

ABDULVAHAP UZUNBAY

Monolith for the Uncontrollable

Installation

112 compressed paper wads and iron wire

312 x 40 x 6 cm

2020

Scavenging the pile of paper/cardboards at the back door of grocery stores like 'a paper collector' that people often ignore and bringing some of these home; becoming a "craftsman" who performs a variety of technical operations like separating / chopping / mixing / merging / combining / moulding / compressing / bonding etc.; somehow scraping together the devices and tools suitable for each and every process; finding an appropriate location for the "product" obtained after each stage and placing it there; documenting each stage by means of video or photography; yearning and imagining to be visible and ironically demonstrating that it is possible to mass produce "art"; allowing the visibility of an ordinary lump/wad of paper as an object of art; all come together and bring to mind the "brick" that is the building block of the consolidated wall in social life that evokes the concepts of 'belonging' i.e. recognition or 'exclusion' i.e. rejection.

As a cultural and architectural element that is both load-bearing and delimiting, a brick on its own is functionless. But when a few of them come together, they are immediately transformed into an object that is difficult to move. The most practical way to overcome the weight of (a) brick as an artistic object is to show/make it 'lightweight', but in doing so, to 'utilize' this lightness to allow for its perception/questioning as a (cultural) threat.

BERİL OR

Untitled, from Sleep series

Sculpture

Pillows and fluorescent light

Variable dimensions

2019

Beril Or considers sleep as a way of taking cover from traumas, a means of purification and recovery, and as a realm of escape. She examines the inherent dilemmas in sleep such as the conditions of being relaxed/distressed, peaceful/anxious. By adding various elements like light, sound and cement to the objects of comfort that she uses in her works, she drags them towards a tense duality. She invites the viewer to take part in an uncanny repose.

DAVUT YÜCEL

With Gerhard Rühm

Installation

Book

15 x 9.5 cm

2020

This work that pursues a similar quest along the lines of the exhibition's search for "new forms of expression and influence", is an installation generated by the arrangement of two different texts and it reflects on the artistic form of our present day. It is an experimental intervention aimed at the declaration titled "The People's Communication Charter" by Cees Hamelink, a professor of communication, and an experimental text by the avant-garde poet Rühm, who rebels against the established understanding of poetry. Here, Rühm, who questions language and meaning, and Hamelink, who adopts an opposing attitude from a different stance, are transformed into conceptual objects.

DELAL EKEN

Light and Waste
Video, 11' 05"
2020

I tried to add an aspect of vitality to dead objects, the objects that are perceived as the remnants of objects, and by constructing a different visual perception I attempted examining waste as a source of value. While the lights I attached to a real garbage container on a street – a form that belongs to the realm of daily life – re-present it in a new light; the reactions of the people passing by serve as the representation of a changing perception and definition of waste.

DİREN DEMİR

Beyond The Wall
Sound Installation
6-channel sound, loop
2020

Created by different people in different houses recording the sounds coming from beyond the walls in their living spaces, the sound installation gathers, on a single wall, the traces of life reflected on dozens of different walls.

Although the quarantine process has engendered an immense change and fluctuation in human relations and in daily life; everyday life continued in different ways in our apartments and in our rooms. The fact that life has a definition broad enough to be shrunk to fit within four walls has led to the creation of new forms of communication.

Through its aim to collect traces of daily life despite the shrinking of the living space of humanity, "Beyond The Wall" questions the fact that it is just the "walls" that separate the different lives in different houses. The different lives forced to fit within four walls are exposed through the level of permeability of the walls that bear witness to these lives. Permeability has now become a channel of communication, and all factors of the family structure, the adopted forms of communication or domestic violence constitute the contents of this single-channel communication. Therefore, within the limited possibilities of witnessing offered by the

new world, the walls that are devices of separation are reconsidered as a means of “establishing a contact”. The Wall is an interactive installation open to the addition of new sounds throughout the duration of the exhibition.

ELİF ÖZEN

Facing Of

Mixed media on paper, 28 pieces

203 x 80 cm

2019

In my series titled “Facing of”, I am exploring with the concept of irrational fear that I have visualized in my photographs. Fear is among the earliest sentiments, and is almost as old as humanity. There is no life without fear. Fear is something that every person experiences, and the subject of our anxiety often depends on the way we socialize. Many things can be dangerous for human beings, and in many cases the source of danger is varied. Fear is an emotion that involves an expression of future.

ENGİN KONUKLU

The Road

Acrylic on paper

9 pieces

110 x 75 cm

2020

As a threat to belongings and situations, trauma causes changes on the personality. Trauma causes effects through direct as well as indirect means or through its social aspects. The ‘presentness’ of the act of remembering, together with changing social values and the characteristics of personality, can lead to the construction of new meanings and memories regarding the recollections in the mind.

FURKAN DEPELİ

Rah

Sculpture

Travertine, light

300 x 150 x 20 cm

2018

“The path to truth passes through shadows.”

Does the body – whose journey begins with the quest for a context of the concept of being – face the truth in the path that steers its existence?

Could it add meaning to the pursuit of “Being” that gains its form amidst realities?

HAMZA KIRBAŞ

Witnesses

6-channel 3D animation video installation, loop

The events that take place in the environment we live in and the relationships we establish with these events constitute our memory. Our memory is not a structure that we construct individually on our own. The relationships we establish with nature and with other people as a whole are all influential in the formation of our memory. Therefore, our memory cannot be considered independent of economic, social, cultural and political transformations. The environment we live in also shapes us and our life. According to the French sociologist Maurice Halbwachs, the most important parameter in the definitions of memory is social frameworks. The environment in which individuals form their own memories is the society they live in.

The mass media of the present day is bombarded as images, sound and light waves in the form an onslaught of signs on the masses. Today, together with the mass media, this social environment has expanded. While this expansion creates changes in the masses' perception, the most important aspect of this change is that it leads to a loss of memory. The images used in the artwork were intended to become devices of "remembering to remember and of remembering again".

HAMZA KIRBAŞ

Silent lingua franca

Site-specific installation, Variable dimensions

2020

In social movements all around the world, especially in the geography that we live in, slogans are chanted. These slogans involve discourses aimed at changing the existing systems. Here we explore, to whom these slogans are addressed, how and what sort of an effect do they have. The aim was to arrive at a new social movement by reproducing an act of communication that utilizes language through recreating it with the alphabet of the international sign language "Gestuno" and thus transforming it into a structure that can be perceived with the sense of sight instead of the sense of hearing.

İMELDA KUYUMCU

Communication

Ink on paper

9 pieces, 63 cm x 88.5 cm

Video, 23"

2020

Each moment of mine produces the next. What will I do? Where will I go? Where would I arrive? What would lighthouses, that share the same fate as me, that have to transcend their light in order to move forward, tell me, if they were to communicate with me? What would they say if they could put what they had surpassed into words? What would be the way to do it? Would it be possible for me to scribe light and to draw its path?

KEMAL KAHVECİ

Endless

Sculpture

Waste material, electronic components, wood, wire mesh

2020

Endless loop and motion.

KEMAL YILDIZ

Snack

Installation

Metal-clad table and chair, metal bearing balls, ceramic balls, storage vessels, Louis XV style furniture (armchair) components, cake server, hob components, E40 street lamp fitting, dome camera, filling material

125 x 130 x 110 cm

2020

As a fragment of daily life, this artwork based on a table, set with a sentiment of childhood, displays an approach that is distant to the attitudes of eating and drinking. An examination of the orientations of the desires associated with the body towards the world of objects, reveals that practices of daily life involve both sociological and psychological characteristics. Therefore, due to their childish arrangement, the objects displayed in "Snack" form the playground of an impossible invitation. This creates a still life with objects like fragments of shrapnel that do not fit into their container and spread across the space.

This still life that is also aware of being viewed, points to the historical paradigm shift between the pleasure of eating and drinking and sexual pleasure. So much so that signs that belong to the realm of privacy have begun to infiltrate dietary forms.

KÜBRA GÜRLEŞEN

Trio

Video Installation

3-channel video loop projected on newsprint, 3-channel sound, sheet music stands, foam core mounting boards, mono sound

3'58"

270 cm x 134 cm x 107 cm

2018-2020

The artwork invites the viewer to re-evaluate the existence of the flow of information that permeates everyday life through the mass media. Video-images of the lives of microorganisms are projected onto blank pages of newsprint placed on sheet music stands. Thus, the pathology of the information network that has become a cacophony is associated with the emergence of the invisible.

MERT ACAR

Suspended Stillness

Photograph, 7 pieces

C-print mounted on Dibond

60 x 48 cm

2019-2020

The extraordinary period that the whole world is going through right now gives rise to the experiencing of events that disturb the dominance of the spectacle and lead to a change of the definition of daily life. The future, being obscured by a great cloud of dust, turns the spectacle into a fragile layer between truth and society, while imprisoning people in an uncertain state of stagnation where they are forced to focus on their own existence. In this context, the Suspended Stillness series focuses on the everyday spatiality of a never-ending present.

RANA KELLECI

Repost

Video documentation of performance and installation

Single-channel video, loop, 14'

Pencil on tracing paper, 200 x 100 cm

2020

Repost prompts a discussion on our behaviours and responsibilities in social media as a field that both shapes and reflects the perception of immigrants in our social subconscious. By way of transferring images uploaded on the Instagram application under the tag of "refugees" on to tracing paper, it questions what we re-produce, highlight or ignore while sharing, quoting, or "reposting" an image on social media. Are we reproducing stereotypical narratives, judgments and violence, or is it possible for us to transform them?

The artwork that is showcased consists of a video, documenting a performance I had carried out for 2 hours and 46 minutes on each day for two days and the output that resulted from this performance. The duration of 2 hours and 46 minutes that these performances were executed in, is equivalent to the average daily use of social media in Turkey.

YUNUS TİLEN

Immersion

Single-channel video, loop

01'36"

2019

In the news on CNN Türk on 19 February 2016, it was reported that a baby dolphin pulled out of the sea by tourists at a holiday resort in Argentina to take “selfies” died as it could not withstand the conditions on land. The tourists staying at the Santa Teresita resort town in Argentina saw the baby dolphin stranded on the shore and carried it onto the beach to take pictures with it.

The artist, deeply moved by this photograph, viewed the people around the baby dolphin that was reported to have died in the news, as individuals who are unable to remove themselves from their virtual realities, causing this innocent animal to become a victim of the media and die.

Together with the development of technology and viewers following behavioural patterns created by the virtual media, the crowd watching the baby dolphin resemble the Nativity of Jesus seen in the paintings and frescoes of the Renaissance, and the whole scene is reminiscent of the belief system of those people. Exploring these similarities, the interpretation of the fish as the coming of Jesus in the paintings from the Renaissance period and through a different rendition symbolizing the saving of the dolphin, the artist has created a depiction that represents the life of this innocent creature.