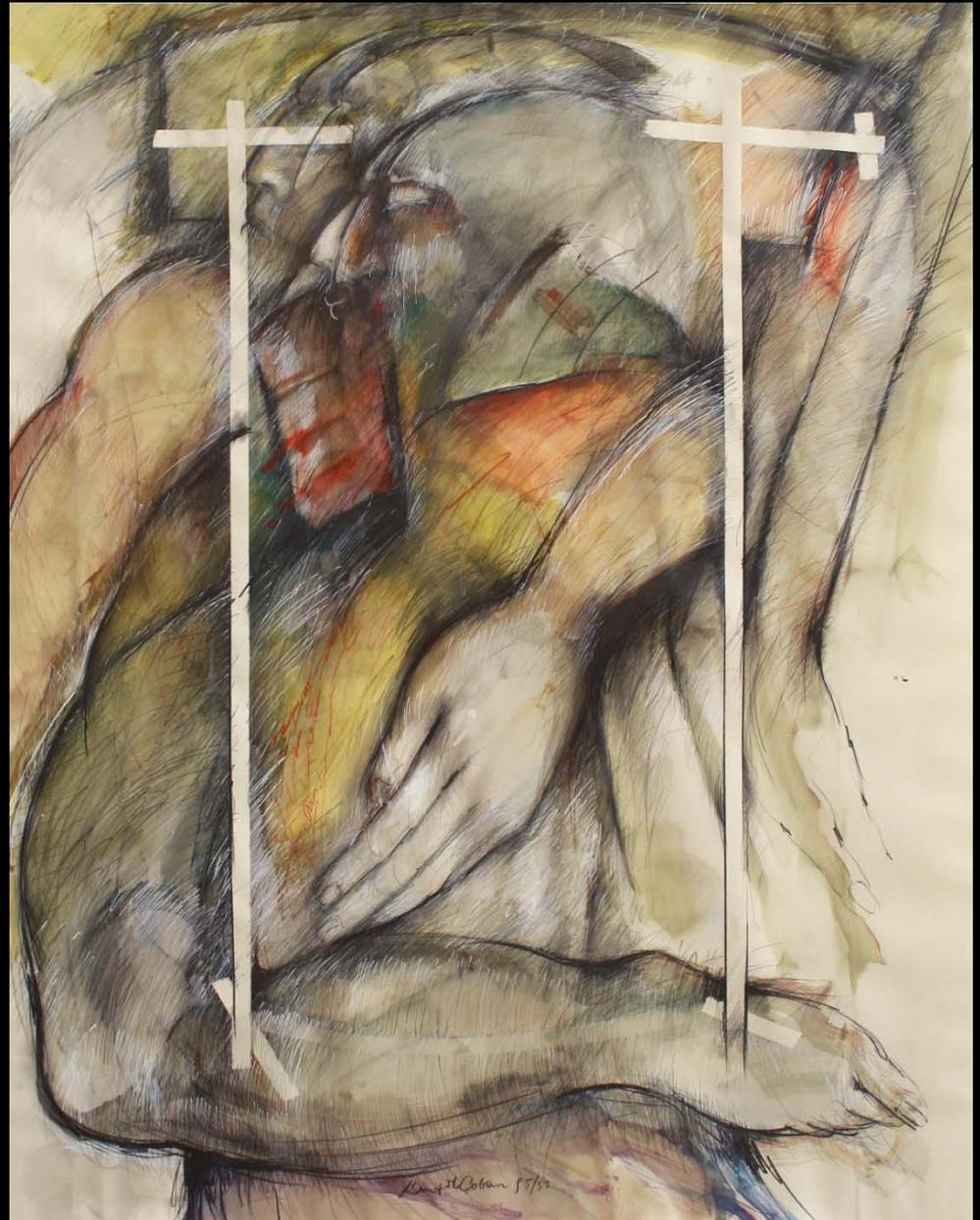
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/20 Drawing/mixed technique, (130x100)cm



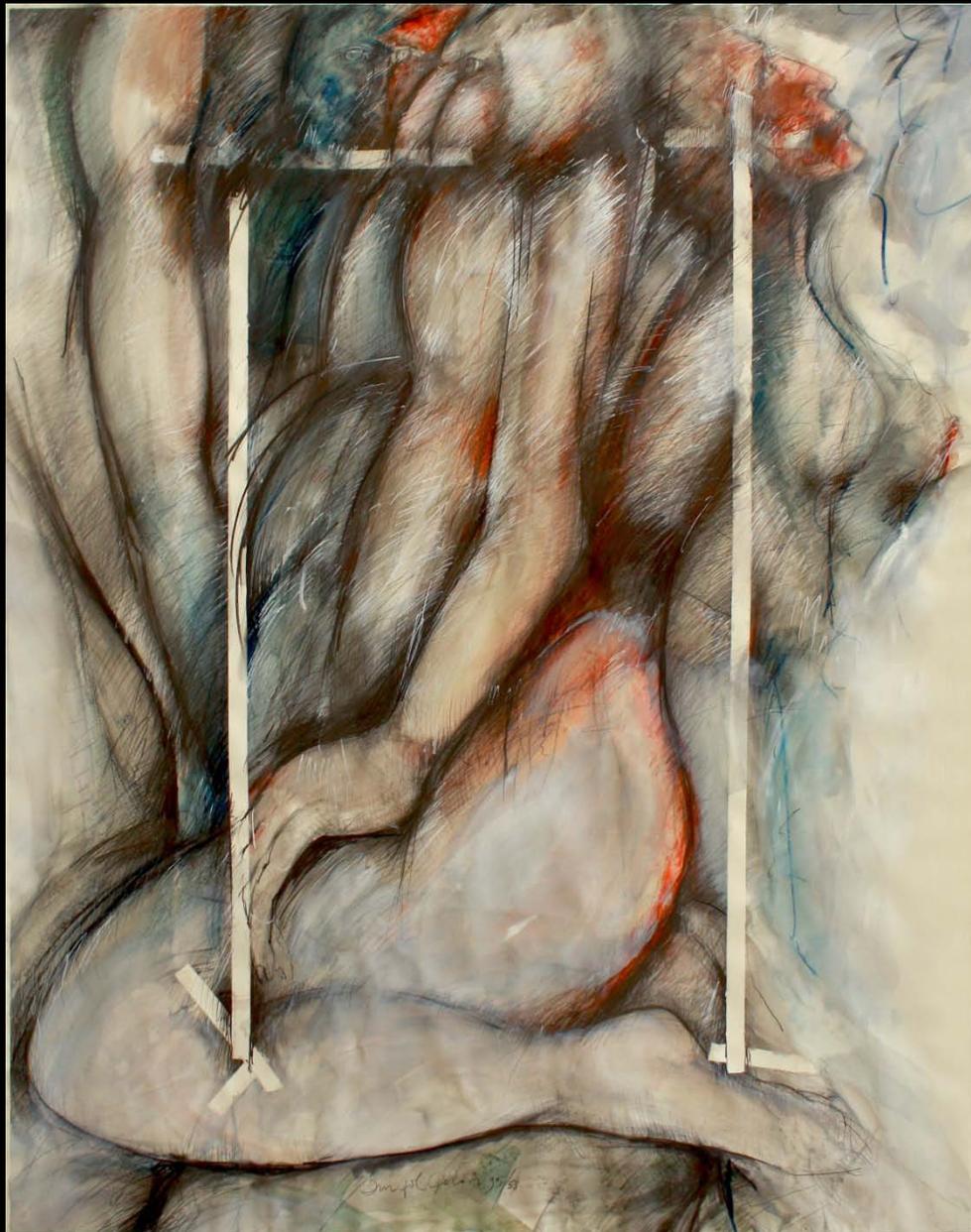
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/50 Drawing/mixed technique, (130x100)cm



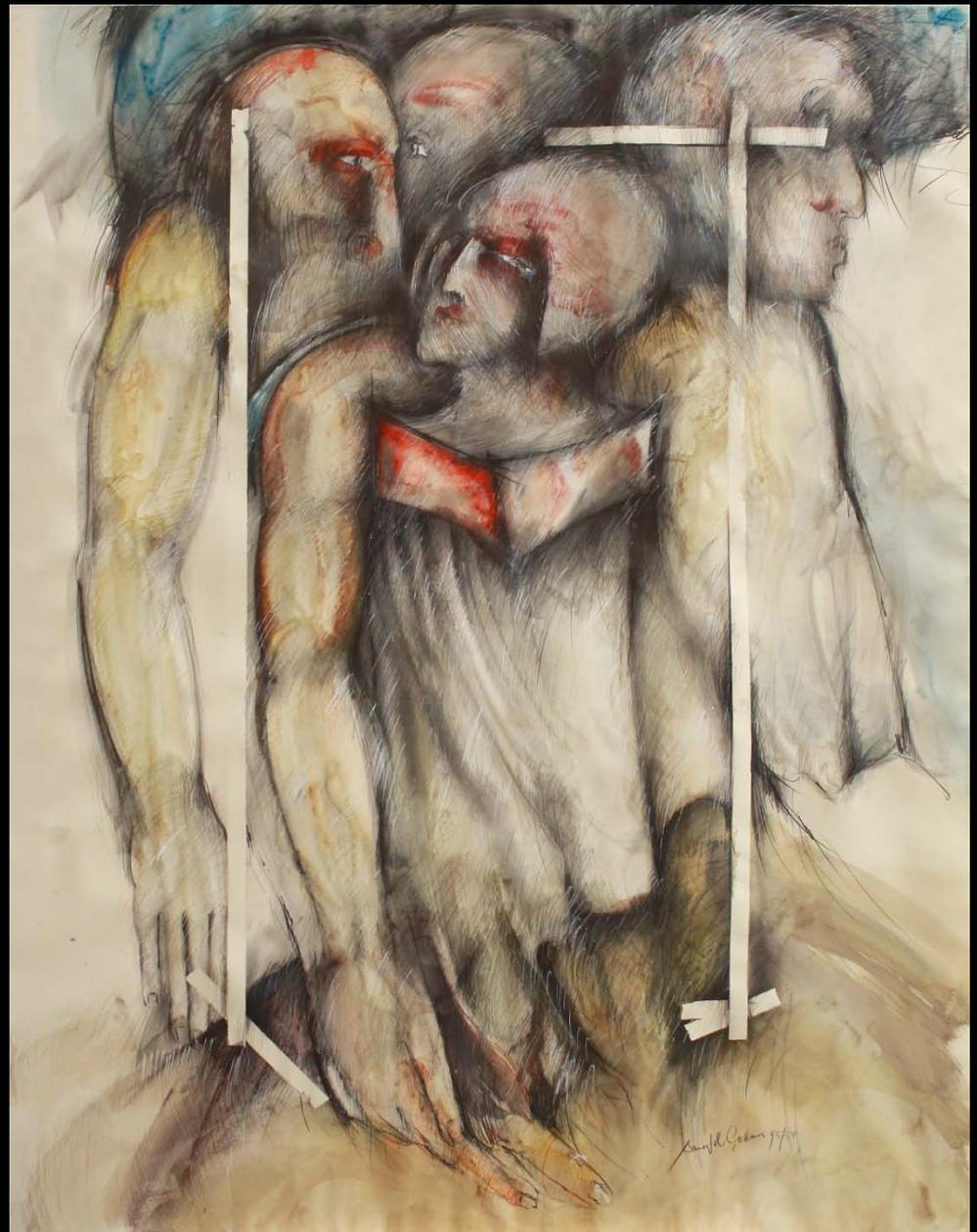
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/51 Zeichnung/Mischtechnik, (130x100)cm



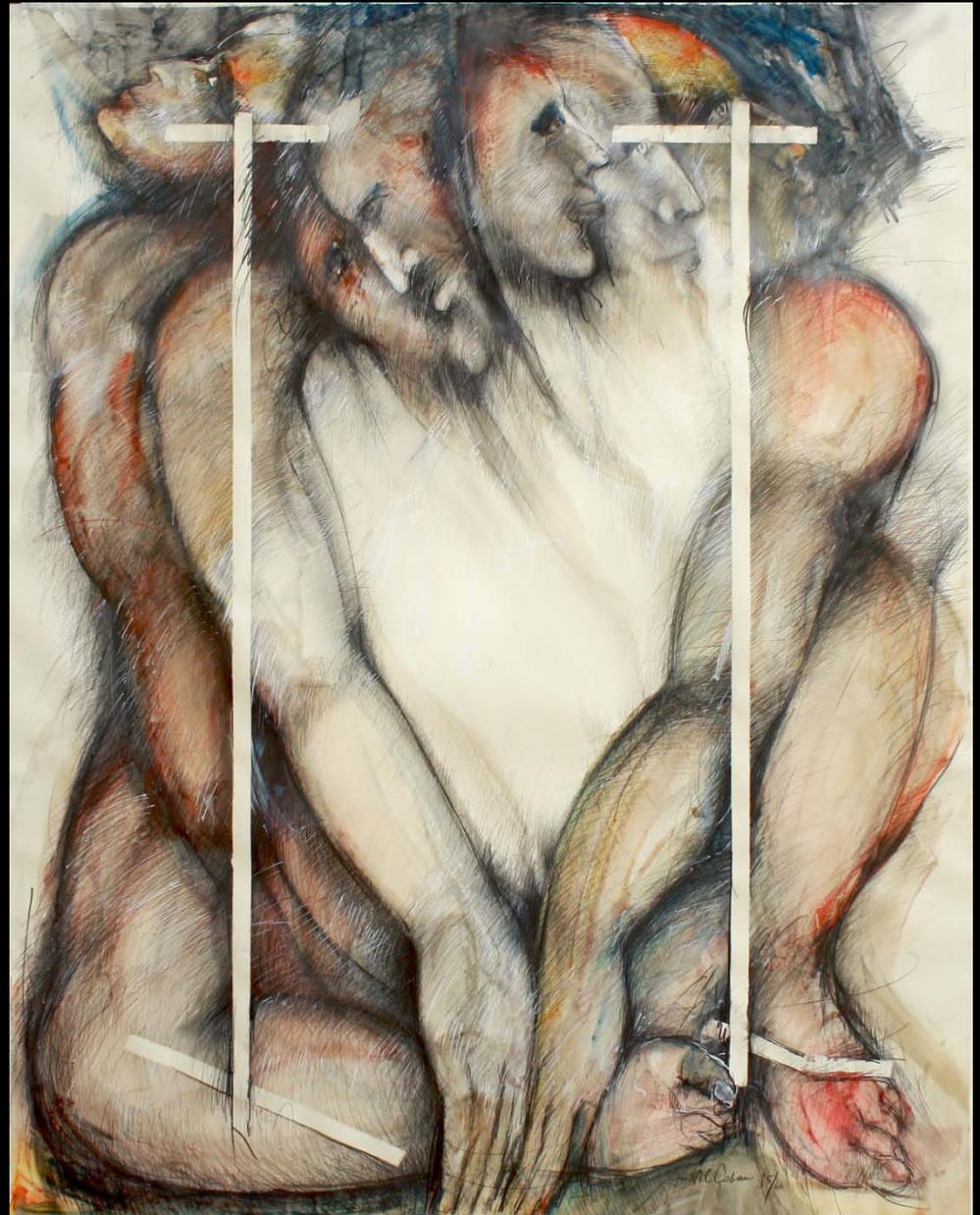
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/52 Zeichnung/Mischtechnik, (130x100)cm



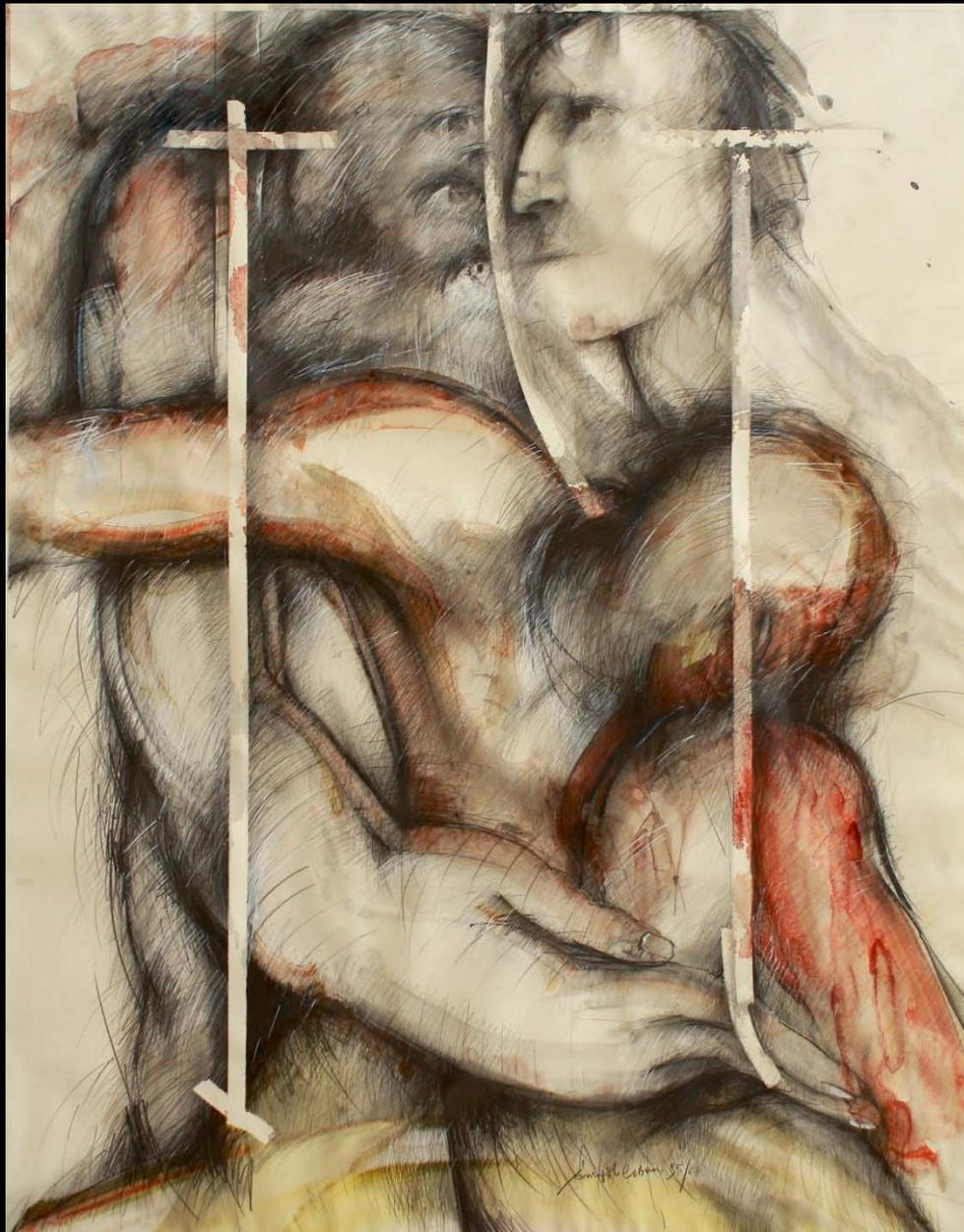
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/53 Zeichnung/Mischtechnik, (130x100)cm



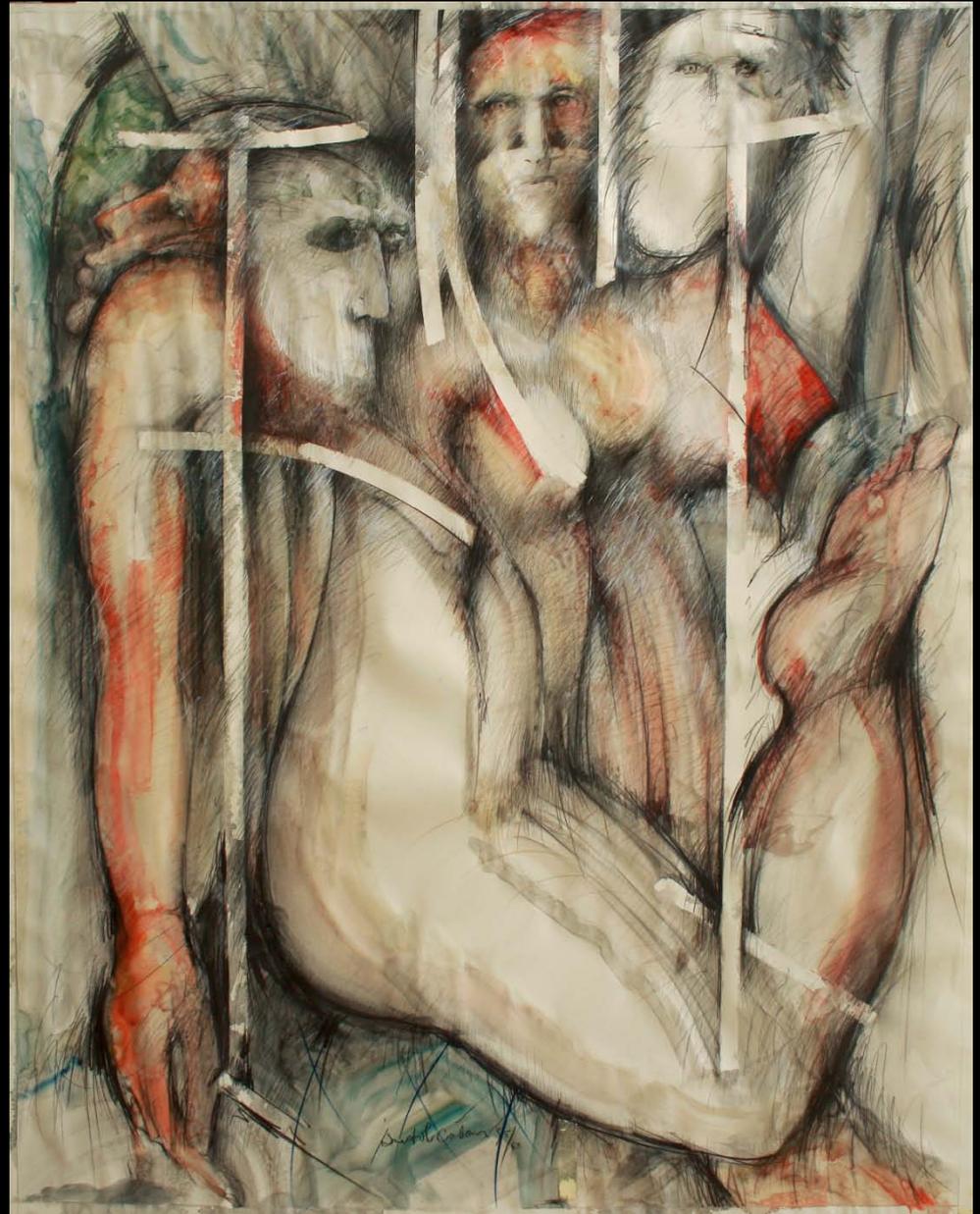
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/54 Zeichnung/Mischtechnik, (130x100)cm



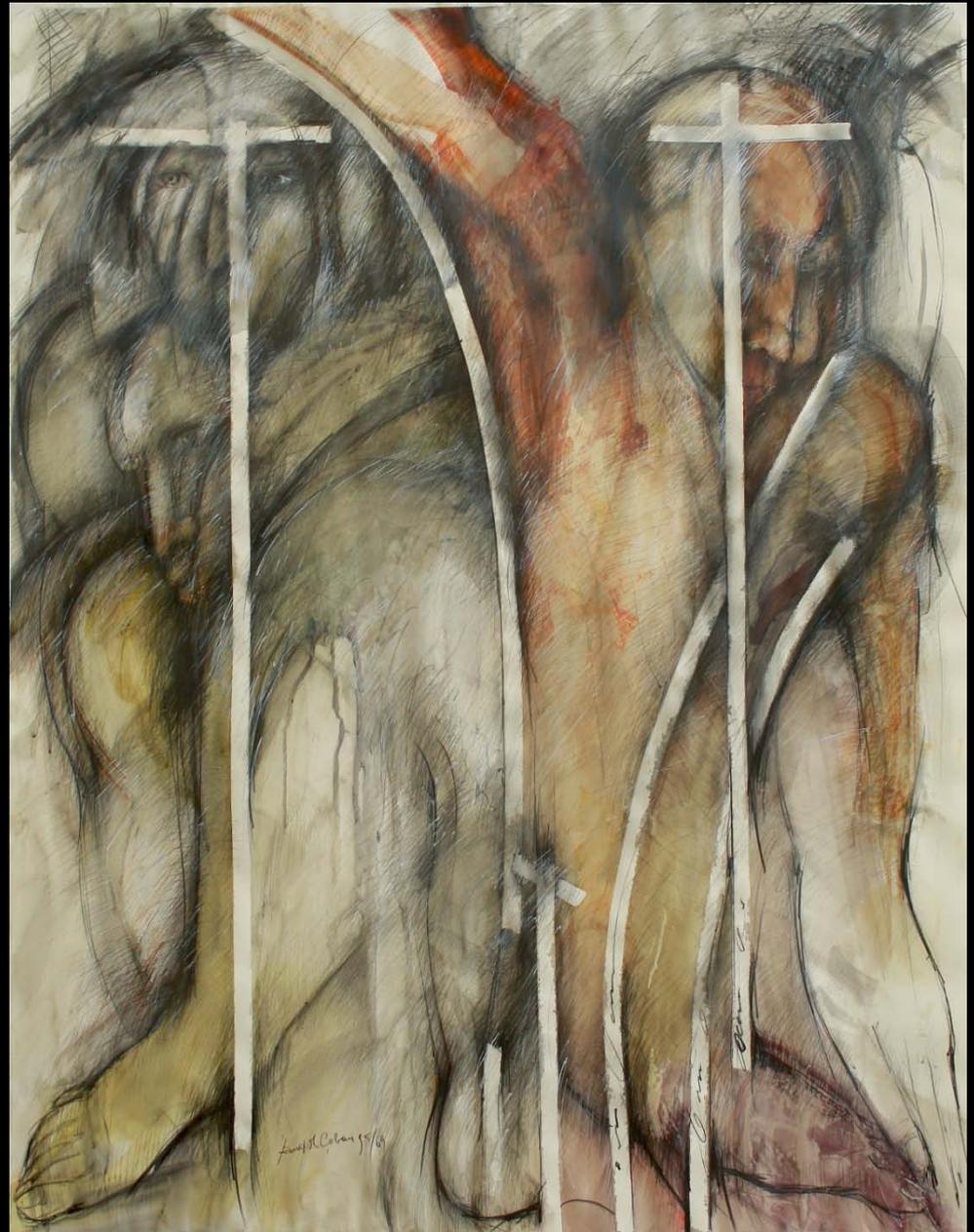
From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/66 Zeichnung/Mischtechnik, (130x100)cm



From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/67 Zeichnung/Mischtechnik, (130x100)cm



From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/68 Zeichnung/Mischtechnik, (130x100)cm



From the cycle Purgatory: „Letters to Taranta Babu“
Z-1995/69 Zeichnung/Mischtechnik, (130x100)cm

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