

PRIZMA EXPANDED: Poetics of Perception

The first movement is reality, the first lens is the eye, the first recording device is the mind, the first editor is memory...

'We are all storytellers' * says John Berger.

Since its foundation, cinema has produced mechanisms which imitate the functioning of human perception, and while developing its own codes, it has offered observers areas of absolute surrender in which they can break away from their own realities. This magical myth creation tool, having played a key role in the formation of mass perception, became one of the last stages of the human quest for transcendence through technology so as to escape from mundane reality, and give meaning to its existence. Over the years, the temporal and spatial dimension of the movie-viewing experience has expanded, thus giving way to expanded poetic experiences.

Prizma Expanded: Poetics of Perception exhibition consists of the collaborative works of three film directors and three film professionals in which their cinematic worlds are transformed into spatial experiences.

Reha Erdem and director of photography Florent Herry share an immersive and cyclical showbox with a new sequence shot as an extension to their movie entitled Big Big World.

Zeynep Dadak and film editor Çiçek Kahraman reinterpret cinema's engulfing and absorbing nature through their fluid and vortex-like new fictions inspired by Invisible to the Eye (Zeynep Dadak), Vertigo (Alfred Hitchcock), Blue (Derek Jarman), and The Beaches of Agnes (Agnes Varda).

Working with visual materials from Tortum's featurelength documentary Phases of Matter shot in Cerrahpaşa Faculty of Medicine, Deniz Tortum and sound designer Alican Camcı share an experiential space confined in its own temporal dimension. As the piece integrates the documentary's fictional flow into space, it also alienates the viewer while engrossing them.

Positioned on a plane where the imaginary intersects with reality, these works of art make use of the essence of cinema and its core elements which are color, light, motion and sound, as materials, as well as and above all the transient nature of cinematic reality, and its pliant and transformative state. Centered around the fictive structure of perception, the exhibition invites the audience to a dimension where cinematic universes intersect with space, and asks;

As the cinematic experience expands, does perception expand as well?

Lara Kamhi

*John Berger, And Our Faces, My Heart, Brief as Photos