

10

ABSTRACTIONS,
INTIMATIONS,
RUMINATIONS

2.9—2.12.2023

I M A L A T
- H A N E

10: ABSTRACTIONS,
INTIMATIONS, RUMINATIONS

Curator:

Duygu Demir

Artists:

Ahmet Doğu İpek

biriken

Burak Kabadayı

Cevdet Erek

Deniz Aktaş

Hakan Topal

Hale Tenger

Hasan Özgür Top

Huo Rf

İnci Furni

Özlem Günyol

& Mustafa Kunt

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Duygu Demir

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Booklet Design:

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Published to accompany 10:

Abstractions, Intimations,

Ruminations, an exhibition

curated by Duygu Demir that

was held at İMALAT-HANE

from September 2 through

February 12, 2023.

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10: ABSTRACTIONS, INTIMATIONS, RUMINATIONS

İMALAT
- HANE

10: ABSTRACTIONS, INTIMATIONS, RUMINATIONS

Duygu Demir

...we must learn to judge a society more by its sounds, by its art, and by its festivals, than by its statistics. By listening to noise, we can better understand where the folly of men and their calculations is leading us, and what hopes it is still possible to have.¹

During one of our conversations with Hale Tenger over the course of preparing this exhibition, the artist noticed that I reiterated a memory about a particular situation from my childhood to her, precisely as I had done a decade ago. The first time I brought up the issue was in 2013, when I was writing on Tenger's then new work titled *I Know People Like This III*. Tenger had made this complex and meandering installation for the exhibition *Envy, Enmity, Embarrassment* curated by Emre Baykal at Arter, which was at the time located on the pedestrian İstiklal Street. She installed it at the entrance of the building, where it could be seen through the storefront of the exhibition space. Constructed like a memory lane, the installation essentially comprised a labyrinth, composed of illuminated surfaces that resembled negatoscopes used by physicians to look at radiograms. The X-ray prints presented on these lightbox/walls, each 2 meters in height, were negatives of images the artist had culled from the photo archives of numerous news media outlets. Tenger scanned these archives for images that particularly bore witness to state violence, understood in the broadest sense, starting from most recent events in 2013, when the work was exhibited, and extending back approximately 60 years ago, when the storefronts in the same street, İstiklal, had been violently taken down during riots in 1955, known as the 6-7 Septem-

ber events.² Sadly, making a selection of images from a wide range of sources required an extensive scanning and meticulous elimination process on the part of the artist, given the country's recent history. Some of the photographs in the work were quite recognizable, even in their reversed state of negative x-ray prints where black is white and white is black, while others were unfamiliar images that had never seen the light of day for various reasons, including censorship and auto-censorship. In any case, despite the ambiguity of their historical or political context, there was an undeniable commonality in the sentiment conveyed by the darkness in these images—such as scenes depicting bodies dragged around after explosions, lootings, or during protests—with the brutality that had just taken place evident in each photograph. As a visitor, spending time in those chilly corridors was a taxing experience; most people wanted to exit the labyrinth immediately. I was no different, I had difficulty engaging with each and every image, and even though I knew about the ideas behind the work in advance, once installed, the physical experience was more visceral than I had imagined: My instinct was also to flee the scene as fast as possible. However, I found myself spending time in front of one particular image; the photograph that struck me was the one related to the assassination of investigative journalist Uğur Mumcu, who was killed by a car bomb in front of his apartment in 1993. The memory I repeatedly recounted to Tenger a decade later, much like reliving unresolved trauma again and again in different forms, was that of this gruesome event, which had occurred just a street above where we lived in Ankara. What stuck in my mind, even though I couldn't fully grasp the situation as an 8-year-old, were my parents taking me to Karlı Street and the candle we placed among the flowers during the vigil that was organized there the same evening. Another place that I went to with my mother in the same neighborhood, equally etched in my memories, is the art gallery located right next to our apartment building, where she took me to attend openings and see exhibitions of modern and contemporary artists. The essence of these two similarly perplexing and equally impactful experiences from my childhood on Gezegen Street, which I brought together in our conversations with Tenger, lay in the inverse correlation between their physical proximity, and their intellectual as well as emotional disparity.

10: Abstractions, Intimations, Ruminations centers around these two divergent but coexistent realms that have influenced the course of my life and continue to occupy my thoughts and choices: on the one hand, real, political, everyday, deep darkness that finds form in indomitable experiences of violence; on the other

¹ Attali, Jacques. *Noise, The Political Economy of Music*, The University of Minnesota Press, 1985: 3.

² In 1955, the false news that the Turkish consulate in Thessaloniki, in northern Greece—the house where Mustafa Kemal Atatürk had been born in 1881—had been bombed the day before triggered violence against the Greek minority in Turkey, especially in İstanbul. During the Istanbul pogrom (also known as September 6-7 events) shops and houses that belonged to the Greek minorities were attacked by Turkish nationalist mobs.

hand, a way of being that is shaped by thinking and feeling, a striving for looking at the world with a different level of sensitivity, in order to come to terms with its ways. This second realm, comprehending what is going on around us by articulating it in different ways through form, pushing the boundaries of material, while attempting to embrace issues that are difficult to wrap one's head around (of that first realm that we are involuntarily part of) with even greater curiosity, rather than looking away from them –as if repeating an unresolved trauma– is where I choose to live. Can these two ways of the world be aligned? This exhibition is a gathering of those who have helped me find my own alignment while looking at the past decade and those who are in search of their own alignment in a place akin to mine.

10: Abstractions, Intimations, Ruminations focuses on the decade between 2013 and 2023, which signifies a customary yet entirely arbitrary interval for survey exhibitions. This ten-year period also coincides with significant social, political, and ideological shifts that have caused seismic transformations both for Turkey and on a global scale. This exhibition brings together works by artists who choose to look at the radical changes witnessed during this decade from within the realm of aesthetics. It neither claims to offer a fully panoramic overview nor a comprehensive historical evaluation. The humble intent of this collective endeavor is to reflect on what is happening and register the critical changes that were previously unimaginable, under the guidance of the artistic gesture and critical thought. The terms 'abstraction,' 'intimation,' and 'rumination' in the title indicate the various individual and interwoven strategies that artists employ while doing so. These methods also reveal the shifts in the vocabulary of artmaking as it has adjusted its ways over the past decade in Turkey. In this context, abstraction' becomes a survival tactic rather than the reductionism or neutralization of the worldly as it has often been blamed for doing so in art historical narratives of the 20th century. 'Intimation,' on the other hand, suggests the clever invisibility of the visible, while 'rumination' serves as the subtle yet impactful incision of both the artists and the curator.

The sequential placement of the works in the exhibition follows a loose chronology. It does so by prioritizing the feelings they evoke and the associations they recall rather than their production dates, gradually taking on topics and issues that align with certain stretches of time within the chosen decade. The visitors of İMALAT-HANE are welcomed by Özlem Günyol and Mustafa Kunt's façade in-

stallation *The Picture Before the Picture* (2019/2023). Presented as a local adaptation and revisitation of an existing work, it connects the exhibition to the most recent significant event in Turkey's political history, namely the presidential as well as parliamentary elections that took place in May 2023. The starting point of the abstraction in the original mural created by the duo in 2019 was based on the visual download speed (or the lack thereof) of the search results of Google Images during the elections for the European Parliament. Resembling a geometric abstraction, the work captured a momentary picture of the news cycle about the elections, shaped by location data. The local adaptation of this methodology for Turkey's general elections says a lot about faulty frameworks without providing much of a clue about the content itself. As we enter the building, biriken's performative installation leads us back to the very beginning of the decade, into a state of mind where we remember what has been forgotten. Right behind this installation, a pair of video works produced by Tenger immediately before and after the Gezi Protests invite us to face our own existential sway as we witness the dance of the Three Wise Monkeys, swinging between the poles of to see or not to see, to hear or not to hear, and to know or not to know. After a certain significant occasion, the Three Wise Monkeys indeed decide to raise their voice and make a sound. The two polarities depicted in these two consecutively produced videos, *Swinging on the Stars* (2013) and *¿HOPE?* (2013) are followed by Ahmet Doğu İpek's *Black Water Records – Days* (2016-2017), which anchors us to the despair we found ourselves stuck in during the years that followed the Gezi Protests. Moving through this dark mood, we arrive at İnci Furni's *Obstructions* (2023), which presents a rather romantic record of the barriers she encounters during her daily urban experience, in her unique naive style and colors, reminding us of the physical as well as mental bumps and obstructions we have all been experiencing. The silent sound that fills this space, Cevdet Ereğ's text work *AA AA* (2018/2023), originally made for the city of Antwerp as if it were a scream coming from the city itself, transforms here at İMALAT-HANE into the exhibition's own exclamation mark. The typographic theme in Ereğ's architectural intervention continues in the two following works: First, one encounters the letters meandering in empty space in the video installation entitled *Prohibited Letters* (2019) by Özlem Günyol and Mustafa Kunt, reminiscent of people whose right to assemble has been taken away. Neighboring this work upstairs in the mezzanine floor is *The Fall of a Hero* (2020) by Hasan Özgür Top. This video, which centers on the Trajan font used in ISIS propaganda materials, is making its debut in Turkey at İMALAT-HANE. The artist's media archeology not only presents us with surprising outcomes but

also illustrates the ideological load behind any formal choice. The top floor of the exhibition space tackles the issue of forced mobility, looking at displacement experienced by both humans and animals. Hakan Topal's research on the bald ibis birds (a.k.a "kelaynak" in Turkish) becomes an allegory of the state, while Huo Rf's phone call with his boyfriend transforms into a map of migration routes passing through Turkey, in his work *15 Liras* (2015). The pulse of the exhibition gradually slows down toward the end, where the visible and invisible marks of violence buzz, hum, warble, or squeak through the creaks of Burak Kabaday's molds of holes. The heartbeat of *10: Abstractions, Intimations, Ruminations* finally reaches a complete standstill in front of the unsettling landscapes of Deniz Aktaş.

The personal and the political never cease to stand together, as woven in *Damaged List*, a performance by the duo biriken that is planned to activate their installation *Unplugged* during the opening and closing days of the exhibition. Just as in our 2013 and 2023 conversations with Hale Tenger, another unconscious association I had made occurred to me while installing biriken's work: The black bubble wrap car in their installation, like a weary heart also embodies the assassination of Uğur Mumcu for me, as it slowly inflates and deflates.

As biriken says in the *Damaged List*:

“Pity for the automobiles

Toros or mercedes

Black or white

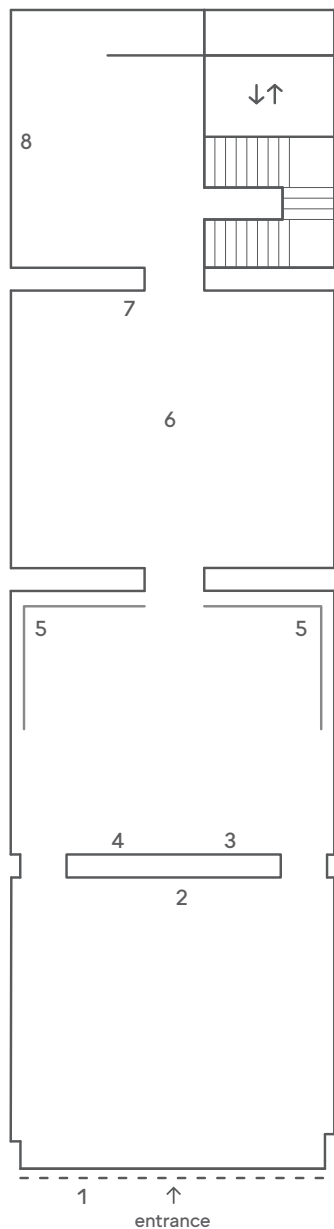
Crashing or blowing up

Gone or lost

It's a pity to hit the road"

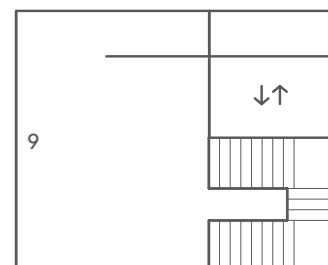
10: *Abstractions, Intimations, Ruminations* only addresses some of the events of the last ten years, hoping to find a small but common vein, acknowledge recent wounds, and at times, to pick on scabs. It only touches on a fraction of the spectrum of sensations experienced during this period, slicing into a small part of what is possible to be told and recorded about the past decade.

GROUND FLOOR



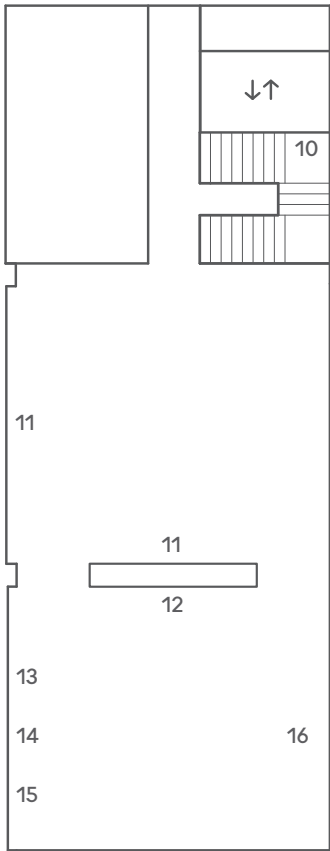
- 1 **Özlem Günyol & Mustafa Kunt**
The Picture Before the Picture
2019-2021
Ink-jet print on mesh vinyl
850 x 1191 cm
- 2 **biriken, Unplugged**
2018
Black bubble wrap, blower fan,
Aluminum flex duct, Arduino, sound
- 3 **Hale Tenger, Swinging on the Stars**
2013
Video with sound, 2'57"
- 4 **Hale Tenger, ¿HOPE?**
2013
Video with sound, 58"
- 5 **Ahmet Doğu İpek, Black Water Records – Days**
2016-2017
Watercolor on paper
157 pieces

MEZZANINE FLOOR



- 6 **İnci Furni, Obstructions**
2022
16 drawings, acrylic patterns on paper
Each 100 x 70 cm
- 7 **Cevdet Erek, AA AA**
2018./2023
Black paint on white wall
- 8 **Özlem Günyol & Mustafa Kunt**
Prohibited Letters
2019
Digital video, loop
- 9 **Hasan Özgür Top, The Fall of a Hero**
2020
Single-channel video, 14'48", 1080p

UPPER FLOOR



- 10** **Huo Rf, 15 Liras**
2015
Drawing on actual money, copper sheet with frame, 15x48 cm. Background: Sewed, used, and skin-colored letter pieces collage, 171 x 102 cm
- 11** **Hakan Topal, Golden Cage**
2022
2-channel video, prints on clay, stamps, postcards, and books
- 12** **Burak Kabadayı, “Leave It There”**
2016
Installation; 26 mold pieces, 26 sound pieces
- 13** **Deniz Aktaş, 9 Plank I**
2021
Ink on paper
61 x 85 cm
- 14** **Deniz Aktaş, Lost Geometry**
2023
Ink on paper
70 x 100 cm
- 15** **Deniz Aktaş, 9 Plank II**
2021
Ink on paper
70 x 100 cm
- 16** **Deniz Aktaş, Unknown**
2021
Ink on paper
50 x 100 cm

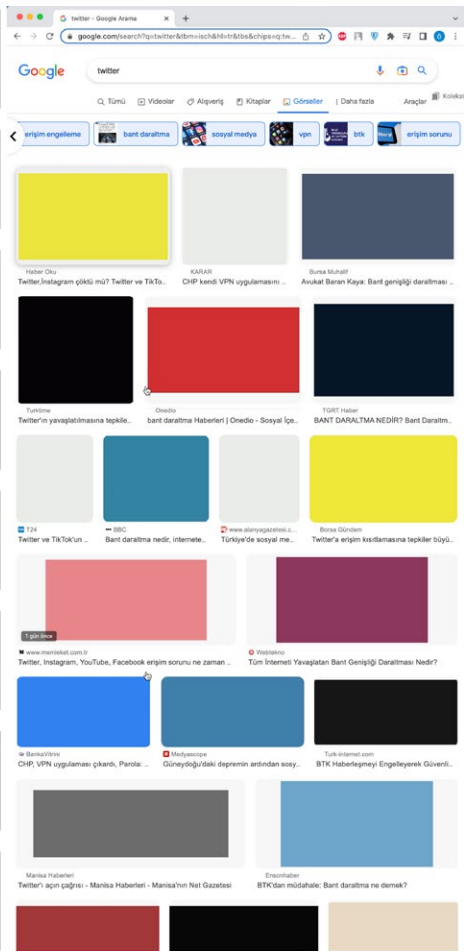
ÖZLEM GÜNYOL & MUSTAFA KUNT

The Picture Before the Picture

2019-2021

Ink-jet print on mesh vinyl

850 × 1191 cm



Installation view, Kunstfenster im BDI, Berlin
Photo: Alexander Grennigloh

Özlem Günyol and Mustafa Kunt have been working together since 2005. In their practice, they investigate topics such as representations of individual and collective belonging, symbols of language, power, and authority, as well as the way information is conveyed by the media.

The Picture Before the Picture refers to colors that appear as placeholders under the ‘Images’ tab of the Google search engine before the final image is fully loaded. The first iteration of this work was based on the searches the duo made using this feature during the European Parliament elections in 2019. The artists kept adding search words suggested by Google to their search tab and applied the resulting colors on the walls of the exhibition space with paint. The colors used in the installation made for the façade of İmalat-hane in Bursa are derived from the results of screenshots of Google searches made between the first and second rounds of the 2023 Presidential

and Parliamentary elections. Using VPN to perform searches based out of Turkey, the artists selected a certain sequence of suggested search words. These pictures before pictures represent an abstraction of the news items that shape the agenda at a specific time and in a given location. For instance, when the duo entered “Twitter” into Google Images, titles such as “bandwidth throttling,” “access blocking,” and “The Information and Communication Technologies Authority” were suggested by the algorithm, painting a picture of that particular moment through the most frequently used search terms.

The fact that these abstract and angular images, the colors of which are determined by the dominant hues of the partially downloaded pictures reach us before the intended data, reflects our once-removed relationship with data itself. Thus, the viewers find themselves looking at a picture that records the distance between the written content and the image. This digital surface with which we, as web users, are all too familiar points to an image regime that obscures the reality and the influence of web design strategies on users. Sterilizing our interaction with data –ignoring its content, scientific credibility, political bias, or brutality– the colors transform into a spectacle of pacifying abstractions, referring to the increasing data flow, information pollution, fake news, and censorship. Covering the façade of the exhibition space, the installation builds a layer that also becomes a threshold between the inside and outside of the exhibition space. While preventing us from seeing the “big picture,” this picture before the picture also refers to the historical discussions around the relationship between institutional frameworks and art, serving as an interface that casts the shades of its colors on the exhibition.

biriken

Unplugged
2018
Black bubble wrap, blower fan,
Aluminum flex duct, Arduino, sound

Unplugged 2018, Installation and performance:
biriken (Melis Tezkan, Okan Urun)
Arduino software and project assistant: Selçuk Eren Kale

We would like to thank Hilal Polat for her technical support in the sewing of the balloon.

Unplugged was produced as part of the “School Square Galatasaray” exhibition curated by Çelenk Bafra at the Pera Museum in 2018.

Damaged List, a performance work that accompanies Unplugged will be staged only during the opening and closing days of the exhibition.



Photo: Suna ve İnan Kırâç Vakfı, Pera Müzesi

An artistic collaboration between Melis Tezkan and Okan Urun, biriken has been carrying out theater, video, and performance-based work since 2006. Their practice deals with today’s reality, be it everyday, social or conceptual.

Unplugged is an installation that involves the choreographic movements of an automobile-shaped inflatable, made out of black-colored bubble wrap, while the set-up of the two microphones points to the absence of the artists. Constructed as a metaphor for what remains of the 90s, Unplugged conveys the artists’ own adolescent years, as well as their disappointments. While the Damaged List will only take place during the vernissage and the finissage, the voice-recording of the performance made by the artists can be accessed in their absence through the headphones placed on both sides of the installation.

The black nylon car at the center of the work recalls many associations related to Turkey’s recent socio-political history: car bombs,

suspicious deaths, murky political connections revealed through traffic accidents, those who were taken away in cars to never return, unauthorized and unidentified surveillance... The eerie music that comes from behind the car, which slowly swells and shrinks like a strained breath, fills the rest of the space, setting the rhythm and the tone of the exhibition. The list of phrases put together by biriken in Damaged List interweaves the political and the personal while recollecting select moments, events, and places that are slowly disappearing from our daily lives and getting erased from our memories. The list emphasizes the fragmented existence of a certain kind of collective memory while revealing the oblivion towards the disappearance of the things it mentions. Unplugged becomes both a tragic and a nostalgic reminder; it distances both history and memory from a pre-determined and ideological representation while reviving not only the artists’ but also the audience’s personal memories.

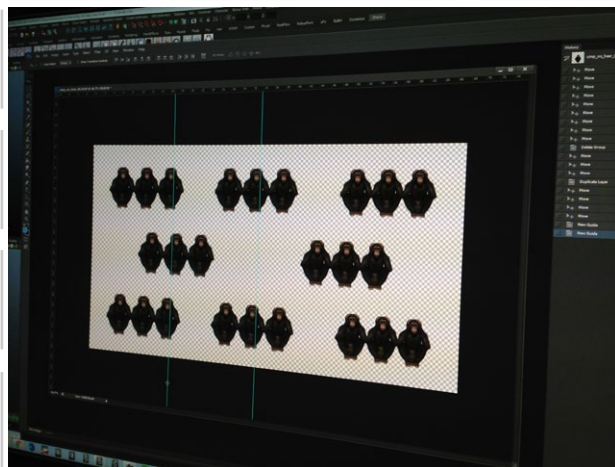


Photos:
(Above and right)
Selçuk Eren Kale

HALE TENDER

Swinging on the Stars
2013
Video and sound, 2'57"

¿HOPE?
2013
Video and sound, 58"



Hale Tenger draws her subject matter from cultural, political, and psychosocial references. Her artistic production is characterized by the overt and simultaneous stimulation of the sensory and intellectual perceptions. She builds her visual and auditory metaphors by distilling complex and loaded subject matter while encouraging the viewer to have an intimate experience through the overlap of memory, space, and time. Tenger is known for her immersive installations that bring together diverse materials in elaborate configurations. In addition to her installations, her artistic production also encompasses video, sculpture, and photography. Sound is frequently integrated into her works in various forms, either as original music, in a narrative format, or as an arrangement of archival recordings.

The two videos, made by Tenger immediately before and after the Gezi Park protests, register the indifference as well as the engagement of the public towards events that unfold in Turkey's

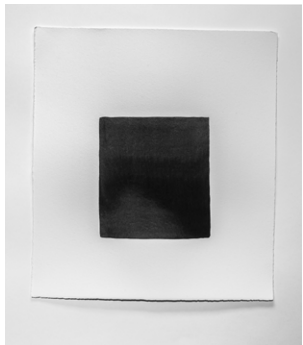
ever-changing news cycles. *Swinging on the Stars* was made immediately after the long-term archival research the artist conducted for *I Know People Like This III* (2013), a work that focused on different forms of state violence. Having just completed a very sobering work, Tenger chose another approach in her video *Swinging on the Stars*. Here, she pokes fun at the apathy towards evil, which she felt particularly intensely during her in-depth research process, with the Three Wise Monkeys, whose motto is known as “do-no-evil, see-no-evil, speak-no-evil”, accompanied in the video by a sample from Bing Crosby’s award-winning pop track *Swinging on a Star*. However, the same monkeys go through a transformation in *¿HOPE?*, produced right after *Swinging on the Stars*: They become engaged monkeys, wearing gas masks, accompanied by a sound recording Tenger made during the Gezi Park protests. The gap between the two videos in the exhibition intimates the historical fracture point between these two works.

AHMET DOĞU İPEK

Black Water Records – Days

2016–2017

Watercolor on paper, 157 pieces



Known for his works on paper made with watercolor, ink, and charcoal, Ahmet Doğu İpek, has a meditative practice that is highly precise and detail-oriented. İpek's multifaceted relationship with the city and nature is often the subject of his multilayered, complex, and often monochromatic series. Studying the textures, and repetitions at both micro and macro scale models, he is often inspired by pattern, mass, and organic form. In addition to his works on paper, İpek has also made collaborative installations and site-specific works.

Black Water Records – Days, a series of black watercolor squares on paper, is a visual diary of a daily performance undertaken by the artist between July 2016 and March 2017. İpek created this series comprising 157 pieces, through a daily repetition of a simple process that involved dripping drops of black watercolor on paper and letting it move on the surface

of the paper until it formed a square, without using any other tools. Although the pieces in the series resemble one another, each has a different surface texture and a unique shade of black, bearing witness to the day on which they were created. The series captures a moment of social tension and indeterminacy, incorporating personal manifestations of the collective mood, making a record of the period in which it was made.

İNCİ FURNİ

Obstructions

2022

16 drawings, acrylic patterns on paper

Each 100 x 70 cm



İnci Furni's conceptual examination of the idea and the act of painting focuses on such topics as surface and depth, abstraction and representation, epic and everyday discourse, verticality and horizontality, as well as painting and drawing. Furni plays with these opposites in her site-specific installations and works that incorporate ephemera, found objects, and performative drawings, revisiting and deconstructing the main themes of painting.

Obstructions departs from the elements that obstruct both visual and physical access, which the artist encounters during her urban walks. Her architectural observations and color experiments after moving into a new studio transformed into grids of vertical and horizontal lines across the paper surface. These abstractions evoke such associations as access blocks, confinement, and restrictions of movement, thought, and speech –every kind of obstruction that narrows the sphere of our

freedom. The horizontal presentation of the work approximates the size of a billboard. With the hopeful connotations of the work's colors, Furni seems to playfully wink at brighter times, suggesting that despite everything, we can still hold onto a near-future scenario where these obstructions have been overcome.

CEVDET EREK

AA AA

2018/2023

Black paint on white wall



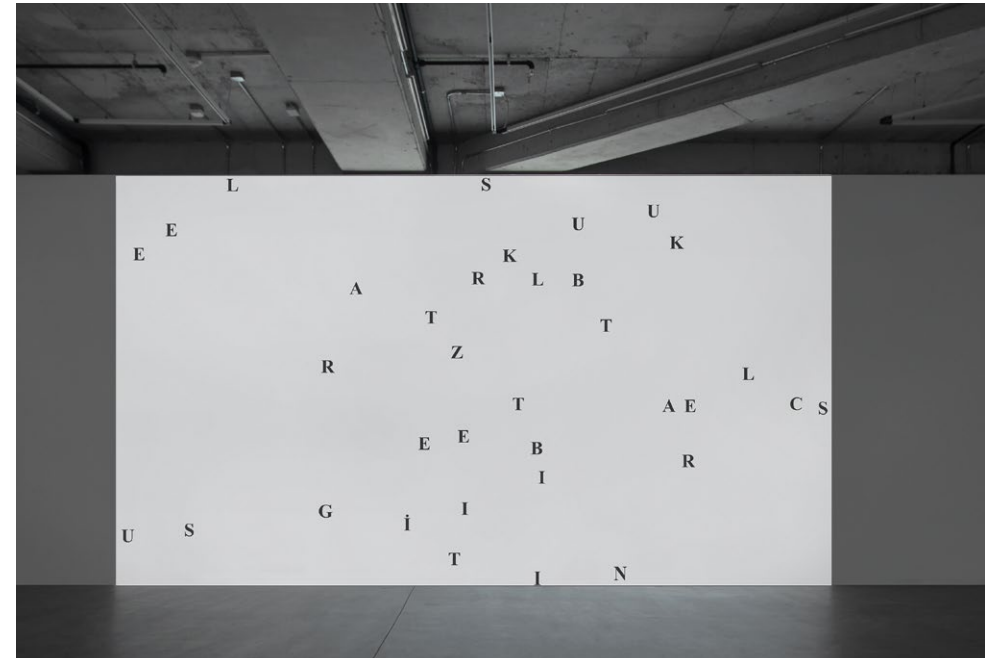
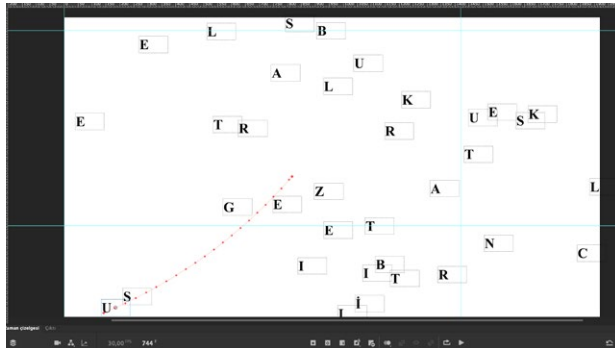
AAAAA, exhibition view, M HKA 2018, Photo: Christina Clink

For Bursa, Cevdet Erek adapted a typographical work he had initially made as part of his 2018 solo exhibition at MuHKA, titled AAAAA. As typical in many of Erek's works, AAAAA involved both architecture and sound; its shape was directly derived from the façades of terraced homes found in Antwerp and applied on the walls on a one-to-one scale to MuHKA's unique triangular exhibition space. The ubiquity of such anonymous applications of this quasi-modernist architectural style means that those façades also find their site-specific reflection in Bursa, namely the shape of İmalat-hane's own façade. While AAAAA at MuHKA also embodied an exaggerated sense of perspective, here, with AA AA, a similar effect is reached through a flattening of perspective into the two-dimensional surface of a singular wall.

In Antwerp, the outlines of the buildings drawn on opposite walls also read as the exclamation "AAAAA!" as in comic books or pop art, as if the city itself was screaming at the audience. In this context, it is perceived more as if the sound were coming from the exhibition itself. AA AA also connects with two video works that are placed right after this work: Özlem Günyol and Mustafa Kunt's letters of prohibited words floating in space and Hasan Özgür Top's media archaeology of a particular font choice show us that meaning, place, and shape are inextricably tied together wherever we go.

Prohibited Letters
2019
Digital video, loop

Prohibited Letters
2019
Digital video, loop



Installation view, Dirimart, İstanbul, Photo: Nazlı Erdemirel

Özlem Günyol and Mustafa Kunt have been working together since 2005. In their practice, they investigate topics such as representations of individual and collective belonging, symbols of language, power, and authority, as well as the information conveyed by the news media.

Prohibited Letters originates from slogans prohibited during the May 1 demonstrations of 2018. In the video, the black letters of these prohibited words float and meander against a white background, but never come together to form actual words. The potential of the letters, to suddenly come together to create meaning, becomes a game of tease, one that evokes the potential of people gathering in an organized way since people coming together is evidently seen as a threat by the state. Expanding from the ground to the ceiling, the letters in the video seem to be bouncing off the walls, reminiscent of people gathered at a square,

besieged by the police. Devoid of significance when perceived as singular units, the letters find meaning and derive their power from unity and the dialectic relationship they build with their own boundaries; which in turn reveals that the nature of meaning and resistance lies in the relationality with one another, rather than in individualist singularity.

HASAN ÖZGÜR TOP

The Fall of a Hero
2020
Single-channel video, 14'48", 1080p

Topic	Date	Title	Date	Language	Type	Source	Video List Keywords
1	Islamic State (IS-081015)	Mafia Strike at Magistrate in Iraq's Shuykh Mubarak al-Jaburi: 'Am	15.10.2006	Arabic	MP4	00:08:31	Mafia Strike Disrupts
2	Islamic State (IS-070811)	Shaykh Abu Basma al-Uyayli: 'Why are you doing this?'	11.08.2007	Arabic	MP4	00:19:10	Al-Furqan Media Foundation
3	Islamic State (IS-070419)	Shaykh Mubarak al-Jaburi: 'The First Caliphate Election for the Isl	19.04.2007	Arabic	MP4	00:08:10	Al-Furqan Media Foundation
4	Islamic State (IS-070607)	Clashing of the Swords #1	07.06.2007	Arabic	MP4	00:01:00	Al-Furqan Media Foundation
5	Islamic State (IS-060901)	Words from the Media Spokesman of Wilayat al-Najaf	01.09.2008	Arabic	MP4	00:10:00	Al-Furqan Media Foundation
6	Islamic State (IS-051025)	Rise in Al-Qa	25.10.2010	Arabic	MP4	00:10:00	Al-Furqan Media Foundation
7	Islamic State (IS-051021)	The Most Effective Packages	21.05.2011	Arabic	MP4	00:08:47	Al-Furqan Media Foundation
8	Islamic State (IS-051022)	Rise in Al-Qa	22.05.2011	Arabic	MP4	00:01:21	Al-Furqan Media Foundation
9	Islamic State (IS-051025)	Defeating the Apostates (al-Murtaddin) from South al-Qa	25.04.2011	Arabic	MP4	00:08:30	Al-Furqan Media Foundation
10	Islamic State (IS-051021)	Popular Q&A to the People of Qadisiya After Hearing the News of the	21.05.2011	Arabic	MP4	00:07:50	Al-Furqan Media Center
11	Islamic State (IS-051028)	Clashing of the Swords #2	28.09.2011	Arabic	MP4	00:08:00	Al-Furqan Media Foundation
12	Islamic State (IS-051031)	Facts from the Depths	31.08.2011	Arabic	MP4	00:08:00	Al-Furqan Media Foundation
13	Islamic State (IS-051030)	Rise in Al-Qa	03.12.2011	Arabic	MP4	00:02:10	Al-Furqan Media Foundation
14	Islamic State (IS-051014)	The al-Najaf Spring	14.01.2012	Arabic	MP4	00:01:27	Al-Furqan Media Foundation
15	Islamic State (IS-051031)	The Expedition of the Prisoners #1	31.01.2012	Arabic	MP4	00:08:19	Al-Furqan Media Foundation
16	Islamic State (IS-051026)	Rise in Al-Qa	06.02.2012	Arabic	MP4	00:02:31	Al-Furqan Media Foundation
17	Islamic State (IS-051030)	Strong Motivation is of Great Importance	30.03.2012	Arabic	MP4	00:08:17	Al-Furqan Media Foundation
18	Islamic State (IS-051030)	Clashing of the Swords #1	30.08.2012	Arabic	MP4	01:03:00	Al-Furqan Media Foundation
19	Islamic State (IS-051016)	Clashing of the Swords #2	16.08.2012	Arabic	MP4	00:03:44	Al-Furqan Media Foundation
20	Islamic State (IS-051016)	Clashing of the Swords #3, Part 1	11.01.2013	Arabic	MP4	00:08:21	Al-Furqan Media Foundation
21	Islamic State (IS-051016)	Clashing of the Swords #3, Part 2	11.01.2013	Arabic	MP4	00:04:23	Al-Furqan Media Foundation
22	Islamic State (IS-051016)	Press Coverage of One of the Daesh Troops in the State of Aleppo	11.08.2013	Arabic	MP4	00:09:57	Al-Furqan Media Foundation
23	Islamic State (IS-051014)	Remaining in Iraq and al-Qa	10.08.2013	Arabic	MP4	00:07:23	Al-Furqan Media Foundation
24	Islamic State (IS-051016)	So Fight Them, Verily They are Polytheists	16.08.2013	Arabic	MP4	00:18:07	Al-Furqan Media Foundation
25	Islamic State (IS-051014)	Samurai of Shuykh Abu Basma al-Uyayli	08.07.2013	Arabic	MP4	00:10:00	Al-Furqan Media Foundation
26	Islamic State (IS-051016)	Those Who Believed and Migrated #1	08.07.2013	Arabic	MP4	00:13:34	Al-Furqan Media Foundation
27	Islamic State (IS-051016)	Those Who Believed and Migrated #2	16.07.2013	Arabic	MP4	00:12:00	Al-Furqan Media Foundation
28	Islamic State (IS-051016)	Press Coverage of One of the Daesh Troops in the State of Aleppo	20.07.2013	Arabic	MP4	00:11:30	Al-Furqan Media Foundation
29	Islamic State (IS-051008)	A Window Upon the Land of Qadisiya #1	08.08.2013	Arabic	MP4	00:02:21	Al-Furqan Media
30	Islamic State (IS-051008)	A Window Upon the Land of Qadisiya #2	08.08.2013	Arabic	MP4	00:02:21	Al-Furqan Media



Hasan Özgür Top's video work, approximately 15 minutes, is a visual analysis session that oscillates between an interrogation, a psycho-therapy session, and a religious confession. The work departs from the font Trajan, used in the video clip titled "A Message to America", uploaded by ISIS on YouTube in 2014. The artist performs a surprising media archeology by taking a closer look at this font, in which "ideology and mythology come together" through Hollywood movies, video games, and the social media accounts of political leaders. Following the narrative of the antihero protagonist in the video, we encounter striking parallels while tracing an alternative historical route that extends from the Roman Empire to the present day. Masculinist narratives such as the Golden Age, manly leadership, and heroism of the ordinary are undermined along the way.

Produced with the support of Protocinema and SAHA Association in 2020, this is the video's debut in Turkey.

HUO RF

15 Liras

2015

Drawing on actual money, copper
sheet with frame, 15x48 cm.

Background: Sewed, used, and skin-
colored letter pieces collage



Huo Rf focuses on definitions of individuality, identity politics, cultural norms as well as the society's relationship with space. His practice, which encompasses painting, sculpture, photography, video, and artist's books, is mostly collaborative, engaging other artists and researchers. Often departing from found material, Huo Rf integrates the semi-reflective, conductive, and malleable copper into his works.

15 Liras is an assemblage that focuses on restrictions such as migration policies, political borders, physical barriers, and money. The unseen, unheard story of a Syrian family is narrated on three framed five lira bills mounted on copper, in material contrast to its content. The ballpoint pen drawing on the 5 TL bills roughly traces the family's migration path through Turkey. The amount of money, adding up to 15 TL, refers to the price negotiations reported in the press at the time for illegally passing the border, as well as the price of the flowers the artist bought on the street on the day he heard this story for the very first time. The leather pieces in multiple colors, resembling skin tones collected from the streets and sewn together by the artist, evoke both the human body and a kind of map. Seen from today's perspective, the work takes on an even more poignant tone: The different meanings of 15 TL in different contexts as well as its current devaluation, the wear and tear of the leather pieces, the weakening of the stitches that still hold the piece together, and the corrosion of the copper plate over time becomes a document of gradual disintegration –both literally and figuratively– in the eight years since the making of the work.

HAKAN TOPAL

The Golden Cage

2022

2-channel video, prints on clay, stamps, postcards, and books



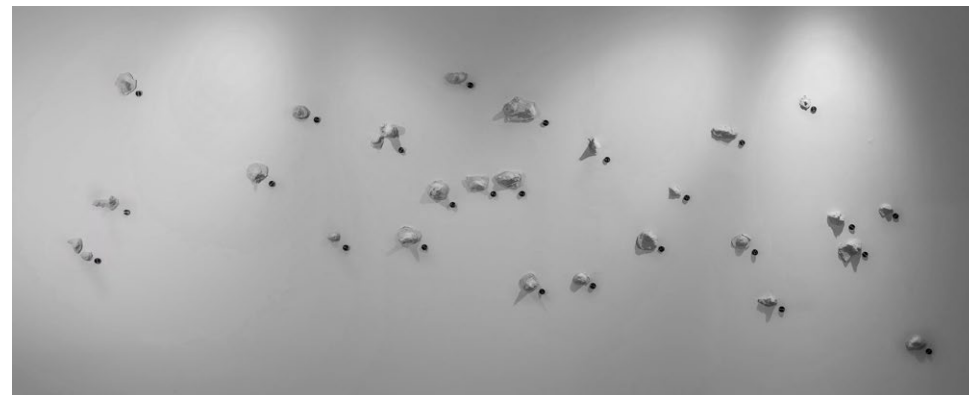
The Golden Cage (2022) is an installation based on the northern bald ibis (a.k.a “kelaynak” in Turkish), the most endangered migratory bird in the Middle East. When Palmyra fell to ISIS, the kelaynak colony, which migrates from Northeast Africa to Birecik (a small town near the Turkish-Syrian border), faced total extinction. In March 2016, the Birecik Kelaynak Reproduction Center decided not to release the birds from the confinement cages to protect them—the center has been keeping a semi-wild population since the late 1970s. *The Golden Cage* refers to a set of confinements amidst the never-ending catastrophes in the region; it is a poetic examination of artifacts, ruins, water bodies, and organisms spread across a highly nationalized terrain. As the embodied symbol of the state, the cage is enacted through a text translated into multiple languages to create new associations about borders, migrations, entrapments, and untranslatability.

BLIRAK KABADAYI

"Leave It There"

2016

Installation; 26 mold pieces, 26 sound pieces



In his artistic practice, Burak Kabadayı focuses on the production and expenditure of energy, as well as movement, which he explores through various media such as video, sound, and installations that use a wide range of materials. Kabadayı is interested in creating environments through structures that interact, exchange, and evolve over time, either naturally or unnaturally, while reconstructing the possibilities of coexistence and disappearance, as well as re-ordering the patterns of perception.

"Leave It There" searches for meaning through the act of replication, translocation, and transference. The title *Leave It There* is an expression the artist heard while making the molds used in this installation. The two different people he heard the expression from used the phrase with the intention to convey completely opposing meanings. For the passerby who told the artist filling the holes with dental wax to "leave it there", it meant that the holes in the wall should not be covered. When repeated by one of the inhabitants of the house itself, "leave it there" meant the artist should leave the molding material in the holes, as it was time that the holes were fixed. One way or the other, the installation *"Leave It There,"* raises one question: Can we

replicate and preserve empty space and use it to document the past? Can holes turn into memorials?

The installation departs from the molds that the artist made from the holes on the exterior wall of a house in Suriçi, recording these empty spaces as embodied forms. In the installation, the molds are placed on the wall of the exhibition space according to their placement on the original surface, precisely following the traces from the wall in Diyarbakır. The sounds emitted from the small speakers next to each mold are somewhat connected to the sounds that may have occurred when the holes first came to be, though this correlation cannot be made directly. Accompanying the molds, the sounds ask the viewer to lend an ear, aiming at re-ordering the spatial and focal hierarchy by inviting the viewer to take a closer look at these sculpture-like forms. Born from the interconnections between objects and sounds as well as the relations among objects themselves, *"Leave It There"* focuses on the potential meanings of preserving an empty space. It depicts physical holes as well as points to gaps in our memory of events that are difficult to talk about, registering the disappearing traces of violence by presenting a vague historical record.

DENİZ AKTAŞ

9 Plank I, 2021
Unknown, 2021
9 Plank II, 2021
Lost Geometry, 2021

Ink on paper



Deniz Aktaş takes what he sees, and filters it through his own body by drawing. He chooses to spend great lengths of time in front of sheets of paper. The artist draws to grasp what is lost or destroyed or the horrific events he witnessed by reconstructing them as fragmented images, tracing them line by line, registering all their shadows on paper—just like how some traumatic events ingrained in the person who experienced them result in their involuntary repetition. Repetition is not only in the representational act of the artist but also often reflected in the resulting images themselves.

His ink drawings examine the traumas ingrained in the memory of urban space through the relationship between people and places. The cityscapes meticulously constructed by the artist carry the traces of urban transformation, evacuation, destruction, and even armed conflict visible on the built environment whereas his landscapes that take on the countryside which lies beyond the periphery of a complex,

profound, and disorderly city remain suspiciously peaceful.

Combining different images, often based on photographs he takes himself, Aktaş creates compositions that abstract the viewer's perception of space. He injects the places he depicts with an ambiguous but suspect feeling, which is intensified by the lack of human presence in his pictures. In his works *9 Planks I* and *9 Planks II*, the artist depicts the grave preparations in a military area that he first noticed during his flight to Diyarbakır, which he further investigated from land. These blood-curdling sights are not only landscape drawings of a certain kind but are also a kind of documentation. *Lost Geometry* and *Unknown*, which are landscapes composed of composite images derived from the photographs taken by the artist himself, cease to be tranquil vistas as they are placed next to and across from *9 Planks I* and *II*, transforming into potential crime scenes to be approached with suspicion.

ARTISTS

AHMET DOĞU İPEK (1982, Adıyaman) is an artist who lives and works in Istanbul. İpek opened his first solo exhibition at Sanatorium in 2012 after finishing his art education. In 2017, he held his second solo exhibition at the Galata Greek School, which included installations as well as his paintings. He participated in the Cité des Arts residency program in Paris for three months in 2018. The same year, his first artist's book titled *Days*, which includes 89 works from the series that shares its title with the book published with the support of SAHA Association. In 2021, a selection of his works was included in *Vitamin D3* (Today's Best in Contemporary Drawing), the most recent edition of the Vitamin series prepared by Phaidon Press. In 2022-2023, his drawings, paintings and large-scale installations were exhibited in his solo exhibition titled "A Halo of Blackness Upon our Heads" at Arter, curated by Selen Ansen. The catalog which accompanied the exhibition includes texts by authors from different disciplines. İpek has participated in group exhibitions in various art spaces and museums including Arter (Istanbul, 2022), Odunpazarı Modern Museum (OMM Eskişehir, 2020), Abdülmecid Efendi Mansion (Istanbul, 2019&2022), Neues Museum Nürnberg (Nürnberg, 2018), ArtScience Museum (Singapore, 2015), Evliyagil Museum (Ankara, 2017), Mekân68 (Vienna, 2016), Baksı Museum (Bayburt, 2015); and his works are included in institutional collections such as Arter, Istanbul Modern and OMM.

biriken biriken, meaning "accumulated" in Turkish, is the name under which the artist duo Melis Tezkan and Okan Urun have been making theater, video and performance-based work since 2006. biriken's practice deals with today's reality, whether it's daily, social or conceptual.

biriken's work has been nominated for and won several awards in Turkey; it has also been listed

among the ten Future Greats by Art Review magazine in 2018. Among the organizations and festivals that have exhibited or staged biriken's work are the Istanbul Theatre Festival, Under The Radar Festival (New York), De Keuze International (Rotterdam), Theater und Orchester Heidelberg, Theater an der Ruhr, iDANS Festival (İstanbul), Theatre Dortmund, the 13th Sharjah Biennial (Istanbul), Paris Jerk Off Festival, Montévidéo (Marseille), Le 104 (Paris), Le Théâtre Ouvert (Paris), Zorlu Performing Arts Center (Istanbul), Salt Galata as well as the Pera Museum, both in Istanbul.

Melis Tezkan was born in 1982 in Istanbul; she currently lives in Paris and she is artist-resident in the research unity of Clermont-Ferrand Fine Arts University (ESACM). Okan Urun was born in 1983 in Istanbul; he currently lives in Istanbul and he gives acting lessons in Maltepe University Conservatory.

BLURAK KABADAYI (b. 1989) is a Turkish artist based in Istanbul. Kabadayı received his Bachelor of Fine Arts degree from Marmara University Faculty of Fine Arts in 2014 and has since continued his master's degree. His most recent solo exhibition, "Static Shifts, Dynamic Rifts," was held in 2021 at AVTO in Istanbul. Kabadayı has also participated in several group exhibitions, including "Metamorphoses from Causal Relations to Indexical Signs" (Sanatorium, Istanbul, 2022), "A Stranger Eye" (Nilüfer Art, Bursa, 2022), "Root" (Santral Istanbul, 2018), and "To See Nothing" (Alt Art Space, Istanbul, 2017). In 2017, Kabadayı participated in the "From the Beginning" exchange program organized by the Istanbul Biennial, Liverpool Biennial, and Protocinema.i.

CEVDET EREK (b. 1974, artist and musician, lives and works in Istanbul. Since the early 2000s in his installation work Cevdet Erek combined sound, architectural constructions, graphics

and performances often in an attempt to alter the viewer's perception and experience of a given space. Erek's installations and performances have been presented widely, including Documenta, Sydney Biennale, Istanbul Biennial, Kunsthalle Basel and San Francisco Museum of Art. With "ÇİN", an architectural installation with sound, he represented Turkey at the 57th Venice Biennale. Recent solo exhibitions of his work were organized at Hamburger Bahnhof Museum in Berlin ("Bergama Stereo", 2019), Art Institute Chicago ("chiçiçiçichiçiçi", 2019) and at Arter in Istanbul ("Bergama Stereotip", 2020). Erek initially studied architecture at Mimar Sinan University of Fine Arts while being a part of Istanbul based experimental music band Nekropsi. He completed his post-graduate studies in Sound Engineering & Design at İTÜ MİAM Center for Advanced Studies in Music. He is a member of the faculty at Music Technology / Sound Design & Engineering department at İTÜ TMDK and İTÜ MİAM.

DENİZ AKTAŞ (d. 1987, Diyarbakır) He received his MFA at Marmara University Faculty of Fine Arts and his MFA at Yeditepe University, Istanbul.

Selected solo and group exhibitions include, "Within the Shadows of Time", Odapark Center for Contemporary Art, Holland (2023); "Art is the highest form of hope - selection from the Evliyagil Museum & Papko Collection", Curator: Beral Madra, Evliyagil Museum, Ankara (2022) Symbiosis, duo with Metin Çelik, Makro-Scope and Museum für Fotokopie (2022); "76 Fragments of a Chronology of Chance", Curator: Duygu Demir, (solo) .artSümer, Istanbul (2022); "O!", Gallery Nev, Ankara (2022); "This Place", Curator: Kevser Güler, Yapı Kredi Culture & Arts, Istanbul (2021); "Permafrost", Curator: Vincent Honoré, La Panacée-MoCo, Montpellier (2020); "Seventh Continent", 16th Istanbul

Biennial, (2019); “No Man’s Land”, (solo) .artSümer, Istanbul (2018); “In Pursuit of the Present”, Istanbul Modern Museum, Istanbul (2018–2020); “Impossible Space”, Curator: Derya Yücel, Kasa Gallery, Istanbul (2017) Poser Son Temps”, On–Off Site, Paris (2017); “Wider den Grautönen”, Pasinger Fabrik GmbH, Munich (2016); “Open City”, Pilot Gallery, Istanbul (2016) and “Mythologies”, 3rd Mardin Biennial, (2015). Aktaş participated in the Cité Internationale des Arts artist residency programme in Paris (2016), ARTER Research Programme in Istanbul (2020) and the Urbane Künste Ruhr & Macroscopic artist residency programme in Mülheim an der Ruhr, Germany (2022). He is featured in Thames & Hudson’s 2023 publication “Drawing in the Present Tense” and Phaidon’s 2021 publication “Vitamin D3: Today’s Best in Contemporary Drawing”.

DUYGU DEMİR Duygu Demir is an art historian and curator with a PhD from Massachusetts Institute of Technology on articulations of modern painting from the late Ottoman Empire and early Republican Turkey. Before her graduate studies, she worked as a programmer at SALT in Istanbul. In addition to SALT (Ankara and Istanbul), she curated exhibitions at MIT’s Keller Gallery (Cambridge, MA), Arter (Istanbul) and Tate Modern (London). In addition to her academic research, she writes articles and reviews on contemporary art for magazines and online platforms, both in Turkey and abroad. Demir’s research topics include exhibition histories, transnational encounters, and moments of confluence between art and architecture, in addition to contemporary artistic practice, especially of the non-western kind. Demir recently joined the NYU Abu Dhabi community as the curator of its Art Gallery, where she has also taken on the role of research assistant professor. She has a combined BA in Visual Arts and Art History from Columbia University in New York.

HAKAN TOPAL Hakan Topal is an artist who lives and works in Brooklyn, New York. In 2000, he co-founded xurban_collective (2000–12), an international art and research group, and has since been presenting his personal and collective work at leading art museums and biennials. He represented Turkey in the 49th Venice Biennale; participated in the 8th Istanbul Biennial, the 2005 edition of “Greater New York” at MoMA PS1, the 9th Gwangju Biennial, and the 8th Bucharest Biennial. His work has been commissioned by numerous international organizations and museums, including Thyssen–Bornemisza Art Contemporary, Vienna; KW Institute for Contemporary Art, Berlin; ZKM Center for Art and Media, Karlsruhe; Sextant et plus, Marseille; the National Contemporary Art Museum, Athens, and the International Center of Photography (ICP) for his contribution to “Perpetual Revolution: The Image and Social Change.” Topal studied engineering (BS), in addition to Gender and Women’s Studies (MS) at the Middle East Technical University, where he worked as a researcher at the Audio–Visual Research and Production Center between 1996 to 2000. He received his Ph.D. in Sociology from the New School for Social Research, New York. He is currently an Associate Professor of New Media and Art+Design at Purchase College, the State University of New York.

HALE TENGHER (1960, İzmir), graduated from the Ceramics Department of Mimar Sinan Fine Arts University after a bachelor’s degree in Computer Programming at Boğaziçi University. In 1988, she completed her Master in Fine Arts at the South Glamorgan Institute of Higher Education.

Hale Tenger has participated in various biennials, including the 6th Ural Industrial Biennial (2021); 16th Istanbul Biennial (2019); 57th Venice Biennale (2017); 8th Havana Biennial (2003); 3rd Gwangju Biennial (2000);

2nd Johannesburg Biennial (1997); Manifesta 1 (Rotterdam, 1996); 22nd São Paulo Biennial (1994); 4th Istanbul Biennial (1995) and 3rd Istanbul Biennial (1992). Tenger’s selected solo exhibitions include Galeri Nev Istanbul (Istanbul, 2019), Rizzuto Gallery (Palermo, 2018); Protocinema (New York, 2015); Smithsonian Institution (Washington, 2011); Located in Green Art Dubai (Dubai, 2011). Receiving the British Council scholarship in 1986, Tenger has been invited to a number of artist residencies including The Rockefeller Foundation, Bellagio Center (Bellagio, 2019), ArtPace (Texas, 1997), New York State College of Ceramics at Alfred University (New York, 1994). Her works are in numerous collections including Centre Pompidou; Art Gallery of Western Australia; Museum Voor Modern Kunst Arnhem; Arter (Vehbi Koc Foundation Collection) and Istanbul Modern (Dr. Nejat F. Eczacıbaşı Foundation Collection).

HASAN ÖZGÜR TOP Hasan Özgür Top explores the ways in which the relations between image, text, mythology, ideology and theology take shape in politics. Top held his only solo exhibition in Lima and his works have been exhibited and screened in Istanbul, Berlin, Shanghai, New York and Vienna. He graduated from Marmara University, Faculty of Fine Arts, Painting Department in 2014 and finished his graduate studies at the same school in 2019. In 2020, Top received another MA from the Dutch Art Institute.

HUO RF (b. 1988, Mersin) is an artist based in Istanbul, Turkey. He received his BFA in painting from the Fine Arts Faculty at Balıkesir University in 2010. He is one of the founding members of the Istanbul-based artist collective Signs of Time (2011), and the co-founder and manager of the online platform border_less (2018) and border_less ARTBOOK DAYS (2019).

Huo Rf’s work navigates the boundaries between different definitions of the Self. In his artistic practice, he mainly focuses on identity politics, society and its relationship to particular spaces, commonality and cultural norms. Huo Rf works across different media such as painting, sculpture, photography, video, artists books and uses found materials, he collaborates with different artists, researchers. In his works, Huo Rf often uses copper metaphorically in different contexts, stressing its physical properties such as conductivity, semi-reflectivity and its ability to bear the traces of time to tackle larger issues about the self, society and the entangled relationships within each.

Some of Huo Rf’s solo exhibitions are; Abstract Lies, Bilsart İstanbul (2019); ... was here, Elhamra Han, Istanbul (2018); Stories in Reverse, Pi Artworks Istanbul, (2017) and Mümkün (“possible”), Karl Gallery Istanbul (2015). Recent group exhibitions include; The Passage, Eldem Sanat Alani, Eskisehir, (2019); Sunday Morning, Galerist, Istanbul (2018); Beyond Words, 4th International Mardin Biennial, Mardin (2018); KEK Sever Misiniz?, The Women’s Library and Information Centre Foundation, Istanbul (2018); Spring, Off-site Project for 13. Sharjah Biennial, Istanbul; Signs of Time, Istanbul (2017); Replaced, Rampa İstanbul (2016). He has participated in artist residencies such as Neapolitan Dialogues, Fondazione Morra – Archivio Casa Morra, Naples, IT (2021), SVA Summer Residency, New York (2019), İstanbul Biennial Work and Research Program, İstanbul (2018–19) and Raizvanguardia Artist Residency, Coimbra, Portugal (2016).

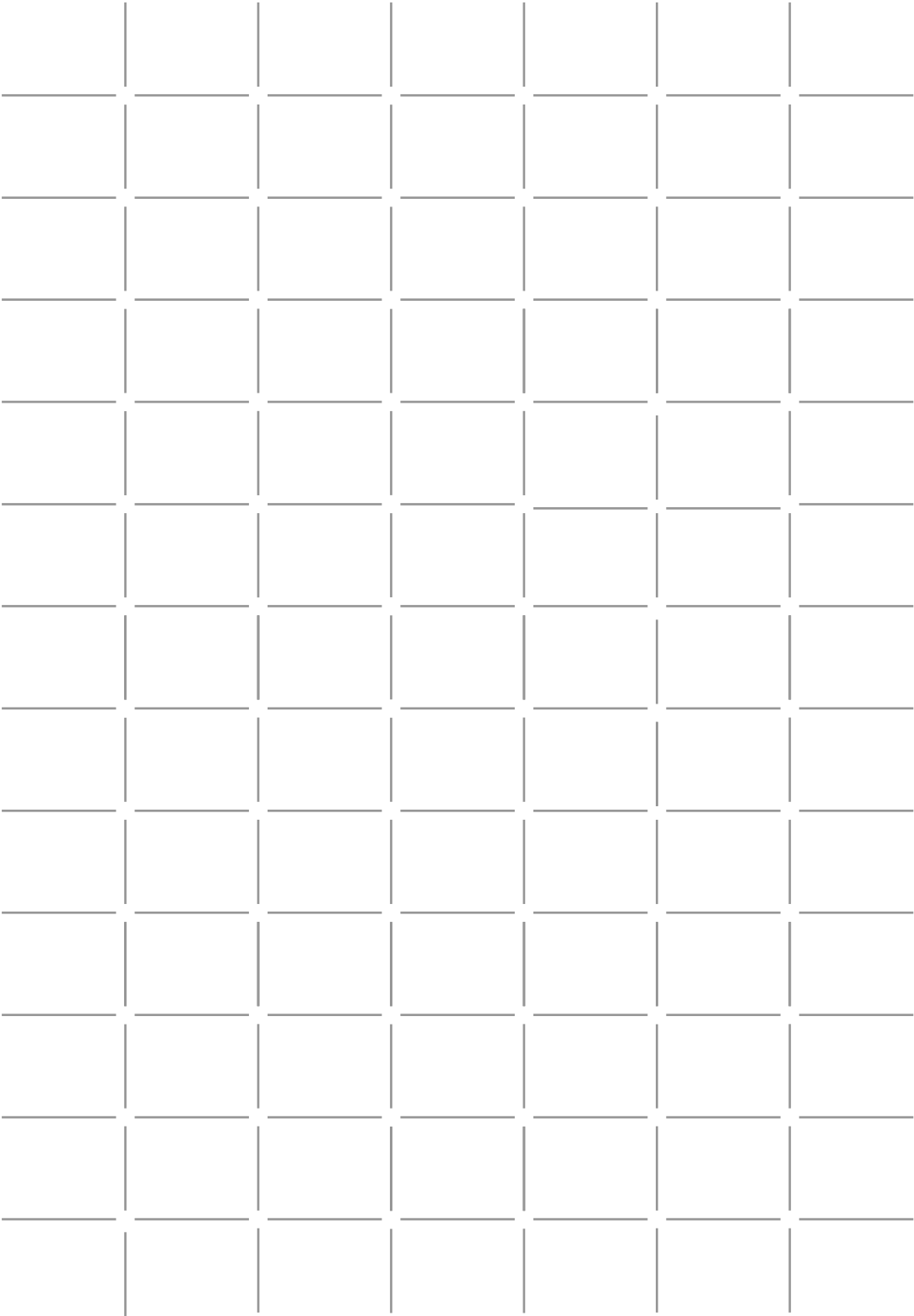
İNCİ FURNİ Born in 1976 in Bursa, İnci Furni received her BA in Painting from Mimar Sinan Fine Arts University. She continues to live and work in Istanbul. While she resumed her individual artistic practice, she also collaborated

with the Hafriyat Group from 2007 to 2010. İnci Furni participated in artist-in-residence programmes at ISCP in New York, Cité Internationale des Arts in Paris, and IAAB in Basel. The artist had solo exhibitions at Krinzinger Gallery (Vienna 2021); Bilsar (İstanbul, 2022), Arter (İstanbul 2019–2020); Öktem Aykut Gallery, İstanbul (2006–2017), Polistar, İstanbul(2014), Rampa Gallery, İstanbul (2013), Krinzinger Projekte (Vienna, 2013). Her works have also been exhibited at numerous group shows including “Rounded by Sleep”, Arter, İstanbul, (2022–2023); ”This Play” (2022–2023 Arter, İstanbul); ”When You Touch About Me, I Think Myself”, Sign Moments, İstanbul (2020), “Large Meadow”, Poşe, İstanbul (2018); “Flâneuses”, French Cultural Centre, 2017; “Home”, Evliyagil Museum, Ankara, (2017); the 2nd International Kiev Biennial (2014); “Why Painting Now”, Krinzinger Projekte (2013); “Dream and Reality”, İstanbul Modern, (2011); Second Exhibition (Arter, İstanbul, 2010); the 11th International İstanbul Biennial (2009) and the 10th International İstanbul Biennial (2007).

ÖZLEM GÜNYOL - MUSTAFA KUNT
Özlem Günyol (1977, Ankara) and Mustafa Kunt (1978, Ankara) have been working together since 2005. They both graduated from Hacettepe University in Ankara in 2001 and continued their studies at the Städelschule in Frankfurt. Their selected solo exhibitions include “be-cause,” Basis e.V., Frankfurt am Main (2007); “Vier,” Museum fürModerne Kunst (MMK3), Frankfurt am Main (2008); “Özlem Günyol & Mustafa Kunt,” Dortmunder Kunstverein, Dortmund (2014); “Beyond the Horizon,” Projektraum des Deutschen Künstlerbundes, Berlin (2017); “SEPARATELYTOGETHER – letters, numbers, punctuation and other signs,” Yanköşe, İstanbul (2018); “Ses-li Harfler I Ses-siz Harfler,” Dirimart, İstanbul (2019); “The

Image Without the Image,” Kulturkreis der deutschen Wirtschaft, Berlin (2019). Selected group exhibitions include “Making a Scene,” Fondazione Morra Greco, Naples (2008); “El Dorado, About the promise of Human Rights,” Kunsthalle Nürnberg (2009); Hector Kunstpreis 2009, Kunsthalle Mannheim (2009); “Untitled,” the 12th International İstanbul Biennial (2011); “Lines of Thought,” Parasol Unit, London (2012); “ars viva 12/13 – Systeme,” Kunstmuseum Liechtenstein, Vaduz (2013); “New Frankfurt Internationals: Solid Signs,” Frankfurter Kunstverein, Frankfurt am Main / NKV, Wiesbaden (2015); “As Rights Go By – On the Erosion and Denial of Rights,” freiraum Q21, Museums Quartier, Vienna (2016); “How Will the Weather be Tomorrow?, Between Bridges,” Berlin (2018); “wassergeister... mythos wasser in der antike und gegenwart!,” Neue Galerie Kassel (2021); “And Now The Good News,” Pera Museum, İstanbul (2022); “The 90s Onstage,” SALT, İstanbul (2022); “How Do We Work Together?,” 8th Çanakkale Biennial, Çanakkale (2022); “Auditions for An Unwritten Opera Around the works by Mutlu Çerkez,” Staatliche Kunsthalle Baden-Baden (2023). Selected awards include; HAP Grieshaber Preis der VG Bild-Kunst, DE (2017); ars viva Prize for Fine Arts, DE (2012); J.W. Hector Kunstpreis, DE (2009) among others.

Özlem Günyol and Mustafa Kunt live and work in Frankfurt.



İMALAT-HANE

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AHMET DOĞU İPEK
biriken
BURAK KABADAYI
CEVDET EREK
DENİZ AKTAŞ
HAKAN TOPAL
HALE TENGİR
HASAN ÖZGÜR TOP
HÜRO
İNCİ FURNI
ÖZLEM GÜNYOL
& MUSTAFA KUNT

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