

“Demirden Halkalar Gökyüzünde Eridi / Leaden Circles Dissolved in The Air.”

Sanatçılar / Artists: Kezban Arca Batıbeki – Tanja Boukal- Sefa Çakır – Fatma Çakmak - Ahmet Elhan – Seda Oturmak - Chulayarnnon Siriphol - Güneş Terkol - Ezgi Tok

Küratör / Curator: Ferhat Özgür

The exhibition *Leaden Circles Dissolved in the Air* is based on the diversity of artistic expression. While borrowing its name from the same sentence that we occasionally encounter in Virginia Woolf’s most remarkable novel, *Mrs. Dalloway*, the title of the exhibition points out the intersections of different perspectives. As Woolf utilizes symbols to create a bond between the characters in the novel, the expression *Leaden Circles Dissolved in the Air* serves as a mediator to connect distinctive characters and point of views by reappearing throughout the book. This sentence gradually becomes the primary motive of the novel and functions similarly in the exhibition as a personal slogan of each participant. This transition sentence in the novel highlights the variety of materials in the exhibition ranging from painting to object-based installations. It also interprets the political and cultural transitions from an inter-geographical perspective. Each artist in the exhibition reveals their belief in the power of symbols and images through their artworks. The artists challenge the direct relationship between objects and signs to invert the authority of symbols. In today’s art, the contemporary narrative and traditional narrative/ symbolic images reveal endless interpretations. In this context, “image” is often deconstructed and the viewer’s observations and notions intermingle with each other as in the novel by Woolf.

The common element that connects the artists in the exhibition is the act of blending, mixing and recreating meanings through mnemonics in each work as the exhibition invites the audience to look at diverse approaches of the symbolic narratives. The artists consciously conceal the point between the signifier and the signified by removing the prevalent images and placing them in an unexpected context.

The exhibition invites the audience to an atmosphere of multi-visual dialogue with stunning works, produced in different periods by the artists from different generations and different countries, Thailand, Austria, and Turkey. This visual journey contains depressive, sentimental, rebellious and kitsch attitudes concerning the political and cultural dilemmas and paradigms of our time.

As an introductory sentence of the exhibition, **Fatma Çakmak's (1)** wall installation recreates military memories as the artist collects old photographs from anonymous internet-based open access resources and transforms them by blending watercolor, transfer ink, and photography techniques. These frames reveal the *humane* conditions in war and refer to an “unlost” essence within all of us.

Kezban Arca Batıbeki's (2) work “Kitsch Room Project/ Where to...”, is an installation of wide range of objects placed in a cage, criticizing how feminine identities are under siege by societies that embrace popular and commercial images. According to Batıbeki, a woman in a crowd is a puppet of “the Cage” in which she consciously or unconsciously imprisons herself.

Güneş Terkol's (6) banners on which she weaves signs and symbols on delicate fabrics engage in a gesture of a similar rebellion. On these banners that are an act of collective production, Terkol uncovers the experiences of women who migrated to İstanbul due to various reasons. The participants transform their notions and dreams about surviving in a

metropolis as an immigrant and a woman into a common voice intrinsic to all of us. The works titled “In the Pharmacy”, “In the Grocery” and “In the Library”, reflect the atmosphere in workplaces of women in the public sector and makes us remember various social constructions and relationships. In the exhibition, there is a tangible organic relationship between Terkol and **Tanja Boukal (7)** regarding the placement of rigid, insubordinate and sentimental images on fragile materials. Boukal’s knitting, resembles minimalist monochrome paintings until they are drastically transformed into the portraits of female warriors as one walks by. In wars, women mostly have been represented as victims and innocents; here, on the contrary, they are depicted as militants with guns, villains, heroes and crullers, although, still in male heroes’ shadows. **Seda Oturmak (14)** ironically questions the possibilities of communication between human and object. The figures are an example of this irony as they seem to fight over for a specific spot in the couch as an area of power. The artist portrays the ambition to rule through these figures imprisoned in their uniforms. This way, she indirectly criticizes for bureaucracy and politics of power.

The video of **Chulayarnnon Siriphol’s (15)** fast-paced tempo of the metropolitan life, a young priest in a yellow cloak is moving slowly in a rhythm in contrast to the flow of life. Then, he goes on a motorcycle journey with someone in this group. As they reach to a forest, they realize that they already fell in love with each other along the way. Siriphol draws attention to the possibility of a peaceful and democratic world, a spread of intersecting oppositions. **Ahmet Elhan (16)** re-filters observations about nature, human and the city in his photographic series as he has been doing this for a long time. His photography focuses on the details that create depressive, claustrophobic, and pessimistic atmospheres and question: How does our perspective change and how do images and symbols transform when unnoticed details of daily life from different a time and space are juxtaposed? How do allusions of a whole, hidden inside the details, activate our memory? According to Elhan, every detail in our

lives has an urgency not to be missed. **Ezgi Tok's (17)** video installation is grounded in two different approaches of Deleuze on Bergsonian perception of time and duration: *Homogenous* time which is measurable and mundane and *Heterogenous* time that is intrinsic, reflecting on consciousness. A clock only measures the time in the space whereas real time, duration, is a continuous accumulation of the past into the present, in other words, it is a multitude and a unity. Simultaneously, Tok interprets the time that flows independently of one's consciousness and the time that one feels inside at the same instant. **Sefa Çakır's (20)** picture installation is intrinsic to space and analyzes the underground and elitist cultures and the societies of the spectacle with pointing technique that is the combination of diverse materials, concepts and style, and with a graphical language between figure and abstraction. The artist believes one should consistently pursue the childish manner in such a chaotic period of us. Although the abstract and concrete impression left by hundreds of points in the drawings seems quite realistic from a long distance, it turns into irregular and complicated surfaces as you take a closer look.