SILA CANDANSAYAR

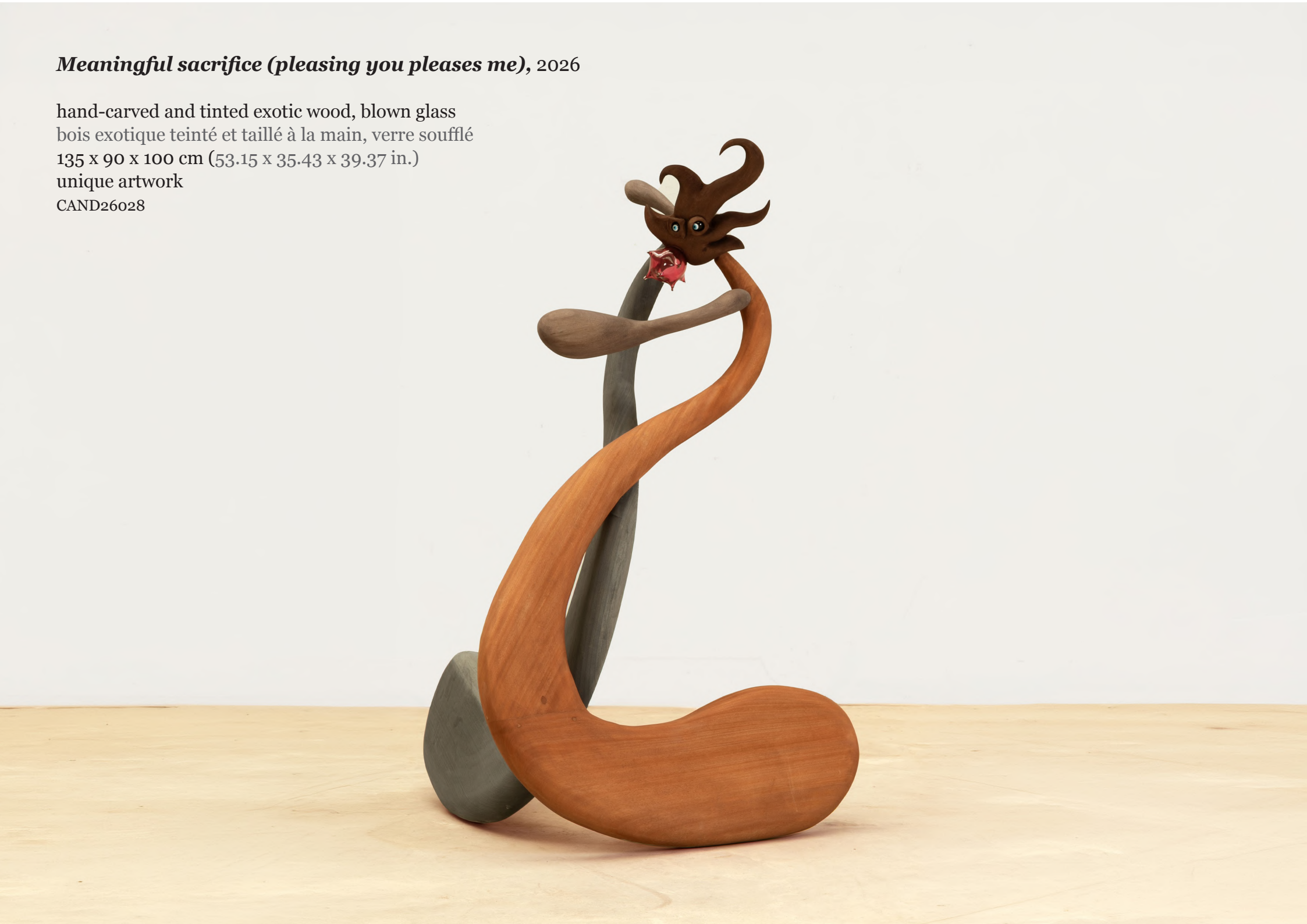
42 rue de Turenne, Paris - F-75003 / +33 1 42 72 68 13 / galerie@michelrein.com
Washington rue/straat 51A, Brussels - B-1050 / +32 2 640 26 40 / contact.brussels@michelrein.com



Contemporary Istanbul, Istanbul, Turkey, 2026

Meaningful sacrifice (pleasing you pleases me), 2026

hand-carved and tinted exotic wood, blown glass
bois exotique teinté et taillé à la main, verre soufflé
135 x 90 x 100 cm (53.15 x 35.43 x 39.37 in.)
unique artwork
CAND26028







Contemporary Istanbul, Istanbul, Turkey, 2026



Cluster bomb, 2026

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
180 x 165 x 5 cm (70.87 x 64.96 x 1.97 in.)
unique artwork
CAND26029





Protect me from what I want (hello, goodbye!), 2026

hand-carved and tinted exotic wood, blown glass
bois exotique teinté et taillé à la main, verre soufflé
60 x 102 x 173 cm (23.62 x 40.16 x 68.11 in.)
unique artwork
CAND26027





Contemporary Istanbul, Istanbul, Turkey, 2026

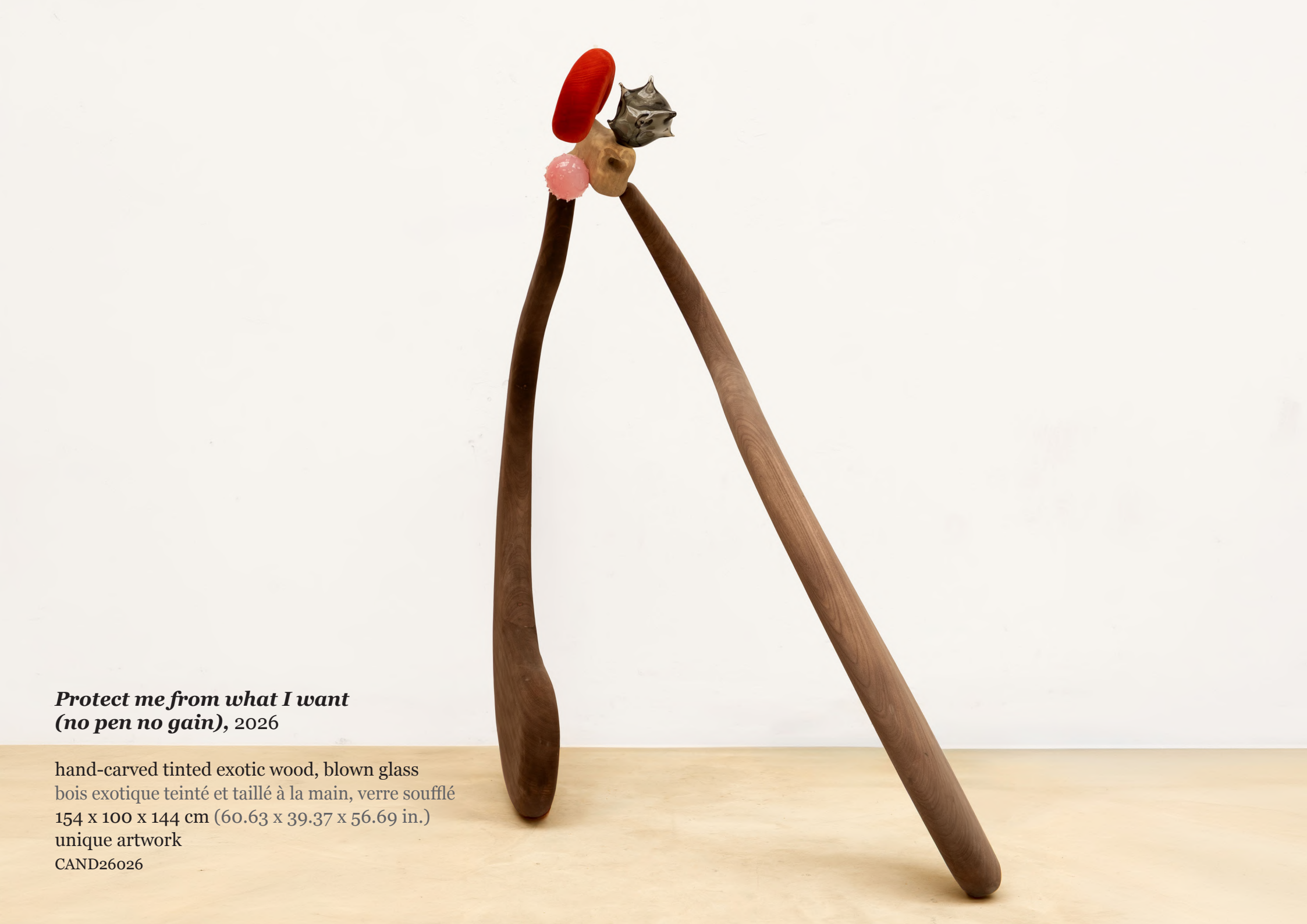


Il n y a pas de passion profonde sans quelques cruauté, 2026

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
165 x 165 x 5 cm (64.96 x 64.96 x 1.97 in.)
unique artwork
CAND26031







Protect me from what I want (no pen no gain), 2026

hand-carved tinted exotic wood, blown glass
bois exotique teinté et taillé à la main, verre soufflé
154 x 100 x 144 cm (60.63 x 39.37 x 56.69 in.)
unique artwork
CAND26026







Contemporary Istanbul, Istanbul, Turkey, 2026



***Shellfish giant*, 2026**

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
165 x 165 x 5 cm (64.96 x 64.96 x 1.97 in.)
unique artwork
CAND26032


PEOPLE
STORIES



Protect me from what I want (arrache-coeur), 2026

hand-carved tinted exotic wood, blown glass
bois exotique teinté et taillé à la main, verre soufflé
170 x 50 x 28 cm (66.93 x 19.69 x 11.02 in.)
unique artwork
CAND26025









Contemporary Istanbul, Istanbul, Turkey, 2026

Wild animals i have known and tried to tame, 2026

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
165 x 165 x 5 cm (64.96 x 64.96 x 1.97 in.)
unique artwork
CAND26030









(Glousse), 2026

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
165 x 165 x 5 cm (64.96 x 64.96 x 1.97 in.)
unique artwork
CAND26016







***The pentagon poetry slam*,** 2026

charcoal, oil pastel and dry pigments on cardboard,
artist aluminium frame
fusain, pastel à l'huile et pigments secs sur carton,
cadre de l'artiste en aluminium
61 x 41 x 1 cm (24.02 x 16.14 x 0.39 in.)
unique artwork
CAND26035





Flying oscar, 2026

charcoal, oil pastel and dry pigments on cardboard,
artist aluminium frame
fusain, pastel à l'huile et pigments secs sur carton,
cadre de l'artiste en aluminium
130 x 29 x 1 cm (51.18 x 11.42 x 0.39 in.)
unique artwork
CAND26034

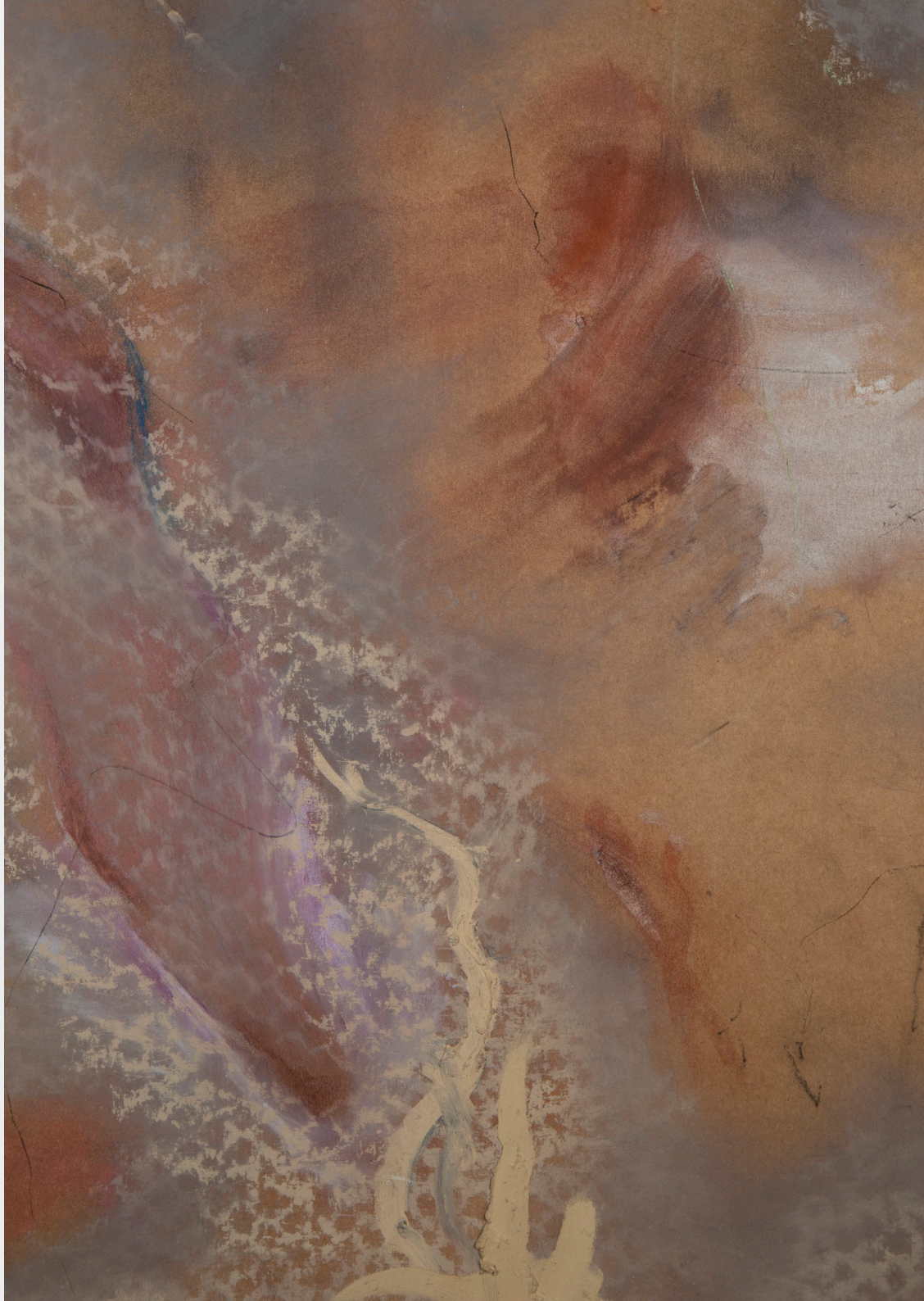


Contemporary Istanbul, Istanbul, Turkey, 2026



***Kungulus plex*, 2026**

charcoal, oil pastel and dry pigments on cardboard
fusain, pastel à l'huile et pigments secs sur carton
65 x 50 x 1 cm (25.59 x 19.69 x 0.39 in.)
unique artwork
CAND26021





Little googol, 2026

charcoal, oil pastel and dry pigments on cardboard
fusain, pastel à l'huile et pigments secs sur carton
65 x 50 x 1 cm (25.59 x 19.69 x 0.39 in.)
unique artwork
CAND26038

Sıla Candansayar

“The Things We Desire May Not Be Good For Us”



Protect me from what I want (hello, goodbye!) 2026 Hand-carved tinted exotic wood, blown glass, 60 x 102 x 173 cm - (23.62 x 40.16 x 68.11 in)
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: William Basseux.

There is something deliciously unresolved about Sıla Candansayar's sculptures. They appear to have bodies without quite being bodies, personalities without faces, and intentions they stubbornly refuse to explain. One moment they seem anatomical, the next mechanical; seductive from across the room, perhaps slightly dangerous when you get closer. Candansayar likes them that way.

Trained in philosophy before turning to art, she has little patience for the certainty of categories. Science, language, mathematics, mythology and the architecture of the human body collide throughout her practice, producing strange organisms that seem caught somewhere between becoming something and refusing to become anything at all. She describes her relationship with them as democratic: the artist proposes, the material answers, and occasionally the sculpture simply refuses. Glass, gravity, temperature and time become collaborators rather than obedient tools.

But beneath the humour, strange beauty and joyeux bordel lies something considerably more intimate. Candansayar speaks candidly about growing up as a woman and becoming conscious of the uncomfortable distance between possessing a body and having that body perceived by others. Seduction and repulsion consequently become inseparable in her work. Her sculptures can invite desire while simultaneously questioning it—an ambiguity made startlingly visible when women encountering her Tenders series described the works as violent while men described the same objects as sexy.

Perhaps that contradiction is precisely where Candansayar wants us: attracted but uncertain, looking but unable to classify, recognising something without quite knowing what we recognise. Her sculptures do not provide answers so much as expose our appetite for having them.

And somewhere inside all this philosophy, anatomy, desire and enormous numbers is something surprisingly simple: a child alone in a room inventing creatures to keep herself company. Candansayar says that when she enters the studio she is neither scientist, philosopher nor artist. She is once again the only child creating imaginary friends and games.

Perhaps the sculptures were never asking us to understand them.

Perhaps they simply wanted someone to play with.

Art Talk Magazine: Your sculptures often seem to occupy that strange instant before recognition—we think we are looking at an organ, a creature, a machine, perhaps even a body, and then it becomes something else. Do you enjoy that moment when the viewer realises they don't actually know what they are looking at?
Sıla Candansayar: Since the beginning of my life as an artist, I've always dreaded having an authoritarian relationship with my practice. By that, I





Protect me from what I want (arrache-coeur) 2026 . Hand-carved tinted exotic wood, blown glass 170 x 50 x 28 cm, (66.93 x 19.69 x 11.02 in)
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: William Basseux.



Shellfish giant 2026, Charcoal, oil pastel and dry pigments on cardboard mounted on a wood panel, framed in enameled wood, 180 x 165 x 5 cm
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: Gregory Copitet.

mean I've always found it much more interesting to have a democratic relationship with my pieces — one where I'm not constantly trying to force a form to say exactly what I want it to say, or to behave exactly as I want it to.
For me, the act of creating has to be more of a dialogue between the creator and the creation. And I think that relationship inevitably remains visible afterwards, when the viewer encounters the work. I tend to believe that the viewer can sense that dialogue and, in a way, enters into it through the experience of the piece.
I actually feel like the viewer always knows what they're looking at, but perhaps not in a fixed or definitive way. I really like that ambiguity between what I show and what I want to say. I don't necessarily begin from a place where I know exactly what I want to communicate. What interests me is creating a space where meaning can remain open, where sensations and associations are free to emerge.
In that sense, my sculptures and drawings often try to create a place where the artist, the artwork, and the viewer coexist on the same plane of consciousness.

ATM: Before becoming an artist, you studied philosophy. Plato, mathematics, geometry and questions of classification continue to surface in your work. Was philosophy something you left behind to become an artist, or did sculpture simply become another way of doing philosophy?
SC: Philosophy uses dialogue as one of its primary tools of communication, and I think studying it seriously showed me just how important that is. Think about someone like Ferdinand de Saussure, who is one of my ultimate heroes, or Ludwig Wittgenstein: some of the most important philosophical questions can actually emerge from misunderstandings in language and communication. That reflection has stayed with me ever since, and I always try to remain conscious of it. I think perhaps that is also where my love for ambiguity comes from. In a world where nothing is completely fixed, you, as the person experiencing it, bring your own meaning to what you see. And in a way, that is what we do as human beings all the time.
We see the world through our own eyes, and we can only ever experience it from within ourselves. There is no way for me to be inside your thoughts. Your reality, your perception, your inner world will always remain, to some extent, a mystery to me.

ATM: Your father is a professor of neuropsychiatry, and you grew up close to a world concerned with the brain, anatomy and the mysteries of human behaviour. What entered your imagination from that environment before you even knew it might one day become art?
SC: That is actually quite a nice question. Because of my father's work, I grew up with a very scientific understanding of the human mind. Through-

out my childhood and adolescence, I tended to think about the brain, behaviour, and consciousness through that lens.
As I got older, though, I developed a much more spiritual relationship to the mind. What became interesting to me was not choosing one way of understanding it over the other, but exploring the tension between the two: the scientific world I grew up around and the more intuitive, spiritual one I gradually built for myself.
I like the idea that these two ways of thinking don't have to contradict each other. They can coexist, overlap, and perhaps even enrich one another. That coexistence of dichotomies is what I find most beautiful.

ATM: You have spoken about "category mistakes"—things refusing to remain where we have decided they belong. Your work continually collapses distinctions between body and object, geometry and biology, attraction and repulsion. What interests you about things that refuse to behave according to their category?
SC: My interest in category mistakes really comes from my fear of classification. I don't believe there is one ultimate reality in life, and I'm not interested in making objects behave as though there were. I'm much more drawn to things that remain unstable, that resist being fixed into a single identity or category.
The Bauhaus movement was really interesting to me in that sense, especially in the way forms could be reduced, reorganized, and transformed without necessarily becoming static. I often think of my pieces almost like rebellious teenagers: they're trying to figure out what they are, what they want to become, and where they belong in the world.
The viewer and I, as the artist, can then be seen almost as parents or teachers witnessing that constant transformation. But we're not there to control it or decide what the work should become. We're simply experiencing the change alongside it, allowing it to evolve, and protecting it from harm.

ATM: There is something wonderfully contradictory about your sculptures. They can be funny and disturbing, seductive and grotesque, strangely adorable and slightly threatening. How important is seduction to you? Must the viewer first want to come closer before you can make them uncomfortable?
SC: I really wanted to answer this question in a very personal way. For me, it's very important that people see the personal side of my work. Seduction is something that, well, for me, I've experienced in my own life as a woman growing up. And I think all women go through this stage in life when we realize we're not only human beings, but also being perceived in a certain way. I went through that in a pretty difficult way, I have to say. I went through a lot of difficult experiences.
I think this ambiguity between seduction and repulsion, between being seen as desirable or feared, is something that comes directly from my own life experience as a woman. I always saw myself and





Cluster bomb 2026, Charcoal, oil pastel and dry pigments on cardboard mounted on a wood panel, framed in enameled wood, 180 x 165 x 5 cm
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: Gregory Copitet.



Protect me from what I want (no pen no gain) 2026 Hand-carved tinted exotic wood, blown glass, 154 x 100 x 144 cm
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: William Basseux.

wasn't sure if I was seen as desirable or as something to be feared. And sometimes I want to be one, sometimes the other. And I feel like when I make my sculptures, it's kind of like a mirror of myself.

ATM: In Tenders, the body became connected to consumption, objectification and the experience of being female. The title itself moved between tenderness and something literally prepared for consumption. When does looking at a body become consuming a body?
SC: Tenders was an extremely personal body of work for me. And it's funny because this question is kind of a continuation of the previous one.
With Tenders, after I had made the body of work, when the production was finished, I was sitting in front of all the pieces and I realized that it was telling the story of the life of a woman, from being born until dying. That's why I named all the pieces by thinking about the things we say to women at different stages of their lives, like "baby girl," "doll," "crone." And as you can imagine, all those names and titles can be somewhat controlling when we say them to women. When we say to a girl, "Hey doll, come here," or "Hi baby girl," there's always this kind of sous-entendu, this underlying implication that feels a little controlling.
I guess you could say that this body of work was also about something that I, as a woman, experienced myself. I think I made this body of work in order to purge some of the difficult experiences I have had in my life, because after I made the body of work and showed it, I felt that it healed something in me. And what was really interesting was that when I showed the pieces in Milan in 2023, during the opening, all the women I talked to told me that the pieces were really violent, whereas all the men I talked to thought they were really sexy. I found that contrast extremely interesting and, honestly, kind of disgusting in a way.

ATM: You rarely give us a conventional human figure, yet bodies seem to be everywhere in your work—in knots, bulges, openings, limbs and strange anatomical suggestions. Are you actually more interested in "bodiness" than in the body itself?
SC: Bodiness exists not only in bodies, but throughout everything that is created by humans. Even in architecture, we create spaces and infrastructures, thinking about our own bodies. Here I'm thinking about how the canalization is created like a human body, or even when you think about the motor of a car, it actually really resembles a digestive system. Because humans create all these objects and spaces, we cannot think of it as something that is apart from us.
Bodiness is something that we all know, and it's actually the only thing that we know.
Here I'm thinking a lot about the scene at the beginning of 2001: A Space Odyssey, where the chimpanzee takes the bone, uses it to break something, throws it in the air, and then it becomes a spaceship. I think that scene is one of the most beautiful scenes in cinematic history.
Bodiness is something that, because we experience it as humans, the only thing that we experience fully is our own body. And even then, we don't really fully experience it because we do not see inside our bodies. But everything in the world, even when you think about mythology or religion, there is always this connection with the human, the body and the mind.
And in the studio, I also use my body a lot when I work. For example, when I draw or paint, I rarely use brushes; I almost always use my fingers and my body directly. My sculptural pieces also require a lot of physical effort to produce, so I think the works inevitably retain traces of that physical process. In that sense, the extensive use of my body in creating them becomes visible in the pieces themselves.

ATM: Then there are the extraordinary names: Humongulusplex, Kungulus plex, Tetdecatrix, Grand xaplorgulus, Little googol. They sound as though they belong to a scientific classification system from a civilisation we haven't discovered yet. Do these creatures already have lives, personalities and relationships in your imagination that we, the audience, know nothing about?
SC: The titles are actually what we call some numbers that are too big to really understand. For example, a 'Little Googol' is 1 followed by a hundred zeros. What I really think is interesting about classifying and naming these numbers is that they are almost never used in everyday life. They exist mostly in scientific language, and even there, they're rarely needed.
Naming something almost useless feels really interesting to me. Sometimes art feels like that too. Because art, by definition, doesn't have a practical daily function. Here, I'm thinking of Kant's idea of beauty and Bourdieu on useful objects. Calling the pieces by these names felt like a good connection to their nature.

ATM: Your ARCO presentation with Villa Magdalena was titled Colorless Green Ideas Sleep Furiously, borrowing Noam Chomsky's famous sentence: grammatically perfect and logically impossible. Is that also a way of describing what you want sculpture to do—to feel completely right while refusing to make complete sense?
SC: What a beautiful question. I have to say, you're absolutely right. That's exactly why this particular idea of Chomsky's was so seductive to me. I felt that it perfectly described not only my process of creation, but also the kind of relationship I want to have with my pieces and, ultimately, with my viewers.
There is a logic to it, but it doesn't need to resolve into one fixed meaning. Things can feel completely right while still remaining strange, ambiguous, or even contradictory. It's a joyeux bordel, as we say in French — a jolly mess.

ATM: our own body is involved in making these works: pushing, shaping, measuring, reaching, resisting. If sculpture begins with your body, where does Sila end and the sculpture begin?
SC: As I mentioned before, Sila and her pieces are in constant dialogue. Sometimes Sila wants to do something, but the piece simply refuses to follow. Part of that also comes from the nature of the materials I use, especially glass, which is extremely difficult to control.
When you work with glass, you are working against temperature, time, and gravity. You don't really have the luxury of stopping to decide, even when you want to. You can only control the material up to a certain point. That forces you to make quick decisions and, more importantly, to stop working against the material and start working with it.
It pushes you to become more intuitive, to trust the process, to trust the material, and ultimately, to trust yourself.

ATM: Şeytan tüyü is such a beautiful expression—something like an inexplicable charm, an attraction we cannot quite justify. Are you interested in the possibility that we can desire something without understanding why we desire it?
SC: I think the not knowing is part of the charge. Most of the time we don't really understand what we desire. If we understood it, maybe we'd call it wanting rather than desiring. I feel like there's this kind of dreamlike feeling to the word desire. I think about the series of pieces I started last year, coming from Jenny Holzer's phrase, protect me from what I want. More than whether or not I understand what I desire, I'm interested in whether what we desire is even good for us. That question is what I find really intriguing. I feel like most of the time what we desire isn't necessarily useful or good for us. But that's just my point of view.

ATM: Science likes to classify things. Philosophy likes to question those classifications. Art seems perfectly happy to destroy them altogether. Of the scientist, the philosopher and the artist, which one are you when you enter the studio?
SC: When I enter the studio, I'm neither a philosopher, nor a scientist, nor an artist. When I'm in the studio alone, I remember my childhood. Being an only child, I always had to create games by myself to play and create imaginary friends. And I feel like Sila as an artist now, as a grown-up, is just the same person creating friends and games to occupy myself with. It's less like taking on a role and more like returning to something I already know how to do. But I also feel like children on a playground are always philosophers, scientists, and artists at the same time. They just don't yet have the clarity of mind to name those roles. And that's why they have this incredible freedom. And I'd like to keep that for as much of my life as I can.

ATM: There is an almost mythological quality to your universe, but rather than borrowing an existing mythology, you seem to be inventing one. If we discovered all your sculptures hundreds of years from now without any explana-

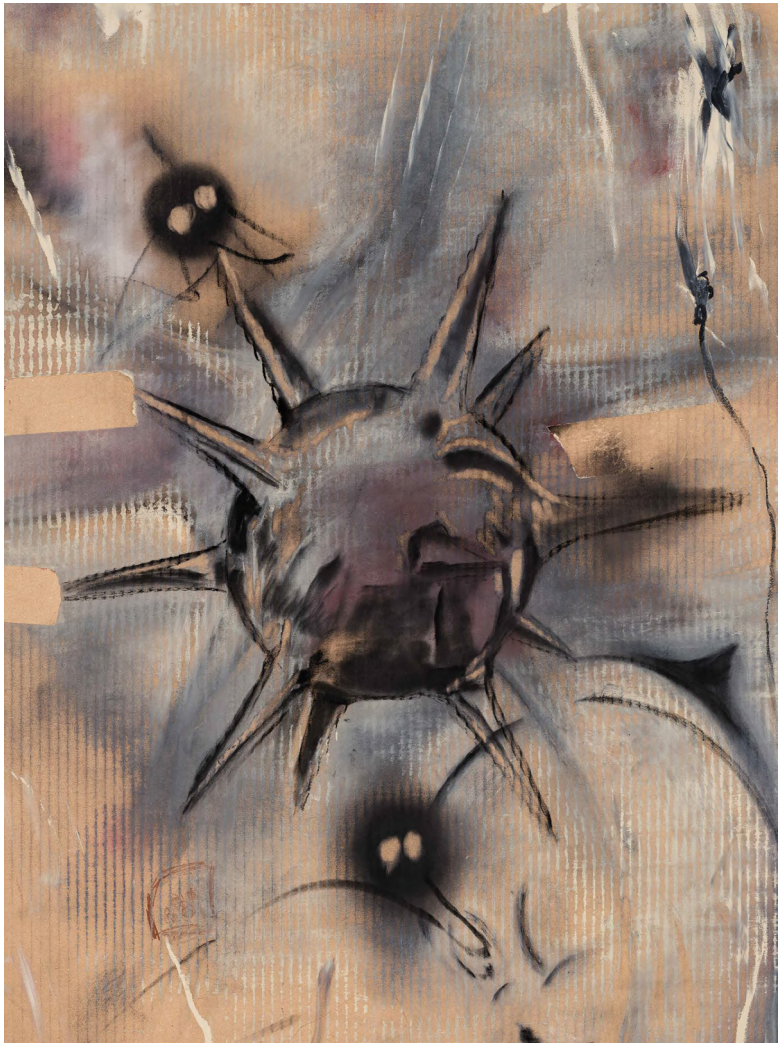
tion, what story would you hope we constructed around them?
SC: This is a really funny question and I enjoyed thinking about it a lot. I guess what I would hope is that they see them as the first sculptures of the female body. I'm thinking about the Mesopotamian fertility sculptures. But maybe they would think that they were used to hang and dry clothes on or for lamps or something. I mean, I don't know what they would think they were for, but I would have loved to be there to see it.

ATM: The last two years have moved extraordinarily quickly—from the Beaux-Arts to Villa Magdalena, ARCO, Mennour and Michel Rein. Success can suddenly place expectations around a language that an artist is still discovering. Do you ever feel the temptation to destroy the very visual language people are beginning to recognise as yours?
SC: I want to destroy everything almost every day. One of the pieces I made last year was even titled DEstroy everything and yourself. But that impulse doesn't scare me at all.
I'm very aware that I'm still young, and that I have such a long life ahead of me — both simply as a person existing in the world, and as an artist making work. Most days, when I wake up, what I feel more than anything is excitement about the future and about everything I haven't made yet. I can't wait to see what I'll be creating in ten, twenty, even forty years.
When I think about the artists I admire — dead or alive, young or old — my favorites are always the ones who were never afraid of change. The ones who kept making what felt authentic to them, without being too concerned with what people already recognized them for, or with what others expected them to keep doing.

ATM: And finally, a question we love asking at The Art Talk Magazine: what is the question nobody has ever asked you about your work—but perhaps should have?
SC: I ask myself the following question every day: What would happen to my work if I went back to live in Turkey for a while? I left my country when I was 18 to study, and I went to Paris. I can say that all of my adult life has now passed in France. Of course, my origins and my childhood have an incredible place in my artistic creation, but I've always wondered what would happen if I went back to Turkey for a while.



Cluster bomb 2026, Charcoal, oil pastel and dry pigments on cardboard mounted on a wood panel, framed in enameled wood
180 x 165 x 5 cm
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: Gregory Copitet.



Shellfish giant 2026, Charcoal, oil pastel and dry pigments on cardboard mounted on a wood panel, framed in enameled wood, 180 x 165 x 5 cm
© Sila Candansayar. Courtesy the artist, Galerie Michel Rein and Villa Magdalena. Photography: Gregory Copitet.



Memoria di forma, Romero Paprocki, Milano, Italy, 2026



Memoria di forma, Romero Paprocki, Milano, Italy, 2026



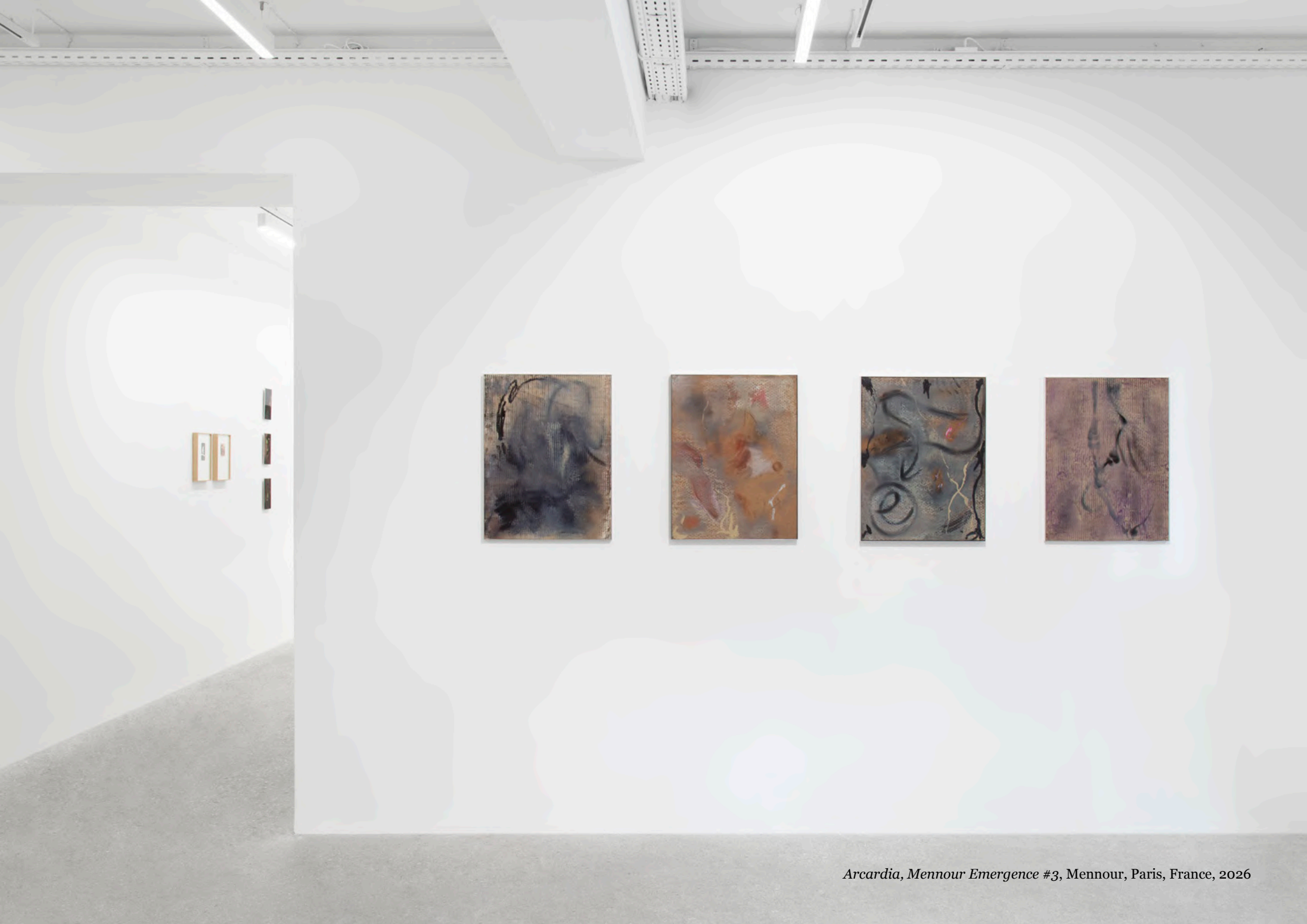
Arcardia, Mennour Emergence #3, Mennour, Paris, France, 2026



Meaningful sacrifice 3, 2026

blown glass, hand-carved wood
verre soufflé, bois sculpté à la main
variable dimensions
unique artwork
CAND26015





Arcardia, Mennour Emergence #3, Mennour, Paris, France, 2026



Humongulusplex, 2026

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
65 x 50 x 1 cm
unique artwork
CAND26020

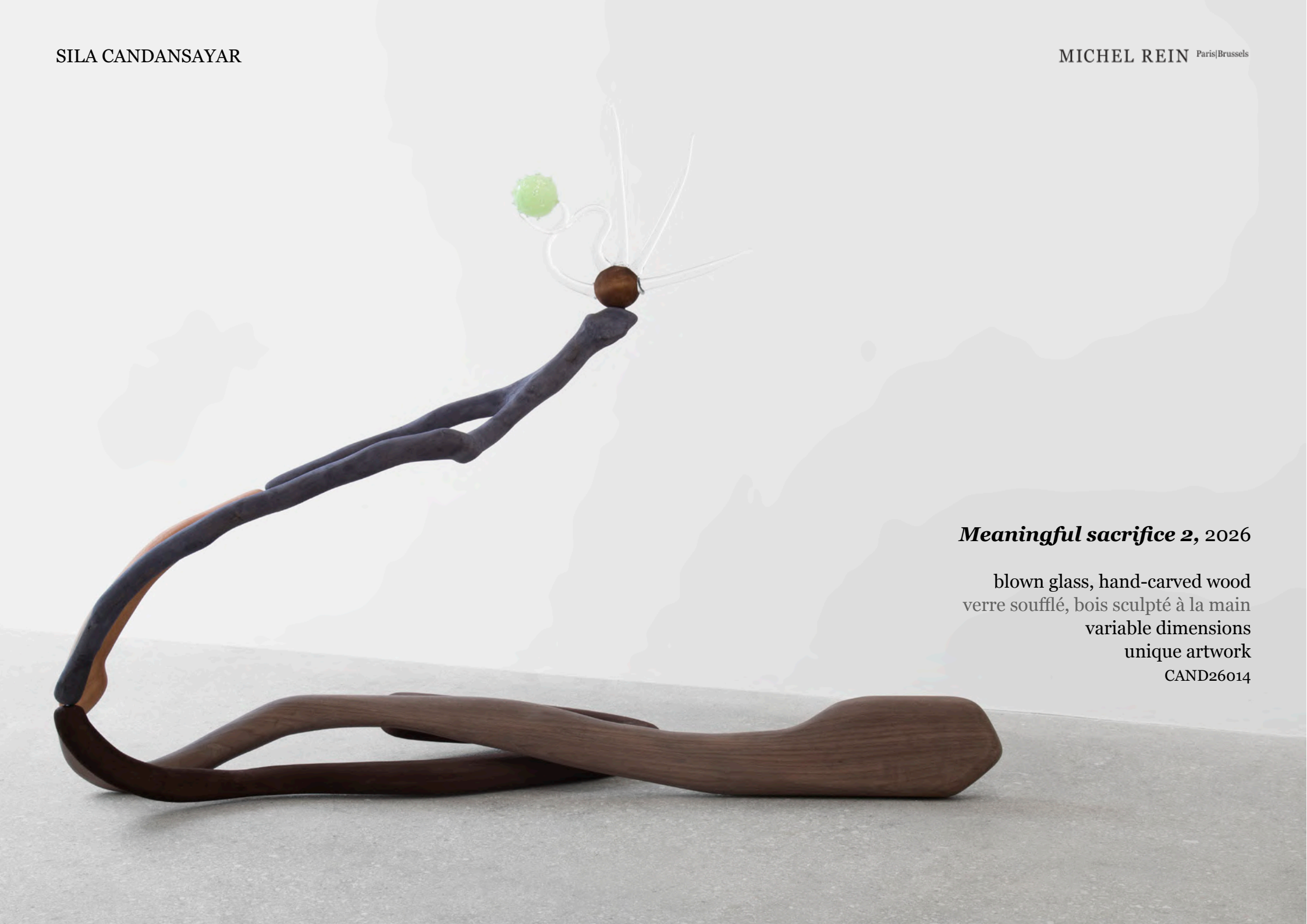


Tetdecatrix, 2026

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
65 x 50 x 1 cm
unique artwork
CAND26019







Meaningful sacrifice 2, 2026

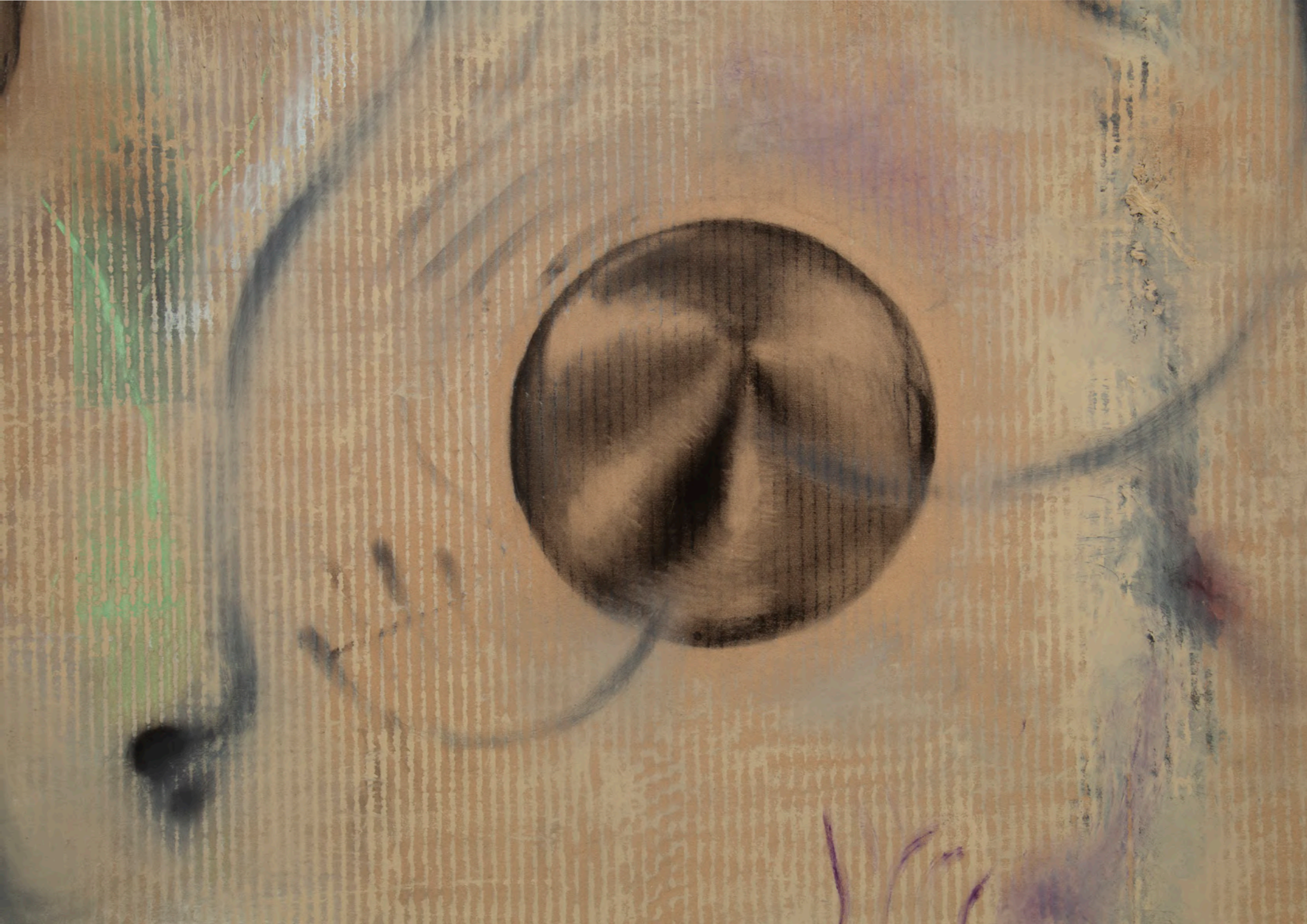
blown glass, hand-carved wood
verre soufflé, bois sculpté à la main
variable dimensions
unique artwork
CAND26014





***I don't read the newspapers because they all have ugly print*, 2026**

charcoal, oil pastel, and dry pigments on cardboard mounted on a wood panel, framed in enamelled wood
fusain, pastel à l'huile et pigments secs sur carton marouflé sur plaque en bois, cadre en bois émaillé
165 x 165 x 5 cm
unique artwork
CAND26023





Protect me from what I want 4, 2026

hand-carved wood, blown glass
bois taillé à la main, verre soufflé
170 x 30x 20 cm
unique artwork
CAND26004

Private collection, France



LE FIGARO

SILA CANDANSAYAR
Le Figaro
by Valérie Duponchelle et Béatrice de Rochebouët
April 10, 2026

Sculptures, peintures, tapisseries… Art Paris 2026, les coups de cœur du *Figaro*

LA SÉLECTION DU FIGARO - Toujours des découvertes à faire dans cette 28e édition, qui accueille jusqu'à dimanche au Grand Palais quelque 165 galeries françaises et internationales.

Sila Candansayar, le corps fragmenté chez Michel Rein

Sila Candansayar est née en 1997 à Ankara (Turquie), vit et travaille à Paris. Diplômée des Beaux-Arts de Paris en 2025, elle est lauréate de la bourse Diptyque (2023) et du Mennour Emergency Prize (2026). Ses sculptures sont ancrées dans la mémoire du corps et prennent la forme de deux jambes ouvertes, reliées à leurs articulations par des sphères de verre soufflé coloré, l'ensemble étant maintenu sous un polyèdre blanc aux arêtes vives. L'association inattendue du bois sculpté et d'une géométrie synthétique crée un contraste : douceur contre rigidité, jeu contre effort, intuition contre précision. *« Une forme inaccessible pourrait bien être notre propre corps. Nous ne le percevons jamais que par fragments. C'est peut-être de là que vient mon intérêt pour les formes fluides, des formes qui ne sont rien d'autre que des gestes accomplis par le corps pour saisir son mouvement »,* dit l'artiste en passe d'entrer dans la Galerie Michel Rein (*Protect me from what I want 4*, 2026, bois taillé à la main, verre soufflé, 170 x 30 x 20 cm, œuvre unique, 9000 €).



À voir chez Michel Rein, la jeune artiste Sila Candansayar et sa sculpture organique *« Protect me from what I want 4 »*, 2026, bois taillé à la main et verre soufflé (170 x 30 x 20 cm, œuvre unique, 9 000 €). © *courtesy de l'artiste et de la galerie Michel Rein , Paris/Brussels, photo Gregory Copitet*

MICHEL REIN Paris|Brussels



Artist's portrait in studio, Beaux-Arts de Paris, France, 2026



Colorless green ideas sleep furiously, Villa Magdalena at ARCO Madrid, Spain, 2026





SILA CANDANSAYAR

Phantom of paradise, 2024

bronze
21 x 25 x 20 cm
unique artwork
CAND26005





DNSAP, Beaux-Arts de Paris, Paris, France, 2025





SILA CANDANSAYAR

Rumpelstiltskin, 2024

oak and wood fibre PLA
chêne et PLA fibre de bois
80 x 10 x 35 cm
unique artwork
CAND26002



Tout commence par un geste, un mouvement instinctif, une ligne qui cherche sa trajectoire. Chez Sila Candansayar, la forme n'est jamais donnée : elle advient. Elle émerge d'une impulsion, d'un engagement physique qui fait du corps non seulement un point de départ, mais un lieu d'ancrage. Ses œuvres ne relèvent pas d'un système de représentation mais d'un processus d'incorporation. Elles sont traversées, activées, habitées par le corps de l'artiste, engageant une pratique où faire revient à éprouver.
Chaque œuvre porte la trace de cet engagement corporel. Le geste y joue un rôle déterminant, non comme simple vecteur d'expression, mais comme opérateur. Il produit, révèle, altère. Sa douceur ou sa violence conditionne l'apparition ou l'effacement. Il devient ainsi l'enregistrement direct d'un état physique émotionnel ou mental.

De cette implication émerge un répertoire de formes : sphères, nœuds, excroissances, lignes sinueuses. Des fragments de corps apparaissent : une tête, un ventre, un cœur, une jambe, un membre. Le corps n'est jamais donné frontalement, mais il est partout. Les formes ne le représentent pas, elles en activent les intensités, comme si le corps restait à l'état de sensation.

La ligne joue un rôle structurant. Tracée en S et en C, héritière de certaines pratiques compositionnelles de la Renaissance, elle insuffle une dynamique interne. Chez Sila Candansayar elle devient un principe de circulation : elle traverse les matériaux, s'enroule, se tend, se suspend, se déploie. Elle est à la fois tension et relâchement. Dans l'espace, elle se propage comme une écriture qui aurait quitté la surface pour devenir volume.

La sphère, récurrente, constitue l'une des matrices du langage de l'artiste. Forme sans angle ni orientation donnée, elle engage une ontologie minimale de la forme : à la fois origine et potentiel, unité et transformation. Elle convoque des imaginaires multiples, de l'infiniment petit au cosmique. Elle peut évoquer une cellule, un organe ou un monde.

Les matériaux utilisés pour les œuvres sculpturales prolongent et intensifient cette expérience. Le verre, délicat et translucide, engage une relation immédiate au sensible et à l'intime. Sa transparence suggère une intériorité fragile et organique. Le bois introduit une densité plus ancrée, une présence terrestre. Travaillé, lissé et poli, il alterne surfaces arrondies et tensions linéaires, mêlant souplesse, sensualité et résistance.

Les surfaces picturales, travaillées par frottements, effacements et superpositions se déploient comme un champ d'apparition. Elles laissent émerger ce qui se fait et ce qui se défait, plutôt qu'une image stable, donnant une place importante au hasard, à l'accident, au jeu. Les matériaux utilisés (fusain, pastel à l'huile, pigments secs sur carton) participent de cette esthétique de la révélation : ce qui apparaît n'est pas toujours le résultat d'une intention, mais d'une attention portée à l'instant et à la matière.

Ainsi, chez Sila Candansayar, les formes s'inscrivent dans une continuité où le corps, le geste et la matière sont indissociables. Elles portent en elles la mémoire de leur apparition, comme si le mouvement qui les a fait naître continuait de les traverser. L'œuvre se déploie alors dans cet espace délicat où la forme tient autant de ce qu'elle est que de ce qui l'a produite."

Marilou Thirache



Tenders, Cabinet Studiolo, Milan, Italy, 2023



babygirl, 2023

glass, steel, resin, PU paint,
ceramic, false fur
verre, acier, résine, peinture PU,
céramique, fausse fourrure
41 x 60 x 60 cm
unique artwork
CAND26006





doll, 2023

steel, resin, PU paint, ceramic, wood shavings
acier, résine, peinture PU, céramique, sciure de bois
52 x 65 x 25 cm
unique artwork
CAND26007



Sila Candansayar est née en 1997 à Ankara en Turquie, elle vit et travaille à Paris.

Diplômée de l'École Nationale Supérieure des Beaux-Arts de Paris avec les félicitations du jury en 2025, elle est lauréate de la bourse Diptyque (2025) et du Mennour Emergency Prize (2026).

Déployant une pratique qui articule sculpture, installation et dessin, Sila Candansayar explore les relations complexes entre le corps, la matière et les structures géométriques. Nourrie par des références à l'anatomie et aux mathématiques, elle compose un vocabulaire formel singulier où le bois, le verre soufflé, la céramique et les technologies d'impression 3D dialoguent au sein de configurations hybrides. Ses œuvres interrogent les modalités de notre perception corporelle et proposent une expérience sensible de l'espace, située à la rencontre de l'organique et de l'artificiel.

À l'occasion de Contemporary Istanbul (24–27 septembre 2026), nous lui consacrerons une présentation personnelle en collaboration avec Villa Magdalena (Madrid / Saint-Sébastien).

Sa première exposition personnelle à la galerie est prévue au premier semestre 2027.

Son travail a notamment été présenté à ARCO Madrid par la galerie Villa Magdalena (2026), galerie Romero Paprocki à Milan (2026), Galerie du Crous de Paris (2025), Réserves du FRAC Île-de-France (2024), Cabinet Studiolo à Milan (2023) et au Palais des Beaux-Arts de Paris (2023).

Sila Candansayar was born in 1997 in Ankara, Turkey, and lives and works in Paris.

She graduated from the École Nationale Supérieure des Beaux-Arts de Paris with highest honors in 2025 and is the recipient of the Diptyque Grant (2025) and the Mennour Emergency Prize (2026).

Working across sculpture, installation, and drawing, Sila Candansayar explores the complex relationships between the body, matter, and geometric structures. Drawing on references to anatomy and mathematics, she develops a distinctive formal language in which wood, blown glass, ceramics, and 3D-printing technologies interact within hybrid configurations. Her works examine the ways we perceive our bodies and propose a sensory experience of space situated at the intersection of the organic and the artificial.

Her work will be featured in a solo presentation at Contemporary Istanbul (24–27 September 2026), organized in collaboration with Villa Magdalena (Madrid / San Sebastián).

Her first solo exhibition at the gallery is scheduled for the first half of 2027.

Her work has notably been presented at ARCO Madrid with Villa Magdalena (2026), Romero Paprocki in Milan (2026), Galerie du Crous in Paris (2025), the FRAC Île-de-France (2024), Cabinet Studiolo in Milan (2023), and the Palais des Beaux-Arts of Paris (2023).

EDUCATION

2025 DNSAP with highest honors, Beaux-Arts de Paris, France
2024 La Esmeralda, CDMX, Mexique
2023 DNAP Beaux-Arts de Paris, France

AWARDS

2026 *Mennour Emergence #3*, Paris, France
2025 *Bourse de l'envol*, Diptyque, Paris, France

SOLO SHOWS

2026
Colorless green ideas sleep furiously, Villa Magdalena at ARCO Madrid, Spain

2025
şeytan tüyü, Beaux-Arts de Paris, Paris, France
Liber Pulveris, with Charlotte Simonnet, Galerie du Crous, Paris, France

2023
Tenders, Cabinet Studiolo, Milan, Italy
No Place Like Home, Beaux-Arts de Paris, France

GROUP SHOW

2026
Memoria di forma (cur. Anne-Laure Peressin) with Clédia Fourniau & Nefeli Papadimouli, Romero Paprocki, Milan, Italy
My Way, (cur. Frank Perrin), Michel Rein, Paris, France
2025
Felicità (cur. Mathieu Abonnenc), Palais des Beaux- Arts, Paris, France
Trenitalia, Loveletter, Bagnolet, France

2024
Répétition générale, Galerie du Crous, Paris, France
La jeunesse a toujours raison (cur. Alain Berland), Strouk Gallery, Paris, France
Coller l'oreille aux colimaçons, Les Réserves, FRAC Île-de-France, Romainville, France
Est-ce celui-ci d'escargot qui renaît ou bien un autre?, DS Galerie, Paris, France
Empreinte, Galerie John Ferrère, Paris, France

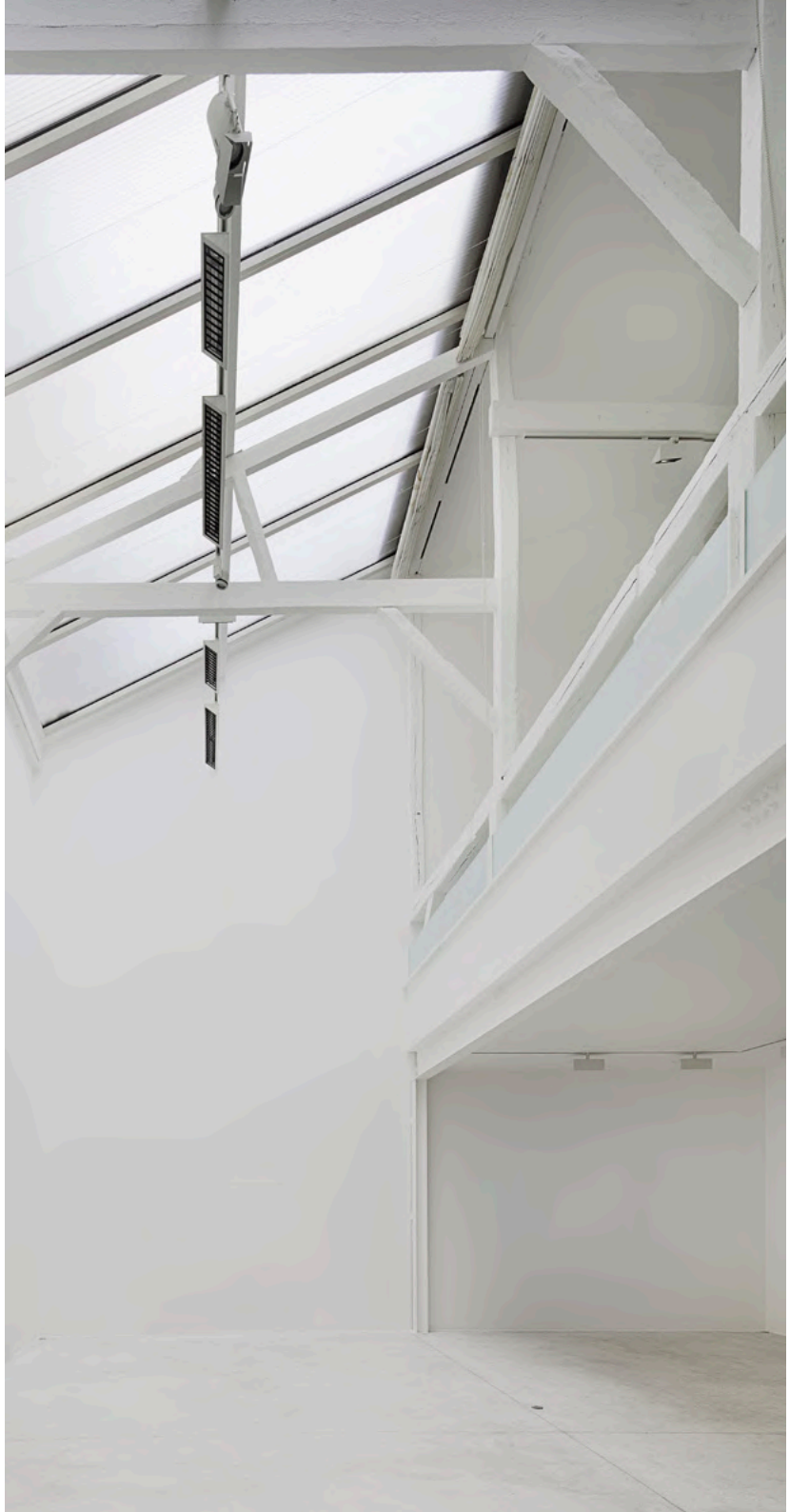
2023
S*ur le Feu*, Palais des Beaux-Arts, Paris, France
Lascaux6, espace nonononono, Paris, France
Studiolo Lounge #3, Cabinet Studiolo, Milan, Italy

2022
We Were Never Human, La serre, Paris, France

RESIDENCIES

2025 *Terre et Mer*, Rocabella, Toulon, France





MICHEL REIN Paris|Brussels

MICHEL REIN Paris
42 rue de Turenne
75003 Paris
France

Phone +33 1 42 72 68 13
galerie@michelrein.com

Opening hours
Tuesday > Saturday 11am - 7pm

MICHEL REIN Brussels
Washington rue/straat 51A
1050 Brussels
Belgium

Phone +32 2 640 26 40
contact.brussels@michelrein.com

Opening hours
Wednesday > Saturday 10am - 6pm