

*Art*

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**THOMAS HOEPKER**  
Evrim Altuğ met the German photographer while he was in Turkey.

**TANER CEYLAN**  
Nazlı Pektaş visited artist's studio that is in Florya, Istanbul

**LORIS GREAUD**  
François Salmeron talked with the artist about *The Unplayed Notes Factory*.

**SHARJAH BIENNIAL**  
Evrim Altuğ prepared a wide dossier about the biennial's past and future.

**VENICE BIENNIAL**  
Murat Alat wrote the exhibition and Ian Davenport told us about *Giardini Colourfall* that he made in collaboration with Swatch, biennial main partner.



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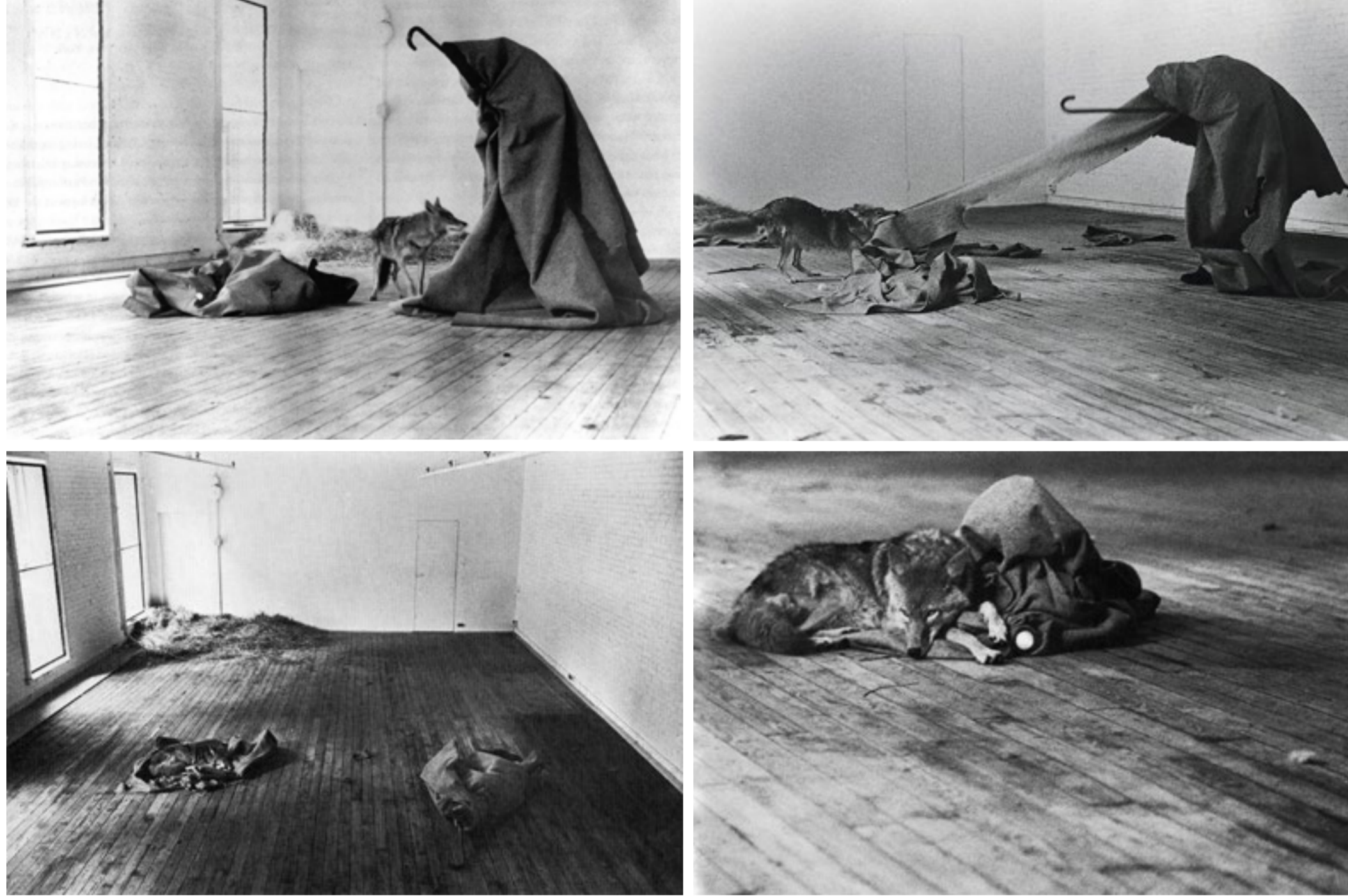
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# Edito



JOSEPH BEUYS, I LIKE AMERICA AND AMERICA LIKES ME, PERFORMANCE, 1974

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Joseph Beuys, 1973

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Doğuş Otomotiv | Trafik Hayattır

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### Correction

The article that published in our March-April 2017 issue on page 18, *To comprehend the conceptual*, belongs to Silay Sıldır.



Sheer  
Driving Pleasure

# ZİRVEYE YENİ GÜÇ.

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# FAHR-EL-NISSA ZEID



FAHRELNISSA ZEID (LEFT) RESOLVED PROBLEMS, 1948, OIL PAINT ON CANVAS, 130 X 97 CM, ISTANBUL MODERN COLLECTION / ECZACIBAŞI GROUP DONATION, © RAAD BIN ZEID COLLECTION (RIGHT) THIRD CLASS PASSENGERS, 1943, OIL PAINT ON PLYWOOD, 130 X 100 CM, ISTANBUL MODERN COLLECTION / ECZACIBAŞI GROUP DONATION, © RAAD BIN ZEID COLLECTION

Nazlı Yayla

In the catalogue of Zeid's third solo exhibition that took place in Paris in Galerie Dina Vierny in 1953, the renowned art critic of the time Jacques Lassaingne wrote an article about her art:

"A current is born on one end of the canvas, like a source; it springs out, makes waves, and then rows with lucid reflections. Just like a view from the prophet's paradise with its stream of water, milk, wine, and honey. Same materials as usual, colors spread on a palette from the cardboard. Inspired by the miracle that human are shaped out of clay, these fundamental materials that we use since centuries to create miracles. For Fahr el nissa Zeid, painting is such a miracle, happening repeatedly. Her paintings do not resemble anyone else's. One cannot openly classify them as abstract, non-figurative, etc. It is even futile to look for their origin in Iranian miniature, Byzantine mosaics or colored windows of Arabian mosques. Fahr-el-Nissa's art is a power in action, in continuous progress."

The art of Fahr-el-Nissa Zeid, the princess painter, having evolved with ups and downs, isolated from movements and groups yet always intriguing and mesmerizing, will be exhibited with a retrospective that will take place at Tate Modern. Yet, this retrospective is not the only reason why 2017 was recognized as the Fahr-el-Nissa Zeid Year. First, her *My Hell* 1951, one of the signature works of the Istanbul Modern collection, was borrowed to be shown at the *Postwar: Art Between the Pacific and the Atlantic, 1945-46* exhibition, curated

by Okwui Enwezor, in Munich's Haus der Kunst. Then, four of her works were exhibited at the *Lemozione dei COLORU nell'arte* exhibition that took place in Turin's Galleria Civica d'Arte Moderna e Contemporanea.

Yet, the retrospective in Tate Modern brings together her paintings, drawings, and sculptures ranging over a period of 40 years, from her expressionist works in Istanbul in the early 1940's, to her large-scale canvases exhibited in London, Paris, and New York in the 1950's and the 1960's, and the portraits she returned to in the last years of her life.

At the retrospective where her *Third-class Passengers* 1943, belonging to the period when she joined the art scene in Istanbul by joining the Group D, and her art practice was in steep rise, and *Three Ways of Living (War)* 1943, and *The Three Moments in a Day and Life* 1944 shown at the solo exhibition she organized in her own apartment at Ralli Apartmanı in Maçka will be exhibited, one will also get a chance to track down the artist's period when she passed from figurative to abstract with *Fight against Abstraction* 1947, and *Resolved Problems* 1948.

Possibly, the most exciting part of this retrospective is that *My Hell*, *The Octopus of Triton* 1953, and *Sargasso Sea* 1953 will be exhibited together again after their first show at the extended exhibition organized for Zeid in 1954 by the Institute of Contemporary Art in London. While that exhibition at ICA curated by Roland Penrose had brought international recognition to Zeid, it

had also led the way for the exhibitions in Paris (1955, Galerie Dina Vierny), and London (1957, Lords Gallery), followed by the retrospective exhibition in Brussels (1959, Palais des Beaux-Arts de Bruxelles).

Her practice that has been incredibly productive after 1947, was severely damaged when in 1958, there was a military coup in Iraq, targeting the royal family. One will also get to hunt after the experimental sculptures she created using chicken and turkey bones in the period when she left her home in London with her husband Emir Zeid to head for a small flat in Paris, along with her extravagant portraits that she went back to in the last 20 years of her career where we could trace the effects of Byzantium art.

Following her solo show in 1947 at Saint-George Gallery in London, art critic Maurice Collis described her as one of the pioneers of art's new stance. Referencing Collis' article, one Turkish newspaper had written: "Fahr-el-Nissa is undoubtedly an artist who must be taken seriously. Such an initial appearance seldom happens. She will surely be spoken of from now on." The retrospective at Tate Modern can be visited between June 6 and October 15, 2017.

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**KOLEKSİYON**

# On the Athens of Documenta 14



POPEL WHISPERING CAMPAIGN 2016-17. VARIOUS LOCATIONS. INSTALLATION VIEW, CANTINA SOCIAL, ATHENS. DOCUMENTA 14. PHOTO: FREDDIE F.

Merve Ünsal

To be honest, I'm not the best art viewer. Perhaps because of the professional deformation of being an artist, I'm a pain to walk through large-scale exhibitions with as I focus too much on installation tacts, lighting, the quality of photographic prints, hanging mechanisms, wall texts. As I often have such an "incomplete" experience of these huge exhibitions, I don't write about it, sharing my opinions instead with friends. However, the Athens leg of Documenta 14 left such an impact on me that I found it important to find a way to talk about it somehow



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*Levante*

1. IRENA HAIDUK, TOMAS LOV' RADI, ZOI SIRENA (THOMAS LOVE WORKING, SIREN CALL), 2017. THOMAS LOVE IS WEARING THE YUGOFORM, MANUFACTURED BY YUGOEXPORT AND CONSISTING OF THE ABW (ARMY OF BEAUTIFUL WOMEN) PATTERN \*2 DRESS, BOROSAN L.A. BORSHOES, AND BOOK SEDUCTIVE EXACTING REALISM BY MARCEL PROUST 12. DOCUMENTA 14, ATHENS. PHOTO: DAVID BORNSCHUEER  
2. DAVID HARDING, "IF YOU DO NOT LOVE ME..." FROM SAMUEL BECKETT'S POEM "CASCANDO", 2017. CONCRETE SLABS AND BRONZE LETTERS. INSTALLATION VIEW, RIZARI PARK, ATHENS, DOCUMENTA 14. PHOTO: VLANNIS HADJILASLAINIS



I think that Documenta 14 is first and foremost an artist's exhibition. When I talked about it with art-ist colleagues, I realized that this particular mix of exhibition-event-situation appeared to be centered on artistic modes of creation, researching the possibilities of different knowledge production, thus working with the artists' sensibilities to shed light on today's contemporaneity. Although it is not always possible for artists to make works on the constantly shifting socio-economic, social, cul-tural states, Documenta 14 makes a proposal by focusing on artistic gestures: if you're not able to represent, go inside it. The performances that becomes one with the city, at times invisible, at times ephemeral, blur the assumed boundary between what is art and what is not art, proving that sensitivity can become a most radical tool.

Pope.L's *Whispering Campaign* (2016-17) has a caption that is a gesture in and of itself. Listed as materials are: nation, people, sentiment, language, time. The duration of the work is 9,438 hours. I first encountered this work at the Contemporary Art Museum. The whispers of a man, coming from inside the wall, in Greek, didn't have any texts or explanations near it, so I thought it was a guerilla work. The fact I didn't expect there to be a work that I couldn't immediately understand also reveals something about the way in which I have viewed exhibitions thus far. Later, once I realized that the logic of this work was based on not being experienced, not being comprehended in full, activating things that we do not see but which we feel, I became Pope.L's accomplice. It was possible to "find" this work on the rusty post at the Polytechnion, at the first cemetery of Athens, and at many other venues. While it's not possible to know fully what the whispers are about, but the gesture of constructing a situation is full of resistance.

Irena Haiduk's *Copies of In-Corporation Documents* (2017) were made visible at an abandoned alley, as a text on the window of a store that was closed. Through the framework of Haiduk's Yugoexport, the text discussed the relationships of East-West, the use and consequent exploitation of cultural capital. It was a text that was difficult to talk about, thus preventing the realization of the very things it discusses. Succeeding in becoming separate from the thing that it is a part of, by completely melting into the thing that it is a part of, by letting go, Haiduk's work reminds viewers that the very act of becoming indistinguishable from its host structure, like a harmless, proud parasite.

Henryk Górecki's *Symphony No. 3, Op. 36* was performed at the Athens Concert Hall Megaron, through a collaboration with the Athens State Orchestra. The performance was organized by artists Ross Birrell and David Harding. This cooperation was a performance both for the performers and the artists who made it happen as part of Documenta, a transformative moment in the viewing of the exhibition. Athens State Orchestra collaborated with the Syrian Expat Orchestra to perform the composer's most well-known work, *Symphony of Sorrowful Songs*. This work being performed in the state's concert hall (with a sad nod to AKM's rotting concert hall) is an acknowledgment of how powerful contemporary art can be when it retreats to give way to a situation of its own concoction. The people who were brought together and the situations that were created were meticulously constructed, showing how making homages, paying respects, working with other media can be a most powerful genre. The Syrian maestro's thank you to their Greek colleagues and their "gift" of a classical Syrian piece was a reminder of how hope and sorrow can co-exist in an evocative performance.

Apostolos Georgiou's paintings that were spread across the concert hall leaned against the walls, lit from below with stage lighting. The audience of the performance, walking in a daze after the concert, were thrown into these paintings with their shadows. Seeing our own figures with the figures in the paintings, the

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use of stage lighting off of the stage brought together the performance inside the concert hall and the audience's presence outside of it. The figures in Georgiou's untitled paintings reached out of the paintings to pull us in, making us confront how our internal worlds are underrepresented.

One of the exhibition sites was the conservatory, offering novel ways of reading works that were already familiar. Nevin Aladağ's furniture-objects, regularly played by musicians who were invited to perform there, are familiar from the artist's exhibition in Istanbul. Their installation at Documenta, facing each other and interacting with the space, as well as the dynamic performances by the musicians, added a whole new dimension to the work. These instrument-furniture objects appear to be constantly waiting for something, as if they are making sounds even when they are not being played. As the viewers walk around these objects, their forms and latent sounds constantly shift.

Daniel Knorr's artist's book project, in which he uses a press to place discarded objects within the pages of the book, is exhibited in two different venues. The press and object pile, which is set up in the middle of a small courtyard in the conservatory, is activated by the projection of the sound that the press will make when making the work. The artist producing and having produced the artist's book at the exhibition site and selling it for a relatively modest 80 EUR play with paradigms of exhibition and consumption, while also functioning to create a permanently changing installation. Knorr placed a similar setup at the National Archaeological Museum, where the work becomes a departure point for thinking about discarding, objects, and cultural heritage. The artist reproduces the work within the framework of the exhibition by placing the work in two different locations.

The Epigraphic Museum hosts Gauri Gill's work, touching on a very crucial point about the relationship between the writing of history and photography. Gill brings together photographs with the stones at this museum dedicated to writing. The photographs shown are from a series that Gill has been working on since 1999, for which she has established long-standing relationships with marginalized communities in a region on the west of India. Gill doesn't reveal the difficult conditions under which these people live, but rather give voice to the traces left behind in collective learning efforts. The anatomical drawings, maps, charts are seeped through the secondary filter of the artist's camera, as they have already been consumed by the makers, relayed to the viewers through Gill's understated photographs. Gill's black and white photographs blend in perfectly at the museum, overriding geographical or temporal differences.

In a text that he authored in 1948, Nabokov discusses the notion of "non-utilitarian delight." The butterfly camouflaging itself too much, as in, going beyond what is absolutely necessary to survive, to become fully invisible in its environment, seems to Nabokov to resemble artistic production. To go beyond the necessary, the utilitarian, for artists to have aesthetic concerns that are self-aware appears to be a shared concern by the artists participating in Documenta 14's Athens leg. Fully aware, with awareness, not taking too seriously the futility of what is being done, while taking art-making very seriously, offers non-utilitarianism as a source of delight as well as a mode of resistance.

3. APOSTOLOS GEORGIU, UNTITLED, 2013, ACRYLIC ON CANVAS, MEGARON THE ATHENS CONCERT HALL, ATHENS, DOCUMENTA 14, PHOTO: ANGELOS GIOTOPOULOS

4. DANIEL KNORR, BIBAIO KALITEXNH, 2017, MATERIALIZATION, INSTALLATION VIEW, ATHENS CONSERVATOIRE (ODEION), DOCUMENTA 14, © DANIEL KNORR/VG BILD-KUNST, BONN 2017, PHOTO: MATHIAS VÖLZKE

5. GAURI GILL, INSTALLATION VIEW/EPICRAPHIC MUSEUM, ATHENS, DOCUMENTA 14, PHOTO: FREDDIE F.

6. NEVIN ALADAĞ, MUSIC ROOM (ATHENS), 2017, INSTALLATION WITH FURNITURE, HOUSEWARES, MUSICAL-INSTRUMENT COMPONENTS, AND PERFORMANCES, ATHENS CONSERVATOIRE (ODEION), ATHENS, DOCUMENTA 14, © NEVIN ALADAĞ/VG BILD-KUNST, BONN 2017, PHOTO: MATHIAS VÖLZKE



# GELİN

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# Viva Arte Viva

SHEILA HICKS, ESCALADE BEYOND CHROMATIC LANDS, 2016-2017

## Venice Biennial - 2017

Murat Alat

Curated by Christine Macel, the 57th Venice Biennale entitled *Viva Arte Viva* proposes an interesting response to the cliché question of “Art for art’s sake, or art for society?”: art for society as long as art for art’s sake.

The proposition of artists demonstrating a class called leisure class, that does not economically contribute to the survival battle that determines daily life’s composition, and art, as an integral of practices built on this right/chance of leisure, being a break to humankind’s existence, consistently stalemated by economical and political systems, with its capacity of being freely manifested and even its potential of being an alternative to the status quo, is a point of origin for *Viva Arte Viva*. As much as it seems at first sight that this origin leads to an escape path, it in fact allows approaching art as an emplacement where we can resist against current social,

and resulting existential crises with art’s capacity to establish a bond between the past and the future, despite capitalism’s will to store time in an infinite now. Yet, a point that should not be overlooked is that the idea of leisure, one of the fundamental ideas of the biennale, was not used as a conceptual framework for the exhibition of over 120 artists’ works, but it was rather used as a plain point of origin by Macel.

*Viva Arte Viva* is defined to be an exhibition prepared by artists for artists rather than being organized around a concept. Divided into nine pavilions, the main exhibition at first glance welcomes the visitors with Mladen Stilianović’s *Artist at Work*, black and white photographs

of the artist lying in bed, praising laziness. This encounter noticeably manifests how essential the bond between leisure and art is. The rest of the exhibition is constituted of the exposition, analysis and maybe even cataloguing of the offerings of laziness, which can also be the first criticism directed to the exhibition. As much as *Viva Arte Viva* addresses leisure as a subject, neither the visitors nor the works are allowed a right to leisure. The spatially, formally, and semantically close relationship designed amongst the works prevents such relief. On the other side, although the tight bond between art and money since the Renaissance, when independent art and star artist myths as we know them were invent-

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SAM GILLIAM, YVES KLEIN BLUE, CENTRAL PAVILION PHOTO: THOMAS WAGNER © STYLEPARK

ed, was approached by Macel from a critic perspective, this criticism could still not relate, not even ironically, with the reality that after all the Venice Biennale, and other great exhibitions are ultimately prestigious shows that mediate the determination of the financial value of artworks.

The names of the nine transitive pavilions situated in the two main venues of the Venice Biennale, namely Giardini and Arsenale, that allow the establishment of a relationship of the exhibition with both itself, and the other national pavilions it shares the biennale venue with are, respectively: The Pavilion of Artists and Books, The Pavilion of Joys and Fears, The Pavilion of the Common, The Pavilion of the Earth, The Pavilion of Traditions, The Pavilion of the Shamans, The Dionysian Pavilion, The Pavilion of Colours, and The Pavilion of Time and Infinity. The fact that these parts of the main exhibition, reminiscent of the chapters of a book, are called pavilions, allowed for national pavilions to be added on, which further established a basis for the exhibition. The national pavilions accomplish a mapping of the zeitgeist by means of the problems they focus on the works of artists coming to Venice from various physical and intellectual geographies, and the forms and materials they use while doing so, and thus *Viva Arte Viva* takes the opportunity to develop an exit proposition rather than performing a situation analysis.

Another means that is at least as significant as leisure, used by the exhibition is colour. Colour is not just present in The Pavilion of Colours, but is also manifests itself in Sam Gilliam's *Yves Klein Blue*, resembling a huge welcoming flag hung on one façade of the building

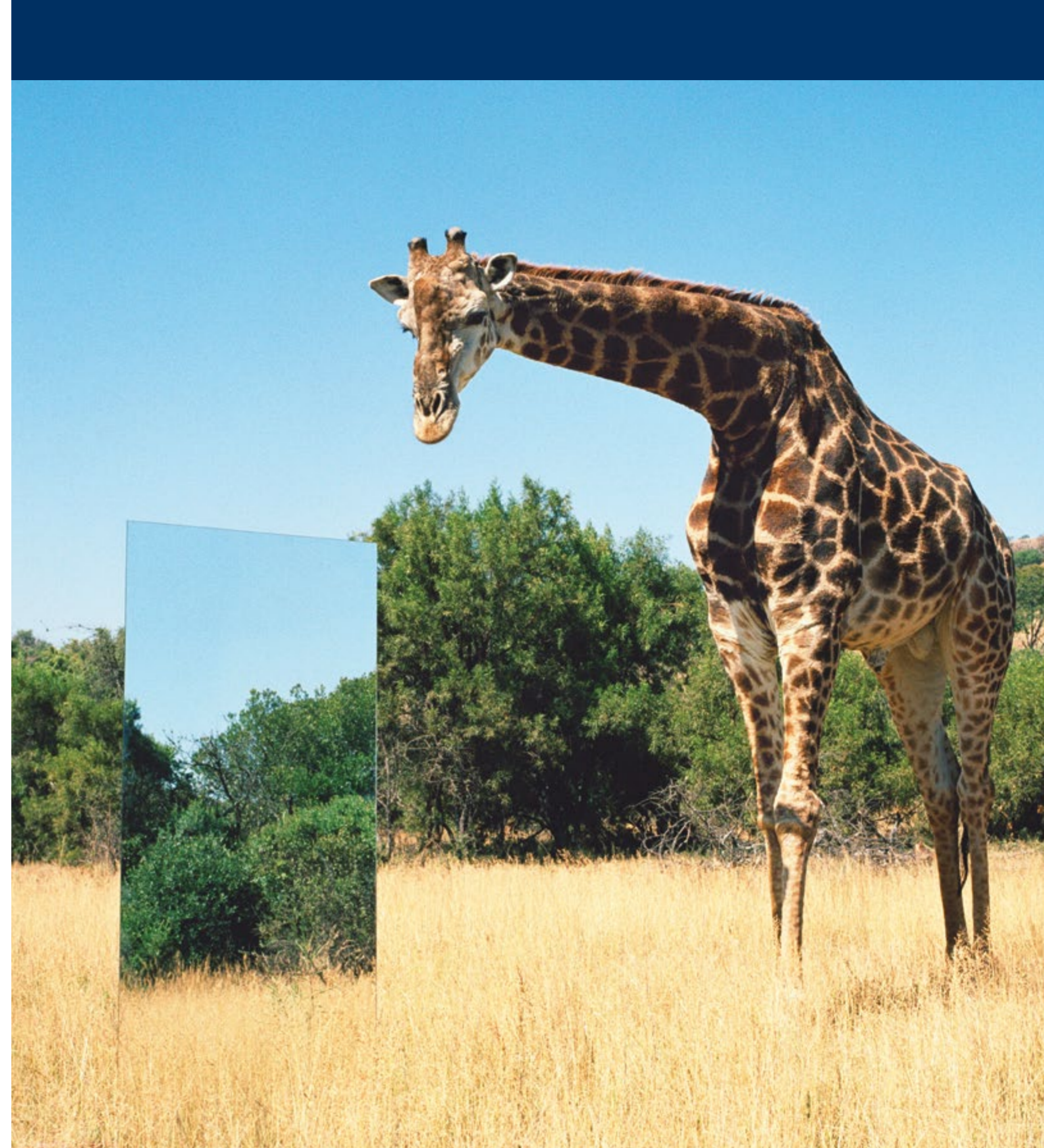
at the entrance of the exhibition in Giardini. To see this huge flag multi-coloured from blue to red before getting to visit the nine pavilions of the exhibition provides an alternative from the art world for the flags in the national pavilions hung around the main exhibition venues. Should we consider Mladen Stilinović's *Artist at Work* as groundwork for *Viva Arte Viva*, we may perceive this piece of fabric where colours non-orderly flow into each other, as a rainbow flag covering the other works like a dome since the elements of fabric and colour in *Yves Klein Blue* are recurring elements throughout the exhibition.

The venue in Giardini that welcomes us with Mladen Stilinović and Sam Gilliam's works, is divided into two just like the two lobes of a human brain, and the transition between these two lobes is set up via works that take this network system, and the correlation as a model. While on the left is The Pavilion of Artists and Books, which shelters studio spaces, and materials like books used for similar motives, where artists take shelter to think, and to reflect in order to create; on the right wing or lobe is The Pavilion of Joys and Fears, a labyrinth-like space devoted to the artist's mythic and public figure, unconscious, and creativity. The successively aligned video drawings, and photographs contrast the formal structure that books present us with their surreal configurations.

The remaining seven pavilions of *Viva Arte Viva* are installed in the Arsenale, a long thin building, reminiscent of a hangar. Although the pavilions in the Arsenale seem like they have been split and aligned with undistinguished transitions on a single line, they are linked to

each other and to the two pavilions in the Giardini via common forms, materials, and themes. This network-like link is reinforced with Macel calling all pavilions trans-pavilions. The noticeable use of fabric, fibre, and weaving in the works is one of the most obvious manifestations of this association. Another detail that cannot be omitted is the use of colourful works over and over. To think of Lee Minwei's performance entitled *The Mending Project*, where the feeling of plurality created with colours is used together with the connection feature of weaving, and David Medalla's *A Stitch in Time* together, could be perceived as a solution proposition for the splits, and the disruptions in modern life. This is exactly where The Pavilion of the Common is situated.

Another theme embraced in most of the pavilions in Arsenale is pre-modern production and the interest in cohabitation. Even the names of the pavilions give a hint about this interest in primitivism. To provide a couple of examples from the works in Arsenale: Jean Downey's *The Circle of Fires* (1979), a two-channel video installation, is the record of an anthropologic study performed by the artist between 1973-1976 on the indigenous people of Latin America. The video tries to best permute the daily life and routine of a primitive society into a performative experience. The circular layout of the screens helps create a sense of common similar to humans gathering around a fire. In *Visible Labour* (2015), Gabriel Orozco, by installing Buddha sculptures, a goban, and a small Ferrari model amongst worn planks of wood inspired by ancient Japanese tradition, both conjures the archaic production methods, and presents us with an ironic criticism of the current pro-

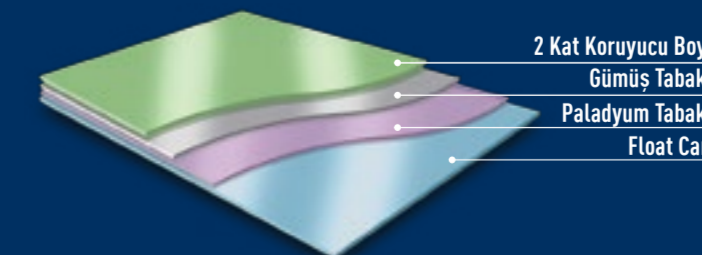


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(UPPER LEFT) MLADEN STILINOVIC, ARTIST AT WORK, 1978 / LATER PRINT, 2014, DIGITAL PRINT, EACH PHOTOGRAPH: 30 X 40 CM, MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA, SPAIN. (UPPER RIGHT) LEE MINGWEI IN THE MENDING PROJECT (LEFT) DAVID MEDELLA A STITCH IN TIME (RIGHT) ALICJA KWADE, WELTENLINIE



duction methods by means of the association between the used objects. At the end of the six pavilions in the Arsenale washed in all the colours of the light spectrum, the visitor is faced with a pile of yarn globes like a set of rocks reminiscent of a barrier. Sheila Hicks' installation entitled *Escalade Beyond Chromatic Lands* is thought to be a space for visitors to sit down and be lazy towards the end of the tour.

One of the most radical sections of the exhibition is possibly The Pavilion of Time and Infinity you go into, after you get a little rest on Hicks' soft globes. Liu Jianhua's *Square* towards the end of Arsenale, an installation of 64 independent glistening pools of gold-coated porcelain on sheets of steel draws apart from the rest of the exhibition with its selection of materials as well as its minimalist aesthetics. When considered together with Alicja Kwade's *WeltenLinie* in the same room, a sculpture/labyrinth-like installation of mirrors, and empty metal frames, breaking the perception of space, and drawing objects into infinity while calling the visitors to performativity, Liu Jianhua's *Square* helps to bring out a perception far and beyond history.

Getting to the last pavilion of the exhibition, Christine Macel's motivation for *Viva Arte Viva* becomes clearer: to conduct a research on the opportunities of producing, utilizing, and experiencing time, while distancing the past and the future away from each other, and avoiding to break the connection in-between, instead of squeezing these two temporal ticks into the now and the here, like capitalist accumulation tools do. Leisure being the point of origin gains further significance at this point. *Viva Arte Viva* is above all an exhibition about time. Yet the ironic aspect manifests itself further right here: A great portion of the people visiting the exhibition from all over the world consists of people who have the money, therefore the time to spare for art. While so, this observation can be read as an indicator of how the right to leisure is distributed amongst social classes.



CHRISTINE MACEL PHOTO: ANDREA AVEZZU, COURTESY OF VENICE BIENNIAL

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# Giardini Colourfall



GIARDINI COLOUREFALL, 2017, 3.8X14 M, ACRYLIC ON ALUMINUM PANEL WALL

British artist Ian Davenport created a huge canvas, consisting of 1,000 different colours on an aluminum panel extending to 3.8 meters to 14 meters, in the middle of Giardini for the 57th edition of Venice Biennial International Art Exhibition. We talked with Ian about his work through his collaboration with Swatch, the main partner of the biennial



IAN DAVENPORT

#SwatchxBiennaleArte

**C**onsidering the general state of the world, this year Venice Biennial 57th International Art Exhibition is celebrating art, just because it is art. Art events started to become a platform which brings people together in a common ground to discuss our problems and stand together. What do you think on this state in general?

I totally agree. It is a world we take for granted and we are so focused on bad things happening all around the world. The conflicts may make us forget all the beauty in the world. On the other hand, wonderful things are being made and created all the time. Human beings have very distracted capabilities but we have very creative capabilities too.

I don't try to make paintings related to politics or the current situation of the world. As an artist, I care about the conflicts we are going through but it is quite a hard work to make an artwork where you talk about tragedy and pain. It is very hard to concentrate on that. In the history of art, some artists have done it very well like Picasso; a fantastic example how you can take a language and make a powerful work of art. Rather than feeling an obligation to create something about the hard things in the world, I can still get angry and protest about it. I don't necessarily make an artwork about it.

You took your practice to another context as you collaborated with the main partner of the biennial, Swatch, to design a new watch titled *Swatch Wide Acres Of Time* and this pavilion titled *Giardini Colour-*

*fall*. How did you combine dynamics of your practice to show on this huge canvas?

I have been talking to the creative director of Swatch Carlo Giordanetti for a while. We visited the site together last December and we thought very carefully about how the painting would look like in Giardini. Then I came back to London and ordered the materials to start the artwork straight away.

*Swatch Wide Acres Of Time* is actually, in contrast, the smallest canvas an artist has ever worked on. Now, this small canvas turned out to be a personal accessory, produced in limited edition of 1,966 pieces. It has been a really dynamic journey. I was and still am really excited about it.

**It must be a challenge.**

It is a big painting and actually a big challenge. We were working 7 days a week. Two people from my studio helped me to fix all the colours, preparing the panels. It is a lot of work.

**The artwork you represent here is fluid and it is crossing the borders of the frame. This year the biennial is discussing the neo-humanism: The right of free speech and expressions. Can we link the fluidity in your canvas and the theme of the biennial?**

Yes, I am also asking what is the role of art in the public? What kind of art can exist in a public realm? What is its function? Maybe, giving people freedom to engage with things. It is a mad world we are living in. People are always in a rush. There is a nice research done in the Na-

tional Gallery in London. An average person spends six seconds looking at a painting. In the first four seconds; they are looking at the title and the last two seconds they are looking at the painting. It feels like the more you engage of something the more you get out of it. The more you put in the more you get out.

**This year the central exhibition of the biennial has a section about colours. When we look at to your work, colours are your significant elements. It is pretty much related with personal experience how we perceive colours, what do you think?**

Yes we don't even know how other people see different colours. I am really fascinated about colours. In time, I changed the way I engage with colours. To be able to use the colour in a better way, I stopped to get the control of colour and stopped to think about it too much. I started to try new things like taking a colour range from a very old painting and using it. The reason I am doing it actually pushes me to put unusual combination of colours together. It ultimately becomes quite a rich thing to do.

**As far as we know, you play music and you mention music as a discipline. Do you link music with colours?**

They are actually two different things, but I think they influence each other. That is probably the way that I can describe myself. I play music when I work, I like that atmosphere because it encourages me to paint. I am interested in drumming because I am considering how the beats can be seductive for my painting. I guess it is a performative element of my practice.

# Conversations on art with an upside down tortoise IV

Barış Acar

## A Hard Headed Joseph Beuys

How to deal with Joseph Beuys in an analysis on the late Ottoman history and art historiography?

Myriad of works on Beuys as a figure are available in the literature; while some produce legends and hail him almost like a messiah, there are others which despise and consider him as the pioneer of an art heavily engaged with the market – a considerable crowd in any case. None of these oft-quoted sociological symptoms, however, suffices to account for Beuys' position in art history, or his true value in the reception of the concept of art. Surrounded with neo-liberalism and postmodernism in 1990s, contemporary artists were rushing to distance themselves from Fluxus, avant-garde art, and other movements. Today the avant-garde tradition strikes back and attracts immediate attention from artists and within the art market following issues such as financial crises, political art, and migration problems. In any case Beuys poses a key question in art history since his position is central to the avant-garde thinking, an attempt dealing with the question of what art is.<sup>20</sup>

In Peggy Phelan's words, the question here is concerned with the subjective position of the artist appearing during the creation of art. An artist's occupation of space during a performance, and establishing a strong tie between time and space through his own body is an innovation itself here – from the point of aesthetic theory.<sup>21</sup> This could be a new level where performance arts furthers the restructuring of the established art regime (defined as the collapse of the representational system) following the contemporary art of Duchamp. Performance primarily reveals a quest for a brand new subject formation, underlining a "presence", and ap-

pearing as a singularity, as opposed to a historically constructed universal category of subjectivity.

This approach towards Beuys' artistic life covering a wide range of subjects from shaman rituals to politics can shed some light into understanding the rationale behind contemporary art. Otherwise, works such as *Intuition* (1953), *Social Sculpture* (1960), *Felt TV* (1971), *I Like America and America Likes Me* (1974), *Art = Capital* (1980) *German Students Party* (1967), *Organization for Direct Democracy* (1971) or *Free International University* (1973) leave us nothing but a mediocre popular icon or a false messiah. <sup>22</sup>

Let's go back to the artist's performance titled *How to Explain Pictures to a Dead Hare* (1965) to discuss the abovementioned subjective position.

Organized as a closed event at a gallery in Dusseldorf and recorded as a video, this performance features Beuys holding a dead hare and trying to explain the drawings in the gallery. This ritual, as repeatedly stated by the artist himself, is a performance. Yet here one needs to take into account the ritual's own distance to rituals.<sup>23</sup> Ignoring the iconographic details Beuys aims to show us is of great importance in our analysis of his work, not only to avoid artist's manipulative stance, but also to escape from the representational relations that the iconographic method produces and thus creates a gap between us and the very essence of a work. Then we can have the flexibility to focus on the action alone, freeing ourselves from easy conclusions and mystifications of the symbolism simultaneously.

Explaining art to an animal... And the animal is dead. The foremost implication of the artist is for sure the dilemma between culture and nature. As an oft-repeated theme in Beuys' performances, this action can

be taken as an attempt to apologize from animals as a human-being occupying their habitat. A simple death ritual (a funeral etc.) would suffice, however, if that was the only motive of the artist. But Beuys opts for a more complex performance, resorting to art. In this performance, art stands in between life and death, subject and object, and conscious and matter. One can argue that Beuys problematized the Cartesian distinction between body and mind. Art is the missing link in the Kantian aesthetics. The "free play" of value judgments and the artist's attempt to explain help this aesthetics emerge.

A better understanding would require referring to Schiller again. The main argument in his writings on aesthetics is concerned with underlining the specificity of the state (that humans sustain within themselves – fourth letter) and the individual (doubly bound by ideals and laws under the oppression of a state within a community – sixth letter). Later to be resolved with a "desire for play" between impulses of knowing and creating an object (fourteenth letter), this problem is associated with issues of subjectivity (eleventh letter).<sup>24</sup> The "free play", what Schiller takes as the founding element of the "I" simultaneously cherishes the power of setting universal principles (knowing) and deals with the problem of theology (existing). In both cases one has the ability to create her/his own world and thus rearrange the existing world through the power of perceptions. Prioritization of "perception", an idea shared by Kant and Schiller, is what Beuys' performance is based on. Through a common perception one can find an intersecting venue of consciousness with the other. This is the "free play", and it is the space where emancipation and subjectivity emerge. <sup>25</sup>

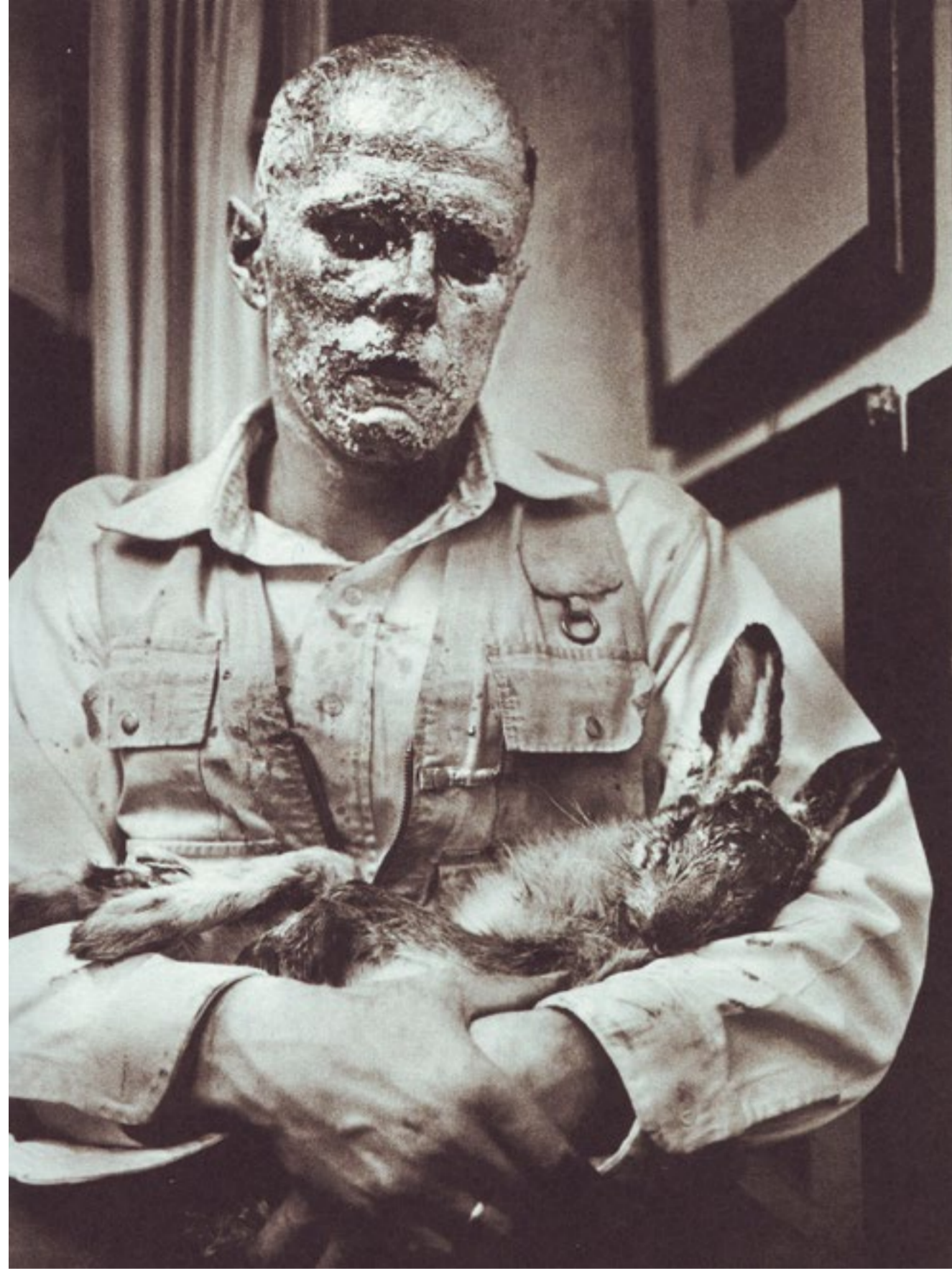
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JOSEPH BEUYS, HOW TO EXPLAIN PICTURES TO A DEAD HARE, 1965

This is how we understand the subjective position within Beuys' performance. His subjectivity is formed without any identification. Belonging to a subset or a category is not his objective. Here we can go back to the figure of shaman and the mask the artist wears. These details may look iconographic, yet they cover the identity and the designation Beuys possesses as an artist. Explaining pictures to a dead hare, Beuys strips himself of his established subject position.<sup>26</sup> He aims to create a new subject who is neither a dealer, nor a painter or a spectator; a total stranger to galleries and the field of art: not even Beuys himself. The man beating himself on TV and the man acting like someone else in Social Sculpture is engaged with the same experiment. He tries to re-produce the subject as a metaphor of emancipation within an anonymous singularity. Yet here one needs to stress another aspect in this performance. During the performance, Beuys is in dialogue with a hare (having previously had himself locked up in the same space with a coyote). Introducing himself to another mind (although this is deemed impossible), existing in another's consciousness, co-existing with that body is important for Beuys.

To further elaborate on this issue, we have reached a very important point: How to understand this subjectivity that we problematize from the very beginning of this article? What do we mean by subjectivity, individuality, and singularity?

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**04.03-03.09.2017**

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#### Footnotes:

20. Here is a good source for similar discussions focusing on Beuys: Chris Thompson. Felt: Fluxus, Joseph Beuys, and the Dalai Lama, Minneapolis: University of Minnesota Press, 2011.

21. Phelan, Peggy. Unmarked - The Politics of Performance, London and New York, 1993, p. 146-147.

22. The claim that the ritualistic approach in Beuys' works and his own commentaries with regard to them is an attempt to acquit Germany of its Nazi past has its roots in Buchloch's 1980 article in Artforum's fifth issue titled "Beuys: Twilight of the Idol - Preliminary Notes for a Critique". Such campaigns dealing with Warhol as well as Beuys and reminding of Marxist criticism, inadvertently or not, do nothing but ruin ideals of emancipation. First they substitute sociological approach with art historical and aesthetic theory; and its outcomes can be observed in the following sections of the article. Second, taking the utopias of avant-garde initiatives as part of power mechanisms, they denounce artistic rebellion at the very first place.

23. Mircea Eliade aptly demonstrates the relationship between the shaman and diseases, and her/his talent to control her/his own actions. Eliade, Mircea. Şamanizm, (trans. İsmet Birkan), Ankara: İmge Yayınları, 1999, see p.: 47-53. This excerpt is of great value to understand Beuys: "Understanding the concept of singularity through a norm-challenging and unexpected experience is very important since this singularity (being distinguished), following a close ins-

pection, is within the dialectics of the sacred. Even the most primitive form of hierophanic (manifestations of the sacred) is a fundamental and ontologically valuable distinction of an object from its surrounding cosmic area." Eliade, Mircea. ibid., p. 53.

24. "One must be her/his own reason, since fixity defies transformation. This way we primarily acquire a pure thought, a self-establishing entity; that is to say, emancipation. A person who realizes herself/himself only in an unchanging I, and only this I, cannot fully exist, cannot operate in time; on the contrary, the time should operate within that person; there should be an unchanging essence with the change. [However] a human is not simply a person; she/he is a person within a certain condition. And all conditions, all restricted existence take place within a certain time; and thus, humans as living beings, should be able to operate within pure reason, and do so eternally. Humans no doubt possess the ability to be a god within themselves. The path to becoming a god (if that is truly a path) will never realize the initial objective; it exists only within the senses." Schiller, Friedrich. İnsanın Estetik Eğitimi Üzerine Bir Dizi Mektup, (trans. Melâhat Özgü), İstanbul: M.E.B. Yayınları, 1965, p. 49-52.

25. In his seminal analysis on Francis Bacon's paintings, Deleuze asserts that what matters is not producing forms, but capturing all forces. A perception that emerges following different forces impact on a body "makes previously invisible forces visible again". Deleuze, Gilles. Francis Bacon - Duyumsamanın Mantığı, İstanbul: Norgün Yayınları, 2009, p. 58. Here one needs to underline one more

aspect since the discussion concerns an ongoing debate between philosophy and sociology: In Ranciere's criticism of Bourdieu, this fundamental approach of the Kantian aesthetics is central. The section titled "The Sociologist King" in The Philosopher and His Poor is dedicated to this discussion. Here Ranciere states that the aesthetic perception is the essence of the idea of equality. According to Ranciere, emancipation depends on a hope that is "beyond the opposition between the violence of the working class and the civilized barbarity". Ranciere, J. Philosopher and His Poor, (trans. John Drury, Corinne Oster, and Andrew Parker), London: Duke University Press, 2003, p. 198-199.

26. Writing on the concept of person, Agamben states that "persona" means mask in the ancient Greek. Social processes controlling personalities bind them to a certain condition through sacrifice and reduction. According to Agamben, this is personification. The photographs in our identity cards today have the same exact function. "A person is a captured image; and this image anchors on a substance to make identification possible." Agamben, Giorgio. Dünyevileştirmeler, (trans. Betül Parlak), İstanbul: Monokl Yayınları, 2011, p. 99.

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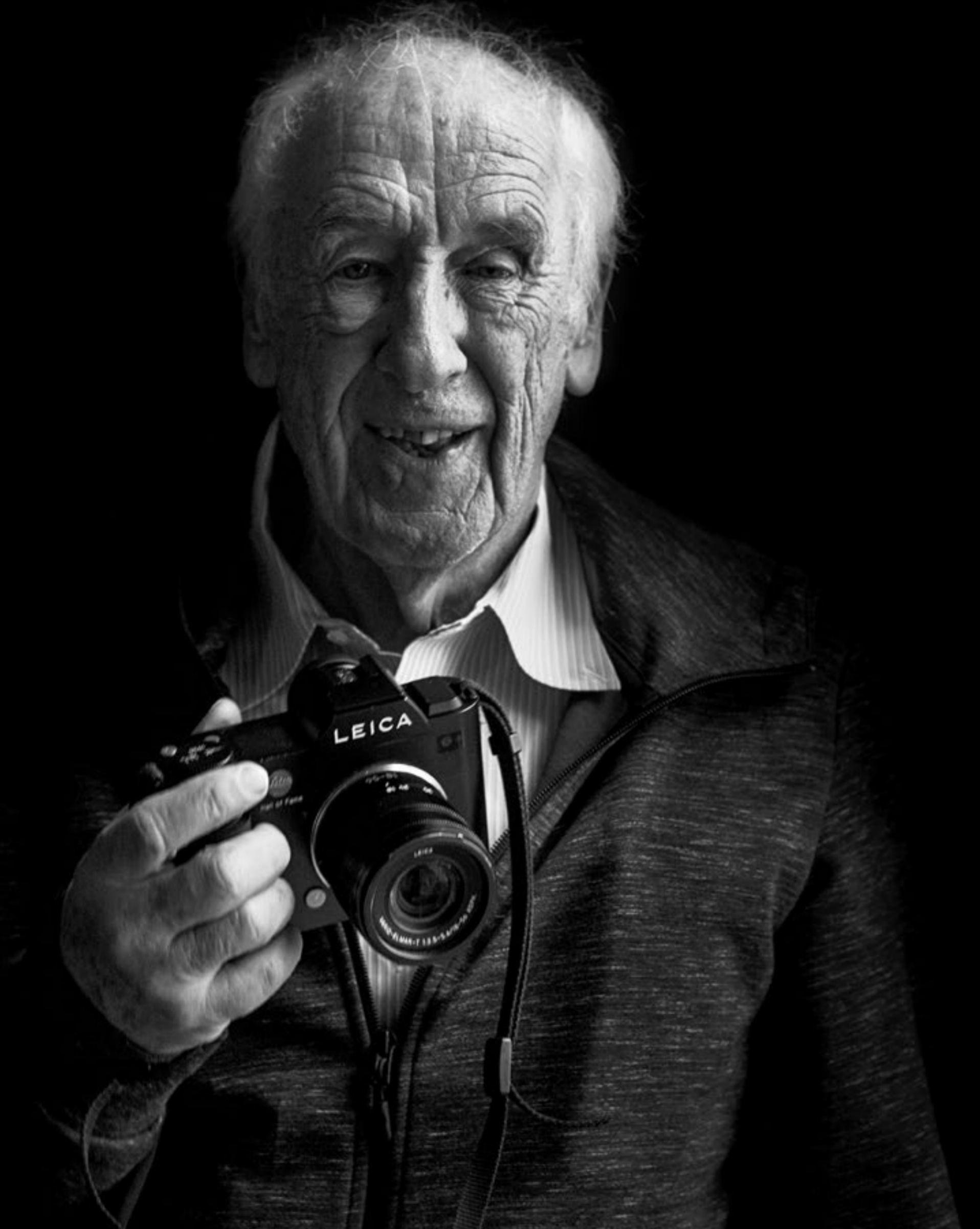
# THOMAS HOEPKER

He expresses humankind  
through the humour of his  
expression

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Evrin Altuğ

Human nature through the global lens of the German photographer Thomas Hoepker is on show at Leica Gallery Istanbul, with all of its aspects from celebrities to the average man, and from color to black and white. While the artist whom I interviewed about the exhibition that will last until the 3rd of June asserts that “all he wants is a slice from the reality”, he doesn’t hide that he gets happy when he encounters entertainment in that reality



Leica Gallery Istanbul at Bomontiada is hosting a solo exhibition by German photographer Thomas Hoepker, entitled *A Sudden Victory*. The exhibition, curated by Yasemin Elçi, director of the gallery, that opened its doors on the 24th of March, will continue until the 3rd of June. Elçi informs us on the exhibition catalogue about the only photojournalist who was able to pass from West Berlin to East Berlin:

“Hoepker was given the opportunity to choose where he wanted to live in the world after he acted as the East Berlin journalist of the Stern news magazine from 1974 until 1976. Stern provided Hoepker, who didn't after all live a joyful life during his time at the German Democratic Republic, with this chance. He herewith decided to move to New York where he shot one of his most striking photographs on September 11th 2001. Yet unlike his contemporaries, Hoepker achieved to piece together the cruelty of humankind with the lightness of the human soul.”

Thomas Hoepker is the kind of person who achieved to hide himself like a humanist Joker card among the frames and the faces in the name of the history of humanity and photography. It is not for nothing that a wide selection of black and white and color photographs from Italy to the USA, Malaysia to Portugal, Iran to Venezuela and Chili to Santa Domingo are exhibited at Leica Gallery. We had a chat with Hoepker with the pretext of speaking about his frames expectant of a bitter smile.

**How do you express mortality and immortality by way of photography? Because this is a moment of preference and you are responsible of it...**

This could be valid for anything. I might come here and think of what I see as beautiful or kitsch, and I might not even make a photo of it. I could see a beautiful woman, with beautiful hair [pointing to Elif Kahveci, photography editor of Art Unlimited magazine, who at that time takes his pictures] and I could photograph her. Sometimes I would walk around in a village, or wander in a museum but nothing would draw my attention. I would encounter something funny or interesting around a corner, on a random street. There is really no rule to this. I am trying to remain hopeful for everything. I get very happy when I encounter entertainment in that current reality. Likewise, something depressive could trigger me as well. Today when I think of photography, or simply put in these days where digital photography reigns over, numerous frames are photographed. This is great but when you get back home you need to eliminate a series of frames. And sometimes you postpone this process; you neglect the photograph. Speaking of the days when film or plates were used, I personally started working on print with glass plates. My grandfather had given me a very old Bellows as a gift. You would put the glass plate down, push and wait. This was actually a school. You need to spend a lot of effort. Still I was very lucky, the exposure time was only a second. I could take three or four photographs of one single person; that was the limit. Yet today, you can snap multiple frames, and hope for one of them to be good.

**It is almost as if one of your eyes is open while the other is closed. On the other hand you have very optimistic shots as well; yet could it be said that most of your photographs reflect a pessimistic approach?**

It would be hard to say so. The essential for me are things that rather involve entertainment and humour. They also involve a moment of shock. I like interesting scenes because they tell me about what is not daily.

**Your career has been open to both: black&white and color.**

When I started it was obviously only black and white. It is obvious that we are very used to looking at the world in black and white. Yet it is also possible to look at the world in color... You need to adjust yourself to the new generation. I also deal with cinema; that is a different story. In cinema, you have certain materials of certain length, on a certain subject, and you must do your best using these. You must be open to all possibilities. Yet in photography, it is a sudden moment. I don't do much preliminary work. Say, if I would take a picture of you, I might just have certain demands on your posture or the way your socks look. You need to be both vigilant and lucky to be able to take photographs. Most of the times, even this is not enough because the people you think should be in the frame might just suddenly disappear. You can't call them back even if you wanted to. You only need a slice of that reality.

**What do you think a photograph that has accomplished its function in a newspaper, magazine or in advertisement, transforms into? A work of art, an art movement or a historical document?**

To those who call me an artist, I reply “I am not so sure.” Because I cannot fully tell where art starts, or what is truly a work of art. I see myself more inclined to the intensity of reality. Sometimes the reality itself is art for it reveals stunning compositions. In that sense, I rarely transform reality. Say if I wanted to take a photograph of you, I wouldn't involve the door in the back into the frame. Instead of telling you what to do, I would be looking for different angles. In that sense, the part where photography asks, “what is reality” rather draws my attention. I wander around with the hope to find the frame that life would present me as a gift.

**The brands of our time seek to get the attention of the new generations with their nostalgic design or production methods whether in music, or visual technology. There might be a longing for uniqueness and reality behind this. How would you comment on that?**

The society of our times is made up of numerous different points of views. Would I be walking down a road with five people, and one of them would ask me “Look, what a beautiful subject, right?”, it is most probable that I do not find the subject so photographable, and say “Yes beautiful but boring at the same time.” The same is valid with the subject of picturing you with the flowers in front of you. I have two options before me. I might photograph you with or without the flowers. At times like these, I am more inclined to let myself flow with the current. So, if something

**“Today when I think of photography, or simply put in these days where digital photography reigns over, numerous frames are photographed. This is great but when you get back home you need to eliminate a series of frames. And sometimes you postpone this process; you neglect the photograph.”**

*T. Hoepker*

THOMAS HOEPKER  
(RIGHT PAGE UP) “IRAN, ISFAHAN.  
1962.” (DOWN) “9/11 WILLAMSBURG”  
11.09.2011 I HAPPENED TO ATTEND  
A MAGNUM MEETING IN NEW YORK  
WITH TWELVE OTHER PHOTOGRAPHERS  
ON SEPTEMBER 10, 2001.  
THE NEXT MORNING TWO PLANES  
CRASHED INTO THE WORLD TRADE  
CENTER TOWERS. I TOOK MY CAR  
AND DROVE THROUGH QUEENS  
AND BROOKLYN, BUT NEVER GOT  
CLOSE TO “GROUND ZERO.” ALL MY  
PICTURES FROM THAT DAY ARE  
FROM THE WRONG SIDE OF THE EAST  
RIVER.





THOMAS HOEPKER, PHOTO: ELIF KAHVECI (LEFT PAGE) THOMAS HOEPKER "USA, CHICAGO, ILLINOIS, 1966." MUHAMMAD ALI WITH JOHNNY COULON, THE WORLD BANTAM WEIGHT CHAMPION OF 1910, IN HIS CHICAGO GYM.

## Have you ever photographed a President of the US?

**Now Trump is interesting. He is very ugly; a total monster. He was able to reach that point in the USA. I look at the newspapers, the TV, I travel around and I am worried. I am sure you feel the same here. If you're a journalist or a photographer, the crisis moments and the regions living these moments are prioritized compared to Switzerland.**

happens, that is good, but if it doesn't, I would wait. This might be the case of the sun rising or interestingly an empty street... Maybe, you would suddenly end up with an interesting person, a car or a dog before you. All of a sudden you have a frame. I try to keep my eyes open. In the end, I would sit down at the end of a trip, or a shooting, and stay alone with the frames. I would pick one and say "Aha, that is good".

In this sense, what's great about photography today, is that it makes you as fast as it can. If you have enough time and expectation, you would end up with over a hundred frames in a couple of hours when you get back home. Possibly, four of them would be good frames. Later, maybe you might go for a second walk.

**What is your opinion on Photoshop, one of the greatest inventions of the new millennia?**

That is proportional to the meaning you attach to this. To Photoshop a photograph is to alter its content. When I press the trigger, I want the photograph to be perfect in that click moment. I don't edit in the dark room, and remove a person out of a frame. Because it wouldn't end up being a good photograph. I don't manipulate photographs. What happens in the one fiftieth of a second is a slice of the reality. Too bad if I wasn't able to catch that; maybe next time... I hope my good photographs are made up of hundreds of slices of that reality, but if they are entertaining at the same time, how nice! I am OK with them if they also involve great intensity.

**When is a photograph personal and when is it public material?**

Obviously, a photograph that I think is good and I believe is worth sharing, is now public material. The first part of the work done is prepared for certain publications. The price is paid by that magazine or newspaper, or you might get a monthly fee. Say I am expected to go to Hungary or to the US, and return with some output. When I get back, I end up with hundreds of frames, yet only two or three of them are valuable.

**What a photograph expresses, and its captions require a know how as much as the content of the photographs.**

In the early years of my career, I would always go on a journey with a writer, reporter or an editor. We would be together where we would go, in the events that we witnessed, and we would be able to talk about these things. We would talk about whether we were affected of what was happening, whether we liked it. Today, as I am not working with a certain magazine, I am usually alone.

**Can we talk about your series of Mohammed Ali?**

He was a great man. He was very tolerant of me yet he was also hard to be around. A reporter and I were then watching him for a magazine. We would sit down with Ali and make evaluations. I would photograph them when the two would talk. It is of utmost importance for me to become invisible while working. At first, I would hate working with celebrities like Ali. You would need to take as much photographs as you could in the ten minutes

they spared for you; which is horrible. Yet Ali was very tolerant towards me. In time I was able to stop intruding him and become invisible. That is when I thought we could do something together and that is how it happened. In a couple of days, Ali turned us into a part of his daily life, and we were together for around three weeks. He would be grumpy if he was out of humour but if he were in the mood, he would take us out with his car. Once he told me "you need a haircut" and dragged me to the barbershop. Five intriguing frames remained for me from those days; some of them are in this exhibition. Ali showed a significant stance as a black right advocate in the US; he became the symbol of not losing, and not giving up. He is a hero.

**Are you still in connection with world photography agencies, like Magnum?**

I still have liaisons with Magnum. My friends there are talented and they all have their own styles. They all work on a variety of subjects from landscape to beauty, and to war. This is at the same time a great method to indirectly learn photography from the others. [Hoepker takes his own pictures in the meantime.] You always need to keep your eyes open.

**Do you visit art museums?**

I often go to museums and if something happens there, a new dimension comes out of it. [Hoepker shows us a colour frame of a heavy male viewer in front of a Warhol painting, and some others.] I would like to put out something that is not the copy of the image on the wall, something that goes beyond that; this does not happen so often. I go to many museums and take pictures and portraits that are interesting, fun and humorous. I don't prefer flash and big formats. Small machines are good. I try to remain invisible.

**What are your preferences for the size of the pictures you take?**

This is variable situation. For the collectors, I prepare three different sizes for sale. I have small and large prints. Sometimes I print extra large but I cannot say this happens very often.

**Isn't it so different to observe a photograph on a screen, and to see its print in gallery or a publication? Also how concerned are you with the texts written on and the news about your photographs?**

Isn't the appeal of that frozen moment in a millisecond in there? In fact, I am for the photography to tell the whole story. Just like the case of the man I photograph in a phone booth in Chinatown in New York, and another in Venezuela. These are human conditions. You have good days as much as you have bad ones.

**Can you share a little with us about your experience at the German Democratic Republic before the destruction of the wall?**

I was living in Hamburg. My wife was a writer back then, and we got the chance to cross to the other side. We met with journalists from East Germany, and got the chance to exchange. We crossed to East Berlin and got

the opportunity to observe what was happening. There wasn't really a very good condition to live and work. No one from the West wanted to live there anyway; what they wanted was to stay there for a couple hours, see their friends and return back. This experience turned into books. I had found it shocking and scary on one side and ridiculous and funny on the other. It was a very torn situation but there was something funny even there. They were embracing the life they were constrained to, and trying to proudly reflect that. On one side they were suffering, and saying, "We are the real Germans". It was a dangerous environment but when you looked at it, it looked as peaceful as in Switzerland. It was extremely rich, clean and partly boring. Almost nothing was happening. Whereas, here I come, to a problematic geography, and there are these "golden kids" on the side.

**A while ago, a photograph that became the symbol of the Syrian refugee drama was serviced worldwide from Turkey. It was the photograph of a child named Aylan Kürdi, whose body hit the shore while trying to escape from sea. What did that mean to you in the name of photography?**

A great case of photography. On one side the photo reporter was lucky to take that picture. On the other, the photographed scene was terrifyingly scary. In the end, I am glad it was taken.

**In one of the interviews about the picture you took on September 11th 2001, a photograph that reflects nostalgic feelings, you stated, "Were I to ask for a permission from these people in the frame, that photograph may never had been taken".**

After the photograph was seen in the media, one of the women in the frame found me and asked "shouldn't you have taken permission from me?" I said "I'm sorry but had I asked you for a permission, I might never had caught that moment". As you know they looked like they were chatting on that frame. That classic photograph taken with film gained recognition because it involved a certain controversy in itself.

**Do you believe there are unphotographable moments?**

A financial and medical aid campaign had started after I had taken pictures of a leprosy person in Germany. So it is hard to say. Sometimes being an uninvited guest might give way to unexpected consequences. Today if you go to places that would allow for 'beautiful' shots, and take 'beautiful' pictures, landscapes; and if these get published later on, people will just scroll through them. Whereas when you photograph crisis moments, and extraordinary situations, it is completely different. Again, when you go to an exhibition, the amount of time you will spend in front of photography is totally associated with the content of that photograph. I was always on the side of some entertainment in this harsh, heavy world. There are appealing and fun moments in life. I turned these into books and this is my alternative way of looking at life.

# g

Yener Bayramođlu

Schwules Museum Berlin hosted between March 3-29, 2017 a group exhibition called *ğ – soft g – queer forms of migrate*. The exhibition that curated by Emre Busse and Aykan Safođlu showed also works from artists from Turkey





I had to flee Istanbul, where I was born and grew up, seven years ago. After those seven years, Istanbul is no more the homeland I long to return. It is now a place I feel estranged from, more and more every other time I go back. It is now an unfamiliar homeland where I don't remember the names of the most famous streets, I cannot find the places I used to hang out in my youth, and I cannot find my way around. On the other hand, after all these years, Berlin does not go further than being this stubborn city that reminds me every day what it means to be a stranger, doesn't allow me to found a home or that let me know that the home I establish will be temporary.

These are common feelings I share with many artist friends of mine here in Berlin. We intersect at this condition of being nomad souls. My path has crossed with one of my friends, Aykan Safoğlu's path many times in our own immigration stories. Years ago, we were both members of this queer organization in Istanbul. I spent my first night in Berlin at his place. Aykan repeatedly broke up a home, and then re-established, and then broke up again. This nomad life reached out to New York at one point and then to Amsterdam at another. Today he is the co-curator of the *ğ - soft g* exhibition in Berlin, which accurately summarizes this nomad state, with Emre Busse.

Aykan tells me about his first night in Berlin. We are in a café in Neukölln. This is a neighborhood heavily populated by immigrants from Turkey. Aykan left a hopeful, bright Istanbul day behind, and came to Berlin. A gray, pale day reined the city, like a bad photocopy of sunny days. He chooses the same wording used by 'Emine' Sevgi Özdamar to describe the weather she encountered when she landed to Berlin. 'Emine'

is a writer who mesmerized both Aykan and me with the sentences she wrote and the stories she told. Aykan spent his first night gazing at Cihangir Gümüştürkmen's painting. He most probably couldn't guess that Fatma Souad's portrait hung on the wall of the room he slept in, would be exhibited at the *ğ - Soft G* exhibition he would curate. Both the painter -Cihangir Gümüştürkmen- and the subject -Fatma Souad- of this work that encompasses a significant moment in his own migration story are important figures of the nomad queer culture in Berlin. Especially their joint performances in the 1990's occupy a significant place in the memory of a generation of LGBTI's from Turkey living in Germany.

*ğ - Soft G* reminds us that almost all LGBTI individuals will eventually abandon their homes. In the early days of their childhood or youth, almost all LGBTI feel the impurity in the relationship they build in their homes. Once the impurity is felt, the home is no more a home. The relationships, expectations, and the dreams permeating in the family home prevent it from becoming a safe heaven, and create in almost all LGBTI individuals an envy to immigrate somewhere else. Home is no more the home that is longed for. Home is the place to be discovered on the journey, waiting to be discovered and built up.

That is exactly why one should read the exhibition *ğ - Soft G* as Aykan Safoğlu, and Emre Busse's effort to build their homes. Aykan stated that in the construction of this home, he wanted to tell his stories in a visual language that has already been circulating, instead of creating a new one. Because we first need to rehabilitate the traumas in this language, the language of art. This same envy lies beneath the reason why the exhibition is heavily figurative. Most of the works openly reveal their



1. CİHANGİR GÜMÜŞTÜRKMEN, FATMA SOUAD, 1997 MIXED TECHNIQUE, OIL AND PAPER ON CANVAS 100 X 90 CM, COURTESY OF ULAŞ & KORAY YILMAZ-GÜNAY
2. ERİNÇ SEYMEN SWEET MEMORIES I, 2008 INK ON PAPER 70 X 100 CM COURTESY OF THE ARTIST AND MOİZ ZILBERMAN
3. NILBAR GÜREŞ, ROSE OF SAPATÃO, 2015 SCULPTURE WITH MIXED MEDIA DIMENSIONS VARIABLE COURTESY OF THE ARTIST, RAMP İSTANBUL, AND MARTİN JANDA
4. MEHTAP BAYDU COCOON, 2015 VIDEO-PERFORMANCE, 17 MIN 26 SEC, LOOP COURTESY OF THE ARTIST

stories. On the other hand, there is also an effort to stay away from politics of identity in the exhibition. Although Aykan approves the legitimacy of the politics of identity, he also thinks that they make people forget the unlimited potential in their respective inner worlds. When insisted on the politics of identity, that potential is incarcerated by certain boundaries, and forms. Therefore this exhibition provides an area where boundaries blur out, forms intertwine, and figures are transported from their spatial and temporal contexts onto other platforms. In this sense, *ğ* endures a fruitful dialogue with both the queer theory questioning the politics of identity, and the immigration processes that create crossbreed meanings by interweaving certain identities.

One also feels the intermixing of the forms, by the presence of artists that wander around different disciplines in their respective careers. Nilbar Güreş is present at *ğ* with her installation entitled *Rose of Sapatão* where she carries the queer mise-en-scene she created in performance and photography onto the field of sculpture. The *sapatão*, meaning large shoe and masculine lesbian shoe in Brazilian Portuguese turns into the moccasin shoes, known as pimp shoes in Turkey, and nearly kisses a ceramic dildo. In her installation entitled *Among Us*, Yeşim Akdeniz installs canvases of different sizes onto chairs of different sizes, therefore brings together different forms, and investigates the tradition of exhibiting paintings. Aykan Safoğlu who has previously worked in performance, video and film, brings together photography and performance in *Untitled (Blues 1&2)*. The work showcasing the drops of sweat on a blue background, invites us to speculate about the moment before the photograph was taken. Are the traces that we see left over from war or love? The traces of sweat left from the queer subject, suggest a statement on the visibility or the invisibility of the queer subject. The subject nearly turns into a ghostly creature that we speculate about. A story that has once happened on this blue background, yet has now fully disappeared... On the other side, the colour blue invites us to think about temporality. While we're sipping on our coffees, Aykan tells me that at some point in time, people couldn't tell between the colour blue and green. There the colour is blue with respect to the people of today. An invisible colour in the past, and one that might become invisible again in the future. Just like the thing that we call queer. If queer is a criticism against the sexual politics of our time, when the politics alter in the future, queer might as well disappear. Therefore, one needs to see queer in the current on-going criticism rather than as a target to be reached in the future.

Although it might seem as though the names in the exhibition get together for the first time, this is not true: their paths have crossed at some point in certain contexts. For example, Nilbar Güreş and Erinç Seymen were both guest subjects to *Umum*, the middle page of Turkey's longest lasting gay magazine *Kaos GL*. When Taner Ceylan's *Taner Taner*, exhibited in *ğ*, was first published in *Kaos GL* magazine in 2006, they started an investigation about the magazine. For a long time after the work was published in the magazine, *Kaos GL* has been perceived as an offensive

publication. *Kaos GL* was tried to be sold in black plastic covers just like obscene magazines. When the publication team refused to do so, Turkey was sentenced following a ten-year long trial period reaching out to the European Human Rights Court.

Looking from this point, *ğ* is an exhibition that carries the statements and the meanings in relation to the queer organization combat in Turkey to Germany. What we understand with queer here, is a political stance embracing many struggles in the axis of sexual orientation and identity struggle. This is an organization similar to the Pride parade where group of different backgrounds come together. The artists, whose works are exhibited at *ğ*, make up a polyphonic structure nurtured from a common source, creating political statements in different mediums. For instance, an interdisciplinary work by Mehtap Baydu at the exhibition, entitled *Cocoon*, a video of the artist's performance in Kassel in 2015, exhibits the weaving of a cocoon from the shirts of the men who have come into the artist's life. When watching the performance, one's attention is drawn more onto the action itself, rather than the cocoon as the output. As much as *Cocoon* makes a queer statement on the re-edification of the body, it also stands shoulder to shoulder with the second wave feminism focusing on women labour.

The junction point of the works and the artists is obviously migration. We encounter migration not just as a common theme, but also as the respective individual experience of the artists, and the migration of the works of art from space to space. For example, Ayşe Erkmen's *am Haus*, where she applies the endings of a Turkish verbal tense written in black plexiglas on the ochre façade of a corner building in Kreuzberg, turns into a video entitled *Conversations* for another exhibition in Istanbul in 1997. Today, *Conversations* will again be exhibited at *ğ* for the viewers of Berlin. Ming Wong, on the other hand, goes to Istanbul, as part of the *Biji Diva! Performance* in 2011, in order to transform into Bülent Ersoy. While taking singing lessons here, he encounters the letter *ğ*. At the voice installation, we hear Ming Wong's efforts to correctly pronounce the letter *ğ* during these singing lessons.

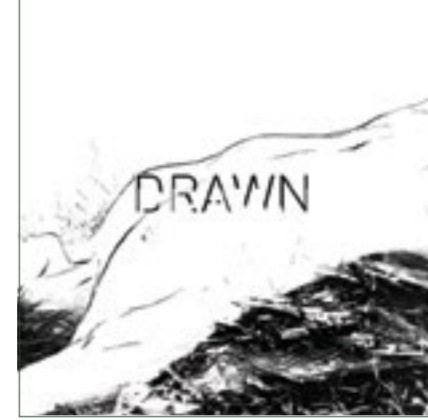
Hasan Aksaygın's *In Focus: Cyprus, Aphrodite's Island*, is made of wall paintings painted on the two sides of the exhibition entrance area. We see the artist's head on one side, and hand on the other, just like the antique sculptures once brought to Berlin from Cyprus and Anatolia. These fragmented body parts are installed on two marble bases. Marble is a material that has been often used in Nazi Germany, that openly reflects the Nazi aesthetics. In some of the train stations in Berlin, one might unexpectedly encounter this material in a train station, building, or street, which will remind one of the past. The junction of this material and the queer body parts brought to Berlin from their own contexts, opens numerous doors to think through migration, body, manhood, spatiality, and temporality.

The fact that this work will be painted over at the end of the exhibition, as much as it is saddening, reminds me a feeling immigrants know best: The feeling that everything is temporary... We exist today, but not tomorrow. We're here today, but somewhere completely else tomorrow.

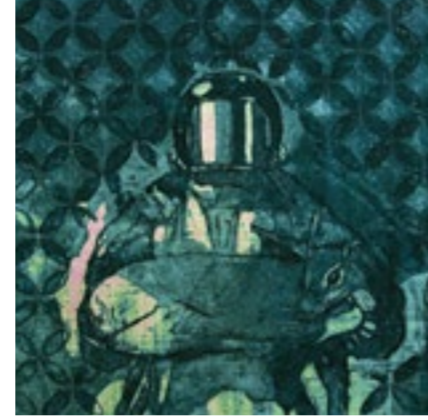
# HUDSON ART



OZAN UZUN  
'SHADE'  
9 ŞUBAT - 6 MART 2016



BERKAY BUĞDANOĞLU  
'DRAWN'  
23 MART - 1 MAYIS 2016



BEYZA BOYNUDELİK  
'REVERSE'  
9 MAYIS - 5 HAZİRAN 2016



ZÜBEYDE ARDA  
'APHRODISIAC'  
4 EKİM - 13 KASIM 2016



YAHYA BAĞCI  
'FOLLOW THE WHITE RABBIT'  
19 ARALIK 2016 - 28 ŞUBAT 2017



HANDY QUEEN  
'I'M NOT INTERESTED IN POP ART'  
25 NISAN - 30 HAZİRAN 2017

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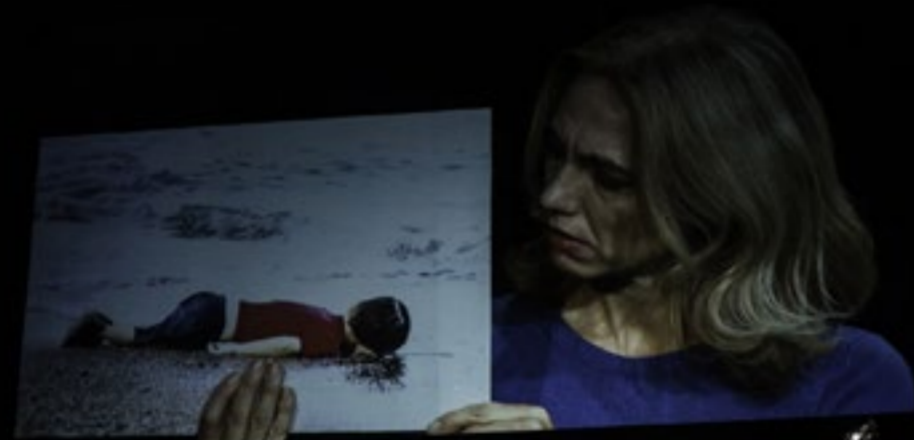
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# MILO RAU

To Regard the Pain of Others or to Lend an Ear and  
Understand Why Their Story Matters  
That is the Question

Ayşe Draz



Milo Rau is a director who has made his mark on the contemporary theatre scene thanks to the plays he has staged with the IIPM – International Institute of Political Murder which he founded in 2007. He has also made a name for himself realizing various projects that include films, exhibitions and books. The Swiss born sociologist, journalist, lecturer, film and theatre director, Rau comes to the forefront with his new approach to theatre, particularly to the genres of political and documentary theatre. The Istanbul audience encountered him for the first time in 2016 with his play *Hate Radio* staged in Istanbul within the scope of the 20th Istanbul Theatre Festival. *Hate Radio* is a play about the genocide in Rwanda that took place back in 1994. In the play, a historically real radio broadcast that was instrumental in the genocide is reconstructed, based on extensive research into the written and oral testimony of events, for the audience who become listeners of that broadcast with their headphones. The stage design of the play that consists of a radio studio with three glass walls invited the Istanbul audience to have a 'voyeuristic gaze' into what took place within those walls, to 'witness' how a radio broadcast eluded its ordinariness and transformed hate speech into a weapon most dangerous, and to 'lend an ear' to this transformation. What we 'watched' on the stage might have been fictive based on true facts filtered through Rau's imagination, but what we 'heard' through our headphones were simply a part of historical reality and evidence of how words might at times be more effective and violent than actions. Perhaps members of the audience would remember, the most crucial moment in the play was when the single 'white' perpetrator of the broadcast whose non-fictional entity as a character was underlined by the director, turned his gaze to the audience through the glass walls, thus breaking the illusion, and invited them to accompany the fast beat music heard through the headphones. And what I remember specifically is that, at that moment there were some among the audience who accompanied this high-tempo music with their dance, forgetting that they were witnessing a reconstruction of a very violent history and were being invited to become accomplices to this savagery through their headphones...

Milo Rau who continues his work in Germany and Switzerland, brings on the stage current debates from recent history that many directors could not dare to, such as the genocide in Rwanda and the economic war in East Congo, the civil war in Yugoslavia, the freedom of expression in Russia, the court case of the Norwegian terrorist Anders Breicik and the escalating hostility against foreigners in Europe. And in doing so, he also offers a new theatrical aesthetic enriched with the use of multimedia tools.

Rau's play *Compassion. The History of the Machine Gun* premiered at the Berlin Schaubühne which is under the artistic direction of Thomas Ostermeier in January 2016, and since then it has been frequently staged in Berlin as well as in various locations it went on tour to. This time, Rau begins with a much more up-to-date issue, the immigration problem encountered in the face of the Syrian civil war. Immigration from civil-war torn Middle East has become a hot topic because it has come very close to the geographical borders of Europe and is today influencing or even designating the political agenda of the Western World. (the escalating nationalism, encouragement of xenophobia, revived discrimination, etc.) But Rau reveals that what lies at the root of the problem is not so different from the reality of what happened in Africa about twenty years ago or what is still happening today. The victims of wars that the western world has directly or indirectly played a role in are always 'the others'; but looking at the pain of these 'others' become easier when there is a geographical distance and through the alienating effect of photographs and screens while hearing their voices and listening to their stories almost become impossible. We even sometimes prefer to play a piece by Beethoven on the CD player and by turning the volume up 'distance' ourselves from these stories even though they try to be desperately heard, just like the main character of *Compassion. The History of the Machine Gun* does.

The play begins as Consolate, who having survived the Congolese civil war is adopted by a European foster family, tells us briefly her story as she films herself live on the stage and her image is projected onto the screen. Then the Swiss actress Ursina Lardi, whom some might remember from her simple but impressive performance in Michael Haneke's masterpiece *White Band (Das Weisse Band)*, enters the stage that is reminiscent of the destruction left behind by a battlefield. She starts telling the audience about the field trips they made together with the director of the play and the research they conducted together. She shows us the places they visited on the map projected on the screen (apparently they have also visited the immigration camps in Turkey) and takes us on a journey accompanied by images ranging from video recordings of their encounter with the immigrants to other very familiar images that we know from television and computer screens. Among the images we are exposed to for quite a while is the one of Aylan Kurdi's dead body washed to the shore by the sea. The actress tells us that she and the director found Kurdi's father's phone number in case they want to call him live on the stage during the performance but that they gave up on the idea later on. But the number is there, projected on the screen; and she tells us to note it down in case we want to give him a call ourselves. As the play unravels, we learn that the coolness, calmness and

the cold-bloodedness exhibited by this character played out by Lardi, in the face of these field trips does not only bother us but that she herself is also uncomfortable about it. By means of the actress' monolog, we are dragged on a long journey that begins on the Mediterranean coast but which takes us into the increasingly dark depths of African forests. The Swiss actress tells us that before she became an actress, she was a teacher at an NGO in Congo and talks about how she had to preserve her coolness in the face of the horrors she encountered during the civil war. However, as the actress narrates the horrifying details of her past in Congo by means of her simple monologue no longer relying on external images, we witness the callous crust of sarcasm and coolness surrounding her shatter and we witness how she gradually becomes human again. After we listen to the story of Lardi's character and the details of the horror experienced in Africa through the eyes of a Westerner, once again Consolate appears on the screen. More precisely, she live streams her image onto the projection as she looks and talks into the camera in front of her. It is time again that this silent witness who has been there on the stage all through this time, takes back the center stage. She talks about a scene from Tarantino's film, famous for his aestheticization of violence, *Inglorious Bastards*; the scene in which the Jewish Shoshanna seeking revenge, addresses the Nazis she gathered in a movie theater through her image on the big screen; while she herself, Consolate addresses us through her image on the projection, an audience primarily consisting of white members gathered in the auditorium of the theatre.

Rau already defines the main questions that the play addresses to the audience; 'how do we endure the misery of others and why do we watch it? Why does one dead person at the gates of Europe outweigh thousand dead people in the Congolese civil war zones?' It is already a given that the play 'not only contemplates the limits of our compassion but also on the limits of European humanism.' However, while doing so, the ethical and aesthetic layers of the play are carefully and skillfully interwoven while the performance of the actress Ursina Lardi leaves such an impression on the audience that it is not to be easily forgotten. Rau invites us to confront our humanity that is atrophied by overabundance of images of disaster and violence; a point also made by Susan Sontag in her book *Regarding the Pain of Others*. He invites us to confront it in the here and now of the theatre that engages story telling as a simple but vital instrument. In any case has the time not come yet to put aside our mobile phones, tablets and computers and stop looking at the pains of others but rather lend an ear to their stories and understand why and how their stories matter...



GRAVITY



12 Temmuz 1999

Bileem leeri yanusa cagndi. Gel leerdem me ilegelim deeli  
Yanusa alindum. Kalewux leayuma edli. Geyusleimni ellemaye  
leayadi. Ka, madem, kacamadem. Den da deymedim  
Buna leu mi em uordim?

26 Eylül 2001

Ber uayunux yanusa unardi. Ber kendine edli, kalcalounu  
alayadi. Hays! Den demedim. Bunu leu mi istedim

14 Sebât 2007

Kuun gel serinli leayumam gurek deeli. Bir alek capırdi leu  
Odaya geelih. Bir lura uedi iclim. Bapım deinki, itras  
elmedim. Bu leuim gurekum

Ben kendime aslı lü salamem. Aynalar da benim en samimi  
destem. Aslında lü aşk sayılmaz daha çok lü ruh. Kendimi  
lü aroda tutmak için de aynalara muhtemem. Pencere kare  
ellerden, dike gelmes günahtardan, yatakinda saklanmas  
genelen duhinliklerden müteakkiit uolpama aynalar sayınca  
tahammül eceleliiyum. Aynaya soruyum lü dürüydaki  
en güzel insan kim diye, sirsiri efendim diye. Aynalar  
yalancı, benim en üyüh dümanem. Kendimden nefet eduyum

ali cepa luttu mi ali. ali cepa luttu mi ali. ali cepa  
luttu mi ali cepa luttu mi ali. ali cepa luttu mi ali  
ali cepa luttu mi ali. ali cepa luttu mi ali. ali cepa  
luttu mi ali. ali cepa luttu mi ali. ali cepa luttu mi  
ali. ali cepa luttu mi ali. ali cepa luttu mi ali  
ali cepa luttu mi ali. ali cepa luttu mi ali. ali  
cepas luttu mi ali. ali cepa luttu mi ali. ali cepa  
luttu mi ali. ali cepa luttu mi ali. ali cepa luttu mi  
ali. ali cepa luttu mi ali. ali lea cips kala krambejer  
estujauru ali. ali lea dionreyesalala di mi ali?

8,92 g

# Huo is asking



huohuorf@gmail.com

First emoji is created in 1998 or 1999, by Shigetaka Kurita who is a member of a group that has been working on DoCoMo's mobile internet platform in Japan. 172 emojis as a set and each one 12 x 12 pixels have been created by as a part of messaging features. i-mode for making connection easier and seperating its service from the others. First 180 emojis are created by Kurita with observing people's or the other things reactions and behaviours in city life. (wikipedia.org)

There are so many moments which are speechless, we can't describe it with words and so many words that can be spoiled if we translate them. Impossible translations, never tasting like in its own language.If we want you to describe an unforgettable title of an exhibition for you with an emoji, what would it be?



NICOLE O'ROURKE

😊 'The Generational: Younger Than Jesus', New Museum New York, 2009  
Curators: Massimiliano Gioni, Lauren Cornell, Laura Hoptman



EDA BERKMEN

📅 'Days', Ahmet Doğu İpek, 8 April-13 May 2017, Galata Greek School



MERVE ELVEREN

⚡🧑🏻 'Intense Proximity', La Triennale 2012, Palais de Tokyo and collaborating institutions. Curator: Okwui Enwezor



DİDEM YAZICI

👩🏻🗨️🔥 'Correct Me If I'm Critical', 2010, Felleshuset Berlin.  
Curator: Misal Adnan Yıldız.



GÖKCAN DEMİRKAZIK

👩🏻👩🏻👩🏻 'Alibis: Sigmar Polke 1963-2010', MoMA, 2014. Curators: Kathy Halbreich (MoMA), Mark Godfrey (Tate Modern), Lanka Tattersall (MoMA).

# TANER CEYLAN STUDIO

Words - Nazlı Pektaş

Photography - Elif Kahveci





The path to comprehend the body starts by embracing it as a natural medium opening us up to the world, knowing that it is the area where all perceptions take shape, and acknowledging that perception is its primary deed. The body, having an interest in things without forgetting that it is their subject, is the performance of verity in Taner Ceylan's paintings.



The studio opens up to a back yard with a marble water fountain. The inside is filled with the light it gets from the outside. In this studio, Taner creates narratives from the paintings, and paintings from the narratives by staying in, and never forgetting himself. His childhood is in the garden with the white wrought iron marble table and chairs. His mother's cedar chest, and coffee cups from her porcelain collection fill the studio up with his parents' story.

I am in Florya where Taner is no one but himself. Those paintings that have been hiding Taner's emotional stories were born here. This is a studio with an open kitchen. The screen dividing the kitchen counter from the studio is at the same time Taner Ceylan's collection wall. The paintings of different artists he bought are all so close to him. An easel, the paint, the brushes, the table, the paintings, a chest of multi-drawers, Taner's *Moon Tale* sculpture, the busts, the books and the music... What does it mean for an artist to get into his studio? What is the meaning of the studio? Do the sound, the light, the color, the smell, the writings and the feelings that accompany the action during the artistic production process, and the painting itself when the bodily perception entirely sets to work, become the performer him/herself? What are cracked open at the intersection of time and space, open out other windows with the light infiltrating from the window. The studio is this place where incantatory dreams come true, artists' phantasies are continuously refreshed, and the artist's imagination mixes in the viewer's. On the other side it is the sanctuary of hours long painful work and the shell of the working hours wriggling out of the ordinary actions of the day. Taner fills his studio sharing the same back yard with his home, with other worlds. There aren't that many objects in the studio. Yet there are people; they tell invisible yet familiar stories.

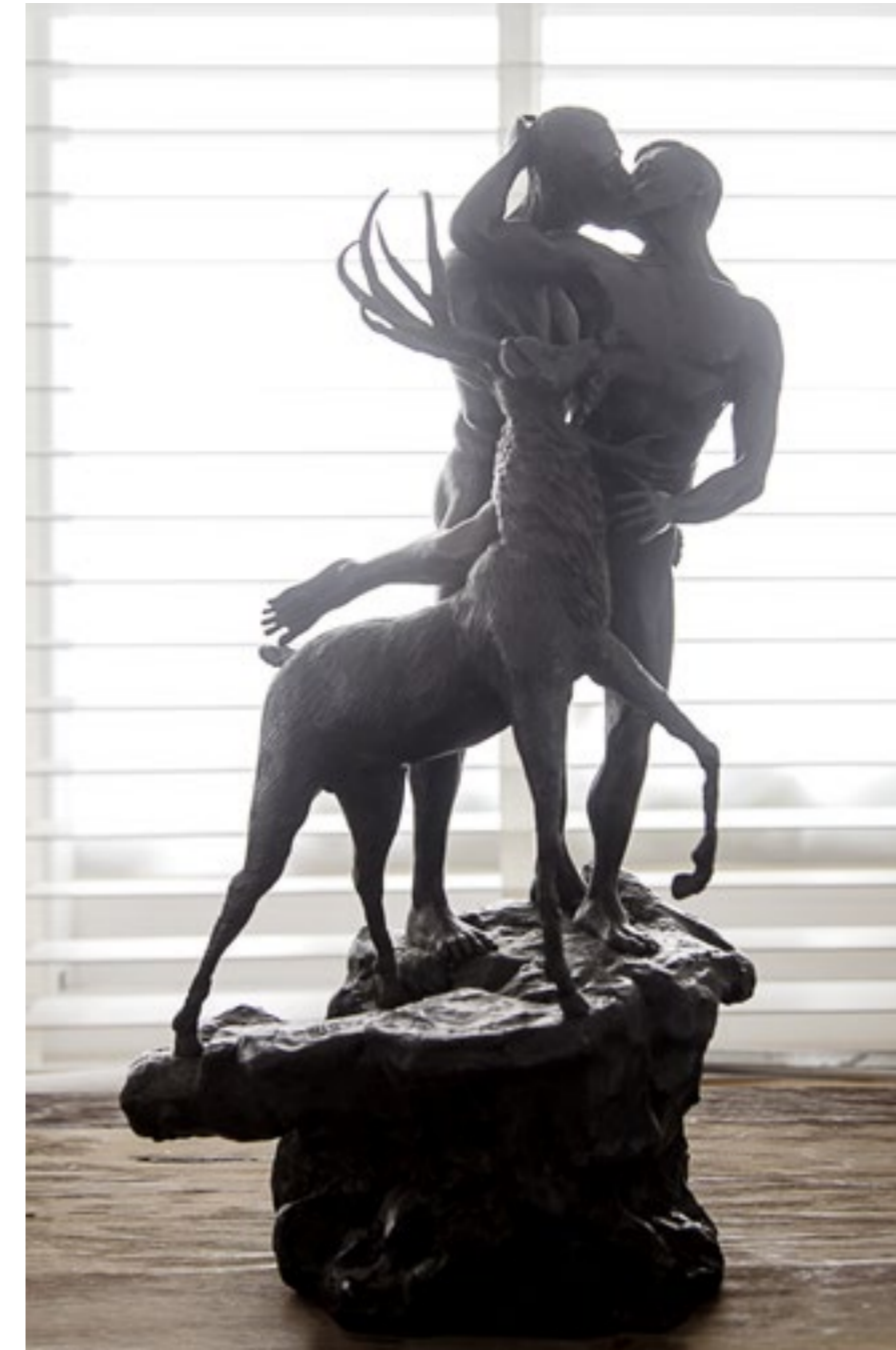
His studio is not a stage for invisible people, rather a reflection harbor of the scenario he wrote. Whatever happens in his paintings, take form in Taner himself. The breeze flowing from the sea towards the afternoon accompanying the sun that fill the inside, the music, the coffee and the cats, the sound of water coming from the marble fountain, and the *Strelitzia*, whose leaves resemble the beak of a crane are the lullabies of this calm studio filled with life... The decorative pool on the front side of the back yard connecting the studio to Taner's flat, the marble fountain, the flowers, the white bower, and the sun. The serene view of Taner's living room. This place is as calm as it is colorful; the sun generously spreading in the back yard during our visit in the first days of spring, and the breath we take there, mix into the breath of the paintings.

Taner Ceylan is an artist observing the body. The body for him is a metaphor of the earth! The body is a vessel, a carrier just like the earth. There are numerous ways of being in and out of this vessel. Taner's way of exhibiting the violence, the pleasure, the belonging, the history, the women, and the men in these paths, is of the kind that shakes up the viewers, that grasps and arouses their curiosity. To wander around these is associated with learning to observe the unseen, the ignored, the taught, and the forgotten. The bodies drawn by Ceylan, who paints stories strolling around reality and art-like body politics since the Ottoman era, the orientalist point of view in history of art, mythology and body- by leading the viewers around master painters, all share the same skin thanks to the identities he dresses them up with, as the spaces where experiences and acquisitions come into sight. These bodies carry the states of being both the observer and the observed of a performance



just accomplished by the artist on the surface beyond being sole figures on the canvas. The output is a junction. In this junction are Taner's immediate performance as an artist, his collection, and knowledge, along with the things that stand right amongst the other, "me" and the world. What are now visible with the perception of the body, are the subjects, the objects, and the places of this experience. This studio that is the birthplace of emotional realistic paintings, in Taner's own words, releases the light, blown by the back yard, between "me" and the world.





**Taner's studio is not a stage for invisible people, rather a reflection harbor of the scenario he wrote. Whatever happens in his paintings, takes form in Taner himself.**





# *Loris* Gréaud

The Unplayed Notes  
*Factory*

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François Salmeron



LORIS GRÉAUD, PORTRAIT, 2017  
PHOTO CREDITS: GRÉAUDSTUDIO  
© LORIS GRÉAUD, GRÉAUDSTUDIO.

**“I am a studio artist but I also consider myself like a chef d’orchestre. I like finding myself permanent sites and feeling the weight of production.”**

**We talked with French artist Loris Gréaud about him performing different projects under the main theme of *The Unplayed Notes*, especially about *The Unplayed Notes Factory* at the Murano Glass Factory in Venice, during the Venice Biennale. We listened to the details of the project.**

**What is the meaning of this enigmatic title, “The Unplayed Notes”, that you’ve been giving to your projects since 2012?**

This title comes from this story that we tell about Karlheinz Stockhausen. Would we have gone to see him after a concert and tell him that his music was extremely noisy, and that there were too many sounds in his composition, he would have answered that on the opposite, we had to look at what he had not played, at the void in between the two notes and the two motions. Well, in *The Unplayed Notes*, I try to put two works facing each other and bring out “the note that wasn’t played”, meaning the vacant space that exists in between. As soon as we put down two objects, there is eventually a bond, a chain of thoughts that gets tied up in between, which transforms them. For me, the idea of display is prominent: it is the space that exists between two propositions that will produce a meaning, a story.

**Why do you speak of projects, and not of exhibitions when you mention *The Unplayed Notes*?**

It is true, I really do not think of it as an exhibition. For me, *The Unplayed Notes* is a succession of movements, experiments, and trajectories... I put myself at the service of a project, and I like that the project itself dictates my practice, and defines the production means of the works. Moreover, there is an alchemy that forms in all the works of *The Unplayed Notes*. For example, I used the sand in the sandglass, which crystalizes as it gets in contact with the fire, and brings to life the glass objects that I hang on the ceiling like lighting. It’s as if time gets sealed.

***The Unplayed Notes Factory* that will take place in Venice in parallel to the Biennale, is it the last wing of this project?**

It is going to be the one before the last. There is also going to be the publication of the catalogue *The Unplayed Notes* in September... and I also foresee a little teasing before its launch! This book is both the neuralgic centre and the conclusion of this project. It will notably show that *The Unplayed Notes Virus* was in fact planned: a chapter will retrace its formation, with a sealed letter by a bailiff certifying my intentions before the exhibition at Dallas Contemporary. For the opening, I had planned a performance where stuntmen would destroy my works. Later, I voluntarily provoked and sent insulting e-mails to these American journalists who had critiqued my exhibition. When one of them revealed publicly the context of my message, a lively argument started and spread around in the media and the social networks like a virus. Therefore I started a Tumblr page (<http://theunplayednotesvirus.tumblr.com/>) to list the reactions, the letters, the insults, and the threats that were addressed to me, and to show how much the virus had spread! It then went big!

**In Venice, you will reactivate during seven months an old glass factory in Murano. What does this act of re-giving breath to a dormant factory signify for you?**

During my exhibition at Yvon Lambert in Paris in 2013, or at Dallas Contemporary, I have broken thousands of sandglasses and I collected the sand to create glass objects. However a journalist was putting doubt on the fact that the sand actually came from the sandglasses that be-

longed to people previously. She was even questioning if I had really passed two years at the Murano Island, known for its glass objects, to create these objects! This anecdote is strange enough because today I am indeed reanimating a factory in Venice that has been closed for 60 years! Nevertheless this act is contradictory. Obviously, we had to bring the electricity back or revive the ovens, but the spectator will quickly realize that the space is in necrosis, and the factory drivels, it stutters. We bring it back to life but we still leave it on the “repeat” mode.

**Just like in most of your projects, you draw attention to specialized crafts workers. Why?**

I am a studio artist but I also consider myself like a chef d’orchestre. I like finding myself permanent sites and feeling the weight of production. In fact, I am trying to find the people who will be able to answer to the aesthetics problem that is also asked to me. Here, the factory is animated by maestros and their assistants. I was very enthusiastic to learn that in 1201 all glass factories in Venice had gone to Murano to preserve their fabrication secrets. This adds a little note of mystery... In *The Unplayed Notes Factory* the maestros’ job makes up the choreography: the master blows the piece, and his assistant takes it to a chilling space. The piece is then put on a mechanical rail, where she then falls down and breaks in pieces. The assistant then picks up the pieces and puts them back in the oven. This functions like an eternal loop, a vanity. There is production and destruction at the same time.



(DOWN) LORIS GRÉAUD, *THE UNPLAYED NOTES FACTORY*, 2017  
 PHOTO CREDITS: GRÉAUDSTUDIO © LORIS GRÉAUD, GRÉAUD STUDIO  
 (LEFT PAGE) LORIS GRÉAUD *THE UNPLAYED NOTES MUSEUM*



This title comes from this story that we tell about Karlheinz Stockhausen. Would we have gone to see him after a concert and tell him that his music was extremely noisy, and that there were too many sounds in his composition, he would have answered that on the opposite, we had to look at what he had not played, at the void in between the two notes and the two motions. Well, in *The Unplayed Notes*, I try to put two works facing each other and bring out “the note that wasn’t played”, meaning the vacant space that exists in between.

*Loris Gréaud*



LORIS GRÉAUD THE UNPLAYED NOTES MUSEUM



LORIS GRÉAUD THE UNPLAYED NOTES MUSEUM

*The Unplayed Notes Factory* is therefore a productive and performative project. But it also reconstitutes an atmosphere, as if you were diving us into the past...

Yes, I also work with Visual Effects and SFX Designer in order to colour up the space, and to recreate the odour of the past, from when the factory was fully functional. We are creating a cinematographic environment, and producing an experience: the spectators enter into a strange ghostly scene, swings in a universe with no references, and we let them float... But they decide by themselves whether they will spend time in front of the work. There are no authoritarian forms in *The Unplayed Notes Factory*. We must rather comprehend this project like a living painting. In addition, the maestros blow the pieces in front of the spectators. So they actually get to see the backstage of the factory, and this situation defuses the spectacular aspect that at first evolves out of this kind of projects.

In what way *The Unplayed Notes Factory* proposes a different experience to the spectator than the Venice Biennale?

My intention is not to critique the Biennale, which remains to be the most important place for art in the world. But I said to myself that, I should risk being in parallel to the Biennale, and propose a resistance pouch across the frantic rhythm, and the marked route that it imposes. To get to the glass factory in Murano, one should hop on a ferry. The opening hours often contradict with those of the Biennale. *The Unplayed Notes Factory* therefore gives an appointment to its spectator – it is a Duchampesque idea. The space does not function in the absence of the maestros, they activate the place, and without them, there is no work. Once one crosses, one needs to wander around the Murano island in order to arrive at the factory. This will create a different sense of time than the hysteria of the Biennale. In Venice, one gets the impression of being in a snow globe, a frozen décor, and a temporary capsule. My project will reinforce the idea of a Venice perceived like a sleeping beauty.

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VERSUS ART PROJECT

# Sharjah *Biennial*



# A rise and fall in humankind's wavelength

The 13th Sharjah Biennial leaves an intimate heritage to the prevalent global biennial and cultural production models, with the geographical, cultural, political, and emotional oneness feeling it yields. Beyond each exhibited work, one can spot numerous findings and stories in relation to the rise and fall in humankind's wavelength, just like the biennial's theme : "wave"

—  
Evrin Altuğ



CHRISTODOULOS PANAYIOTOU, UNTITLED, 2017, AMARELO VILA REAL GRANITE, VARIOUS PSEUDOMORPH MINERALS, 18 CT YELLOW GOLD, 18 CT WHITE GOLD, SILVER, WAXED POLYESTER THREAD AND PAULOWNIA, LEATHER AND LEATHERED BOXES, VARIOUS DIMENSIONS, PRODUCED BY SHARJAH ART FOUNDATION, COURTESY OF RODEO LONDON AND THE ARTIST

**F**ounded in 2009 by the Sharjah Art Foundation (SAF), and supported by the Sharjah Ministry of Culture and Information, the 13th Sharjah Biennial (SB13), will be visited at five different venues, and be led by exhibitions and education programs until June 12.

Curated by Christine Tohme from Beirut, and conceptually framed around the word Tamawuj, meaning "a rise and fall in waves" in Arabic, the biennial has reached beyond its boundaries in two forms: one to Sharjah, the other to Beirut. This year's biennial elaborated a kind of intimacy that reminded us of close relatives gathering on commons grounds, opening their tables, hearts, troubles, and dreams to each other. Again, the theme of the biennial reminded us of the biennial in Istanbul, entitled *The Passion and the Wave* -curated by Paolo Colombo, and organized by IKSU (Istanbul Foundation for Culture and Arts)- that coincided with the August 17 disaster, and resulted with a transnational solidarity auction at Hagia Eireni Museum. Furthermore, Yuko Hasegawa whom we encountered at the biennial preview, who had been to Istanbul with his *Egofugal* theme, and who also curated the 11th Sharjah Biennial, sent his love to Istanbul. While 25 of the works by over 70 artists participating to the biennial in the third biggest city of the UAE consisting of seven emirates were produced specially for the biennial, the four transnational sessions and collaborations themed *Water, Culinary, SPRING/Crop, and Earth/Soil*, organized by four different names, have diversified the events, while proposing an alternative route to other similar art organizations.

The addressees of these propositions who would enlarge the boundaries of the biennial with further events and dialogues were announced to be Kader Attia (Dakar/Senegal-Water), Zeynep Öz (Istanbul/Turkey-SPRING/Crop), Lara Khaldi (Ramallah/Palestine-Earth/Soil) ve Ashkal Alwan (The Lebanese Association for Plastic Arts /Beirut/Lebanon-Culinary). On this section of the organization bringing together numerous art writers and professionals during the preview, a one-year training pro-

gram serving the eastern and central parts of Sharjah was also initialized. Home to a good number of people from Bangladesh to Uzbekistan, India to Syria, and Iran to China including the Uygurs, and a hub of jobs especially in the construction, oil, and Dubai based service sectors, Sharjah is one of the most active regions in the UAE investing in arts and culture with its active cosmopolitan population reaching over a million citizens.

Should one need to compare; while Dubai, one of the Emirate cities, embraces the commercial vision and scenery of art with Art Dubai, and Abu Dhabi currently lives the excitement of promoting itself with the constructions of the increasing number of global museum franchises, Sharjah seems to have been walking the way more patiently, and prestigiously with the Sharjah Biennial institution it has founded in 1993.

#### The city charges itself with the Biennial

In this sense, almost each biennial brings new cultural spaces in regards to the supply-demand balance of Sharjah in the long term. Just like the contemporary arts gallery complex/neighbourhood in the Al Mureijah Square, or *The Flying Saucer*, one of the biennial locations this year, or the contemporary and traditional art studios complex, built on 2510 sqm, designed by architect Khalid Alnajjar (dxb.lab), and opened by Sheikh Dr. Sultan bin Mohammed Al Qasimi on February 19 2017 opening on the coast of Al Hamriya. Thus in the long term, Sharjah deserves and expects to have many more of these openings.

The history of the region in the Gulf of Basra, where little kids play cricket in the streets, and drilling rigs compete with huge commercial and mass housing buildings, goes back to five thousand years ago. The traffic of this city, where winters are mild, and summers are extremely hot, reminds one of Istanbul's traffic between the Anatolian and the European sides, reaching up to 8 km towards Dubai day and night.

There are a considerable number of cultural spaces in the city with crowded streets full of Indian cinemas –one

of which, an old Syrian production screening the childhood and the youth before the internal disorder, is in the Biennial program- and providing the perfect set for a fantastic film with the company service buses, the top brand cars, the markets, the wholesalers and the melodrama.

The Sharjah Art Museum, which currently houses a retrospective of Ahmed Morsi, painter, critic, and academician, also called the Picasso of Egypt with his efforts and intellectual vision in Egypt, leads the way amongst these cultural spaces. There are also Aviation, Maritime, Islamic Civilizations, Archaeology, Historical Heritage, and Science museums in Sharjah.

Getting back to SB13, SAF Director, and President of the Foundation Hoor Al Qasimi, who also was the curator of the 6th Biennial, stated:

"The curator of this year's biennial is Christine Tohme, a figure who has long been participating to our organization, whom we know closely, and who has also been in the Biennial Prize Jury since 2011. (...) While SB13 will be open in Sharjah, the second act will be staged in fall 2017 in Beirut again by Christine and Ashkal Alwan, who has had a major role in the cultural and artistic landscape of the city."

The physical, cultural, and cyber infrastructure of SB13, that oversees today and tomorrow with the precision it gained from yesterday, came into being with its website at tamawuj.org. The site keeps on simultaneously collecting and producing the reflections of the four aforementioned themes from the world.

On the other hand, the Chip-Ship data bank, operated as a sort of informal Light House, deserves to be recalled as an authentic information model. The project started on October 15 2016, and aimed at professional-cultural communication, has the feature to collect in its scope all visual, auidal and written data about these four themes. Chip-Ship, working as a database, therefore keeps the overseas identity of the biennial alive, and visible. It is expected that Chip-Ship will stay alive as a limb of the biennial after 2017 as well.



(LEFT) ROY SAMAHA, *RESIDUE* (VIDEO STILL), 2014-2017, VARIOUS WORKS, VIDEO, MIXED MEDIA. COURTESY OF THE ARTIST.  
 (RIGHT PAGE FROM LEFT TO RIGHT) JON RAFMAN, *RAM/SEA LION*, 2016, COURTESY OF FUTURE GALLERY BERLIN  
 RAIN WU AND ERIC CHEN, *COLLECTIVISM*, 2016, SHIELDS, PLANTS, SOIL, STEEL, TIMBER, COURTESY OF THE ARTIST  
 DINEO SESHEE BOPAPE, +/- 1791 (MONUMENT TO THE HAITIAN REVOLUTION) 2017, MIXED MEDIA INSTALLATION, PRODUCED BY SHARJAH ART FOUNDATION  
 SHARJAH'DA DENIZ KENARINDA KADINLAR, FOTOĞRAF: EVRİM ALTUĞ  
 CHRISTOPH KELLER, *ANARCHEOLOGY* (VIDEO STILL), 2014, HD VIDEO, BLACK AND WHITE, SILENT, 12 MINUTES 40 SECONDS. COURTESY OF ESTHER SCHIPPER, BERLIN AND THE ARTIST.  
 DENIZ GUL, *FRACTALS ON LIGHT (WHITE ON WHITE)*, 2017 REPRODUCED BY SHARJAH ART FOUNDATION  
 DONGHEE KOO, *WAY OF REPLY II (OF PEAK)* 2017, MIXED MEDIA INSTALLATION, COMMISSIONED BY SHARJAH ART FOUNDATION  
 MONIKA SOSNOWSKA, *F.A.C.A.D.E.*, 2013, PAINTED STEEL, COURTESY OF THE MODERN INSTITUTE/ TONY WEBSTER LTD GLASGOW AND THE ARTIST

## Looking from the wave of the works: a summary

Getting into the details of the preview tour we had between March 10-15: in the biennial curated by Tohme-winner of 2006 Prince Claus Award, member of the advisory committee of SAHA- Arts Square seems to be the venue that emotionally and aesthetically best achieved to grasp the 'tone'.

Once you experience and digest all the works under one roof, at a single space, the effect that these 10 international artists leave on you can be described as 'being waved goodbye from a "hospital of emotions" back to Earth'. Yet once you leave the venue, also with the dry and warm slam of the burning Gulf sun, you fall in the dilemma of trying to decide which side makes you feel better.

In the courtyard at the entrance, you come across the *Collectivism* installation dated 2016, by the artist duo Rain Wu and Eric Chen both living and working in London. You feel lonely in front of this enormous temporary public sculpture made out of police shields. It reminds you of the medieval shields, as well as the 21st century tyrants. Yet still, none of it can prevent this question: "Would they be as crowded if I wasn't powerful enough?" Yet again, you hear the outbursts from all over the world, and the rise and fall of human waves - associated with the biennial's theme of wave-. Then you realize that these shields belong to a group of young people protecting a short palm tree in the middle of the desert, and you smile.

Once you cross through the labyrinth installation and the enormous and colourful multi-patterned curtain installation with a voice over hung on the façade of the Sharjah Art Museum like a cultural gown by American Joe Namy, living and working in Beirut, you enter into the quadruple building.

Here, an anarchic freedom effort comes from Colombian Oscar Murillo, confiscating the inner courtyard of the square complex with his corrosive creativity. Born in 1986, the artist's installation created with support from the 2017 BAE-England Cultural Collaboration Fund, entitled *Conditions Yet Not Known*, does not transfer more than a chaotic intimacy. The work engraves the

meaning of being both free and imprisoned with corrosive creativity in the souls, having prisoned a childish rough attitude on sculpture, painting, and sub and upper texts.

The works in the corridors of the building called Bait El Serkal are not less intriguing. The performative installation presented with an antiquarian/jeweller attitude by Christodoulos Panayiotou, born in 1978 in Limassol, Cyprus is a different example of this agitator behaviour. With the project entitled *Untitled/2017* and supported by SAF, the artist accomplishes to start an argument about what is really valuable and worth exhibiting in Sharjah, by presenting building blocks made out of different materials from a kind of granite entitled *Amarelo Vila Real* to other minerals, from 18 karat white gold to 18 karat white gold and silver, ceremonially encased in leather.

It is also possible to observe the same local and ecological sensitivity in Stephanie Saade's installation entitled *Portrait of a Lake*. While the artist is holding up an enormous textile print of a map, she leads us to investigate the immortality of the lake the map references to, via the water she installs within.

A similar investigative instinct expresses itself with three different surrealist sculptures by Jon Rafman, born in 1981 in Canada. With the works entitled *Dog/Lion, Ram/Sealion, Rhino/Bear* installed in the building corridors and different locations across the Biennial, the artist attempts at a wonderful allegory of today's society and fauna, and a comparison of values.

In accordance with this reactive/surrealist attitude, Shadi Habib Allah (1977) from Palestine, and his contemporary Iranian Abbas Akhavan bring to the agenda of the Biennial the golden iconographic plaques on Pioneer 10 and 11, the space ships that carried and transferred a 'message in a bottle' eight billion miles away from today, having been launched by NASA 50 years ago, along with the representation, and mourning ritual and the mystery of a cemetery in Jerusalem. The independently adjoining works of the duo transform into intellectual and aesthetic evidences starting an argu-

ment on the continuity of memory and its effects on the future.

In this scenery that integrates its spiritual climate with a minimalist audio installation plastering the human pulse on the corridors of Bait El Serkal by South African James Webb (1975) that we have seen another work of entitled *Tremody at the studios in al Hamriyah*, we also observe *Anarcheology* (2014), a video installation and research project supported by Christoph Keller's Goethe Institute.

In her ultimately sensitive and plain-photographic-psychedelic work, designed as a silent film, touching upon many subjects from Amazon to Michel Foucault, written memory to audio savings, the artist strikes the question of whether our actual memory is what we are trying to remember or what we are trying to forget, with references to the ancient Yanomami tribe, accompanied by very emotional yet ultimately literary and scientific footnotes. According to this, the Yanomami tribe, instead of remembering someone once s/he passes away, chooses to forget and never mention them as a respect for his/her memory and peace in the other world.

One of the most touching (also physically) works of the biennial in the building that we called 'hospital of emotions' is by Lebanese artist Samir Khaddaje living in Paris. This is one of the most special works of Khaddaje, born in 1939, collected between 1990-2016. According to this, when the artist got the opportunity to work in a studio on the ground floor of Cognac-Jay hospital in the capital of France in 1990, he met with an old prostitute, called Margarete, who was rejected by her family - this visual life story made up of many albums was brought to life. In the exhibition, the pages from notebooks of different sizes can be closely observed in their authentic forms or through the aid of iPads. This involves probably one of the most sensitive messages of restoring the honour of a human with love and friendship in the unconditionality of art.



## The criticism studio of the future: works in Al Hamriyah

Most of the works that take regional consciousness, without falling in the trap of orientalism as a subject, are exhibited in most spaces in the biennial as well as in the studios in Al Hamriyah. In the biennial where especially Middle Eastern artists are showcased with their own works, Walid Siti, a contemporary Kurdish artist from Iraq-Duhok, represented by Zilberman Gallery in Turkey, exhibits a number of his works including Phantom Land (2017), while Lebanese Marwan Rechmaoui beautifully contributes to this scenery with an installation converting the region's topography into an abstract painting with rough, and plain materials with a coarse intimacy. Let us also underline that Siti received an award at this year's biennial. In the installation where she closely examines the cultural intersections on the official stamps designed specifically for Sharjah, with the leadership of an entrepreneur from the US in the 1960 and 70's, Maria Thereza Alves from Brazil transforms the stamps involving former Democrat US President John F. Kennedy who was victim of a pseudo-assassination, into kilims, and tediously brings the current credibility of these 'surreal' images like a contemporary archaeologist.

French artist Kader Attia, who brings the same investigative attitude into the agenda with a testimony to nature, showcases her *Mimesis as Resistance* (2013) a 2min 13 second long video at the biennial. Although the leading role seems to be given to Australia's renowned peacock Lyrebird in Attia's masterpiece, the animate or inanimate sounds it makes and the values it represents, conveys sharp echoes to the world of today. The legitimacy of the creature's attire, or the positions it takes in order to preserve its presence and puissance in its area, opens the subject of re-expropriation -a political

and anarchic term brought to the agenda by the artist via Proudhon who said: "property is theft"- into discussion now with an organic attitude.

Another one of the intellectually and aesthetically catchy works by al Hamriyah studios was by Paola Yacoub from Beirut, with her installation entitled *Sabil Kuttab Automate*, again supported by SAF. The artist who brings to the agenda the public buildings that stand out in the Cairo region during the Ottoman reign and in the Memluk culture in the 19th and 20th centuries, also providing the service of the teaching of Koran, questions the gift culture over publicity, with her striking work where she uses the pen as a representation of education and water as fountain. Yacoub's work also brings the subjects of designation of time, inundation of Nile, the hydraulic and physics knowledge within sight.

Another one of the striking interventions of the same space comes from Abdelkader Benchamma. In her abstract work, entitled *Neither the sky, nor the Earth* the artist tests the boundaries of drawing and the viewers' perception with poetic visuals.

## A 'Flying Saucer' in the Gulf and its aesthetical tenants

In the Flying Saucer of the biennial, significant names have gathered together again. With its controversial architecture on the edge of the city, the venue houses wall installations by artist, writer, and musician Ross Simonini, from the US, entitled *Anxiety Napkins*. The artist transforms the napkins into physical 'manifestation' objects, and tries to paint a bigger picture by intervening in different locations and times to these ready materials that one would normally put on his/her nap, or neck. Each of the napkins corresponding to a different state of soul, and creativity, may also involve not only paint, but also tea, herbal substance and food remains as a product of the past four years. The artist creating an abstract diary will leave the napkins to where they belong after the biennial, and prefers for them to endure their own lives.

Again, coinciding with this space and geography, Daniele Genadry (born 1980, Baltimore, USA)'s triptych work *Light Fall - Lakelight - Blind Light*, is worth mentioning with its craftsmanship and conceptuality. According to this, the artist, with her work reminding us of Baudrillard's the desert of the real, -in this file, we also spoke to Deniz Gül's whose works were exhibited

in the same space- adds water on her figures, which later evaporates due to the conditions and effects of the region, and makes a criticism of the seen and perceived reality, also making us a witness.

The work that is at first a landscape, gains its freedom by being further abstracted, exempting itself from the viewer and the artist, solidifying, and questioning its function. In this sense the work of the artist reminds us of Marshall Berman's postmodern thesis entitled *Everything Solid Melts into Air*. Yet the artist tries with this work to solidify-conceptualize everything that melts into air. It also seems suitable to mention Vikram Divecha, with the seeds he planted at a roundabout in Sharjah with the help of workers from Pakistan.



(LEFT) NOOR ABUARAFEH, 'THE EARTH DOESN'T TELL ITS SECRETS' - HIS FATHER ONCE SAID, 2017. ART SPACES DUST IN PALESTINE. HASAN MURTADA COLLECTION. COMMISSIONED BY SHARJAH ART FOUNDATION. COURTESY OF THE ARTIST.





SHARJAH 2017, PHOTO: EVRIM ALTUG

## Biennial in the neighbourhood: *Al Mureijah Square Festival*

Considered to be the galleries centre with the performances it hosts and the dining areas, Al Mureijah Square houses 23 different works. One of them is Mexican Mario Garcia Torres' *Five Feet High and Rising* (2017), a mixed-use installation lamenting for the past of the rivers on Earth with canvases, and old postcards, which produces an audial, nostalgic and melancholic climate in the dream cabin he built under the Gulf heat. You may hear here various melodies involving the themes of voyage, and water.

Looking at the other works at Al Mureijah, the belly button of the biennial, where we see works of curator and writer Gökcan Demirkazık, and Aykan Safoğlu from Turkey, one can also observe two installations in the same venue: one is Mariana Castano Deball's *A Hypothesis for a Tree* and the other Monika Sosnowska's *Façade*. Other remembered works are Taloi Havini's *Shell Money*, an ongoing work since 2015 where he blends history with economics and aesthetics; Abdullah El Saadi (UAE)'s *The Silk Journey*, a huge drawing installation he produced by striding through the region with a bicycle. Among these, Allora & Calzadilla's *The Great Silence* spectacularly visualizes how humans, so concentrated on the universe, have chosen to remain far from the creature living so closely, through the relation-

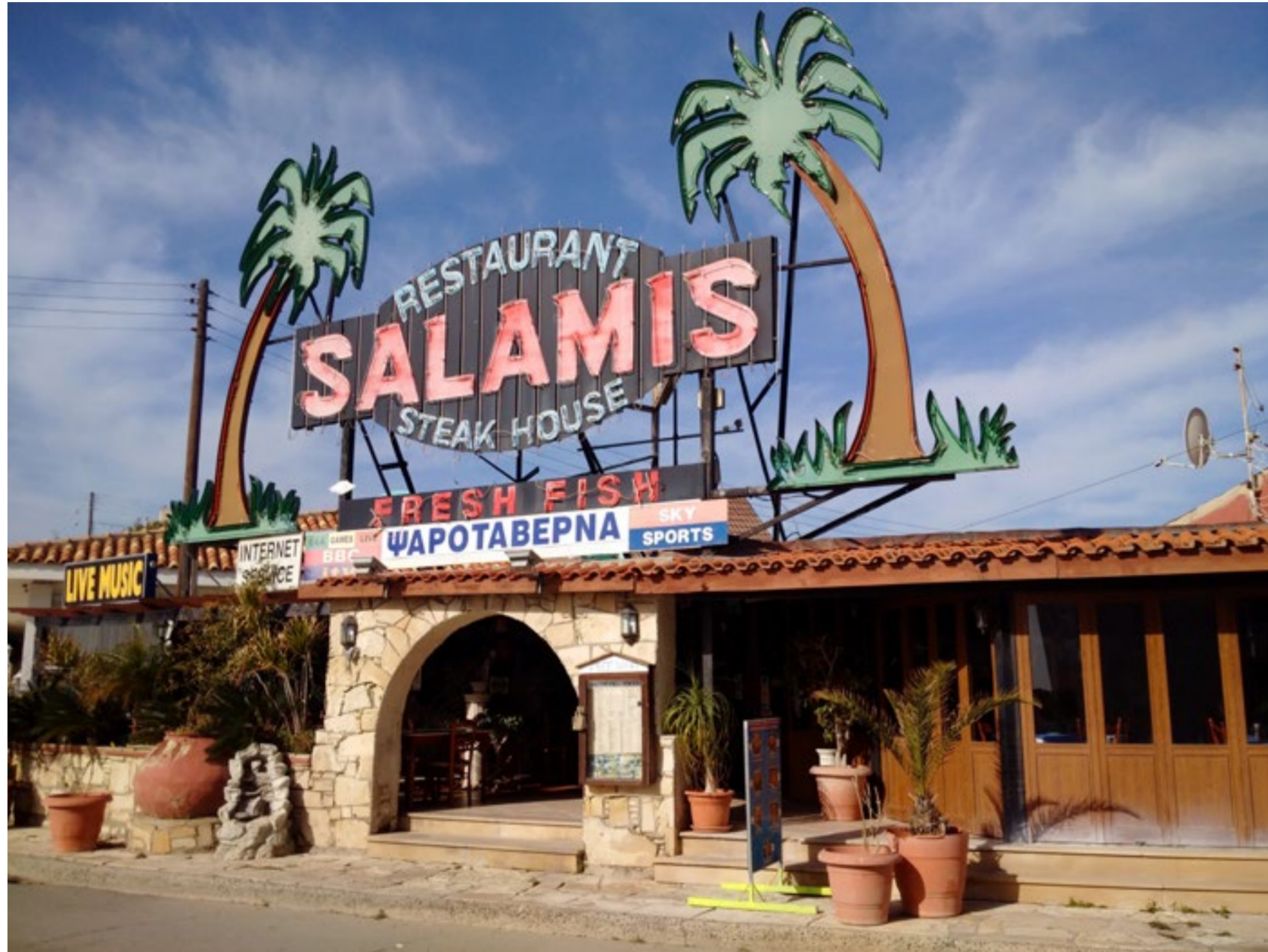
ship between parrots and humans, and the Areciba Radio Telescope complex in Porto Rica, South America.

In this part of the biennial flourished by German painter Jorinde Voigt's huge-abstract images rooted in philosophy, dated 2016 and entitled *Radical Relaxation, Stress and Freedom*, we should also note Lamia Joreige who gives freedom to the 'stance of the artist' trying to exist like a phoenix between art and censorship, by conceptualizing it. The artist from Beirut exhibits an immense wall installation of the 'text' version of her censored film shot in 2014, based on a soundtrack with support from SAF. Hind Mezaina, from Dubai, who touches upon the struggle of the original, the image, and the memory with mortality, aestheticizes the artificial and real vegetation in Dubai with a very old photography technique called 'cyanotype' by using the colour blue. At the Sharjah Biennial, this unity of emotions gets enriched with the installations presented with seeds and a poll 'perforating' the buildings on Al Mureijah, and 24 interesting postcards/diaries by Futurefarmers, an art collective from the US, and Belgium born in 1994. The installation by Abbas Akhavan, 'Kids, Cats and 1 Dog', is based on the messages that civilians trapped in the hills during Hurricane Katrina sent to emergency helicopters. Living and working in Canada, and born in

1977, Akhavan approaches the social, ecological, and political conditions of the region topography with an aesthetic allegory.

Concerned by similar subjects, İz Öztat, and Fatma Belkis from Turkey, exhibit their installation created with support from SAF, entitled *Who Carries the Water*, in perfect harmony at the Bait al Hurma. The abstract prints of the artists on silk are referencing their stances towards the *Hydroelectric Plants* projects they have been researching in various valleys in Anatolia since 1998. Hence the artists refuse to use electricity for their installation projects where they use palm leaves, and other organic materials.





**The Sharjah Art Museum, which currently houses a retrospective of Ahmed Morsi, painter, critic, and academician, also called the Picasso of Egypt with his efforts and intellectual vision in Egypt, leads the way amongst these cultural spaces. There are also Aviation, Maritime, Islamic Civilizations, Archaeology, Historical Heritage, and Science museums in Sharjah.**





(PAGE 89) CHRISTOPH KELLER, ANARCHEOLOGY (VIDEO STILL), 2014. HD VIDEO, BLACK AND WHITE, SILENT, 12 MINUTES 40 SECONDS. COURTESY OF ESTHER SCHIPPER, BERLIN AND THE ARTIST.  
 (PAGE 90) CHRISTODOULOS PANAYIOTOU, UNTITLED, 2016. PENDANT, ACTINOLITE PSEUDOMORPH AFTER DIOPSIDE, 18CT YELLOW GOLD, DIMENSIONS VARIABLE. COURTESY OF RODEO, LONDON AND THE ARTIST. PHOTO: LEWIS ROLAND.  
 (PAGE 91) DINEO SESHEE BOPAPE, THE NAME OF WHICH ESCAPES ME NOW (IN ITS WHOLE AS WELL AS IN NUMEROUS SPECIFIC PLACES), 2016. MIXED MEDIA, DIMENSIONS VARIABLE. INSTALLATION VIEW. IMAGE COURTESY OF PAULA SWEET.  
 (THIS PAGE UP) ROY DIB, VARIOUS WORKS, 2017. PERFORMANCE FABRIC, COMMISSIONED BY SHARJAH ART FOUNDATION

## The last voices in Sharjah are raised from Syria

Amongst the works at the Calligraphy Square neighbouring Al Mureijah, and housing İnci Eviner's works, we could count Sarnath Banerjee's *All Quiet in Vikaspuri* (2015) where the artist draws and narrates the New Delhi water conflict with a 'super hero' irony, along with Mahmud Halid's installation, entitled *Seagulls Fly Low* (2017), again supported by SAF. The artist, who has named the installation after Fernando Pessoa's poems, stands in homage to Russian ballet Rudolf Nureyev's personality and tomb.

One of the most contemporary, and striking works at the Calligraphy Square is by Lawrence Abu Hamdan from Jordan, with support from the British Council. While originally produced with support from SAF, with this new contemporary work supported by Amnesty International, entitled *Saydnaya (the missing 19db)*, the viewers are invited to get into a dark and hot room. The sound and space installation of the

artist born in 1985, carries a completely dark reality, and is based on the Saydnaya prison 25 km north of Damascus, the capital of Syria.

The artist who has gotten into a common memory-sound research with the survivors of this prison since the Syrian revolution in 2011, documenting their acoustic witnessing, brings to life the breathings, voices, and communication efforts of these blind-folded prisoners in the dark, within equivalent conditions. In the prison where loud speaking from cell to cell is heavily punished, the prisoners were trying to speak to each other by whispering at a level that the guards could not hear (19 db). In the installation, the artist gives shape to the fact that the prison turned into a death camp by the regime, with a 'sound box' that produces transforming sound levels.

**At this point, the Sharjah biennial, with all of its emotional effects, leaves me alone with a single phrase in my mind: "Whereof one cannot speak thereof one must be silent."**

*Wittgenstein*

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# Sergiye, müzeeye, galeriye, en kısa yoldan gidilen adres:



ONUR GÖKMEK, STILL FROM ALL THE RIVERS RUN INTO THE SEA, YET THE SEA IS NEVER FULL, 2017  
© IMAGE COURTESY OF SHARJAH ART FOUNDATION

## Its 'Wave' spread the SPRING around: Sharjah in Istanbul

*SPRING*, the Istanbul off-site project of the Sharjah Biennial is shaped around the *Crop* theme and in Zeynep Öz and her teams' words "follows the lifecycle of a crop". Following a series of research and talks, the project that supports the production of thinkers and artists from different disciplines living in Istanbul, was developed around the frame of the themes of *Seed Dormancy and Sleep* about our psychological, corporate and cultural stances. About the conceptual framework of the project, Öz and her team state: "The dormancy of seed is defined as a temporary state of pause, rest, and a waiting period. It happens when the crops are dormant under unfavourable conditions for sprouting, or maybe even sometimes when the conditions are fine. This way the crops will succeed to spread temporarily (and probably spatially) while waiting to wake up. It is a vital mechanism increasing the probabilities of survival, and highlighting the crucial significance of time. *SPRING*, born from the dormancy of seed, researched the states of pause in our lives."

Zeynep Öz who developed *SPRING/Crop*, that waved a greeting to Hidrellez with the opening party on May 13, *SPRING/Crop*, agreed to collaborate with names like Fatma Belkis, Suna Kafadar, Deniz Tortum, and Onur Karaoğlu for a project dated May 2017 under the roof of cultural research. The dialogue and film sessions led by Öz at SALT Galata in March and April, brought together names like Aslı Niyazioğlu, Özgür Ögütçen, Matthew Gumpert, Canan Balan, Işıl Baysan Serim, Bella Habip, Çiçek Kahraman and Övgü Gökçe.

Various genuine subjects, such as "Gardens, Stories and Pleasures of the Imagination in Early Modern Istanbul", "Who's Waking Up From Sleep?", "The Accident Waiting To Happen Has Happened", "The Day I Became a Woman", "Dreams, and Fairy Tales", "Home as a Space for Mythical, Poetic, and Oneiric Encounters", "A Psychoanalytic Look to the Notion of Dual Temporality in the Psyche and to the Timelessness in Our Sleepless Age" and guests gathered together at these meetings, followed by the Fol Film Selection at Salt GALATA. (We hope you will enjoy the interview in this file we held with Öz and Lara Khaldi)

Furthermore, off-site project of the 13th Sharjah Biennial: *SPRING*, will be held at the Abud Efendi Mansion, a 19th century wooden house in Sultanahmet between May 13 and June 10. Here one may watch Onur Karaoğlu and biriken's new works, Doa Aly's performance, and a performance project curated by A Corner in the World. The exhibitions will bring together new works by Sena Başöz, Aslıhan Demirtaş, Merve Ertufan, Alev Ersan, Fatma Belkis, Bengi Güldoğan, Joana Hadjithomas & Khalil Joreige, Ali Taptık, Deniz Tortum and Ülgen Semerci & Burcu Yağcıoğlu, along with previous works by Bryony Dunne, Onur Gökmen, Joao Mode and Olivia Plender. In this context, curatorial collective Das Art Project, and Ayça İnce (Ek Biç Ye İç) & Begüm Atakan; torna (with folio) and Signs of Time are developing their own projects. In addition, a publication compiled by Kerim Bayer, and the translation of an interview with Zeki Alasya will be available for the participants' attention as well.



### Signs of Time

As part of the Istanbul off-site project Spring of the Sharjah Biennial, Signs of Time is exhibiting a site-specific installation consisting of papers hand made by artists SENA, Sabo, Huo Rf, Ecem Yüksel, and Burak Ata, entitled Signs of Time, *K'AAD*, *KAAT*, *KAYIT*, *KAĞIT*. Paper, used for various purposes and mediums such as money, checks, storage, personal use, communication, packaging, cleaning, and construction, also depicts the artist's common point of origin for the project. The dialogues, and the timings of the artist group that has gotten together for two months in regular intervals, transform into new surfaces. Used papers, newspapers, magazines, oats, seeds, earth, clay, pulses, water, glue, vegetables, plants, leaves, freshly produced papers turn into new surfaces for interventions and writings, as the artists' new creative materials.

# Sharjah interviews:

Barış Doğrusöz

Lara Khaldi & Zeynep Öz

Deniz Gül

İnci Eviner

SHADHAB AL-AH, 30KG (DETAIL), 2017. COMMISSIONED BY SHARJAH ART FOUNDATION. COURTESY OF THE ARTIST.

## Doğrusöz's meaning stamps with 'reverspective'

Another one of the artists from Turkey exhibited at the 13th International Sharjah Biennial entitled Tamawuj is Barış Doğrusöz, born in 1978. Living and working in Beirut-Lebanon and in İstanbul-Turkey, the artist participated to the biennial with his *Heure de Paris: The Map and The Territory (2015-2017)*, made up of 17 digital prints, exhibited in the galleries at Al Murejijah Square.

The antecedent of this work based on an archival military visual and certain mass media images about the post-coup period around September 12, 1980, was exhibited in a different installation (2011-2014) at SALT Beyoğlu. Here is a record of selected conversations between Doğrusöz and I about Sharjah:

**Barış, which conditions brought you and your project here?**

The project had started when I came to Turkey in 2008. I wasn't a Turkish citizen, but a French one, and I wasn't sure how it would be perceived in Turkey. I was about to bring back something from France. How did I build up my relationship with Turkey all my life? At this stage I remembered of Marcel Duchamp's 50cc's *Heure de Paris*. As you know Duchamp offers this to Clement Berger as a gift and put Paris' air in a glass object. So I had this work, and was always holding on this archive as a collection. I observed back then that there was no real-time data about Turkey. If there were any, they were the Cumhuriyet newspapers somehow sent to us. Or the dots on the telephones... For someone who hasn't lived in Turkey, building such a relationship was quiet hard. Or I saw in every news agency on TV that they would screen a map and speak over it. It is evident how the map is a desirous mechanism. You can think of anything. I got these from the archives that I visited for two years as a researcher.

**Can we say then that the map is a platonic material?**

Very platonic. Flat, doesn't provide us anything, does not tell us about the dynamics. And when it starts to give it from a French-centered, colonialist language, it does not express anything. Yet when you look at it, you build relationships, and create a wish to reflect. Still, they're all left in dreams, and you end up with an interesting concrete situation.

**Its own abstraction turns into its own concreteness and yet in a while we tell each other at every delusion, stupefied, 'look its there you'll see it if you look at the map'...**

Of course. If you remember Situationists have a saying: "The map is not a space". And then Michel Hou-

ellebecq wrote a book entitled *Map and Territory*, and I happened to use the same wording at the same time without meaning the same thing. I decided to use it the same way but with reference and as such I entitled the work. In essence, this work is a study for me on how we can build a relationship with historical narration in artistic sense. Because of all political events, with nature's ingenuity (there is also the map of Erzurum earthquake), I reached out to Benjamin's Fifth Thesis. *Homo Sapiens* lifetime is scaled to 2 seconds compared to 24 hours of history of Earth. I decided to build such relationships. I thought of customizing the videos I had, and I created a fragmentation formula from them. As you know, a second corresponds to 25 frames and since all news start like this, it provides you with enough material, and all of the resulting events correspond to a resonance for me.

**So it is evident that it is a semiotic work... What would you say?**

Of course. Very semiotic. I also had Mark Rothko when I was doing it... How we build a relationship with the thing that we see... How abstraction works here... I ended up with a material of 17 minutes long and the source of this material gives reference to the first communication satellite *Turksat 1A's* data. The other one are *Eutelsat* and *Arabsat's* data. For all immigrants to get news from Turkey was a matter of stock visuals. In that sense we have a static-graphic research over 'lost images' in front of us. Think of how we speak about how Gezi happened, how the Coup happens here. When you put it all in perspective, the software becomes quiet hard, and when the aesthetic work gives perspective, everyone starts to associate it with his/her own memory.

I gathered data by watching news from Turkey, Middle East, and the Caucasian countries every evening for two-three hours. In fact, for both Turkey and France NATO corresponds to the end of the Cold War.

**So after some point, these representative images that we watched are replaced by the real images/memories in our heads... Right? A stand for respe-**

**ct and criticism for the representative image?**

Exactly. There is criticism but the aesthetical form itself can transform into a stand for respect without my will.

**This method also reminded me of national stamp series... It's as if we are across newly printed, wet stamps waiting to be dried up.**

Absolutely, my starting point was from the stamp series that we used to collect in our childhood. Exactly, that's right. We spoke about this with the artists participating to the biennial. With Kodwo Eshun from The Orolith Group. They gathered stamps about Gana and produced a work from thereon. So then we observe that a dense memory was created. Similarly, this turns into small stamps by reflecting its historic narrative.

You know how we say 'not even worth a stamp'...

Not worth at all! This is also called 'dark matter' because there is no copyright and its reference is the news agencies. Because no one looks at them once they become public material. I was even asked why I watched the news so much. They wondered because I went there for two straight years. Now, all material is uploaded on YouTube. When I started, they were still trying to protect the copyright of this production.

**Abstract painting project...**

Of course. These are thumbnail images and if you were to reference each of them and put one next to the other... It could be so. Last I need to say this: In Turkey's history there is a critical cyclical internal mechanism. It is very hard for us to position ourselves. History does not repeat itself yet people's mistakes do. There is a problem there and it is very hard for us to live under these conditions. Because we end up with no perspective and no horizon.



**Homo Sapiens lifetime is scaled to 2 seconds compared to 24 hours of history of Earth. I decided to build such relationships.**

# Seed-women in the underground tunnels: Lara Khaldi and Zeynep Öz

Two of the names that are readily available with their conceptual approach at the event ongoing until January 2018, and for the staff of the 13th Sharjah Biennial, curated by Christine Tohme, are Zeynep Öz (Seed/Spring) from Istanbul with her events started mid-May with the feelings of 'Spring', and Lara Khaldi (Soil/Earth) from Ramallah, Palestine. While Kader Attia from Dakar took on the responsibility of the 'Water' theme, Ashkal Alwan from Beirut enriched the event calendar with her works on 'Culinary'. Art Unlimited hereby spoke to Khaldi and Öz.

Four countries, four initiatives. All of them personal, and local but also global at the same time. This is an organic ball of strings touching each other. Just like Earth itself. Do you think these four cities, and four personalities are sufficient in number?

Lara Khaldi: I think this is a start, right? These selected cities are already connected to Sharjah. We can take them as shape shifters. The ongoing communication may continue in the other cities by shifting in shape. This is at the same time an experiment we will observe. An experiment about the outcome, and the contributions to Sharjah and to the other cities.

Zeynep Öz: The number of people and locations is in fact sufficient to create a beautiful network of brainstorming. Thinking of Istanbul, Dakar, Ramallah, and Beirut, let's look at the meetings participated by Lara, Kader, Zeynep, and ashkal, also Mohammed, and the Sharjah Art Foundation. This is an utterly fruitful experience. This was one of the purposes that Christine Tohme expressed in her curatorial texts. We have all gotten in communication internationally on one side, and locally on the other.

LK: To me, compared to other ongoing biennials curated by multiple individuals, this is putting forward a completely different kind of communication, right? Individuals are interacting with the ongoing meetings, while these talks may also take place in other locations.

Would you call this situation a kind of civil diplomacy? Zeynep and Lara: Are you provoking us? (Laughing)

ZÖ: This is a civil experience. Each individual is working on a local and civil level, and therefore can be integrated in the project. Lara has been working on this for a while in Ramallah. So we can say that these experiences are speaking to each other as well.

Lara, Zeynep exhibited her work within the 'Seed/Spring' framework, did you also think of the Arab Spring as a case?

LK: Yes of course I did, and not just of it as a failure. I thought of its continuity. To observe how the region is transforming, to be interested in the current conditions, and at the same time to experience its echoes in different regions. Because what we call the 'Arab Spring' is still there, but only as a potential. It is obvious that the systems that are the addressees of this term harbor incomparable differences amongst them. Therefore, there are several spaces in which we can install some things within. I also feel that today we

are trying to live in a world of gestures. And I believe this is utterly crucial. Like Zeynep said, it's as if we are seeding some things in the soil. We will then see what happens, because we already know that there are things lying in there. This is one of the promises of our work, and we all debate about this in our own local territories; just like we do with each other. They are already there. No one imposes anything on them, because everything is in the air... There are several invisible 'pollens' that are out there coming with spring, and this can lead to certain energy.

ZÖ: Looking at the seasons, don't we realize this endless loop? Each of our projects creates a sense of intimacy, an awareness of the big picture, and in fact with a childish attitude, and not with a foolish stance that is out of the picture. It is evident that some seeds are bad in the spring. Sometimes the planted seeds may not provide good crops. Yet other times, one may end up with good outputs from soil at the end of the summer.

Besides, if we will associate it with agriculture, the biennial is already a kind of culture and art planting action; you plant in a certain region every other year... And then you fallow for one year. Öz and Khaldi: Absolutely. And then you evaluate the results.

ZÖ: One of the interesting features of this biennial for me is that it shows a stance that has more than one 'terraces'. There are numerous mechanisms involved; yet in the long run it can reveal its own abundance.

In this sense, metaphorically speaking, what do you think are the harmful elements in the atmosphere?

LK: I believe that what is really harmful is depriving these selected gardens from the 'harmful' elements. For example in Palestine, almost all of these buildings are somehow relational to the 'Nation State' project. I think this is utterly problematic. Because there is a certain political will and passion in the country, yet this affects the infrastructure, and leads everyone to act in the same direction. Certain gestures work in accordance with the Nation State project, yet the illusion that is put forward makes you even believe that you live in a sovereign state. Yet nothing else seems to be going well. For instance, the museums in Palestine hide history by pulling it into a certain perspective, while on the other hand; there is another ongoing history happening. These are some evident problems.

ZÖ: Should we reference what you have been saying, these

institutions are prejudiced. Yes, in a way they are copying the idea of 'seed'.

This attitude reminds me of artificial insemination.

LK: It seems so. I have always been for directly speaking. Halil's work is of utmost importance to me. Especially today, because he was the first to start that conceptual museum, even before many 'new museums'. You may see how crazy it is when you look at the work. The project is very critical including its booklet. I take his project as a corporate criticism. I also believe that the project opens both the idea of a museum and the idea of Palestine to discussion with different approaches. We are talking about a criticism of the history represented by objects, and of the representation of the one that can never be represented.

ZÖ: Here another important factor is Halil's look towards the methodologies. His abstractions. When working on animals for instance, he does not take over the Western approach, but rather questions an alternative way of observation just like we do here. I believe it is evident that his efforts and ideas will greatly contribute to the knowledge of how to establish an institution in the long run, or how not to establish one.

A Google question for both of you: what is the first image/word coming to your minds when I say Istanbul and Ramallah?

LK: Plant seeds (Istanbul).

ZÖ: Underground tunnels (Ramallah).

Freudian enough. I guess these two have nothing to do with shopping malls. (Laughter).



LARA KHALDIVE ZEYNEP ÖZ PHOTO: EVRİM ALTUĞ

## The costume of nudity: Deniz Gül's act of reality

Deniz Gül whose late reproductions are on show again at the Sharjah Biennial, touches upon the quest for extension in her works, while underlining the need to purify them from everything that is human. With her own words, Deniz spends a peeling effort in her works "in order to bring out the potential in them, rather than create something new."

Deniz Gül (born 1982, from İzmit), whose works are exhibited at the biennial, organized by the Sharjah Biennial Foundation, got together with viewers of the biennial at the Flying Saucer, one of the most striking of venues with its architecture. The artist exhibited 'updated' versions of her works entitled The Young Prophet (2016-17), the Loyelow Fields (2016), and Lavabo (2016,17) at the event that can be visited until June 12. We spoke to Gül in the Flying Saucer venue of the biennial, about her works and the echoes of the event in her world.

Deniz, one of the main materials you use in your works is plaster. Why?

In fact, I do not use plaster as plaster. Plaster's materiality, and the fact that it becomes transitional when it soaks in water are about the features of the material. I do not use it to cast or mold.

How would you say the exhibited works here are selected?

I think all of them are relational with water. The fact that the water does not flow from the hose... These days, my mind is heavily on the extension, and the landscape.

Interestingly, can we also say, with the effect of the geography we live in, that the exhibited works here are in some way relational with oil and water?

Yes, I tried water this time; hot water and sugar were frozen in the installation called The Fractals for Light, and another extension came out of it. On the other one, a toxic black spot that looks like oil, a leak of sulfuric acid was the output.

Your neon work The Fractals of Light reminds how futile it is to try and produce boundaries in the void. It is an existent and a non-existent situation. This also reminded me of the political, and the aeronautical boundaries in the sky. The absurd term of 'air space'...

Yes could be said so. This is a section after all. This is a space that can only be seen on Google Images.

Could you also speak of the Young Prophet? This 'drawing' you created out of the material...

Yes, the standard size of the hoses I used for this work is 50m long. I didn't want to make them longer. I didn't want them to look like something, and wanted to leave them as a gesture. Yet the hose freezes up with the cement in it. These are water hoses used above ground... The idea of material and the use of a material for itself, do not represent something but rather help me get deeper in thinking about what I can do with them.

How interested are you in the viewer trying to touch your work or to observe it from different angles, with curiosity to experience the work?

Honestly, everyone's experience is different. Some like to eat, some sleep. That's how they understand. Thus, their methods of interaction are very different. For instance, all of my works can be touched. There was never an opposite case. Because personally I like to touch, that is how I perceive and I cannot live in 3D unless I touch. One of the surfaces of the facet is lacking unless I touch artworks that I am interested in.

In this sense, you have also played two of your late compositions. Who are on your playlist?

Yes, right! You may say so! I think I am a good listener. I believe it is the simplest and most developed form of art; the relationship between sound and men has always been there. My relationship with language, in some way shows my relationship with music. Therefore my works can be alternatively read with rhythm and sound, silence and breath.



DENİZ GÜL PHOTO ELİF KAHFECİ

“I like materials. They have a language and a space. In this environment, the objects are lonelier. In this sense, Young Prophet is where I want to be. Because it does not imitate anything.”



## To read the aftermath of July 15 with *Beuys Underground*

We spoke to Inci Eviner, winner of the 13th Sharjah Biennial special award, exhibiting her *Runaway Girls* (2015) also shown at the Istanbul Modern retrospective, about Beuys *Underground*, her latest work specially produced for Sharjah.

When speaking about her work, Eviner states: "I am trying hard to understand the aftermath of July 15. I understand that this is a unique situation in the world: the collapse of the state, and the institutions... a violent space appeared on the basis of citizenship. It's as if Giorgio Agamben's 'Naked Individual' fell into another pit; a different kind of dimension came out of it."

Should we start speaking about your new work, visual contrast has always been aesthetically, graphically, and plastically present in your works. Black and white... To depart from drawing... And drawing has always had this side for you that reflected the Far eastern culture, this remedial side. Yet, in these two moving digital video arrangements, there is the sense of live broadcasting and of repetition. It's as if we are watching organic drawings that have brimmed over to the third dimension. The works are producing and consuming themselves. We are

faced with multiple problems at the same time. Where does this loop start? Does this emotional and sociological labyrinth have an entrance and an exit for you?

There is always drawing at the production process of these videos. This is how my relationship with drawing starts: I do gestural drawings. This means that I can manifest different methods of expression with momentary emotions. I think of these drawings as a process and when we see them in relation with each other –when one that was done at a different time comes next to another – they create a different timeline, and start a dialogue amongst them.

Beuys *Underground* at this biennial was born from a re-encounter with a drawing. The drawing's timeline is made out of notes scribbled down, and ideas, and dreams, and coincidences, and they sometimes wait in a cupboard to be re-born. This is what I call a workshop: all of the creations start an operation after a while. Drawing not only

destroyed; well how can we construct new representation systems and would this partnership make a society? They know that if they don't represent something, they will not be able to establish a language.

Going back to literary references, I remember Bosch as well...

Of course there is Bosch, and Brueghel. I have always been fascinated ever since I saw his reproductions. I was very touched by miniatures as well. Because the need for different time and spaces to gather up and express different situations has always been present in different cultures.

There is the sense of 'looking down on' in Bosch as well. Because telling a linear story, you also get involved with the cause and effect relationship. Here, someone who looks at the cause and effect relationship in multiple opportunities, can bring them together in a much more special way. So one would want to spare space for every creation that has existed in the world.

Looking at the creation handed over by Beuys to history and the world, we are speaking of a 'green' leftist movement; does this have a reflection on you?

Of course there is; there is Gezi park, etc. Let's approach Beuys here this way: "I like America, America likes me". In the text I wrote about this work, I use it as a metaphor for solitude. For people to stop visiting Turkey to protest a situation we are not responsible of is one of the emotional effects of this solitude.

In Beuys *Underground*, there is no common ground, it slipped from under our feet; certain poets and painters create under these circumstances and law, love, separation, nurse, women, soldier, jealousy. They try to fabricate new concepts that would correspond to emotional moods like solitude, isolation, and that feeling of being vacuumed. So in a sense they work on international values. In Beuys' video –like a bat coming from afar- I settle my accounts with the healing power. The reality we live is very harsh. I think art should not have such a mission. I think this expectation is associated with the Personal Development trend.

You mentioned Giorgio Agamben... Are there other philosophers that have influenced you?

Yes, I like Agamben, and there are traces of him in most of my works. Parliament for instance that you have seen in Istanbul Modern where I transformed the parliament into a camp. New Citizen... He is a thinker I have read a lot and was very influenced by him when I was in Paris... I also read poetry and think that what I do is very close to literature. Like I said, there is no allegory in Turkish art, and in this work as you see they are working for nothing. To find it out of that art and turn it into a space for existence... Well they look at the work from the wrong side because art is information that validates that space. Here they try to create this space of existence originating from art as they disappear. Because we have nothing in hand. No ground!

How about seeing your work as an analysis, a treatment? Nothing to do with treatment. I cannot bear associating art with treatment. This New Age personal development trend has been all over the place, and I don't like art being used in this. I do not make an analysis either; I just try to

helps me to cope with daily life as a studio work, but it also ensures consistency amongst works.

Video comes to life as a result of nested attempts, starting with drawing that transforms into performance and then digital technology... And to be honest there is a painter's infrastructure behind it all that everyone witnesses. When I thought of drawing as a research process and a space for the expression of momentous feelings, these works ended up being the result of the relationship I would build following such a moving image. You may observe this further in my last video. To work this way gives me the opportunity to bring to life a rich world that I founded out of repetitions, references, quotations and narrative pieces opening up to different time frames.

I put forward my own thinking and creative process in layers in a way for video to break off the linear timeline, and the viewers to live their own subjective timing. So I pro-

pose a separate subjective perception method for the viewers. They may start their own perception processes starting from wherever they want, jumping to and fro as they wish, and building a performative relationship with video. Therefore we do not see a video that is imprisoned to a linear timeline. This makes a different kind of relationship possible in this simultaneity and multi-layered figures. So, as you said, the intertwined, intersecting relationships, make you discover other relationships depending on where you look from, and with the direction of music. There are art-historic quotations involved in this, Beuys *Underground*, and the quotations from literature reflect the tension between the read and the seen with the addition of labels, images, words, references, and the meanings we add to them; this leads to an argument. The quotations and the given spaces are crucial in all of my works. "Melling – Harem" was a quote as well.



open doors, and create a percept that it parallel to our life's, and our mind's way of working. Our nested, overlapping daily life, dreams in real time, our past... Imagination is crucial in all of my works.

**Are the conscious acts of remembering and forgetting equally a 'disease'?**

Not a disease. The situation we're in makes politics impossible and destroys universal values yet the responsible is the 'mastermind', somewhere we cannot reach. It is not for nothing. Since we're broken from history, we had to work underground to build these values. To build law, to build belief... Therefore I wanted to transform the remaining void between the images and the words into a stage.

Voluntarily or involuntarily forgetting or voluntarily giving up... Because this may be a way for survival: voluntarily forgetting. Therefore I tell the past and the future together here. That is why the underground must have been very suitable.

I cannot say that I do everything by reason. As you said, the gestural drawings prepare me emotionally for these and on the other side, make me forget my own face. For instance, we do not see a huge ego here. It is something that provides an opportunity for the viewer and like in most of my works; I like to draw the viewer inside. In the end, all of my works transform into an effort to understand the situation I am in. What I mean by understanding is not 'comprehending'. I need motivation, power to re-provide meaning. This is what art gives me and it is not healing. It is a must to remain human!

**Can we then say we have in our hands a dirty language and dirty sensations?**

Of course. The concept, the notion, the language, etc. have been deprived from a ground when creating meaning, flowing in the void.. All of this is being talked about here. The people in the video therefore need to refill all of this with meaning and re-do them all. I do not have a direct message or anything; anyway sociologists, thinkers who are far brighter than I am are talking about these issues and we must read them... I do not look above on anyone and dictate a reason, and I do not believe that the artist should have such a mission.

**Is being a woman an immediate subject in your works?**

The subject of 'woman' has always been an immediate subject. First of all, I speak from a historic and existential field as a woman in social identity and in order to establish a self. To make gestural drawings, and benefit from such expression mediums is to put myself forward as a self. My personal, individual experience and stance

are very important here. There is not one single perspective in this fiction. More than one interesting perspectives are present here. It could be said that there isn't one definitive perspective. Looking at my previous works, especially at Run-away Girls for example. Existence as a woman, as a human being... All of these transform into something that conflict, meet, dissect and then intersect with each other. They transform into a multi-layered performance. But I do not create chaos. At the same time, I value the vital. For example, I realized something I often do when I work; I establish certain concepts and notions and force them into operating by themselves. I like creating such scenery; as such the potential resources and the talents come out. So the viewer can exist as a piece of this scene just like I do.

**Speaking of Beuys Underground, how did the work complete itself?**

There are two texts; one of them is like a proposal, the other came out five months before the work was completed, and it had a strong and independent literary language. What was weird was that the text I wrote really inspired me. Literature has such a power that intertwines all of this in my mind. For example, the first inspiration for this was the Beuys Underground drawing I exhibited at Istanbul Modern in 2011. I had completely forgotten about that drawing. So I can say I originated from my own drawings and sketches.

Second, as an artist from a different generation in Turkey, I learned about the West from the reproductions with the rumors, the dreams, and the impersonations; just like Melling who represented the Harem via the comments and the gossip, I associated with many Western artworks through reading and listening.

This is a different form of information compared to seeing. It's not ill but a different form of thinking. It is an idea worth thinking over and could be the subject of an academic research thesis. In 70's and the 80's we could barely see any original paintings except for Turkish ones. There weren't many translations, or books in English and we were hearing from our teachers about Cezanne, Delacroix, etc. So the relationship I established was limited to the size of the visuals in those books.

In this situation, the approach and the percept rose up in all my works. The fact that I was not coming from the art tradition in the West, made me think that I needed to work on a different form of perception. It didn't matter if I saw an original Cezanne when I was little, what mattered is if I understood the perspective. You know as they say: "We're hopeless, we haven't been through the Renaissance nor the

Industrial Revolution". We would suffer under this saying. That was terrible. We observe this in many works. Sharjah has an authentic history, an information archeology, so we need to trust that and originate from there. History of art and women have always played that role in my works. You may speak from a history of art you were not involved in, yet which stage do you articulate yourself, what is the basis of the passion, and love you have for it? These have always been subjects that I have thought about. On the other side, I tried hard for these ideas to come out by themselves in those gestural drawings, on the other; I always had to argue about where I belong as an artist.

Hasn't Kader Attia expressed this so correctly the other day at a presentation when she said: Field of Emotion. To me passion is very important but young artists in Turkey have been looking down on this. Because I do this with passion, not with a hurry or societal pressure. In Beuys Underground, a society living under pressure endures their work under the ground. So we need to put this aside: the void between art's expression opportunities and reality... I like to wander around this void... as if it is possible to bring the dead back to life ... That's why I took shelter in art when our relationship with reality was cut and went onto creating an identity with small pieces of information from within art; such futile efforts. In the end it's just a work of art.

**What do psychological tests mean to you?**  
None of my concern. Actors often use these methods – improvisation, etc. That's why I have a hard time working with dancers. To me intellectual knowledge and language are crucial. You need to have a concern; strong enough to affect your life and perception, and durable enough to propagate all over life...



INCLIVNER (PHOTO: HASAN DENİZ) FROM THE ART UNLIMITED ARCHIVE

**“The subject of ‘woman’ has always been an immediate subject. First of all, I speak from a historic and existential field as a woman in social identity and in order to establish a self.”**



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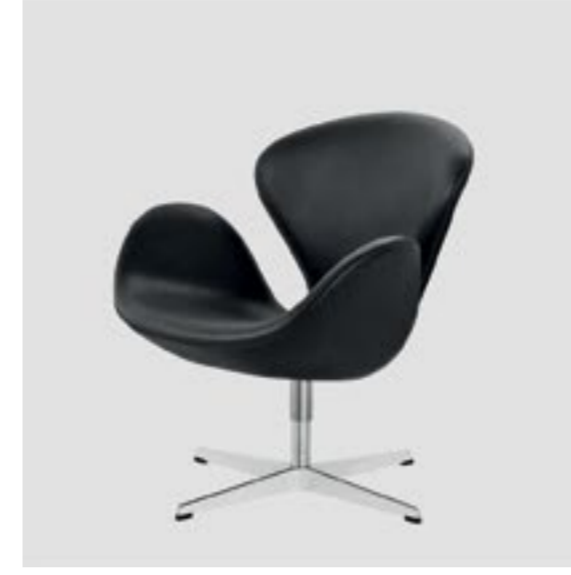
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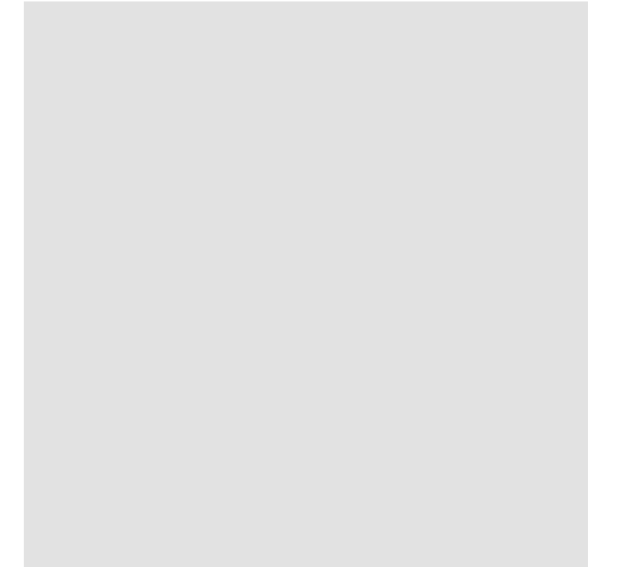
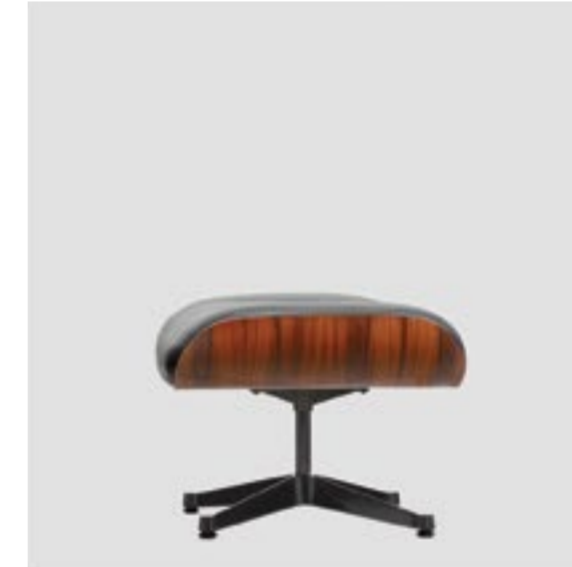
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