

# AMBIGUOUS

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Curator  
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AYŞEGÜL ALTUNOK · SENA BAŞÖZ · SELİM BİRSEL · ÇİSİL DENİZ DELİBALTA  
AYÇESU DURAN · ALİ KANAL · GÜLŞAH MURSALOĞLU · SERKAN ÖZKAYA  
EZGİ TOK · DENİZ ÜSTER · NİL YALTER/NICOLE CROISSET  
DİLEK WINCHESTER · *DREAM NEWS* (MURAT YILDIZ/DEFNE TESAL)

## “AMBIGUOUS”

**...the moment when uncertainty manages to completely invade the unknowable...s**

In transforming the world into concepts (Humboldt), Symbolizing the world (Cassirer), Painting the world (Wittgenstein), Naming the world (Weissgerber), the power of language is in creating thinking. Art is also connected with concepts, and therefore with language, and can conceptually interact with different languages, whether it is plastic, visual, auditory, semantic, actional, kinetic, or technological. Artists transform these language structures into new forms and approaches that they can use in their production, and find a place for themselves in social systems in real time and space. However, language, indicators and images do not “represent”, but rather contribute to the emergence of reality. Images, languages and indicators are the founders of reality, not its representation. Therefore, modern art is interested in creating a “Metaphorical Image”.

According to Rancière, who said that what is necessary for the existence of art is a certain way of looking and thinking that will define it, a metaphorical image is an original regime that “plays with the ambiguity (duality) of similarity and the variability of dissimilarity”. Within this original regime, our understanding of artistic gestures occurs in “ambiguous” areas. The main distinctive features of art, one of a binary is always at least it can be said that the demand of reception: for both theoretical development as part of the general culture at the same time Extremely sophisticated simplicity at the highest level with each other as they attempt to delicately entered a dialogical structure, a mutual interaction between poetic sensitivity with the historical meanings of the day, benefiting from the available integrated gonderge it's a culture.

The fact that the ways of using ambiguity do not seem to be trying to solve a social problem does not mean that they have no political content, the political discourse of art is revealed in presenting interrogations with depth of thought about the world around us. Because art is political to the extent that practices, lifestyles, ways of feeling and speaking shape forms of

visibility that rearrange the way of unification in one common sense, that is, a “sense of partnership” embodied in a common sensorium. The search for ambiguity is also, in essence, the search for individual freedom. Nowadays, when we increasingly feel the oppressive power of language/discourse, open-ended forms of meaning production have the potential to liberate both the field of art and the field of politics by crossing. The direct unreadability of ambiguous cultural phenomena leaves those who rely on the didactic in an enigma. Ambiguous gestures, by their definition, resist singular interpretations. They have a large number of meanings that are simultaneously deciphered, and the incompatibility between them generates a complex network of interpretability. It is known that they are there even in those moments when it is not easy to find their escape point.

"Ambiguous" focuses on productions that challenge discursive boundaries. The flexible nature of these productions is more interested in producing influences and emotions in the world rather than focusing on form. The art emerging in this direction symbolically replenishes the lost cultural spaces and is historically interested in presenting counter-memories, creating new types of actionable exchange spaces. Consumption and everyday life, which included the audience in different ways the objects in relationship to the new forms, or ‘to be seen’ objects directly, not ‘formats to produce effective community by establishing links with the world turning, with archival impulse move or suppressed as alternative memory information or information lost over time, this information is aimed at bringing together physically with a variety of methods to reveal their production. He points out that it is not the clear clarity of meaning that gives strength to art, but the existence of a range of possible meanings that give rise to firm and at times contradictory interpretations of what it is ... He chooses to deal with the “gap created by the emergence of freedom and the possibilities that it seems to offer” and the ambiguity of the experience of liberation.

Derya Yücel

Participants

AYŞEGÜL ALTUNOK

Daisy Hitting The Wind / Daisy Hitting The Wind, 2021  
Sculpture, 2021

A Daisy that Hitting the wind is a monument to a flower that spreads its leaves around. Ayşegül Altunok interprets the possibilities of physical space and digital space in a three-dimensional form based on the basic geometric units in his sculptures. This work, which is supported by light,

abstracts the soft nature of the daisy and freezes the “moment” when the wind and the flower come into contact in the artist's own language.

Born in 1987, the artist completed his high school education in Kocaeli and entered the department of Visual Communication Design at Kocaeli University Faculty of Communication in 2005. In 2007, he interrupted his studies at the Faculty of Communication and entered the Sculpture department of the Faculty of Fine Arts of Marmara University. After completing her bachelor's degree, she started her master's degree at the same institution in 2016 and completed her master's degree with the thesis titled “The Use of Artificial Light as a Structural Element in Abstract Sculpture“. In 2019, the artist who entered the Art Proficiency program of the Sculpture Department of Marmara University Institute of Fine Arts continues his research with education. Between 2014 and 2021, the artist participated in group exhibitions, bi decials, competitions and alternative projects (album cover design, stage design, skate park project, etc.) at home and abroad. ) he has been involved and is using his own practice.

## SENA BASOZ

A Consolation / A Consolation, 2020

variable dimensions

milled archive and video loop

A consolation arose at a time when the artist, on the one hand, was working closely with the corporate archive of a memory space, and on the other hand, was reviewing his personal archives consisting of photographs, written and visual materials at home. Başöz focuses on the lack of resources to pour personal archives and knowledge that do not fall into the corporate field into the narrative. It starts from the question of whether personal narratives and information that are lost, destroyed, fragmented, forgotten or mixed up because they have accumulated so much can be revived as part of a whole. A video of the underwater release of the tue of *posidonia oceanica*, a species of algae native to the Mediterranean, settles right next to the personal archive pile that has passed through the paper shredder. The ground archive formally resembles this moss. The artist thinks about the cycles of information and memory that are piled up in individual archives along the axis of the cycles of tue that are released all together in the underwater meadow and then dispersed, forming piles on the beaches and then turning into compost.

Family Album Series / Family album Series, 2020

4 pieces of 32 x 44 cm each

photo and watercolor on paper

The Family Album Series consists of collages in which two photos are pasted on top of each other in reverse order to create the illusion of a three-dimensional rectangular prism. The artist often treats the rectangular prism form as a metaphor for rational thinking in his works. The

rectangular prism is the most efficient box shape for fitting and storing archives. Collecting and categorizing are the strategies that the human mind uses to deal with the complexity of the universe. The cubes in this series also question the ability of photography to store as a medium when addressing personal narratives that have been forgotten or confused because they have accumulated a lot.

Sena Başöz is a visual artist and director living in Istanbul. he completed his bachelor's degree at Boğaziçi University, Department of Economics in 2002 and his master's degree at Bard College Milton Avery Graduate School of the Arts, Department of Film and Video in 2010. His recent solo exhibitions include Astronomical Movements, Bilsart, Istanbul (2021); Ars Oblivionis, Lotsremark Projekte, Basel (2020); A Consolation, Krank Art Gallery, Istanbul (2020); Hold on Let go, MO-NO-HA Seongsu, Seoul (2020) and DEPO Istanbul (2018) on Deceleration. The group exhibitions he participated in include Transitorische Turbulenzen, Kunstraum Dreiviertel, Bern (2020); Studio Bosphorus, Hamburger Bahnhof, Berlin (2018); Quiet Dialogue, Tokyo Metropolitan Museum (2018) and Sharjah Biennial Offsite Exhibition: Dec, Istanbul (2017). The artist participated in the guest artist programs at the Cité Internationale des Arts Paris (2017), Atelierhaus Salzamt Linz (2010) and Delfina Foundation London (2020). Sena Başöz's practice focuses on post-traumatic healing processes based on the importance of care and attention, regeneration of nature, balancing in the long term and self-healing of the organism.

## **SELIM BIRSEL**

/ About Periods of Cursed, 2020-2021

Found Object, Installation, Photo

"Dracusi"- 2021 (wood, volcanic stone, plastic burst ball, glass ball)

"Leonardobil"- 2021 ( wood, steel wire, nails, ossobuco calf bone)

"Gregor Samsa"- 2021 ( wooden stainless steel ball)

"Damasduo" -2021 ( Wooden, Cigarette paper, raki goblet)

"Kafev"- 2021 (Wood, steel wire)

"Kriptofolia"-2021 ( Steel rebar, gold leaf)

"Sarayarası" -2021 (poster)

This series of works began in those early days, when we closed our homes in 2020. These were the periods when new habits were being tried to be acquired in the house and somehow came upon us, when we had little knowledge, when we were trying to figure out how to protect ourselves from that invisible danger. During this time, the person is also engaged in his home; he is making renovations, rearranging the area in which he lives under the conditions of the day. This is the reading corner, this is the painting corner, this is the noise making corner... These objects were born by adding to each other the objects that I got during that introverted life, which

I collected from here and there at another time. One, two, and then they multiplied as they multiplied, and they continue to multiply. They even became a family with their materials, shapes, gross bodies, strange postures and rhetoric. In reference to my readings and the closing period we spent, I invented playful words for them and sometimes gave them names that were respectful of some masters from the history of art. 7 of them left the house for the exhibition "Ambiguous". Others are just waiting at home to mature, feeding each other. Although we haven't come out of these interesting times yet.

Selim Birsal (1963, Brussels); he studied at the Ecole des Beaux-Arts in Grenoble and the Institut des Hautes Etudes en Arts Plastiques in Paris for his bachelor's and master's degrees. his works have been exhibited at national and international events since 1990, he has opened solo exhibitions in Istanbul, Ankara, Gdansk and Chios, and his works have been included in many group exhibitions in Turkey and Europe. He has three books titled Visit, Backyard and Things Through and With them. dec November 1999-2010 and since 2015, Birsal has been responsible for the organization of Sabancı University's Kasa Gallery and has been a member of BJCEM since 1999. he taught visual arts at Bilkent University between 1993 and 1999 and has been dec art workshop courses at Sabancı University at undergraduate and graduate levels since 1999. The works of the artist living in Istanbul and Chios, the Moscow Museum of Modern Art, the Seoul Museum of Art, the Power Plant Istanbul, the Vehbi Koç Foundation for Contemporary Art, Dr. Nejat F. It is included in the Eczacıbaşı Foundation and private art collections.

## **ÇİSİL DENİZ DELİBALTA**

My Things / My Things, 2005 – ongoing project / ongoing Project  
Docu-installation

“We live together with many objects and things in everyday life. They fill the spaces where we are volumetrically located, our memory sensually. There is also "things"; they have lost their function and continue to exist only with the meanings imposed on them. I am trying to take care of my personal identity and history by turning objects into things while watching the loss of the identity and history of the city I live in uneasily. I could call it a pen, a plug, a phone, but then what would that make them? They're my things.”

born in 1996, the artist continues his education at the Minerva Art Academy in the Netherlands after receiving a bachelor's degree in painting from the faculty of fine arts of Marmara University. The artist's works, which consider ordinary objects accumulated in everyday life as documents not only about our identity, but also about history, were exhibited at the Dutch Minerva Art Academy, Çankaya Contemporary Arts Center in BASE 2020.

## **AYŞESU DURAN**

Pink Swan, 2021

Standing tablet stand, American cut Sea buckthorn, charcoal based clay mask, beech teether, olive oil, clamp, butterfly nut, copper stamp, articulated foot

Yellow Swan, 2021

Standing tablet stand, Waterway cut Denizli travertine, charcoal based clay mask, beech teether, olive oil, butterfly nut, copper stamp, articulated foot

The Pink Swan and the Yellow Swan embody the person's impulses to consume what is from nature. Travertine stones plastered with a face mask, which promise to cleanse pores and cracks, skin from the effects of “air pollution and other harmful factors of the environment”; have replaced their modern versions on flexible-necked stands sold under the label “gooseneck”. The algorithm's recommendation, which targets the artist as a consumer; while the raw wooden baby teethers were polished with olive oil according to the seller's direction and took an unusual place on the stand.

Ayşesu Duran (1992, Fethiye) After completing her bachelor's degree in art at the Slade School of Fine Art, London, she started living and working in Istanbul. At the heart of his work and research are the methods of understanding human everyday life as a species. Duran's three-dimensional works, which mainly contain references to materials from nature, mass-produced tools and word arts, are interested in transforming existing ones into new systems and structures. Three day, two night's debut solo exhibition, 2019 in Istanbul, between the artist's first exhibitions in the gallery section of the Pilot 5533, Istanbul (2021), curriculum vitae, Feb, Çanakkale (2019), Midnight Cinema, high street Harlesden, London (2017), Decadence, DAS art project, Istanbul (2017) and The Good Life, market, Peckham, London (2017) is.

## **ALI KANAL**

Searching for the Blue, 2021

installation / tarpaulin, fishing net, led fluorescent, 270 x 500 x 30 cm.

Halvet, 2018-21

assembly with found material

When it comes to desire, we usually treat it as a problem that needs to be solved. We search for the source of desire, focus on the source, and not on the nature or connotations of this feeling, but on how we can reach its source. However, it is nothing more than a strong desire created by the blue distance that often stirs our feelings, getting between us and the object of dec. I wonder if in such cases, with a slight change of perspective, I can embrace desire as an emotion in itself.

Because, just as blue distance is inherent in nature, desire also comes across as an integral part of human nature. If you can look at the distance beyond such concerns as overcoming it, it may become possible to accept the strong desire that appears at that time, such as the beauty of blue that can never be possessed. Just like the blue of distance, this strong desire will change places, leave itself in the strong arms of another time shift. It is a desire that will never be captured, it will never be achieved, and therefore it will never be satisfied. Unfortunately, when you reach the mountains that once called you with all the fervor of blue, that blue will have already moved to another horizon. On one side of this mystery lies the reason why tragedies are more attractive than comedies. Is it any other reason why we enjoy your sadness in songs and stories? Something is always too far away. Rebecca Solnit - A Guide to Getting Lost

Ali Kanal was born in Izmir in 1988. She completed her undergraduate education at Dokuz September University, Faculty of Fine Arts, Department of Sculpture in 2015. She started her ongoing master's degree education at Dokuz September University Institute of Fine Arts, Department of Sculpture in 2017. A Walk in Purgatory, PASAJist, Istanbul, Objects of Desire, Goethe-Institut Istanbul, Istanbul, Young Art: 5. Contemporary Art Project, CER modern, Ankara, 9 different new, young, Galeri Zilberman, Istanbul, Mammoth art project '18, Kucukciftlik Park, Istanbul, 'Runaway Shadow' exhibition terrace, Elgiz Museum, Istanbul, Siemens Art 'Limits & 15-16 Trajectories', DEPOIstanbul, artist that lives in Izmir Istanbul exhibition. He continues to produce in the Gallows Neighborhood, where his personal workshop is located, and since 2016 he has been a member of the Gallows collective, which is one of the current art actors of the city and takes its name from the neighborhood.

## **GÜLŞAH MURSALOĞLU**

An Operator with Measured Endeavors, 2018  
Cabbage leaves, silica gel, wood, thread, rice

An Operator with Measured Efforts, a business that has been active at irregular intervals since December 2018. He conceptualizes the silica gel used in the settlement, preservation and decay prevention processes as a time-manipulating perpetrator and explores their potential to shape time and matter. He deconstructs a transformation relationship between the cabbage leaves sewn together and the silica gel particles that fill and surround the pit inside the wooden form. As the cabbage leaves dry up, they are replaced with new ones, the cycle of relationships between the ingredients is started again in order to decelerate the time and preserve the substance at a certain moment. In this presentation, an Operator with Measured Efforts is activated for the third time and exhibited together with records from his two previous operations, Depo (Istanbul, 2018) and Salisbury University Galleries (Salisbury, Maryland, 2019).

After graduating from Boğaziçi University, Department of Sociology, Gülşah Mursaloğlu completed her master's degree in Fine Arts at the School of the Art Institute of Chicago. In his

work, he is often interested in materiality, the criminality of matter, and the relationships that both humans and other species have established over time. After a long and extensive research process, the resulting installations do not remain in stable forms in their exhibited state, but turn into dynamic and variable systems with their process spaces spreading throughout the exhibition. In his recent studies, he focuses on the changing temporality of the potato in recent centuries, underground sequences, and the ways in which we eat/lick/swallow/consume soil as a human species and actors from underground both intentionally and involuntarily. Among the exhibitions he has participated in recently are "Once Decipherable", Protocinema, Istanbul (2021); "3. Industrial Art Biennial", Labin, Croatia (2020); "Material Play", Salisbury University Galleries, Salisbury, USA (2019); "GYF 10: Need to Continue" Zilberman Gallery, Istanbul (2019); "Ambiguous Notations for intersections", pose, Istanbul (2019); "an interior garden", Depo, Istanbul (2018); "Artificial Life", Chicago Artists Coalition, Chicago, USA (2018); "the other hours", 601 Artspace, New York, USA (2017) and "for rent for sale", Protocinema, Istanbul (2017) is. Artist FIELD studio, Istanbul (2020), sundaymorning@ekwc, Oisterwijk, the Netherlands (2019); the Istanbul Biennial study and research program, Istanbul (2018-19); Oregon College of art and Craft, Portland, USA (2016) and the Scuola Internazionale di Grafica, Venice, Italy (2013) were added to the guest artist program.

## **SERKAN ÖZKAYA**

By Ozkaya, 2020

Smart phone application / Apps on the App Store

Video installation

Ozkaya by Ozkaya is an application developed for smartphones. Thanks to this application, a crystal ball with augmented reality appears on the screen of your phone. This magical object, which turns the image behind it upside down, as every crystal sphere does, unfortunately -or fortunately- reflects not the future, but only the moment in which we are. And now it's just like now; upside down and a little crooked... Download O by Ozkaya to your phone and take a photo of the world through the crystal sphere. Apple Store / Google Play Store

Every time I see a man upside down  
Looking at me from across the lake  
I'll start giggling  
However, I know,  
He should not mock her  
Because that's the possibility;  
In another realm  
In another time  
In another place  
It is He who is standing  
And it's me, the upside-down one  
Shel Silverstein

Serkan Özkaya (1973, Istanbul) is a contemporary artist who produces conceptual works on issues of ownership and reproduction that exist outside the normal gallery boundaries. Özkaya completed her undergraduate, master's and doctoral studies at Istanbul University, Department of German Language and Literature and received her Master of Fine Arts from Bard College in New York. Ecole Regionale des Beaux Arts de Nantes (2000-2001), rooseum, Malmö (2002, Swedish international visual artist Program [IASPIS] within the scope of scholarship), Platform Contemporary Art Center, Istanbul (2003-2004) Künstlerhaus in Özkaya Bethanien in Berlin as a guest artist at the same time, the MacDowell artist colony in New Hampshire is a member of. Özkaya's works are exhibited in Storefront Art and Architecture (New York), 21C Museum (Kentucky), Slag Gallery (New York), 1K Projectspace, (Amsterdam), Boots Space (St. Louis), Shanghai & Freemans (New York), the Künstlerhaus Bethanie (Berlin), MiniGallery (Stockholm), the Shanghai biennial sixth, seventh International Biennial of new media in Santiago de Chile, Ninth International Istanbul Biennial, Helsinki City Museum & the Museum of Contemporary Art in Belgrade, Museum of Modern Art in Tallinn, white box, like many Gallery Sparwasser HQ, Biennial and has been exhibited at art institutions. Özkaya Malmö Art Academy in the last twenty years, Rooseum the Museum of Contemporary Art, University of London, Goldsmiths College, Bilkent University, Center for Contemporary Art Platform, Dulcinea Art Gallery, BeganeGrond (BAK), Charlottenborg Museum, University of Gothenburg, Helsinki and many academic and art institutions such as Art Academy Art Academy it participate in conversations, panels and workshops has organized. Ozkaya Genius and Creativity in Art: Adorno, Schönberg, Thomas Mann(Pan Publications, Istanbul, Turkey, 2000); It's Not What It Looks Like! I can explain (Context Publications, Istanbul, Turkey, 2003); No, no, it's not happening, I can't!! (Art-ist Publications, Istanbul, Turkey, 2006); Discussions on the Most Authentic Self-Replicas Exhibition (Context Publications, Istanbul, Turkey, 2006); and Have your ever done anything right? He is the author of the books (Künstlerhaus Bethanien, Berlin, Germany, 2006). He has also prepared Charles Esche's Modest Suggestions (Context Publications, Istanbul, Turkey, 2005) for publication.

## **EZGİ TOK**

Channels, 2021

Audio Placement, Loop

Channels are a sound installation consisting of the voicing by the performer of words that change the course of speech in the flow of everyday dialogues, interrupt, allow to end the conversation in a natural way, change the subject or leave the word to the other subject. Although the words do not contain these contexts in the dictionary sense, they act as a transition between two moments in the relationship of emphasis, intonation and continuity and create a moment of deceleration. Voices that do not give a direct reference, turning into clear, comment-based content, invite the viewer to be a part of this dialogue.

Ezgi Tok received his bachelor's degree from Marmara University Faculty of Communication and his master's degree from Institute of Fine Arts. The artist deconstructs the dynamics of the environment, their emergence and the relationships they establish in his works and focuses on the relationships between order, system and things.

The artist recently participated in group exhibitions and some of the programs; 'This'(2021, Yapı Kredi Kültür Sanat, Istanbul), 'Tempo Incognito'(2021, Depo, Istanbul), 'the trees of their land'(2019, March Photography Center, Yekaterinburg) Artery Research Program(2019-2020 Artery, Istanbul), Longtang Guest Artist Program(2019, Longtang, Zurich).

## **DENİZ ÜSTER**

Beyond is Before, 2013

Apple Pro-Res HD movie, 48.02 minutes, 16:9

Written/Directed by: Deniz Uster

Producer/Executive Producer: Rami Faruk

Director of Photography/Assistant Director: Tom Harrup

Beyond is Before is commissioned by the Farook Foundation

Conceived in a post-apocalyptic future, Beyond is Before is the survival story of a hero traveling with his pet cat. This character discovers a chest that turns the objects placed in it into their raw materials. On the contrary, this chest, which works like a factory, pushes the hero, who has become a nomad over time, to engage in agriculture. At this point, the Master moves away from a cyclical narrative of time and draws the viewer in a direction that reveals the raw material of man. Based on an unspoken language of actions and gestures, the film is not limited to any specific linguistic dialogue, therefore the narrative becomes as nomadic as the subjects depicted. A new system of social beliefs, such as the complex power grids that serve our cities 21. it stages a future where worship and its gods are united by the industrial iconography of the XVIII century.

Deniz Üster (1981-Istanbul) is a multidisciplinary artist/researcher based in Scotland. After completing his undergraduate education at Mimar Sinan Fine Arts University, Department of Painting, he studied Visual Arts and Visual Communication Design on scholarship at Sabancı University and Master of Fine Arts at The Glasgow School of Art. Interested in kinetic sculpture and film, Üster continues her studies at Glasgow Sculpture Studios and in international artist exchange programs. His notable films include Turgen Culture and Heritage (2013), 69 Dec 2012) and Being an Ear Guest to a Gossip (2010). Her work has been exhibited in South Korea, UAE, Ireland, France, Hong Kong, Netherlands, Turkey, UK, Italy, Chile, Azerbaijan, Finland and Germany. Uster's practice-based research deals with utopian fiction, a genre that can depict how societies may function differently, while examining the effects of ethical principles. He explores, articulates and evaluates challenging ideas about social relations and political-economic systems,

while creating counter-narratives for oppressive conditions. Üster works with non-actors in his films to guide them in the use of props and costumes to ensure that the role is not fixed. Üster lives and works in Glasgow.

### **NIL YALTER (& NICOLE CROISET)**

Women at Work, Women at Home / Women at Work, Women at Home, 1981

Women at Work, Women at Home carry an argument about Nil Yalter's predictive art practice. Initiated by the Mireuil County Council, this work, which took place in a public space as part of the 1981 La Rochelle Festival, where Joël Boutteville was the Director of Visual Arts, creates direct and unexpected encounters with the audience on buses, stops and street rackets, and therefore precisely in everyday life. According to Nil Yalter, public space is a socio-cultural indicator, and artists can use public space as a functional platform. Nil Yalter's collective work "Women at Work, Women at Home", produced together with Nicole Croiset, turns the commercial billboards scattered throughout the city into an unusual transformation. Artists manage to turn this medium belonging to the advertising sector into a socio-critical platform that generally approves of the masculine point of view that is directed at women either as an object of desire or as a housewife, mother, wife. The posters, which are created with photos, texts and patterns, contain the stories of ten women, two of whom belong to the working class and are immigrants. This series of trailers, which emerge from the thoughts, problems, problems and dreams of women about work, home, family and leisure time, is not an 'ideal' simulation but is intended to record the 'truth'.

Nil Yalter (1938, Cairo) is one of the leading representatives of the French/Turkish feminist art movement and video art in the 1970s. He completed his high school education at the American Robert College in Istanbul. During this period, Nil Yalter, who expressed himself through dance, theater and painting, began to make pantomimes and continued this on his journey to India, where he went on foot. The artist moved to Paris in 1965, took an active part in the French counterculture and revolutionary political movements of the late 1960s. the influence of both these social movements and the science of ethnology is observed in the video, performance and placement works that he has produced since the 70s, in a plural aesthetic unique to the artist. In addition, it is possible to see the effects of abstract art in general, especially the Russian Constructivism movement, in the canvases and digital works produced by him from his first paintings to the present day. In Nil Yalter's works, there is a style in which all these influences and the personal and the political are intertwined, which can even be considered autobiographical in places. Los Angeles Museum of Contemporary Art, the National Museum of women in the Arts (Washington, DC), Museum of Modern Art PS1 gallery, Contemporary Art Center (Vancouver, Canada), Musee d'art Moderne de la Ville de Paris, Hessel Museum of Art, New York yalter of the Nile where the works are exhibited in a museum. The artist's works are in the permanent collections of museums such as Tate Modern, Istanbul Modern, Centre Pompidou, Fonds National d'art, Museum Ludwig.

## **DREAM NEWS (MURAT YILDIZ / DEFNE TESAL)**

"Dream News / Unelma Uutiset", 2019  
Community-based print publication 24 Pages A3  
Finland

"Dream News / Dream Newspaper", 2020  
Community-based print publication 12 Pages A3  
Kayalar and Babakale village / Canakkale - Turkey

"Dream News / Chains", 2021  
Community-based print publication 28 Pages A3  
Istanbul, Mugla, Çanakkale, Ankara - Turkey

Dream News, which provides tomorrow's news with today's dreams, in print and audio, is an experiment in shaping the future. This publication, based on community and individual, which opens up reflection spaces for its participants, objectifies time and opens it up to formatting with the idea that each existence shapes each other. If now and here; if all dec coexist; the future must be forming at this moment... If the future is being formed now, can it be shaped then? Dream News opens up visual and sensory monologue spaces for its participants to create the future in a heterogeneous way. We are asking the participants only one question for now. "What is your dream?" Dream News is a print publication consisting of participants' notes, drawings, and a podcast series consisting of audio monologues. Dream News is an art initiative conducted since 2019 through Murat Yıldız and Defne Tesal.

Murat Yildiz (1984, TR) is an artist living and working in Istanbul. He explores how objects shape and can shape each other in the hyper-interaction environment we are in. Her work is relationship and community oriented and her output is drawings, space-specific installations and printed and sensory publications. He received his Master's degree from St. She completed her undergraduate studies at the Joost School of Art & Design Fine Arts Department (2019) and her undergraduate studies at the YTU Fine Arts department in Turkey. Yıldız is the founder of Dream News and has been a part of HAH Kolektif since 2016. in 2020, she participated in the community-oriented artist program organized by the Kultturikaupplia Art Center in Finland in partnership with the Myötattuuli and Tolppa mental health rehabilitation centers. in 2019, she joined the Het Vijfde Seizoen residency program at Altrecht mental health hospital in the Netherlands. She was also selected for the Kunstloc Brabant collaboration in the Netherlands and the Jump artist support program with the support of the province of Noord-Brabant.

Defne Tesal's (1985) productions, which produce patterns, stitches, videos and space-specific installations, are based on repetitive movements. His works consist of repeatedly repeating gestures of himself and the material he uses. The artist is based on cyclical, rhythmic, fluid and stationary movements against the constant forward-looking speed of the time we live in and

opens them up to experience. Tesal completed her undergraduate education at Mimar Sinan University, Faculty of Fine Arts, Department of Stage Decorations and Costumes in 2010. In 2019, she received her master's degree from Joost School of Art & Design, Visual Arts department. Tesal has participated in exhibitions and artist residence programs at home and abroad and has been part of the HAH artist collective since 2017 and the Dream News publication since 2019.

## **DİLEK WINCHESTER**

Double Negative, 2021

vinyl printing

Could this sentence containing a double negation imply something to us about desire? For some, it may be misspelled, or rather, it should be 'I don't want anything'. For some, the transition from wrong to wrong judgment will be fast, and maybe they will think and shrug that it's a sentence written by someone who doesn't know English grammar well, or someone who doesn't have an education. The source of the sentence is a 5-year-old boy in front of an ice cream parlor. Trying to figure out what he wants and what he doesn't want, he also weighs the limit of the way the language is available. He doesn't want any of the options on offer, but it can't be said that he doesn't want anything. 'I may not want any of this but I want something. I want something that is not among these options because I don't know what. It's not a-thing that I want.' The way to negate it opens up by trying to imagine what's not there. In the words of Anne Carson, 'Negation relies on the action of a creative mind' and 'the interesting thing about the negative is that the person doing the negation perhaps has a more holistic idea of what is happening than the person making a positive statement.' Can a double negative open up a space for the expression of desire? Can the effect of two negatives be positive? The ambiguity caused by double negation reserves the right to demand the unknown, the invisible, the inexpressible, the unthinkable yet. We are not doomed to the imposed options.

Double Negative

Could this sentence containing a double negation imply something to us about desire? For some, it may be misspelled, or rather, it should be 'I don't want anything'. For some, the transition from wrong to wrong judgment will be fast, and maybe they will think and shrug that it's a sentence written by someone who doesn't know English grammar well, or someone who doesn't have an education. The source of the sentence is a 5-year-old boy in front of an ice cream parlor. Trying to figure out what he wants and what he doesn't want, he also weighs the limit of the way the language is available. He doesn't want any of the options on offer, but it can't be said that he doesn't want anything or he doesn't want ice cream. 'I may not want any of this but I want something. I want something that is not among these options because I don't know what. It's not a-thing that I want.' The way to negate it opens up by trying to imagine what's not there. In the words of Anne Carson, 'Negation relies on the action of a creative mind' and 'the interesting thing about the negative is that the person doing the negation perhaps has a more holistic idea of

what is happening than the person making a positive statement.' Can a double negative open up a space for the expression of desire? Can the sum of two negatives be positive? The ambiguity caused by double negation reserves the right to demand the unknown, the invisible, the inexpressible, the unthinkable yet. We are not doomed to the imposed options.

Dilek was educated at Central Saint Martin's College, Winchester and Marmara University. Armenian Turkish novels, deciphering the alphabet, and the ways of language, translation, and expression of emotions are among the research topics. Between exhibitions, The Futureless Memory, Kunsthaus Hamburg (2020), this is a true story or a lesson in resistance may or may not, De Appel Curatorial Programme, Amsterdam (2020), the image generator III, Antwerp (2020), Space, and Al-Qaeda, Depo, Istanbul (2019), 206-Room Silence: studies on Prinkipo orphanage, Galat Greek school (2008), Aichi Triennale, Aichi Prefectural Museum of art, Nagoya (2016), a century of centuries, SALT Beyoğlu (2015), The sculptor may be one day everybody, SPOT, Istanbul (2014), 6 Homeworks, Ashkal Alwan, Beirut (2013), Here Together Now, the Matadero Madrid, Madrid (2013), selling snails in the Muslim Neighbourhood, Westfälischer Kunstverein, Munster (2013), A solo exhibition, the National Museum of Contemporary Art, Athens (2012), Tarjama / Translation: contemporary art from the Middle East, Central Asia and its Diasporas, Queens Museum of Art, New York (2009).

## **DERYA YÜCEL**

She is a curator, art writer, academician and a member of the board of directors of AICA Turkey (International Association of Art Critics). After a bachelor's degree in Art Management (2006), she completed a master's degree in Museology (2010). She is continuing his doctoral studies in the field of Art History at the Faculty of Letters of Istanbul University. Between the years 2006-2017 Istanbul Kultur University Istanbul Bilgi University since 2009 working as a teaching assistant in the Department of Arts and cultural management Yücel, Sabancı University Kasa gallery exhibition from the date of January 2015 and is responsible for the projects. Numerous curatorial projects between the "Korean-Turkish contemporary art Exchange exhibition" Incheon/Seoul/Istanbul 2006-2007, The "Save As" at the Triennale Bovisa in Milan 2008, "28. Istanbul Exhibition of Modern Artists" Akbank Sanat 2009, "Nil Yalter" Vienna Galerie Hubert Winter 2011, "Reunion...There are exhibitions" Sabancı Museum 2015, "Out of Shape", Istanbul-Belgrade 2014-2015, "All the Lights We Can't See" Galerist 2017, "Aşk'la Semiha Berksoy" O'art 2017, "EV" Museum Evliyagil Ankara 2017, BASE New Alumni Platform (2017-2021). 4, which took place on May 2018, together with Nazli Gurlek and Firat Arapoglu. She is the curator of the Mardin Biennial. Books, new media art and New Museology (2012), Nil Yalter Artist Monograph (2013) Irfan onurme the artist's Monograph (2015), Semiha Berksoy: Catalogue Raisonne (2017), Ali Acclimates artist book (2019) the artist's book the Mediterranean and rare (2020) many artists outside of catalogs, compilation books, printed/published writings on art in digital media.