



PALIMPSEST OF THE LAND

Ahmet Kemal Akıncı

PORTFOLIO | BUAT CURATORIAL AWARD | 2026

Artist Profile

Ahmet Kemal Akıncı is an interdisciplinary artist whose practice moves across painting, sculpture and creative photography. His background in civil engineering and four decades of professional experience inform a visual language grounded in structure, material and spatial organization.

Working with acrylic, copper, oxidation and layered surfaces, Akıncı examines how land, cities and materials retain the traces of time. Maps, parcels, waterways, architectural fragments and archaeological references become systems through which memory and human intervention are made visible.

Selected Awards

AFIAP - Artiste FIAP, Fédération Internationale de l'Art Photographique, 2015

AFAD Golden Camera Photo Contest - Achievement Award, Creative Printed Photography, 2015

Selected Exhibitions

İçimden Geçen Dünya, Solo, Istanbul, 2026

İçimden Biri, Solo, Istanbul, 2022

Step Istanbul, Group, Istanbul, 2020

Voice of Freedom, Group, Kulturbunker Mannheim, Cologne, 2020

Retouch, Group, Istanbul, 2019

Urban Reflection, Solo, New York, 2017

GuruShots Kodak Moment, Group, New York, 2017

Istanbul Photography Days, Group, Istanbul, 2012

Artist Statement

My practice investigates how matter records time through processes of transformation and accumulation. Working primarily with copper and paint, I engage oxidation, layering and surface change as both material and conceptual strategies.

In my sculptural works, copper acts not as a passive medium but as an active collaborator. Its oxidation evolves beyond full control, introducing a temporal dimension that resists permanence.

My paintings draw from landscape - not as representation, but as structured surfaces shaped by division, repetition and human intervention. Fields, paths and settlements are reorganized into spatial systems that oscillate between abstraction and mapping.

Across these media, I approach surfaces as sites of inscription. Each mark, stain or patina becomes a trace of time, holding together presence and disappearance. My work reflects on the unstable boundary between permanence and transformation.

Project Description

PALIMPSEST OF THE LAND

Palimpsest of the Land approaches landscape as a surface that is continuously written, erased and rewritten. The project brings together maps, fields, rivers, settlements, archaeological fragments and architectural traces, not as fixed records but as layers of memory occupying the same ground.

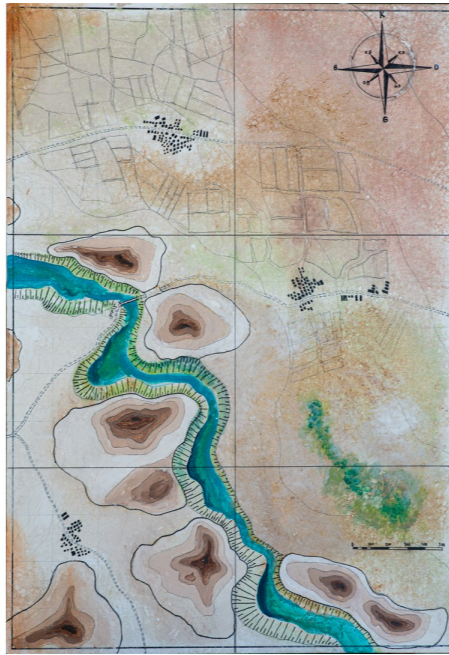
The works move between the aerial logic of cartography and the physical presence of material. Acrylic marks divide and reorganize the terrain, while copper rises from the surface as settlement, structure and accumulated time. Oxidation, texture and visible seams allow the material itself to participate in the act of remembering.

Rather than describing a single geography, the series examines the relationship between land and human intervention. Rivers resist the boundaries imposed upon them; cities grow through repetition; images from different periods coexist without resolving into a single chronology. The surface becomes an archive in which natural processes, construction, habitation and loss remain simultaneously visible.

Palimpsest of the Land asks whether a place can ever be completely erased - or whether every transformation leaves behind a trace that continues to shape what comes next.

Three Records of the Land

TRIPTYCH



2026 | Acrylic and copper on hardboard | 160 × 70 cm installed | Unique | Unframed

Presented with two 5 cm intervals, the triptych follows land through three conditions: cultivated division, the persistent course of water and the dense emergence of settlement. Read together, the panels form a temporal sequence rather than a continuous map.

The Divided Land



Three Records of the Land 1/3 | 2026 | Acrylic on hardboard | 50 × 70 cm

Agricultural parcels, roads and settlements divide the terrain into systems of use and ownership. The river cuts across these imposed geometries as a living boundary that refuses complete control.

The Memory of the River



Three Records of the Land 2/3 | 2026 | Acrylic on hardboard | 50 × 70 cm

A cartographic grid surrounds a meandering river and layered contours. Measurement and orientation attempt to stabilize the terrain, while the river carries an older, shifting memory through the map.

The Pulse of Settlement



Three Records of the Land 3/3 | 2026 | Acrylic and copper on hardboard | 50 × 70 cm

Copper elements accumulate into a tactile urban body. The settlement expands along painted routes, turning the mapped surface into an object whose density, relief and reflections change with the viewer's position.

Superimposed Times



2026 | Acrylic and copper on hardboard | 70 × 50 cm | Unique | Unframed

An ancient fresco, an architectural drawing, handwritten traces and a parcel plan coexist on one surface. None belongs to the same chronology; their overlap makes the work a field where historical, personal and planned time remain simultaneously present.

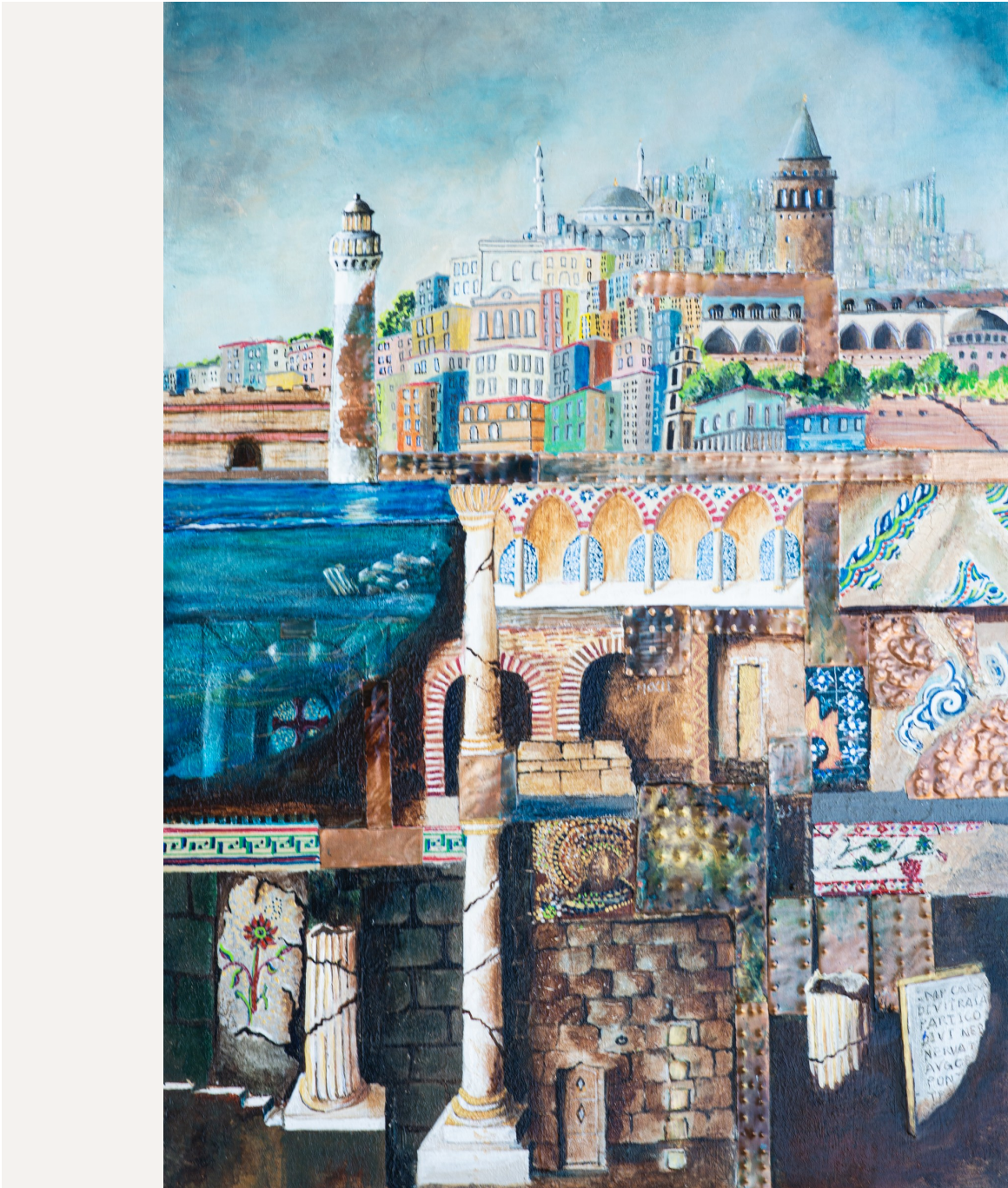
From Map to Terrain



2026 | Acrylic, copper and crackle paste on hardboard | 70 × 50 cm | Unique | Unframed

A copper terrain is embedded within a painted cartographic surface. River, fields and contours move between relief and map, while cracks become parcel lines and routes that register the transition from physical ground to measured territory.

The Stratigraphy of the City



2026 | Acrylic and copper on hardboard | 50 × 70 cm | Unique | Unframed

Istanbul appears as a vertical excavation: contemporary buildings, monuments, arches, mosaics and fragments occupy successive layers. The city is treated not as a skyline but as a section through accumulated civilizations.

The River Remembers Its Course

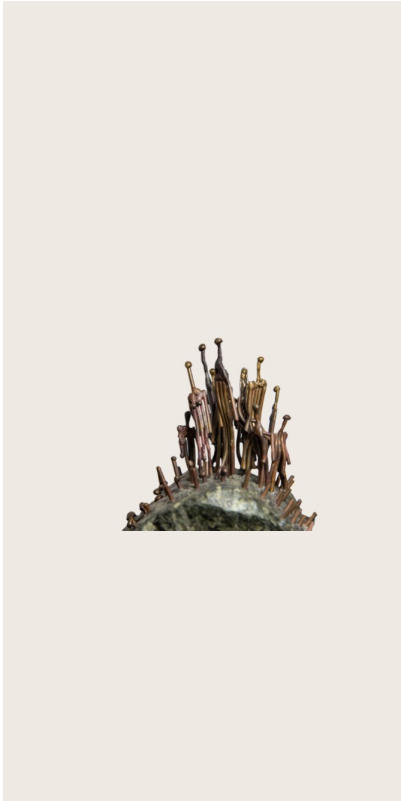


2026 | Acrylic and copper on hardboard | 70 × 50 cm | Unique | Unframed

The river moves through cultivated land and an exposed central terrain, joining fertile color to a scarred, excavated surface. Its course becomes a continuous memory that survives changing patterns of occupation.

Selected Sculpture

COPPER AND MIXED MEDIA



Birth-Life-Death



Exile



A Life Is a Novel

These works extend the investigation of time, displacement and layered narrative into three-dimensional form. Copper behaves as both structure and changing surface, retaining the marks of fabrication and oxidation.

Selected Creative Photography



Urban Memory

Creative photography



Lines of Passage

Creative photography



The City Ahead

Creative photography

Photographic works explore the city as a constructed memory: doors become fragments of identity, railway lines become competing paths, and the urban horizon becomes an uncertain destination.

Selected Earlier Paintings



Four Seasons



The Threshing

Earlier paintings establish the visual vocabulary from which Palimpsest of the Land developed: divided fields, seasonal change, waterways, repetition and the aerial organization of landscape.

Contact

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Painting | Sculpture | Creative Photography