

How I Changed Society – Ep. 21: Contemporary Art
Listen to contemporary artist Batuhan Yılmaz talk about how he altered the dynamics of capitalism and changed the society with his installation “Idiots”.

December 14, 2015 (62 min)

BY: *I was in Istanbul and that summer of 2014 dude, it was really hot. I had a nine-to-five job at a bank. You know how difficult it is to make a living out of being an artist alone. People were doing fine back then, strangely enough life got back to normal as if the Gezi Uprising has never happened. I was in limbo and feeling frustrated. I had to make art in order to get out of the blues. Suddenly my excruciating back pains got worse. The doctor told me that swimming is an all-over body workout that may help to regain strength. I started to search for a swimming pool. I checked various sports clubs, 5-star hotels and leisure facilities alike. Soon enough, I realised that I had to pay way too much money for having the right to use one of these pools. Besides, these crazy clubs also demanded long-term memberships. Anyway, I didn't see myself being a part of the 'club' scene. So, I couldn't swim that summer. Instead, I made an artwork based on the criticism of such closed-circle tyrannies keeping right to distribute who will have a right to swim.*

Batuhan Yılmaz
Idiots, 2014
Site-specific installation; self-portraits on aloha-dibond, HD video (2 min) looped on an iPad mounted in-between swimming pool tiles, swimsuits, towels, goggles, flip-flops, swimming caps, sunscreen

Yılmaz graduated with a BS in Economics and holds an MA in Visual Communication & Design. 'Futility' and 'process' play an important part in his practice. His works directly reference the struggle to accomplish given tasks without a desire to fulfil. He performs public interventions and creates web-based textual works that tackle with the conformism of white-collar workers amongst corporate culture. He is well known for made-up, nonsensical words that appropriate the syntax of everyday jargon from social media platforms. He prints these words into large-scale commercial billboards and installs them in front of corporate plazas and shopping malls. For *Idiots*, he made an installation reminiscent of a leisurely lunch-time activity. Wearing different beach attire every time, he photographed himself in six different locations during his daytime job as a data analyst. Taken with a smart phone, these photographs reflect on the urgency with which individuals share their daydreaming desires on social media. The accompanying video is a footage of children dipping themselves in and out of a public fountain nearby. These half-naked kids enjoy the possibilities of freedom without any restrictions or suitable conditions to perform as such. Yılmaz also intentionally scatters the objects seen in the photographs around the pool, presenting them to be interacted with. Amidst the political pressure and societal upheaval following the recent protests, *Idiots* demands the will to act with impulse and without the need to achieve.



Scan the artwork with the **BlipparT** app and you'll find yourself immersed in the picture. For more information click [here](#).

SHAMDAN >> Fashion >> Twilight Dispatch >> Most stylish from the NOWHMBAAAM Gala!

This year, the 16th Corporate Mass Awards sync ups with the opening night of **NotOnlyWeHaveMoneyButAlsoAMuseum (NOWHMBAAAM)**. As the guests blend in with the user-friendly in-crowd, a loitering smiley killjoy is not to go amiss. Misra Inceten wins the 'Theoretical Practice Chick Prize' at this splendiferous night, where unrelational aesthetics hits the headlines. Thanks to a miraculous epiglottis and supraglot combo, Miss Inceten DIY'd a stylish blackest-black costume. Bejewelled with 'good-vibe-sucking motion censors', this anachronous attire-workofart acclimatises rhetoric. Directly after her award acceptance speech, she made a priceless deal with the couture-only fashion house **Repressed Art Kids**.



DEC 20
Studio / Workshop
Curative, Meditative, Performative, and Therapeutic
Restored-Self Exhibition Tour with Miray Epidemik
Public
Hosted by **JUSToneofthem**

★ Interested X Ignore

First time, in Turkey, and at *JUSToneofthem*, the artist Miray Epidemik who lives and works in Berlin will guide a workshop inspired by the organism protist genus' life-changing experience of having no sense of time and space.

Designed as an exhibition tour, the workshop is based on Epidemik's self-made practise called 'self-restoration'. The artist will leave the audience alone in a completely dark exhibition space with a selection of texts in their hands. They will be free to comprehend and interpret what and how they perceive. Epidemik's technique plays a significant role for helping the audience to build their own understanding of art without any outsider information, guide or interference.

For more information about the all-open, free public workshop please [click](#).

JUSToneofthem – Hello. The six-person quota is full. Thank you for your interest.
December 13, 2020

Q.U.E.E.R. – Open public workshop but only for 6 people 😊 Are you kidding me darlin'!
December 13, 2020

therewillbenomiracleshere – Veni, vidi, vici. Your workshop really stimulated my brain, thank you very much.
December 21, 2020

autonomous (con)tour
glass eyed gaze
chameleon fix
creepy crawlers
epidemic pro-noun(s)
always hassle
space-less scenes
hisssssss inn whispers
gag with wit, holy cow
(s)hot six smack chic
quickie piss piece
spirited spirits, spotted
ogling yogurt

y-me solo shoot, soft-soap
meta as IF
ah! (h)ey
hmmmmm

**COMPLEXITY IS MY ART'S
THERAPEUTIC POWER TO
TRANSFORM THE WORLD**

(Quoted from the interview “We Put the Hackers in Prison They Receive 334 Years for A Cyber Attack Against Our Bank ArtMagazine”, published in 13.05.2010)

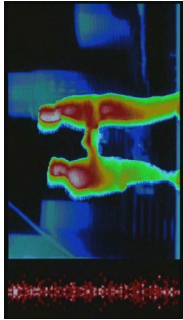
“I have been traveling to participate in group shows and artist residencies all over the world for 5 years. I have lost the sense of home. Such state of being statelessness, on the other hand, nourished my art practice. As you know “stateless” means a person who does not belong to any state. In the upcoming summer, I will spend my time in the country house where I was born and grew up. The most prestigious Museum of the world Fondation Brüt Béton invited me to participate in a distinguished group show based on the concept of identity in the Middle East. The exhibition deals with the aspects of growing nationalism and sectarianism in the region. So, I will be hiding myself in the basement of the country house to produce all summer long. By doing that, spending time in the village for a while, I hope I will remember the faces of people, the roads, the foods that belong to my childhood, and at the same time, I will be healed by such permanent settlement. Let me go back to your question regarding ‘East’ by a question: East of what? Where does the East originally belong to? When we call “identity”, what do we really mean? As you can see here, identities imply discursive complexities. Every single identity shelters a variety of sub-identities. So, identity is complexity itself. It is a quite complex structure intertwined with rhizomatic networks. For instance apart from being a Kurd, being a man or being a contemporary artist are also identities, aren't they? As much as identity ramifies, they become a burden for the individual to carry on. If we consider arts practice, all of these are making the artist's life difficult. In my point of view, I do not think identity propaganda needs to take up space in art. Not only in the East of Turkey, in every single corner of the world people die, don't they? Speaking about my own practice, my artistic production does not introduce my own identity. I don't think manifesting the identity is a transformative way to make art. If you ask what is transformative then, I would say the “therapeutic complexity of rhizomatic networks”. This is what I am looking for. I will be searching the therapeutic power of the objects every day in the upcoming summer around the streets of my hometown. Who knows bullets or children toys such as marbles and plastic balls might lead my way. My objects will enter into relations with each other in the exhibition venue without me and I will continue to search by being on the road.”

Adem Yavuz

Adem Yavuz's artistic production implies the in between(nn)e(ss) between writing and photography. Echoing the deterritorialization of an uberpostmodern online-work-of-art, his practice is a direct reflection of decomposed attachments and consumption practices that no longer signify the nomadic individual. His use of diversified production techniques, such as photocopying and screen-shot multiples, diminishes the politics of speech and spreads the word for the black-out eyed. In a nutshell, Adem Yavuz writes and photographs just like anyone else.

ladesim.lades.whether.or.not.gavur.get.the.place.what.is.there? earth.in.the.sky?cloud.you.forget.it.in.40.days quarterly's international exhibitions art critic wrote for the Critics' Pick corner about the artist's new project to be exhibited in *Fondation Brüt Béton*.

hokeypokey is based on the invisible dynamism of affect, emanating from a suite of random objects accumulated from queer ethnographic dwellings discovered in his Eastern homelands. The installation room comes into being through an evenly illuminated sunlight filter. What seems to be barely visible is shades of despair, a colourless coldness felt by the senseless made invisible. Signifying the history of *Fondation Brüt Béton's* architectural greatness, he paints the grey walls, ceiling, and floor also all in white. As the audience wanders around to warm up, a quadrant of stimulated peeping holes suddenly burst into sight. These thermal movement sensors are developed during Yavuz's artist residency at the *NIT Media Lab*. Placed inside the walls, they provide vision about what's happening around and elsewhere. Peeping as a wilful act introduced through these obscured apertures, where one can also see a rural landscape in real-time, reveals what is previously hidden behind the exhibition space. Behind and beyond, the scattered rural objects interact within the space, painting an ambiguously coloured, silent rural landscape. The formless plot featured in these digital screens is also reminiscent of the erotic construct that G. Bataille draws in the *Story of the Eye*. Human perception is limited. Contrary to that, the new world vision that the artist Yavuz offers through **hokeypokey** implies the state of statelessness and broadens the limits of existence.



Adem Yavuz, hokeypokey (2011)

“Intellectual Labour in Turkish Contemporary Art Sector Conference” is HACKED!

(NEWS & BUZZ)
December 23, 2027

A leaflet anonymously delivered at the *Intellectual Labour in Turkish Contemporary Art Sector Conference* organised in partnership with Takatuka University for the 10th year anniversary of *Fondationconsistsoftheoneswhothinkthatartcriticismistoloveanythingthateverybodydoes* caused confusion in the art scene. The text signed by an art collective called **“Feminist Killjoy as Live Art”** consisting of anonymous artists and human rights defenders found within the folders of the conference participants. Below are a list of headings from this mysterious declaration.

- ☒ This text is nicely presented to the conference committee in order to be included in the conference program. Our application is rejected, hereby what is in your hand is a contra-presentation.
- ☒ Women and Igbti* people who work for the contemporary art industry as writers and critics cannot and will not be the subject of the “intellectual labour” discussions carried within a closed circle, where male tyranny has been practicing power through sexist tuning and such heterosexual crap.
- ☒ ANY work-labour discussion that relies on corrupted networks, celebrating competitive work culture, hierarchic systems, and authoritarian schemes instead of strengthening solidarity and cooperation, is INVALID.
- ☒ Just like every other discussion coming of a heterosexual mind, the discussion performed here has the potential to provoke other conflicts; class discrimination and such. Seriously, we will not sit here and listen how you humiliate each other.
- ☒ Symbiotic sexism is everywhere. Men could blame each other about anything today, kiss and makeup tomorrow. What remains is the ultimate machismo, bullying, and mansplaining.
- ☒ We as *Feminist Killjoy as Live Art*, and also on behalf of the ones, who reject to accommodate their labour in the competitive work culture, who cannot find a job since they experienced mobbing and discrimination in workplaces, the ones who refuse to contribute to the pile of publications that sell bullshit as review/writing, or the others who stand alone in these networks with their precious labour by producing hard-core criticism, declare that this conference is ridiculous. Our labour and demands cannot be bargained through cost negotiations.

Ogulcan Oytun Torgay's work of art is inspired by eco-anarchist activist Aslı Çakır's **XXX**, a performance tackling with pet-exclusive transportation politics. In **ditch the bitch**, freelance artist Torgay criticises welfare state regulations' free travel schemes for the elderly. Using his grannie's travel card assigned to 65-year-olds, Torgay produces a series of intervention-performances. Selecting specific subway lines, where trains have less carriages, he travels across the city outside of rush hour. During these travels, Torgay performs various sit-in protests where he does not offer a seat. Sitting still, he taunts standing people's latent desire to sit by mimicking and mirroring the rhetoric of 'elderly' gaze. While such a provocative act remains subject to flame verbal fights, his friends use their cell phones to record his performativity. He then suddenly pulls out a piece of paper from his pocket and reads the **IF YOU ARE HUMAN WHAT ARE WE THEN?** manifesto. In contrast to standing people's abuse of one another, Torgay raises a youthful voice in the name of state power. **ditch the bitch** highlights the possibility of a coming community, all equal through an attribution of solidarity to all beings and matter.

Oğulcan Oytun Torgay
ditch the bitch, 2013
a glass desk (85 x 40 x 70 cm), a computer, a smart phone, five hundred grab handles in various dimensions
(Courtesy of Apocalypse Museum Collection)

Designed as a temporal intervention **ditch the bitch** reclaims public space on behalf of the youth. Young ones in Torgay's work are addressed as a singularity and a bodily subject, which have always been restricted by means of socio-political practices of power. As Torgay states in one of the interviews; *“Just like any other conception of ‘Other’ (animal, disabled, or people of colour) young people is one of the agencies to practice the acts of civil disobedience, and thus they are the ones who critically engage with changing the definition of ‘human’ in Anthropocene.”* **ditch the bitch** also functions through a web-site aimed at building the solidarity between a young community called **ditch the bitch**. The website and its mobile application invite young users to record a video presenting a moment of not giving an elderly a seat in public transport. In the exhibition **‘WhAt IS HuMAN tODay**, Torgay shows a computer and a smartphone that are both open access so that the uservisitors can investigate this Internet video-archive. As an emerging artist, Toygar also hangs 500 grab handles in the form of a shamanic circle, offering standingvisitors a space for face-to-face dialogue.

"I enjoy listening to music very much, but just as a pastime. I prefer night-time to daylight, and I think solitude suits me better than the crowds. I used to play at exhibition openings or 'carpe diem' themed events. After college, swift sweet melodies kept me company. At times I've lost track of my success. After a long retreat, I managed to cut all ties with the past. Soon, I am going to participate in a group show again. I am excited because Tào Paola Biennial's conceptual framework is 'metanoia'. Whilst making this work, I will feel rejuvenated – pure as a Venus rising from the froth of the sea. I believe as such, for now."

Can Pioneeringth
(e-wax Journal, 07.09.2012)

Can Pioneeringth
Mute Festival, 2012
Brochures, ticket box, security check point, coat check
Number of 80 iPads, headphones.
A dark room illuminated with laser light sources, approx. 25m²
Wall text, 400 x 20 cm.

Titled *Mute Festival*, the artist Pioneeringth's installation invites the viewer to an overnight music festival announced to be held in the outside of the city. Apart from the common units that can be found in every outdoor festival such as brochure kiosks, security check point and a ticket box there is also a tent handing out free headphones. When visitors walk into the festival area, they come across a fully mute indoor area similar to a darkened party room illuminated with various laser light sources. The process of the three-days non-stop listening to silence begins as visitors plug the headphones into the iPads that are mounted shoulder to shoulder on the wall. Pioneeringth's installation is based on the idea of music as a flow that neither has beginning nor end just as it is in John Cage's conception of every single sound itself can compile music. In fact, paying tribute to John Cage's masterpiece 4'33", Pioneeringth engraved a minimalist memorial on the entrance wall which spells the letters of **J. C.**

"For two months I worked every day (except Sundays) in a local barbershop. As part of my research, I performed obligatory tasks such as washing hair, making tea, sweeping hair off the floor, and chatting with the customers. Surprisingly I wasn't an outsider, nor did men make me feel as an other. I wanted to examine gender politics by observing how a part of men's body disappears every single time and how it is built through the other self's reflection in the mirror. In order to document the social affects of this ritualistic loss, I noted down the most notable words from that day. Every night when I got back home, I used charcoal to paint the scenes that which I randomly remember. Then I transformed this technique, which I just used as a brain exercise, into a performative video."

Ahu Cantürk
([neverlimitedplug.com](#) , 27 May 2017)



Installation view from the *Queer Multiplicities* exhibition held in Part, Istanbul 2012.
Courtesy of the artist and Gallery Anyofthem.

Ahu Cantürk
People of Hair, 2017
16" 14" video on loop, projected onto 4 mirrors 50 x 100 cm each, 4 barbershop chairs
62,8 x 90,04 x 43,9 cm each, pencils in various sizes, a pencil sharpener.

In the performative video *People of Hair*, Cantürk approaches hair as an object-art(iculat)ion which is lost all the time and re-emerges again. She invites viewers to a subway journey in Istanbul to portray the traumatic experience of hair loss peculiar to men. The artist uses the same subway line for three hours every day during a week. With close-ups she records the scalps of male tourists, who seem to have gotten out of a hair transplant surgery just a little while ago. Recorded memories of the opaque beige laser beams coalesce into a journey of time, subway and the city. *People of Hair* brings physical and emotional difficulties of hair transplant into question by criticising the social norms that marginalize and discriminate. While *People of Hair* portrays hair transplant as an ordinary everyday practice, the 'man' phenomenon breaks free from threatening the womanhood. Hereby, non-heteronormative gender* and sexualities sustaining the interspecies' co-operation become pluralised beyond the discourse of equality.

Mert Bilir, who studied a foundation course on 'photography', is the first and only believer of the *blackandwhiterainbow* movement in Turkey. After attending a Master Class of 'Photography and Photosynthesis' in India, he travels to Nepal and completes a bachelor's degree in 'photo-aromatherapy'. He received I-IN's *Augmented New Media Award* with *Untitled* (2018), a kinetic 'photo-vignette' of a Rhododendron. Fabricated virtually as a 'photonovel', Bilir's portfolio features pet cemeteries, forms of *Mediocris Nimbust*, and street florists.

Breaking the traditions of old-school photography, the artist Mert Bilir's photo-book **Notched Point** (2019) is based on his three-monthlong research conducted around a pet cemetery located in the Tuzla district of Istanbul. The artist's observations and impressions from the cemetery visits appear as remnants, which are appended to the photo-book in the form of hand written notes in an unknown and non-readable language. Every particular note pairs up with and describes an aromatherapeutic seed relating to Bilir's travels through the Far East – Asia. The artist takes pictures of the thirty seeds all planted into made-up notches upon thirty pet graves to grow the seeds within. Animal Rights advocates who are at the pet cemetery by chance to feed the unprotected stray animals also happen to be in the image background of this series of photographs. As the camera records hopeless and nervous faces of these people who seem not too happy to be photographed, *Notched Point* keeps hope alive – across organic seeds and life-sustaining notes, in-between life and death through the black and white. As seen in his previous series, the artist again prefers to use technical gear that is non-traditional. He creates this impressive series of photography with a brand new smart phone Notched Nokia 71.

1 Followers of this cult emanate from Pixel Island. By only printing in black and white, their use of ‘technical’ light transforms the tonal range of a print into a style crafting struggle. As a form of praxis, heavy workload becomes the photographic object’s core subject.

2 Medium-sized rainy cloud. For more information please [click](#).

"Unfortunately, I had quite a rough childhood. I spent college years in a slum, mainly amongst the proletariat. Growing up in such a low-income neighbourhood, I learned what solidarity means around the dinner tables by sharing food with one another. Thus, family is always an important matter to me, represents the struggle itself. Moreover, as a person never giving up in fight, I consider art as a political campaign always against the domineering power. I teach my students why this point of view is required to make art. This specific artwork of mine criticises the art world, which is so full of biennials, capitalist conglomerates, scribblers, and kids who call themselves as artists because their fathers own the city. Upon the request of State Cultural Affairs, this work that I have worked since the last 4 years, will be exhibited in one of the public squares of the city. It is a great honour for me to exhibit a work in public space, where the work will meet with its real audience."

Ercüment Güngörmez
(quoted from the interview published in Meydanlık Newspaper, 12.10.2007)

Ercüment Güngörmez
Boils in marketplace, never falls in our plate, 2007
Endurance performance; 3 wood ovens, cooking vessels, friends' moms, fruits and vegetables, passers-by, floor tables, a microphone, a boom pole, a voice artist

Ercüment Güngörmez, an artist-academician known for his anti-government dealings in art, creates a performative, participatory public space installation challenging the art world again. Upon the official invitation of Kültür T.Ş., Güngörmez joins a team of research builders for the scope of *Re-generation of the Streets Project*'s artistic infrastructure. He conducts a substantial amount of research by collecting every single art fair brochures, biennial omnibuses, white cube exhibition catalogues, and exhibition opening party posters, which are all produced throughout the 80's when neoliberal market dynamics are interlocked within the contemporary art circles. He even purchases several editioned artworks from various young artists, adding them up to the collection of materials gathered to be used as catalytic fire makers for the ignition of his new installation ***Boils in marketplace, never falls in our plate***. To question the concept of power in terms of contemporary art production, which appears to be stuck in a closed circle full of rich people, Güngörmez incinerates all the collected items inside the wood ovens. He offers its symbolic heat to the public, inviting them to cook a co-op meal with. Heat infused elements of this performative art installation suddenly metamorphose into an intimate dinner party, as friends' moms also invite other passers-by to cook with. A voice artist, well-known for a TV series called 'Süper Baba', also presents himself wearing a yellow vest as part of this performative installation. He functions as a supplementary unit, securing an audio-visual atmosphere of conceptual elements necessary for the unexpected attendance of the art world that which Güngörmez always boldly rejects. While Güngörmez's archive burns itself through an affective process of post-deconstruction in the public space, the voice artist keeps referring to the surrealist poetry with a performative temporality by reading selected lines from Antonin Artaud, as if it is in Jean-Luc Godard's masterpiece *Week-End*. A marvellous cacophony emanates from and around the aura of Barış Manço's famous song *Domates Biber Patlıcan*, exactly like the beautiful chance meeting of a sewing-machine and an umbrella never ever to be combined before Comte de Lautréamont's dissecting table. Güngörmez's endurance-performance shows us how certain means of artistic production do not simply brew in the marketplace.

a quick fix.



In this forthcoming brilliant Sunday afternoon, we will resume ***DeepestHole***'s experimental visitor workshop series with a 'Soul Tracing Tea Party', to be summoned by artist-shaman **Arzu Boca** over a pot of freshly brewed wild rue. Accompanying her latest exhibit at the ***DeepestHole***, a curated corpus of passages will be recited from her first ever book ***Meta Mono Myth*** (printed by ***Fortune Publishing***). Everybody with a cup is welcome.

Based on Albert Camus' ***The Myth of Sisyphus***, Boca's psychoactive narratives are presented across different mediums. Their centrifugal axis is made up of self-reflective map narrations, colour-written with fluorescent markers. From postcolonial feminist theory and fantasy literature to paper marbling and 3D projection mapping, Boca's practice is driven by a limitless way of becoming. Hence, her artworks push the boundaries of critical thinking.

Pursuing an artist identity with a futurist say-so entitled her with the **2018 Underground Dadaist Award**. In her acceptance speech, she also speaks highly of wild rue: "Brother Ibrahim, a wordsmith of sorts, drank wild rue brew in his sisyphic search of new Bolloy's and Balone's. He was a dear, real tea junkie." (excerpts from the Media Release)



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