

Exhibition: 01 (Turkey)

Effloresce

Flowers do not bloom hurriedly, for beauty, like any masterpiece, each takes time to blossom. **Effloresce** exhibition comprises the works of five Turkish female emerging photographers. With each participant contemplating their vision, aesthetics and conceptual representation as a means and journey of self-expression. Each photograph series depicted the norm of questioning and reasoning connected with her surroundings and personal discovery. These photographs presented a constructive existence, yet the essence of the subject message is universal: searching for creativity, imagination, and expressing oneself without limitation, fulfilling the theme of this year exhibition, Life is Elsewhere - Reconfiguration and Distance.

Curator:

Asst Prof. Dr Yoong Wah Alex Wong
Faculty member at Sabancı University, Istanbul, Turkey.

1) ARCHAIC UNITS

By: Neslihan Koyuncu

Counting rods have a history dating back to ancient East Asia and were used by mathematicians for decimal calculations. Variants of their positions initially use their numeral system to represent digits of a number and if it is an integer or a rational number. While it was used in relatively complex calculations in pre-imperial China, in present Turkey, counting rods are used for mathematical calculations but detached from its history and true potential.

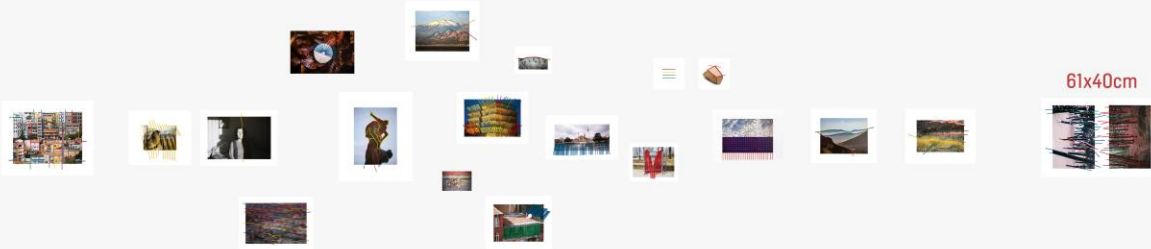
In the first grade of primary school in Turkey, counting rods are solely used for basic calculations and learning how to calculate as each bar representing 1. It is not inconvenient to assume that these plastic bars are imported from China to Turkey, detached from the rod numeral system that comes with the objects. As these colourful plastic objects are one of the few tools that were handed to children for helping them understand adulthood, the lack of in-depth education and knowledge also leads to mediocre social awareness in Turkey. As a visual artist who grew up in the Turkish education system and not being exposed to the teaching of the rod numeral system, I attempt to create a visual method to research and understand my surroundings by using counting rods. The objects are isolated from their archaic history, and I make them my *archaic units*.



Neslihan Koyuncu (b. 1986, Eskişehir, Turkey) completed her bachelor's in 2008 and her master's degree in 2015 in Visual Arts at Sabancı University, Istanbul. The artist, who works on subjecting structural and personal to deconstruction, uses different media in her works, including photography, video, and readymade objects. Her work primarily focuses on revealing a hidden rhythm within a standard system, triggered with an object, an image, a memory or a word. She did her master thesis on *biographies* of domestic objects concerning home and the human being. She has previously done collaborative work with UZ and dedans. She has participated in several exhibitions, including HABITAT, Istanbul Modern Museum, Letter from Istanbul, Pi Artworks London, Dream Log at Bilsart. She presently works as a project coordinator at 23.5 Hrant Dink Site of Memory at the Hrant Dink Foundation. (neslihankoyuncu.com)



6 m wide



(19 Pieces)

2) BEYOND

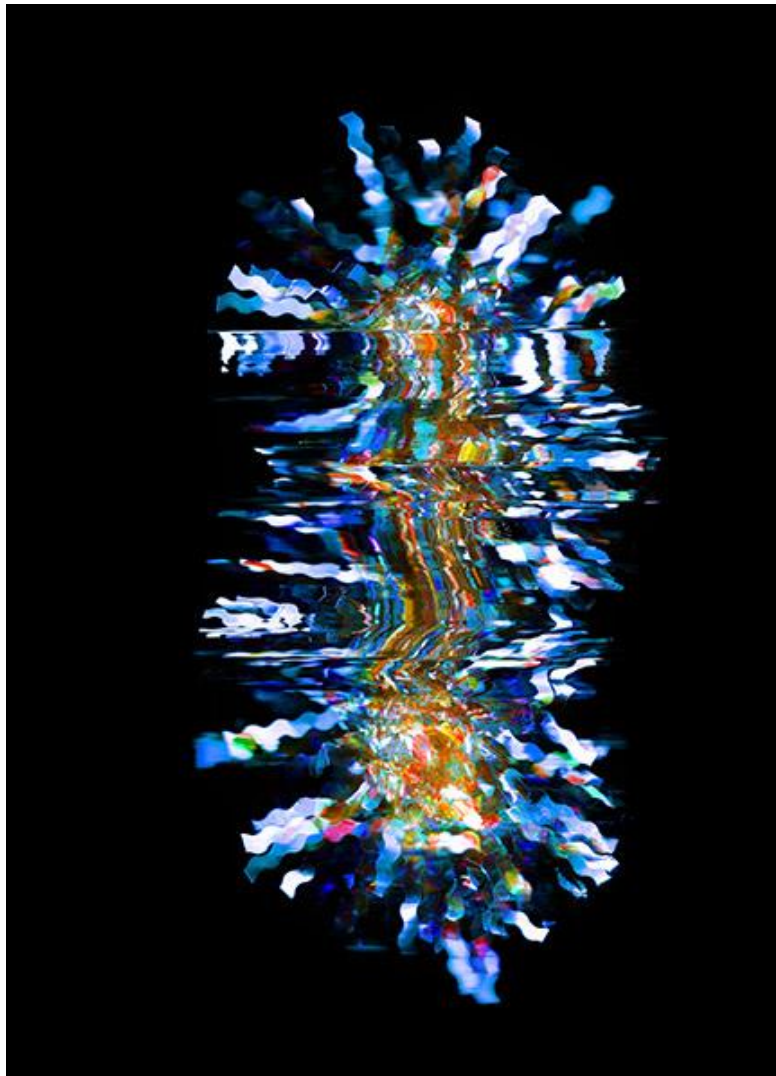
By: Beril Ece Güler

In the current period, due to the pandemic, I spend much more time than usual in my limited area. This situation led me to think about questions like; "To what extent is it possible to communicate with objects?", "Can objects be thought out of their functions?", "Do things exist as I see them, or do they have their existence?" The conventional function of the scanner is to recognize and digitize visual data such as text and photographs. In *Beyond*, everyday three-dimensional objects that can diffuse the light reflected on them are scanned and transferred to the digital environment. If the scanner can copy an object as it appears, it can also, under my influence, reproduce it the way I want it to be different from it is. To this end, while conducting experiments by scanning objects, I felt the process by which the linear light of the scanner grasping the object moves across the scanner's surface, almost like a conversation, communication between me and the object. The resulting images were much more vivid than the actual images I was used to seeing.

During scanning, objects are moved instead of being fixed and acquire a different appearance than they are. The senses that allow us to grasp them are removed, the scanner, objects, scanning process, and scanning purpose lose their traditional function. Thus, the existence of the object is questioned by reconstructing the objects with various manipulation methods. *Beyond* is an experiment of creating a self-effect beyond the image, which cannot be considered independently of the producer's consciousness.



Beril Ece Güler (b. 1992, Istanbul, Turkey) graduated from Istanbul Bilgi University with a Bachelor degree in Cinema & Television and International Relations Double Major program in 2015. She participated in Oxytocin: Essays on Trust, Mamut Art Project 2017, BAHAR 13th Sharjah Biennial Istanbul Leg; Genetically Modified, Resource: Utopia exhibitions. Her first short film, "The Teller" was screened at Cannes Short Film Corner, 18th International Izmir Short Film Festival, 7th Kısa Kes Film Festival, 16th International FilmMor Women's Films Festival and Artist 2018, 28th Istanbul Art Fair. She printed her first photazine with the cooperation of Fail and Fabrika Zine in 2018. In 2019, she produced her first audiovisual project and performed it in Sonar D+ Music Creativity and Technology Congress. She graduated from Sabancı University Visual Arts and Visual Communication Design with a master's degree in 2021. She produces photography, video and sound projects and works in various short films and commercials as a director.



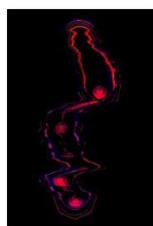
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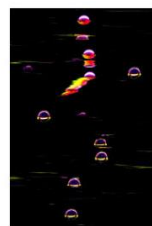
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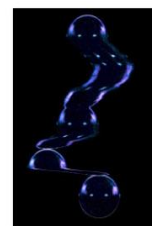
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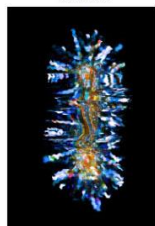
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6_90x65cm



7_90x65cm



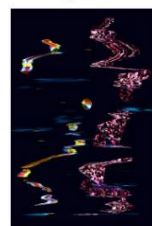
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12_90x65cm

(12 Pieces)

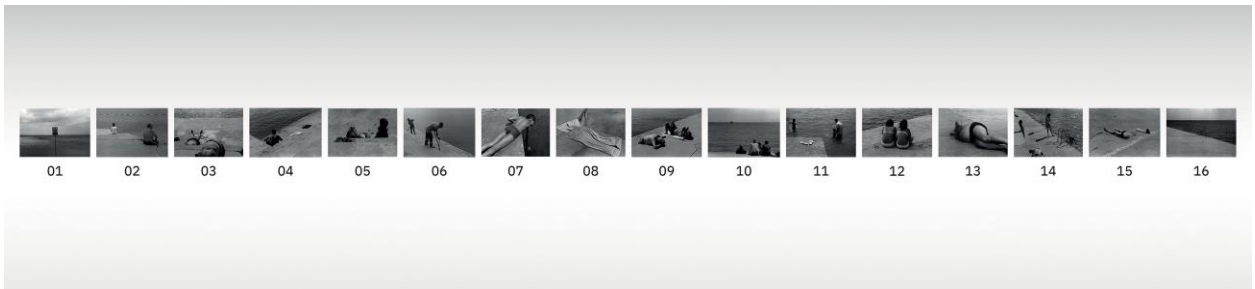
3) BRUTE RESORT

By: Özge Kepenek

Brute Resort is a photography series documenting three months of summer on the coastline of Büyükçekmece; a district on the Marmara Sea coastline. Located in the İstanbul Suburbs and primarily functions as an industrial area, Büyükçekmece is a popular holiday destination for the lower middle class; holding many low budget summer houses around the beach, thus showing a population increase in the summer period. Almost 90% of the seaside of Büyükçekmece is covered in concrete. Still, this material discomfort prevents the residents from enjoying their leisure time, getting roasted over the hot concrete like sunny side up eggs sizzling on a skillet. For the months, June-July-August, I went to the concrete beach every day at noon, walked through the shore and photographed the beach community. The discomfort, degenerate and totalitarian entity of the material concrete is reflected in the photographs, almost resonating with L. Althusser note: "Ideology has a material existence". The concrete beach with its material poverty, historical erasure, and bodies without organs is Turkey's spatial and behavioural metaphor for almost two decades with neoliberal populism of AKP mayorship; A big construction site with its unconscious dwellers.



Özge Kepenek (b. 1992, İstanbul, Turkey) is a versatile artist, photographer, videographer, and documentarist. She got her BA in Western Languages and Literature from İstanbul University and recently completed her MA degree in Visual Arts and Visual Communication Design from Sabancı University. As she has a keen interest and educational background in text and fiction, her visual work strongly reflects these fields, aesthetically and conceptually. In reality, she follows the fictional quality, following the plots and metaphors daily, searching for the simple and the most ordinary subtextual. Kepenek believes that the dailiness of our lives is embedded with ideological infrastructures, and she passionately seeks to document the traces and fragments of these. Although she is an artist who experiments with various media, she feels most at home with the camera because of her great interest in archiving and documentation. She values photography as an artistic medium of social interaction and physical mobility.



(16 Pieces)

4) TEMPORAL TRACES

By: Nagihan Aydınlık

Transience and change are the critical values of life - everything changes in nature each moment. The balance is established in this way. With this series of photographs, concepts such as transition and impermanence are questioned again through nature. Materials collected from nature change the artist's interpretation and are left back to nature. Maybe the new ones, which a single wind or rain might change, adapt to nature's balance, temporality.

Four main elements are traced throughout the series. Branches and flowers collected from the soil as leaves flying in the air, sage meeting with fire and a stone released into the sea represent this integrity.



Nagihan Aydınlık (b. 1994, Istanbul, Turkey) completed her undergraduate education at Yıldız Technical University, Department of Communication Design. She went to Berlin for an internship in 2017. Then, she worked as a Visual Designer in a company for two years in Istanbul. After winning the Visual Arts and Visual Communication Design Master Program at Sabancı University with a full scholarship, she returned to her education life. She continues her artistic production individually after completing her master education and assistantship.

Aydınlık produces artworks in different media such as photography, video, illustration, animation and embroidery. Her works focus on the female body, women's social roles, gender inequality and social taboos. She is also interested in occult topics such as shamanism, witchcraft, spiritualism. She participated in group exhibitions; IKSV Altkat, BASE 2020, Mixer Sessions V in Turkey. She held her first solo exhibition at Sabancı University FASS Art Gallery in 2021.

When we are stricken and cannot
 bear our lives any longer, then a
 tree has something to say to us:
 Be still! Be still, look at me!
 Life is not easy, but it is not difficult.
 Those are children's thoughts...
 Home is not here nor there.
 Home is within you, or home is
 nowhere at all.

Hermann Hesse



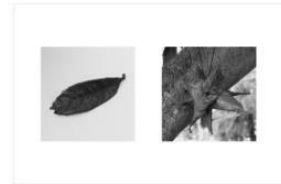
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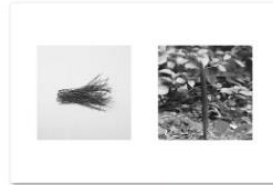
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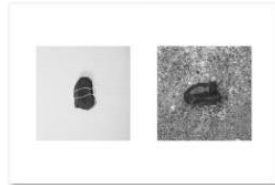
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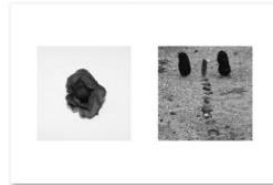
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12_40x60cm

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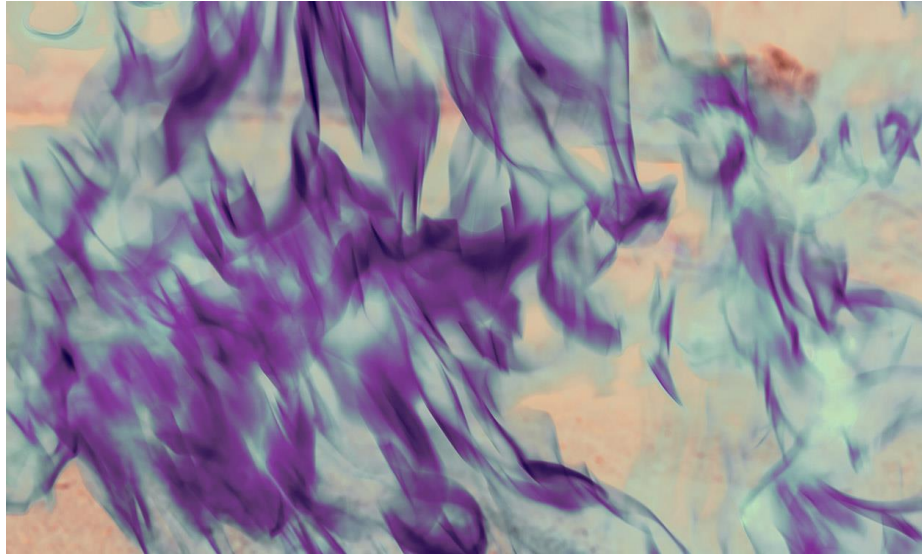
5) THE ODYSSEY

By: Ecem Güleç

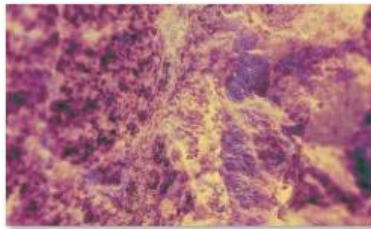
The Odyssey photo series was created under the inspiration of alchemy. My endless curiosity over nature and reflection on my spiritual journey is the main drives that made me pursue this project, so an alchemist tends to behave. Alchemists believe the echoes of every single member of nature exist within us. During the formation of the series, I tracked down the four elements of nature and kept bearing the wise words of Swiss alchemist Paracelsus, "Follow Nature" in my mind. Instead of mirroring the reality of these matters on their own, the process became the search for the re-echoes of fire, earth, air, and water and abstracting them visually. *The Odyssey* becomes an optical realm for my manifestation towards "eidos". To create an atmosphere to represent my spiritual house aesthetically, I played with colours and re-think the existence of the captured forms echoes in me. In this realm, there is an ambiguous line between physical conditions and non-physical forms. I also manipulated the colours and tried to set a psychedelic tone to its visual narrative. Since alchemy examines the magical chemistry of the soul, it also describes a chemical transformation process and deals with the spiritual stages. The transformation in this photo series was emphasized by approaching the constant kinesis of my spiritual existence. *The Odyssey* indicates the spiritual metamorphosis of my respective journey. The series consists of twelve photographs to evocate the twelve phases of the alchemy process in tandem and the twelve Zodiac signs. Creating a metaphor in which the image becomes a representation of the twelve stages that one's soul has to encounter in their way to this mystic search and wonder bore out the fact of my vision in photographic rituals.



Ecem Güleç (b. 1993, Istanbul, Turkey) is a multidisciplinary artist who mainly works with video art and photography. She received her BA and MA (non-thesis) degrees in Visual Arts and Visual Communication Design from Sabanci University. Currently, she is a graduate student with a thesis in the Department of Communication Arts at Yalova University. In the first years of education, she was interested in painting, illustration, and graphic design. Her passion for psychedelic art leads her manipulating visual elements in a medium in a practical way. After exploring the boundlessness of digital technology, she continued to express herself by switching to digital mediums, still in an experimental way. Güleç's works never demonstrate the complete structure as her endless seeking journey in this realm. Her effort to escape from the consumption-filled world of postmodern society inclined her to the mysterious journey of the ethereal realm. Her artistic approach is merging with visual storytelling under the full of colour and form manipulation. She combines her imagination with the abstraction of objective reality to transcends the boundaries of experience.



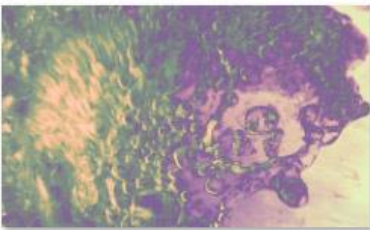
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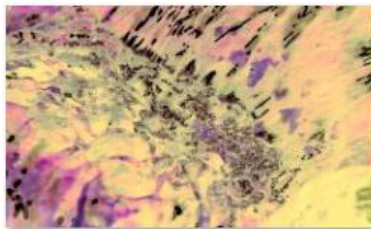
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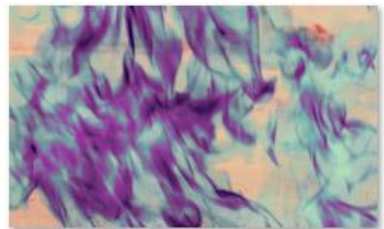
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