



# ThisPlay

CURATOR: EMRE BAYKAL

17.02.2022-09.04.2023



## ThisPlay

Drawn from the Arter Collection, the group exhibition *ThisPlay* revolves around the concepts of childhood and play. The exhibition aims to explore the liberating aspect of play, its defiant capacity to suspend and reconstruct reality, and the ways it transcends the humdrum of daily life to create unique systems and structures of meaning of its own, within the context of artworks, and the experiences they offer. Approaching art both as a maker and breaker of play through concepts such as competition, tension, chance, imitation, ritual, magic, trance, and pleasure, *ThisPlay* opens up space for both adults and children to indulge in a play where there is no winner, or everyone wins.

Throughout the exhibition, the journey of play and related concepts, starting with their inception in the imagination of the artists until their manifestation in the form of a completed artwork, is accompanied by different ways of thinking, interpretation, and alternative production processes. Changing the rules of the game with their unusual forms and sizes, unexpected encounters and surprising ways of forming relationships, some of the works featured in the exhibition convey the idea of play itself and its tools to the context of art, and act as intermediaries for new meanings, propositions, and questions. Other works that are presented in *ThisPlay* highlight the methods, attitudes and approaches of the design and production processes of art by putting forth its similarities with the nature of play that defies the daily flow of life and welcomes chance, ambiguity and chaos while creating its own language and order.

Taking place in Arter's first and second floor galleries, the exhibition also interprets, through playful interventions, the architecture of the spaces occupied by the artworks. By attempting to open a door that swings both ways, *ThisPlay* aspires to bridge the worlds, oscillating between reality and fantasy, of a child who takes dreaming seriously and a grown-up who never gives up playing.

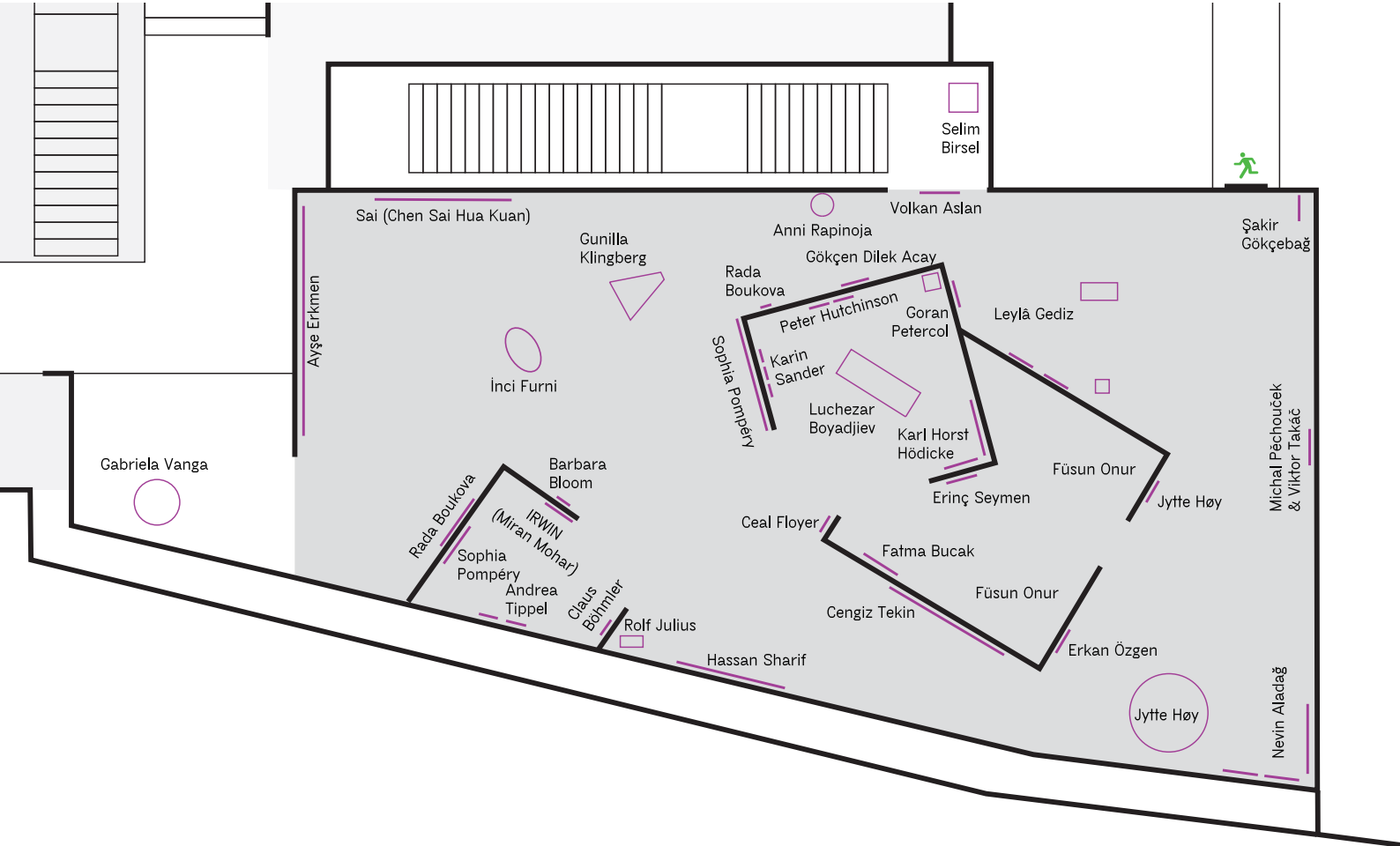
**Artists:**

Gökçen Dilek Acay, Nevin Aladağ, Volkan Aslan,  
Selim Birsell, Barbara Bloom, Rada Boukova,  
Luchezar Boyadjiev, Claus Böhmler, Handan Börüteçene,  
George Brecht, Fatma Bucak, Jacob Dahlgren, Cevdet Erek,  
Ayşe Erkmen, Ceal Floyer, Hreinn Friðfinnsson, İnci Furni,  
Leylâ Gediz, Şakir Gökçebağ, Asta Gröting, Carla Guagliardi,  
Kristján Guðmundsson, Deniz Gül, Nilbar Güreş,  
Karl Horst Hödicke, Jytte Høy, Peter Hutchinson,  
IRWIN (Miran Mohar), Pravdoliub Ivanov, Rolf Julius,  
Žilvinas Kempinas, Gunilla Klingberg, Žolt Kovač,  
George Maciunas, Jonathan Monk, Sirous Namazi,  
Navid Nuur, Füsün Onur, Erkan Özgen, Serkan Özkaya,  
Ebru Özseçen, Michal Pěchouček, Goran Petercol,  
Sophia Pompéry, Anni Rapinoja, Dieter Roth,  
Sai (Chen Sai Hua Kuan), Karin Sander, Erinç Seymen,  
Hassan Sharif, Stuart Sherman, Viktor Takáč, Cengiz Tekin,  
Andrea Toppel, Kata Tranker, Gabriela Vanga,  
Mariana Vassileva, Stefan Wewerka, Maaria Wirkkala

**Cover:** Sai (Chen Sai Hua Kuan), *No Turn* (detail), 2012.

**Photos:**

Hadiye Cangökçe [7, 10, 21, 22, 25, 26, 37, 38, 40, 41]; Orhan Cem Çetin [9, 15, 17, 18-19, 20, 33, 39, 43]; Murat Germen [29, 32]; Sena Nur Taştekin [cover, 8, 11, 12, 13, 16, 23, 24, 27, 28, 35, 36, 42].



# Gallery 1

**GÖKÇEN DİLEK ACAY**  
1983, Istanbul (Turkey)

In her artistic practice, Gökçen Dilek Acay engages with video, sound, performance, photography and sculpture which revolve around questions concerning the possibilities of a post-human future and a non-anthropocentric approach to life. She explores the relationships between humans and non-human beings within contexts such as authority, obedience, hierarchy and mechanisms of control, and scrutinises the meanings and categories related to different aspects of the body. In Acay's long-take video shot from a fixed angle, *Clean My Soul*, a dog continuously and excitedly licks a young woman's face. Despite the dog's enthusiasm, inexhaustible appetite and incessant wriggling, the woman's calm demeanour and contented expression almost never change. This affinity between two species with different emotional and behavioural codes reveals the healing effect of keeping oneself open to the other, of unconditional love and acceptance.



**Clean My Soul**, 2013  
Video (colour, sound)  
2'17"  
Ed. 1/3 + 1 AP

## NEVIN ALADAĞ

1972, Van (Turkey)

Nevin Aladağ's practice, encompassing installations, sculptures, performances and videos, focuses on urban space, as well as ethnic, sexual and cultural identities. In her works, the artist explores issues such as modes of play and staging, and the traces of actions, along with the limits and politics of sculpture. For her series *Carpetball* and *Pattern Matching*, Aladağ creates hybrid objects and paintings by combining the popular American team sport of basketball with traditional Eastern motifs. The artist's *Carpetball* series of basketballs covered in pieces of rugs is on display on the upper floor of the exhibition, while portable basketball courts made of pieces of tufted and flat-woven carpets comprise her series *Pattern Matching*. As the pieces of carpets are combined in adherence to the standard lines and proportions of a basketball court, the traditional patterns from different cultures are also removed from their original contexts and compositions to correspond with the formal order and rules of basketball. In these two series, Aladağ draws attention to dualities such as global and local, traditional and contemporary, group play/performance and domestic privacy, as well as issues such as physical labour and the sports industry.

Works from Nevin Aladağ's *Stage* and *Carpetball* series are also presented in the exhibition *ThisPlay* and can be viewed in Gallery 2 on Arter's second floor.



**Pattern Matching,**  
**Beige, 2010**  
Carpet pieces  
128 × 75 cm



**Pattern Matching,**  
**Pink, 2010**  
Carpet pieces  
128 × 75 cm



**Pattern Matching,**  
**Blue, 2010**  
Carpet pieces  
256 × 150 cm

## VOLKAN ASLAN

1982, Ankara (Turkey)

Volkan Aslan frequently appropriates found objects and images and incorporates them into his own works. For the installation *Games Games Games*, produced for the 13th Istanbul Biennial, the artist distorts the five interlocking rings of the Olympics and reinterprets it in neon. Approaching neon as a material as easily shaped as children's play-dough, Aslan produced *Games Games Games* at the time when Istanbul controversially aspired to host the international sporting event, and conceived it as a critique of the empty ideas of global unity across continents and of world peace as presented by the Olympics.

Volkan Aslan's series *Sunday: Fragile* is also presented in the exhibition *ThisPlay* and can be viewed in Gallery 2 on Arter's second floor.



**Games Games  
Games, 2013**  
Neon  
Dimensions variable  
Ed. 1/1 + 1 AP

## SELİM BİRSEL

1963, Brussels (Belgium)

Selim Birsel builds his artistic practice on personal observations, coincidental encounters, historical events and social reactions which complement one another, encourage reinterpretation or focus on multiple layers. Much of his work comes to life in the exhibition space, where it often engages with the visitor directly within the framework of a game.

*Truancy* is a single school desk covered with corroded brown formica, composed of a chair and a table attached to one another via a set of iron legs. Imposing a fixed sitting position which restricts movement, this school desk highlights how the body is disciplined by the education system and invites the visitor to lend an ear to nature, laziness, and disobedience through the sound of crickets emanating from its drawer.



**Truancy, 2000**  
Iron and formica  
school desk, sound  
90 × 80 × 72 cm



## BARBARA BLOOM

1951, Los Angeles (USA)

Using a wide range of mediums including photography, film, installation and spatial arrangements in her practice which spans from the 1970s to the present, Barbara Bloom takes a closer look at the experiences of the audience by exploring the mechanisms of perception. In Bloom's video installation *Twirl*, the first version of which was shown on multiple screens in her solo exhibition *Broken* that focuses on the themes of accidents, rupture, balance and risk, girls in flared skirts twirl around themselves. The childish gesture presented on a small iPod screen framed like a painting is evocative of the idea of balance and somehow reminds us of colour wheels. When the wheel, the core of colour theory, spins, the different colours blend into one white circle. In Barbara Bloom's *Twirl*, skirts of different colours twirl against a white background, appearing one after another and creating a subjective colour chart.



*Twirl*, 2005

Video installation

23.2 x 28.5 x 3.5 cm

Ed. 4/20

## LUCHEZAR BOYADJIEV

1957, Sofia (Bulgaria)



### **Endspiel; or The Good, The Bad and The Lonely, 2012**

Wood, metal, board, veneer, lacquer and chess pieces

Table: 62 x 180 x 80 cm, chessboard box (when opened): 150 x 50 x 3.5 cm

Ed. 1/3 + 2 AP

Luchezar Boyadjiev's body of work spans a variety of mediums such as installation, sculpture, painting, drawing, text, video, action, and photography. A founding member of the Institute of Contemporary Art in Sofia, the most prominent themes in the artist's practice are the organisational forms of social structures, the relationships between the private and public spheres, and global and local dynamics. In his work *Endspiel; or the Good, the Bad and the Lonely*, Boyadjiev elongates a chessboard from its usual square form into a rectangle and distances the chess players farther apart. This intervention to the physical space of chess, a game of strategy with clear and fixed rules, brings along a set of new and unusual potentials to the moves. The work refers to the book *L'Opposition et les cases conjuguées sont réconciliées* (Opposition and Sister Squares Are Reconciled, 1932) by Marcel Duchamp and chess player and theorist Vitaly Halberstat, which focuses on endgame strategies in chess, as well as to Duchamp's later work in which he frequently treated the theme of "endgame". Extending the paths on which the pieces move, Boyadjiev suggests that it is not easy to talk about an end in art, where there will always be new ways of perception and other playing possibilities created by those joining the game at any moment.

## CLAUS BÖHMLER

1939, Heilbronn (Germany)-2017, Hamburg (Germany)

The experimental artistic practice of Claus Böhmler, a member of Fluxus from the early 1960s onwards, explores the intersections among text, sound, performance, and conceptual art. In the various mediums in which the artist worked, such as performance, drawing, sound, sculpture and installation, Böhmler explores the relationships between reality and the image, as well as the original and facsimile. By disassembling and playing with the way devices such as radios, televisions, photocopiers and instruments of mass media are used, he renders visible the unseen cogs and wheels of media mechanisms, and combines them with objects not directly related to the media. Word games play a central role in his works that incorporate grammatical strings of connected words and concepts. For example, for *Amsel, Drossel, Funk und Star* (Blackbird, Thrush, Radio and Starling), which consists of a nest box made from a tree trunk wearing headphones, he playfully alters the title and lyrics of a German children's song, changing the word *Fink*, which means finch, to *Funk*, or radio. With the change of a single letter and the headphones positioned on the nest box, Böhmler creates a humorous parable on the act of listening. Both with its title and unusual combination of objects, the work transforms familiar images, and gives way to a new structural integrity.



**Amsel, Drossel, Funk und Star, 1988**

Nest box with headphone

49 x 21 x 21 cm

*This work is donated to the Arter  
Collection by René Block.*

## RADA BOUKOVA

1973, Sofia (Bulgaria)

Rada Boukova explores the representational possibilities of ordinary objects on which she performs various interventions. The artist uses everyday materials such as colourful fabric, helium balloons, balls, plastic bags and socks. Taking inspiration from consumer culture, comics and cartoons, along with the complex and multicoloured visuality of the street, Boukova reinterprets objects in the context of material culture, design and art. Her work *Sunshine* is an industrial band of rubber placed on the wall in a shape reminiscent of a smile. Boukova's vivacious wit, encountered in *Sunshine*, also shines through in many of her other works.

*Delux (3)* is a mural created by the artist using fake necklace pearls arranged in the shape of a speech bubble like those found in comics. Although the work's title implies flamboyance and splendour, and pearls evoke extravagant and lavish lifestyles, the speech bubble which Boukova created with an extremely simple and elegant form has been left empty. The silence of the work gives room to the imagination of the audience, encouraging them to express the thoughts that go through their minds, and what they might want to say or ask.



**Sunshine**, 2016  
Rubber, screws  
12 x 25 cm



**Delux (3)**, 2014  
Fake pearls, wire and nails  
Approx. 130 x 90 cm

## FATMA BUCAK

1984, Iskenderun (Turkey)

Fatma Bucak explores discrimination based on identity and gender in her performances, videos, works of photography and installations. The concept of the “fall”, frequently encountered in the artist’s practice, runs through many of the themes that form the core of her works. In her solo exhibition at Arter in 2013, *Yet Another Story About the Fall*, Bucak revisited creation myths that regard men as superior to women, therefore going back to the very beginning, the fall of man from heaven to earth. Her short video *I Was Not Able to Prevent the Fall* was one of the pieces displayed at the exhibition. The work starts with almost a static photographic image and the only action taking place is the sudden fall of an egg. What we see in the beginning is a broken egg lying in front of a concrete block with a circular cavity in the middle, creating an uneasy feeling about what will happen. In a matter of seconds, the other egg, still intact on the strange, broken and cracked pedestal that is almost reminiscent of a nest, will suffer the same fate. Bucak strikes an uneasy balance between making viewers ‘laugh in the face of adversity’ and making them ‘think about shattered hopes’ through the absurd staging of an egg – a symbol of life, integrity and completeness.



**I Was Not Able to Prevent the Fall, 2013**

Video (colour, sound)

41”

Ed. 1/5 + 1 AP

## AYŞE ERKMEN

Istanbul (Turkey)

Ayşe Erkmen's artistic practice draws on conceptual relationships she forms with space, time and material. Unexpected directions and distances, architectural and environmental scales, and the invisible along with the visible contribute to the experiential aspect of the artist's oeuvre. Colour and typography take dominant roles in some of Erkmen's works. In certain pieces, she creates her own font by using punctuation marks, such as commas, parentheses and underscores; while in others, she borrows and incorporates ready-made fonts. She also integrates colours from Pantone colour codes as ready-mades into her works, or as in some of her pieces, she welcomes the colours of ready-made materials that are utilised in the work. In *Colours of Letters*, Ayşe Erkmen renders her letter-colour synaesthesia visible by assigning colours to the letters and numbers in a manner that can be perceived by the viewer. The italic letters of the Vag Rounded Black font, transferred to plexiglass, cover both sides of a divided wall right at the entrance of the gallery space, and as if spread on two adjacent pages, appear with the colours in which the artist sees them. According to Erkmen, A is always red. E is always a dark navy blue.



**Colours of Letters**, 2006  
Coloured plexiglass letters  
Ed. 1/3 + 1 AP

## CEAL FLOYER

1968, Karachi (Pakistan)

Ceal Floyer's works, which reshape everyday objects and detach them from their ordinary contexts, explore the absurdity and confusion caused by the gaps and transitivity between function and meaning, as well as reality and fiction. The artist selects common materials from everyday life and places them in an artistic context that plays with the viewer's perception. Floyer's *Ladder (minus 2-8)* is a standard aluminium ladder with all its rungs except the first and ninth ones removed. The modified, defunct ladder appears to suggest the idea of a journey with only a beginning or an end. Leaning against the wall, waiting upon never to be used, this ladder no longer performs its usual functions, yet it is also nothing else other than a ladder. With this playful modification, Floyer breaks the semantic connections of the object, leaving language and representation, in a constant state of ambiguity.



**Ladder (minus 2-8), 2010**  
Modified aluminium ladder  
304.8 × 30.5 × 8.9 cm  
Ed. 3/3

## İNCİ FURNİ

1976, Bursa (Turkey)

İnci Furni presents fragile and ephemeral relations between everyday objects and situations abstracted from all sorts of classifications and causality. Creating a visual world in which various mediums such as painting, sculpture and installation interpenetrate, the artist's practice gives substantial importance to the method of setting up games, and opening up a playful sphere of experience. Furni frequently resorts to play to break free from the monotony of reality, emancipate thought, and discover new potentials of form and display. For instance, "Now! A big, black balloon will burst. Air will escape from it. A grey mass / will remain intact. The bird perched on the metal bars above will not fly off. Its shadow will be bigger than itself," she will tell herself. Then, this playful idea will begin to migrate towards different mediums, colours, and trials with forms and dimensions. Her work *PUFF*, made of polyester by the artist in 2010 for the *Second Exhibition* at Arter, is a black balloon losing air. Just as in cartoons which depict moments frozen in time, the balloon is seen delicately suspended just on the verge of deflating - with its form still intact, and not being swayed in every direction. This interrupted explosion implies unfulfilled expectations and undoubtedly points towards a personal or social emotional state.



**PUFF**, 2010

Polyester

230 × 120 × 160 cm



## LEYLÂ GEDİZ

1974, Istanbul (Turkey)

The conceptualisation of an image takes precedence over the image itself in Leylâ Gediz' paintings. Ideas and concepts initiate the artist's working process, with their origins often in her own past, her childhood and memories, or objects that recall these to the present. Interested in questions concerning the materiality of painting, its association with time, and its place in our lives, she often incorporates into her artistic process the spaces where she produces and displays her works, as well as giving form to her painting within three-dimensional spaces.

The nine-piece installation *Jump Cut* includes the likes of signboards, folding signs and barricades, which Gediz presents as sculptural paintings, alongside the wall pieces, which she sculpts anew by tearing and glueing their canvases. *ThisPlay* features five pieces from *Jump Cut* in which Gediz uses an almost childlike simplicity and restrained aesthetic. The hues



of the pegs fastened to the nylon socks hanging on a washing line seen in the painting on one side of a folding signboard turn into abstract strips of colour on the other side. The same strips of colour are replicated along the canvases which Gediz has cut into segments. In one example, she has stretched such strips across the rear side of the frame; in another, they have been woven together like a net, and suspended from the bottom of the frame. Or in another, the painting has been entirely removed, leaving behind an empty frame which displays the same set of colours on its outer edges. Meanwhile, a nearby wooden box overflows with the remains of Gediz's joyous, childlike endeavours of building and taking apart, and cutting and sticking back together.

Leylâ Gediz's *Thesaurus*, *Pacman* and *Comet* are also presented in the exhibition *ThisPlay* and can be viewed in Gallery 2 on Arter's second floor.



**Jump Cut, 2014**

Wood, canvas, acrylics, glue, ink-jet print, vinyl, staples, screws and hinges  
Dimensions variable

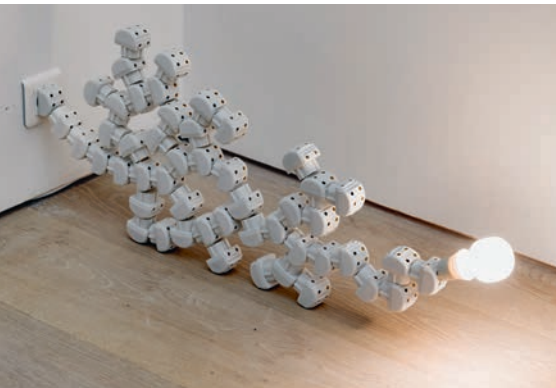
## ŞAKİR GÖKÇEBAĞ

1965, Denizli (Turkey)

Şakir Gökçebağ creates new structures through dismantling, multiplying and combining everyday objects in his photographs, sculptures and installations. The artist frequently uses ordinary items such as belts, clothes pegs, brooms, buckets, umbrellas, carpets, shoes and even toilet paper rolls in his pieces, humorously suggesting reorganisations of the relationship between people and things, as well as of how we perceive objects. Gökçebağ's practice is based on the repetition and transformation of selected items, reinterpreting objects through visual rhythms and striking arrangements by detaching them from their original functions.

Featuring an amorphous structure of interconnected electrical sockets, *Resistance 1* highlights the ways Gökçebağ handles and transforms ready-made objects in his oeuvre. This strange form with various heads and limbs, formed by many sockets fitted together like Lego bricks, eventually leads to a light bulb and provides it with electricity and light, although through an elongated path. Even though the primary qualities and function of the object used in *Resistance 1* are not completely lost, through repetition and the artist's playful manipulation, they assume a surprising and unfamiliar form.

Şakir Gökçebağ's *Prefix & Suffix 1* is also presented in the exhibition *ThisPlay* and can be viewed in Gallery 2 on Arter's second floor.



**Resistance 1**, 2008  
Sockets, bulb  
40 × 64 × 4 cm  
Ed. 2 + 1 AP

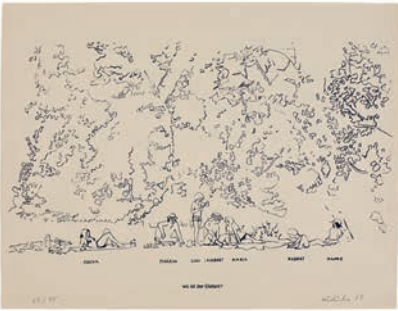
**KARL HORST HÖDICKE**  
1938, Nuremberg (Germany)



**Original + Fake, 1972**  
Screenprint on paper  
104 × 70 cm (framed)  
Ed. 62/95

A pioneer of the movement known as Neuen Wilden [The New Wild Ones], along with George Baselitz, Jörg Immendorff, Markus Lüpertz and A.R. Penck, KH Hödicke creates neo-expressionist paintings that are not only playful but also closely associated with his time and environment. In addition to his paintings in which he explored the vast urban environment of Berlin, which underwent a rapid, post-war evolution and saw the emergence of iconic buildings and construction sites, he produced works with various techniques and mediums, such as objects, multiples, drawings and film. With his screenprints exhibited at *ThisPlay*, the artist literally brings painting to the playground. Hödicke's *Original + Fake* is a game of "spot the difference", while *Young Socialist in the Forest*, *Where Is the Painter* and *Where Is the Elephant* invite visitors "to find the figures and objects hidden in the compositions".

KARL HORST HÖDICKE  
1938, Nuremberg (Germany)



**Where Is the Elephant,**  
1972

Screenprint on paper  
54 x 69 cm (framed)  
Ed. 62/95



**Young Socialist in the**  
**Forest,** 1972

Screenprint on paper  
69 x 54 cm (framed)  
Ed. 62/95



**Where Is the Painter,** 1972

Screenprint on paper  
54 x 69 cm (framed)  
Ed. 62/95

## JYTTE HØY

1951, Copenhagen (Denmark)

With a focus on abstract space and details that often go unnoticed, Jytte Høy uses simple gestures and materials to add new dimensions to perceptions of everyday objects and the relationships we establish with them. She reconstructs objects by exploring their structures and inner workings, which opens them to new experiences through unexpected encounters and partnerships.

*Untitled* is a work from Jytte Høy's series titled *TOUCH*, which she began in 1996 and continues to expand with new additions. Høy creates pieces for the series with ordinary, everyday materials; such as plastic bags, tape, light bulbs, cotton balls and rubber bands, which no longer appear as simple as they are. Reminiscent of a smiling face, *Untitled* consists of a ping-pong ball and cotton wipe connected by a wire. Like the slowly fading smile of the Cheshire cat in *Alice in Wonderland*, it is uncertain what it is or what it is a part of, even though we seem to sense its essence.



**Untitled (from the series *TOUCH*), 1997**

Ping-pong ball, wire and cotton wipe

52 x 32 x 9.5 cm

## JYTTE HØY

1951, Copenhagen (Denmark)

In *Potato X-mas*, Jytte Høy cuts the branches of an original Christmas tree, stick iron rods in their places and finish them off with a large potato at the end. Thus, the artist playfully combines the most everyday of foods, the potato, with the symbol of Christmas festivity, a time of excessive eating.



**Potato X-mas, 2010**

Wood, iron sticks and potatoes

230 x 192 x 192 cm

## PETER HUTCHINSON

1930, London (United Kingdom)

Peter Hutchinson is known for his photography-based conceptual art in which he documents his interventions on landscape. The artist creates works composed of photographs, collages, and texts from which, when brought together, new narratives emerge. In his photo collages, Hutchinson includes handwritten notes and coloured illustrations, derived from his travels and observations. For his 1972 solo exhibition titled *Chess (Documentation of Games at the Gallery)* at Galerie René Block in Berlin, a table, two chairs and a chess set are brought together in play. Hutchinson plays chess once a day either with the visitors or with René Block throughout the exhibition, while the process is photographed with a polaroid camera and the moves of the players are recorded in an algebraic order. The photo-collages including a compilation of the photos, a list of the players' chess moves, and the artist's personal notes are framed and hung on the walls of the gallery for display. Hutchinson writes, "Played at opening night at René Block Gallery", on *Chess Documentation No: 2*; and on *Chess Documentation No: 6*, "A game played with Anthony from Alaska. We met yesterday at the zoo".



### Chess Documentation

No: 2, 1972

Polaroid, felt-tip pen and pencil on paper

67 x 52 cm (framed)

*This work is donated to the Arter Collection by René Block.*



### Chess Documentation

No: 6, 1972

Polaroid, felt-tip pen and pencil on paper

67 x 52 cm (framed)

*This work is donated to the Arter Collection by René Block.*



**IRWIN (MIRAN MOHAR)**  
1958, Novo Mesto (Slovenia)

Miran Mohar is one of the five members of the IRWIN artist group, the visual arts branch of the Neue Slowenische Kunst [New Slovenian Art] collective founded in Slovenia in 1984. Influenced by the rise of conceptualism in the West, the collective positions group identity above individual creativity and production. In their output in diverse fields such as painting, works in public spaces, sculpture, installation and publishing, they combine symbols borrowed from totalitarian regimes and belief systems with art historical references, conveying them into new contexts. Miran Mohar's *Yellow Monochrome* is part of the monochrome series produced by IRWIN members in various forms and with different themes. A significant example of the collective's research on the art historical position and boundaries of painting, the series brings together different interpretations of the history of modernism by reducing the painting to its basic elements, such as form and colour. Formed of small Lego blocks, *Yellow Monochrome* offers a playful reference to the modernist idea which highlights the pursuit of abstraction.



**Yellow Monochrome,**  
2007  
Lego, wood, fabric  
91 × 71 × 6 cm

## ROLF JULIUS

1939, Wilhelmshaven (Germany)-2011, Berlin (Germany)

Rolf Julius creates compositions and spaces combining visual and acoustic elements, sound and images. The affinity he felt for contemporary composers, whom he discovered in the 1970s at festivals and on the radio following his education in the fine arts, led to the inclusion of music and sound in his works. In his performances in both urban and rural spaces, as well as indoors, he associates acoustic space with various materials and nature. Of the equal weight given to images and sound in his subtle, poetic acoustic sculptures located on the threshold between the aural and the visual, Julius said: "I create a musical space with my images. With my music, I create an illustrated space. Images and music are equal. They come in contact with the mind of the viewer and the listener and, inside, something new comes of it." His close relationship with the pioneering Japanese sound artist Takehisa Kosugi and his interest in Japan's culture and natural beauty play an important role in Julius' practice. *Uenopark 3* belongs to a series related with sound and images recorded in a public park in Tokyo. Like a magnifying glass, the eye is drawn to the image of koi fish which are brought to life through the combination of water and digital sounds.



**Uenopark 3**, 2010  
Glass vase, water, video  
(colour, sound)  
Vase: 25 x 25 x 12.5 cm,  
video: 4'10"

## GUNILLA KLINGBERG

1966, Stockholm (Sweden)

Gunilla Klingberg creates new spaces or transforms existing ones through light, colour and recurring motifs. Inspired by the geometrical arrangement of mandalas which represent the cycle of the universe in a circular integrity in Eastern mysticism, her sculptures and spatial installations manipulate built-in visual forms and sensory experiences through repetition and proliferation of ready-made images such as logos of consumer goods and symbols of traffic signs. Her works often bears references to the Op Art of 1960s and the Psychedelia movement. Klingberg's work titled *The Doors* exists at the intersection of sculpture and architecture, like many of her other pieces. For this work, she abstracts the door, an ordinary architectural element, from its function as a passage that connects or a barrier that divides spaces. Creating a kaleidoscopic effect with successively smaller door frames recessed into each other, Klingberg's *The Doors* seems impenetrable when facing it, yet it is a conduit to a mental rather than physical opening due to its alternative treatment of space.



**The Doors**, 2010  
Lacquered wood,  
door handle  
208.5 × 97.3 × 111 cm  
Ed. 3/3 + 1 AP

## FÜSUN ONUR

1938, Istanbul (Turkey)



### **Dream of Old Furniture, 1985**

Installation with old furniture, textile and various objects

Dimensions variable

(*Through the Looking Glass* exhibition view, Arter, 2014)

Füsün Onur explores form, space, time and the relationships between them with an extraordinary variety of materials. Many of her works provide interpretations of space and time through rhythm and variations by translating music into a visual language. Füsün Onur's 1985 installation *Dream of Old Furniture* transports pieces of furniture, fabric and other decorative objects from the domestic realm into a surreal dream atmosphere. These objects divorced from their original functions are transformed into imaginary beings through an interchange of parts, reflecting a rich world of imagery similar to that of Alice's fantastical journey through the Wonderland.

Füsün Onur's *Pink Boat, Untitled* and *Water by the Sidewalk* are also presented in the exhibition *ThisPlay* and can be viewed in Gallery 2 on Arter's second floor.

## ERKAN ÖZGEN

1971, Mardin (Turkey)



### **Lost Body**, 2005

Video (colour, sound)

4'30"

Ed. 1/5

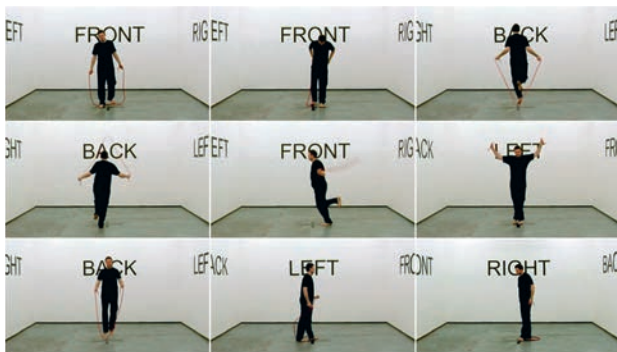
Following his academic education in painting, Erkan Özgen focused his practice on different mediums including video, photography and performance. His plainly shot videos, mostly based on fictional acts, reflect the social, cultural and political fabric of the region where he was born and still lives, with a particular focus on how these conditions affect women and children.

Erkan Özgen's video *Lost Body* follows in close-up the frail legs of a boy wearing combat boots seemingly incompatible with his body as he dribbles a plastic ball through the maze-like streets. The game, normally played in groups and with friends or opponents, is devoid of joy as the boy plays alone. Stripped of any borders and of any certain time or place, it carries neither the pleasure and enthusiasm of a children's game nor the aesthetic order of adult games. Together with its player, the game blends into the irregular landscape of the streets, evoking the difficulty of cultural, political and socio-economic conditions. The child whose face remains unseen throughout the video smoothly and steadily dribbles the ball before slowly starting to lose control, increasing his speed with a hectic rhythm and finally ending the game with the ball stuck between a wall and his boots.

## MICHAL PĚCHOUČEK & VIKTOR TAKÁČ

1973, Duchcov (Czechia); 1982, Prague (Czechia)

Exploring the relationships between movement, orientation and space, *Front, Back, Left, Right* is one of the collaborative works created by Viktor Takáč, who investigates the spatial possibilities of the moving image in his films and videos, and Michal Pěchouček, who works with theatre and stage design, as well as various mediums such as painting, photography and video. The video shows a man in a room, skipping rope in front of its walls on which words indicating directions are written: "Front", "Back", "Left" and "Right". The performance turns into an increasingly confusing game, disrupting both the performer's sense of direction and the viewer's spatial orientation. On each wall, the performer finds a different word indicating that he should turn in another direction – he turns right only to find "Back" written on the wall; he turns left, but the wall immediately directs him to turn "Right". As the performer changes direction, the camera moves in the opposite direction to this rotation. *Front, Back, Left, Right* playfully explores how the viewer navigates the exhibition space as informed by the directions and exhibition-related content.



**Front, Back, Left, Right**, 2011

Video (colour, silent)

2'19"

Ed. 1/5

**GORAN PETERCOL**  
1949, Pula (Croatia)

Goran Petercol produces conceptual works exploring our perception of space and its hidden potentials. In the sculptures and light installations he has created since the 1980s, the artist experiments with the symmetrical structures, transitions and intermediary spaces presented in the form of an object. His works interact with the physical properties of materials such as wood, metal, glass and concrete, as well as intangible qualities of light and shadow. *After Reflection (9)* is part of a series which followed Petercol's work *Reflections* (2005), featuring the façades of two opposite buildings reflected onto each other. *After Reflection (9)* consists of a chair with a bulb in a notched arch on one side of the seat. The chair is placed next to the wall so that the light illuminates the space between the chair and the wall, thus referring to the existing interspace, which our perception can, but for various reasons does not notice.



**After Reflection (9), 2007**  
White wooden chair,  
electric bulb  
46.5 x 35 x 35 cm

## SOPHIA POMPÉRY

1984, Berlin (Germany)

Sophia Pompéry's videos and installations reflect her interest in everyday objects, as well as physical and optical phenomena. Manipulating forms of perception, the artist draws the viewer into an enigmatic yet fascinating and poetic world. Her videos, designed with uncomplicated visual aspects, bear similar characteristics with the medium of painting.

Pompéry's video *Plume* similarly echoes a painting in motion. In the work, splashes of watercolour begin to dilute and disperse when they come into contact with water, forming clouds of colour that mingle on the wall where the video is projected. These constantly changing colour forms soon disappear, creating an almost hypnotic effect that presents new perceptions for the viewer. In a sense, Pompéry liberates painting from its static quality by surrendering the colour and forms to the spontaneity of watercolours and introducing chance into the formation of the work.



**Plume**, 2010  
Video (colour, silent)  
24'28"  
Ed. 1/5 + 2 AP



## SOPHIA POMPÉRY

1984, Berlin (Germany)

In her video *Kawala Play*, Pompéry plays a monotonous note with a traditional flute called *kawala* as a soap bubble begins to grow from the end, which shines and takes on colour as it expands, reflecting the artist's hands holding the flute and the room around it. While *Kawala Play* intertwines the visual with the aural to make sound visible, Pompéry also translates, as in her video *Plume*, the act of painting into a different medium.



**Kawala Play, 2008**  
Video (colour, sound)  
1'42"  
Ed. 1/5

## ANNI RAPINOJA

1949, Hailuoto (Finland)

Anni Rapinoja explores ways to return back to nature what plants and animals have given us by including them in the production processes of her works as “living beings she is in cooperation with”. These co-operators include flowers, moss, seeds and leaves. Rapinoja’s work *Hat of Mrs. Earth* belongs to a series titled *Wardrobe of Nature* which investigates the relationship between human and nature in a way to suggest that human beings are a part of nature and what they do to nature, they do to themselves. Cane, the primary material of *Hat of Mrs. Earth*, remains under the influence of natural forces; its colour undergoes changes as the plant dries out and transforms. Enabling nature to seep into the lives of urban dwellers through familiar forms from everyday life, the work also evokes an awareness of the natural world banished to the unconscious.



**Hat of Mrs. Earth, 2008**

Common reed (*Phragmites australis*)

56 cm Ø

## SAI (CHEN SAI HUA KUAN)

1976, Singapore



**No Turn**, 2012

Mixed media

300 × 40 × 120 cm

Sai is interested in the notion of play within daily life. His practices often challenge the habituated eye by deconstructing and transforming everyday objects, found materials and situations to invite fresh interpretations. Sai sees his art as the outcome of conditional activities determined and enabled by site and context, which go beyond object-making and conventional studio practice.

*No Turn* is an installation with two bicycles that share a front wheel. Although the bicycles seem balanced and in harmony with each other, tension and conflict underlie their relationship of negation. An imaginary clash of equal, opposing forces has created an irreversible bond, debilitating to both sides. Despite their two saddles, two sets of handlebars and three wheels, it doesn't look very likely that these bicycles would take their riders anywhere.

## KARIN SANDER

1957, Bensberg (Germany)

Karin Sander renders visible that which is already present but has hitherto escaped perception, existing in a latent state. In her sculptures and installations, she often uses everyday objects and incorporates the architectural features of the space into her production processes, transforming the space into a part of her work through her interventions. Sander's series *Ping-Pong Ball on Canvas* takes the surface of the canvas as a field of play and transforms the object of the game into the material of the painting. For this series, the artist throws a white ping-pong ball at an unprimed canvas and fixes it to the spot it hits, composing a three-dimensional picture. The game of ping-pong is particularly significant to Sander for its connotations of competition, negotiation and dialogue. The ping-pong ball we encounter in Sander's work has been isolated from the game as we know it, or has entered a new field of play.



**Ping-Pong Ball on Canvas IV, II, III, 2008-2009**

Ping-pong ball on canvas

30 x 24 x 7 cm

Ed. 5

## ERİNÇ SEYMEN

1980, Istanbul (Turkey)

Erinç Seymen's artistic practice, which revolves around questions concerning gender roles, class identity, family structures and belonging, explores bodily experiences, sexuality, and desire in relation to the social, historical, and class-related control strategies that define and suppress them. The artist's works adopt a critical stance towards narratives that romanticise and hold the concept of the family sacred. In *Family Values 2*, Seymen focuses on family values which are defined in terms of class through the values attributed to objects, arrangements, and decorations, alongside the continuity of these values. The portrait of the ideal family, featuring a mother, father, and their child whose facial expressions remain unseen, is obscured by a fanciful, sanctuary-like mountain of delicious food. Hidden by the foreground image that represents an exaggerated prosperity promised by 'family values', this obscure family portrait makes us wonder – do the faces of family members concealed from view bear smiles, or are they unhappy?



**Family Values 2**, 2016  
Ink pen on paper  
98 x 75.5 x 3.5 cm

## HASSAN SHARIF

1951, Bandar Lengeh (Iran)–2016, Dubai (United Arab Emirates)

Alongside his works in different mediums, including painting, drawing, installation, and performance, Hassan Sharif's woven assemblages hold an essential space in the artist's oeuvre. The late period works of Sharif, who passed away in 2016, focus on wall sculptures that feature the objects people often use on a daily basis and find indispensable. Through these works, he questions our dependency on everyday objects, which exist almost like extensions of our bodies, as well as our consumption habits. *Back to School* is one of Hassan Sharif's woven assemblages that meander between the mediums of painting and sculpture. The work, in which uniform blue and pink children's backpacks are woven like a carpet, turns this mass-produced, cheap object into a wall sculpture created through a method reminiscent of traditional weaving techniques. In Hassan Sharif's own words, *Back to School* is based on the idea that children, though unaware of it, carry on their backs a substantial load of knowledge which they will use for their future.



**Back to School, 2015**  
School bags, acrylic paint  
and cotton rope  
290 × 245 × 40 cm

## CENGİZ TEKİN

1977, Diyarbakır (Turkey)



Untitled, 2003

C-print

4 pieces; 40 × 120 cm each, 1 piece; 80 × 120 cm

Ed. 1/5 + 1 AP

Incorporating in his practice references to the political, cultural and social fabric of the region where he was born and raised, Cengiz Tekin employs a wide landscape including domestic and public spaces, urban environment and nature both as his 'studio' and the scenery of his work. Particularly in his early works, the artist often uses humour as a tool to venture into themes of pressure, being stuck, concealment, fear and resistance; all of which are commonplace in the conflicting course of daily life. In his five-piece photograph *Untitled*, a figure blends into stacks of colourful quilts, blankets, and pillows with traditional motifs. The bedding, which would normally be expected to invite the body to a warm, peaceful slumber, turns into a heavy burden to bear as the artist hides and mingles amongst its riot of colours like an anonymous figure. The childlike joy of playing a game of hide-and-seek is camouflaged by a sense of pressure and being stuck that permeates the home and daily life.

## ANDREA TIPPEL

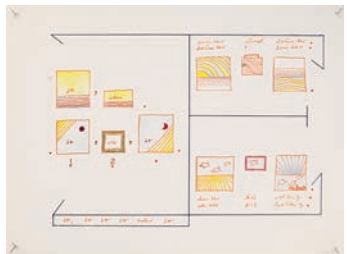
1945, Schwarzwald (Germany)-2012, Hamburg (Germany)

Drawing constitutes the core of Andrea Toppel's artistic practice. Her work mostly evokes schematics and diagrams documenting the flow of thoughts and incorporates experimental signs based on abstraction. Toppel includes animal figures, textual fragments, words, numbers and symbols to explore the 'invisible within the visible' and plays with the associations formed between words and images. *Above and Below* is a schematic drawing with three main sections separated by straight lines. Each section contains different schematic elements such as the sea, sky/space, land, city, clouds, lines and waves. In conjunction with these elements, Toppel uses words such as "ja, eben, oder, wie, so, drüber, drunter" [yes, just, or, like, so, above, below], or typographical devices such as full stops, commas, exclamation marks and question marks.

*Painter Chasing Birds* conveys, in successive frames, the flight of a bird. The bird, entering from the lower corner of the first frame, rises a little and moves away with the appearance of a red motif in the next frame. With the addition of a new visual motif in each subsequent frame, the bird rises towards the upper right corner, and when it finally reaches the end, flies beyond the borders of the frame.

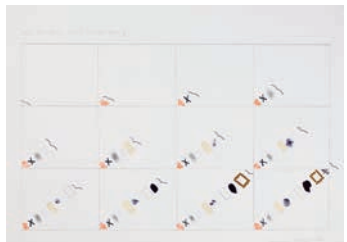
**Above and Below**, 1972  
Pencil, crayon on paper  
29.7 × 39.9 cm

*This work is donated to the Arter Collection by René Block.*



**Painter Chasing Birds**, 1975  
Pencil, crayon, ink, scotch tape,  
punched holes in paper  
30.5 × 42.7 cm

*This work is donated to the Arter Collection by René Block.*





## GABRIELA VANGA

1977, Târgu Mureș (Romania)

Gabriela Vanga works with various mediums including photography, video, sculpture and installations to explore the boundaries between reality and fiction through the concepts of space and time. In pursuit of the unreal and dubious over the tangible and incontestable, she incorporates optical illusions in her practice.

The installation *Mirare* references Jacob's Ladder from the patriarch's dream in the Book of Genesis. The reflections in the two circular mirrors fixed to the ceiling and floor give the perception that the ladder extends up and down into the infinite. Yet the seemingly endless space at our feet and above our heads does not allow us to ascend or descend. This optical illusion of infinity positions the viewer in the eternal purgatory between the heavens and the underworld, on the plane of worldly existence.

Gabriela Vanga's *No Second Thought* is also presented in the exhibition *ThisPlay* and can be viewed in Gallery 2 on Arter's second floor.



**Mirare**, 2006  
Wood ladder, 2 round mirrors  
Dimensions variable  
Ed. 2/5 + 2 AP



*ThisPlay* exhibition view, 2022.

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