04.11.2026
—
01.08.2027

İmgenin Boşluğu

The Void of the Image

Yürütücü | Instructor
Zeynep Sayın

YUNT

Koordinatör | Coordinator
Ezgi Bakçay

THE VOID OF THE IMAGE

This book accompanies the programme *The Void of the Image* held at YUNT between 04.11.2026 – 01.08.2027 led by Zeynep Sayın and coordinated by Ezgi Bakçay.

Water Cycle
07.11.2026 – 05.03.2027

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YUNT

THE VOID OF THE IMAGE
04.11.2026 — 01.08.2027


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The Void of the Image

ZEYNEP SAYIN

Hubert Damisch once noted that clouds created a realm that disrupted the political economy specific to representational mechanisms achieved through linear perspective in Renaissance painting, thereby destabilising its ideological ground and hegemony. The rules of linear perspective are suspended precisely where the cloud begins: while every attempt is made to bring everything under ownership through lines, clouds open up a space upon which no ownership could be claimed, a space that resisted accumulation. Unbound by any atomic nucleus, much like energy set free in space and matter, they remained elusive, sabotaging the image as it struggled to fit into representation.

The cloud was predominantly composed of water and ice; one of the states of water, capable of evaporating into gas when needed, or freezing into ice. There existed what was known as the water cycle: a cycle of transformation through which water moved incessantly between the earth, the atmosphere, and the underground. Water became vapour, moisture, dew, mist, gas, cloud, rain, snow, ice, river, ocean; present even within the air we breathe, it seeped into the breath we drew into our lungs; it was the air that carried the water.

Air was like a canvas, barely visible on its own yet brought into visibility by the cloud suspended within it, carrying the image while being a part of it; it travelled deep into the body and became breath. If air was potential energy, breath was the movement that drew this energy inside; life was both contained within the air and drew life into itself, for breath was the air's wind. If we were to ask Elias Canetti, in our age where the earth, the atmosphere, and the underground have all been occupied, breath was the last common left to us: a partnership that belonged to no one, making room for everyone and everything, residing within all things and taking all things into itself, where that which was within me contained me, and that which contained me was within me.

Despite ages filled with the thorns of land, property, and power, despite water wars, military airspaces, clouds packed with data, algorithms muddying our subconscious, synthetic viruses choking our lungs, chemical weapons, and futures shattered into ruins before they could even happen, air remained something no one could own; it had no borders, and across the world just as in our own country, we were all starving for water, air, and breath. We were running out of breath.

We wanted to define the image as a vessel originating from these parts, enabling us to breathe, revitalising us, sailing on the water's surface as it travels with the wind; a migratory movement from water to cloud, from cloud to rain and to land, to the sea and to rivers, as *the last common*. The image was a memory of breath, a phantom of breath, recalling not only what has already come to pass, but what is yet to be, and perhaps what will never be. Unbound by any core of imitation, elusive as energy set loose in space and matter, the image was an aberration that sabotaged a power structure struggling to represent; it was high time its dignity was restored. This is how the podcast series *The Dignity of the Image* and the events we hope will accompany it over the coming year came into being.

YUNT, founded in Sultanbeyli, sought to help me remember how to breathe in unison with the city within me, and to remind the city of what it had forgotten. Together with the guests featured in the podcast series, we recalled what imagery is and what it means to resist through imagery, and together we wove a space for breathing.

In his doctoral dissertation titled *The Difference Between the Democritean and Epicurean Philosophy of Nature*, Karl Marx wrote that atoms swerved directly with a motion that created alien, wild, unknown orbits and brand new constellations, unfamiliar with falling straight down according to the laws of gravity, thus achieving liberation; this swerve was called *clinamen*. Sultanbeyli could perhaps be this very swerve, creating new constellations that destabilise the ground of linear ideologies, break the political economy specific to representational mechanisms causing shortness of breath, and upon which no ownership can be claimed, nor accumulated like capital; these were constellations of images. Through the openness they created, through the space they opened up, they breathed and allowed us to breathe.

In the Communality of the Image

EZGİ BAKÇAY

Over the past year, under the intellectual guidance of Zeynep Sayın, YUNT conducted a collective research project rarely seen in Türkiye's cultural and artistic landscape. Through the podcast series prepared and hosted by Sayın, the intellectual journeys of sixty-four image producers were recorded in their own voices. Writers, directors, contemporary artists, and curators, who view the image as a mode of resistance, a realm of social solidarity, and a space for civil struggle within their historical context, came together in a polyphonic assembly defending the dignity of the image.

The Dignity of the Image can be read as a study of memory looking back at the last thirty years of Türkiye's cultural and artistic landscape, a map to navigate our shared imagination. Indeed, this series of conversations keeps record of what could not be produced just as much as what was created; of disappointments, persistence, struggle, partnerships, conflicts, and branching paths as much as realized dreams; keeping a record of the country's emotional and sensory atmosphere as it transformed over the years.

Nevertheless, rather than reading it like a map, I would suggest listening to it as an auditory topography, setting out on a journey through the recordings. The voices in these recordings resemble streams, underground waters, rivers, and waterfalls, each flowing, cascading, foaming, or overflowing in its own way. What emerges is a topography shaped by water in a thousand and one forms: *The Dignity of the Image*. Hearing who carves the stone and cracks the rocks, who flows quietly to nourish the earth, who falls from a height to open up caves, and who retreated to create sinkholes... Listening to *The Dignity of the Image* is like embarking on a long hike with one's eyes closed.

Within this ever-shifting topography, Zeynep Sayın's thought functions like a power plant that harnesses critical energies. This energy, in turn, accumulates and flows through the images. What we witness is the vital importance of the image, as essential as water and breath, in the quest for a world where the dignity of all living beings is upheld. The image does not merely represent another world; it opens up a path to liberation that mobilises both the past and the future to bring about justice. When it comes to images, artistic and cultural production transforms into a collective act that encompasses us all, an act of co-creating a shared world, here and now.

While listening to *The Dignity of the Image,* realising the immense visual richness and inexhaustible diversity of rebellion in the face of the banality of evil is, in itself, a source of hope. It is, moreover, encouraging to see how each voice, while preserving its uniqueness, comes together in a shared demand for justice.

Tracing Water and Breath

This year at YUNT, Zeynep Sayın breathes new life into *The Dignity of the Image*, which resembles a living organism generating electrical bonds between its cells. She recalls the words, sounds, vibrations and silences she has accumulated in the recording studio to create new harmonies or counterpoints; she invites them into the body, the space, the square, the street, the kitchen, the garden and Sultanbeyli. She designs a public sphere that transforms the memory she has created into action rather than archiving it, keeping images open to cycles, flow and metamorphosis. Settling into the hospitable expanse of time opened up by YUNT through exhibitions and events, she sets out to reweave an entire atlas of images along the axis of water and breath.

Water Cycle and *The Last Common: Breath,* which will take place one after the other in November and March, follow the intellectual trajectory of *The Dignity of the Image* podcast series produced by YUNT. Led by Zeynep Sayın and coordinated by me, these exhibitions aim to establish a horizontal and relational exhibition practice by shifting the focus from the curator to the artist and the artwork itself. YUNT, whose public programme

we are co-designing with Zeynep Sayın, aims to be not merely an exhibition space this year, but a laboratory of bodily experience through workshops and performances, a platform of memory through discussion and screening series, and a meeting point for ideas on the public sphere.

Shaped by the ethics of learning and knowing distilled from *The Dignity of the Image*, this public programme aims to create an ecosystem for intellectual and sensory collaborations. The format of the research process, which will span the entire year, is also shaped by the same ethical responsibilities that govern the processes of the image's production, circulation and sharing: it invites us to rethink art as a practice that transcends established hierarchies, erodes the distinctions between producer and viewer, forms a horizontal community, and opens up an independent space and time in which we can breathe.

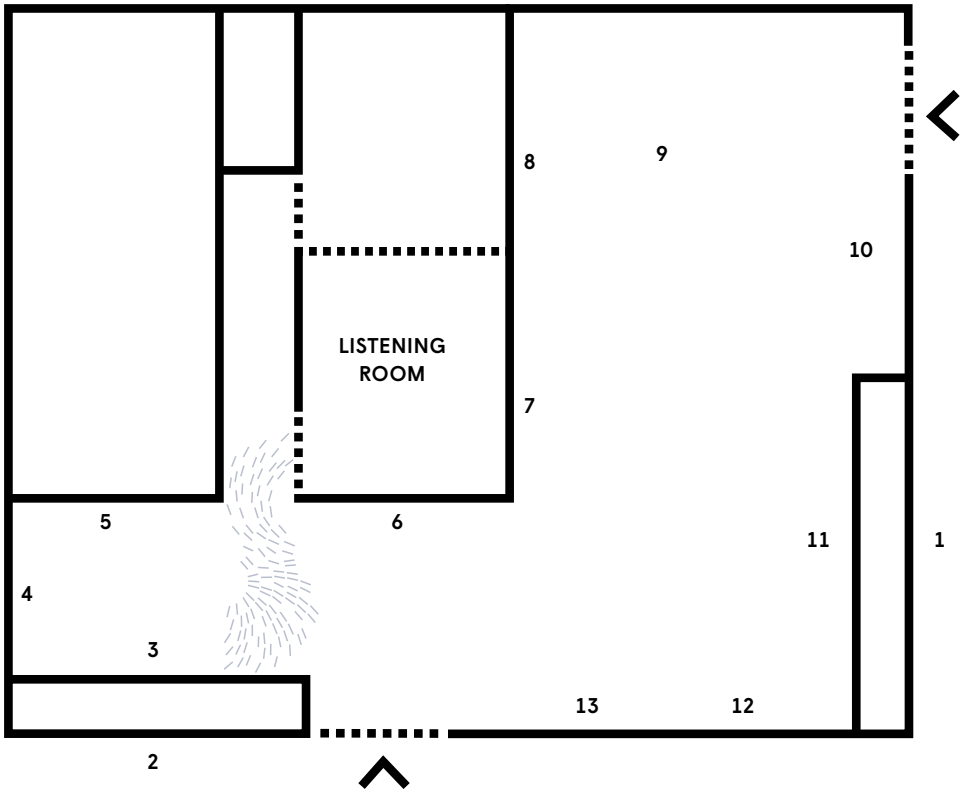
YUNT values the power of independent networks that are shaped by the needs of both artists and local communities. In order to build a shared world together, it is preparing not only at its venue in Sultanbeyli but across the whole city to engage with young people on their own terms, and to create opportunities for productive, unifying, bold and resilient encounters.

This year, YUNT's public programme is designed around the ways in which water and breath translate into action. In order to create an atmosphere in which we can breathe together on the brink of disaster, it establishes as a cultural policy the practice of first eroding boundaries and opening up fissures and then opening up to unexpected new partnerships. It proposes creating encounters that will render the inequalities embedded in dichotomies, such as centre and periphery, nature and culture, art and politics, invalid.

From this perspective, beyond the constraints, expectations, and promises of the mainstream art market and major institutions, YUNT aims to open up spaces of fresh air and escape routes for us all, freeing art from objectification and enabling it to seep directly into everyday life. It adopts as its approach a condition of overflow, one that defies containment, remains in constant motion, and subverts expectations.

The time has come to view cultural production as a matter of justice and dignity, an emancipatory act that rebuilds collective life. Today, we need a cultural practice that is raw and exposed, fluid, attuned to its era and geography, and rooted in local networks of solidarity, as much as we need water and breath. Such an act requires, all at once, an anarchival resistance drawing its strength from our responsibility towards both the past and the future, the courage to speak with ghosts, and the joy of playing with the neighbourhood children. Defending the dignity of images is only possible by creating atmospheres in which these very images can be produced and shared safely, fairly, and independently.


YUNT
İmgenin Boşluğu
The Void of the Image
Su
Water Cycle
Döngüsü
07.11.2026
05.03.2027
Sena Başöz / Fatma Balkız İz Öztaş / Burçak Bingöl
Aslı Çavuşoğlu / Fulya Çetin / İpek Duben / Ayşe Erkmen
İnci Eviner / Sibel Horada / Gözde İlkin / Fatoş İrwen
İhsan Oluruak / Yasemin Özcan
Yürütücü | Instructor
Zeynep Sayın
Koordinatör | Coordinator
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1 **İPEK DUBEN**
Evil Eye #12
2002
Collage and ink marker on paper
48.5 × 72.8 cm
Courtesy of the Artist and Galerist

2 **SENA BAŞÖZ**
The Outline
2020
Video
1’38’’
3 + 1 AP, ed. 1/3

3 **İHSAN OTURMAK**
Untitled
Oil on canvas, 9 parts
6 parts: 40 × 80 cm (each)
3 parts: 40 × 63 cm (each)

4 **FATOŞ İRWEN**
Echo of Something
2017
Hair embroidery on cheesecloth
113 × 100 cm
Diyarbakır Political Prison

5 **ASLI ÇAVUŞOĞLU**
Message Mucilage
2021–2026
UV print under Plexiglas, biomaterial produced using mucilage, and stainless steel
16.5 × 7.5 cm (5 pieces)

6 **AYŞE ERKMEN**
Weather Report
1999
Videos (dissolve, wipe, fade, cut) on digital betacam, colour, sound
02:40 min., 02:36 min., 02:31 min., 01:28 min. loop
Ed. 5 + 1 AP
Courtesy of the Artist and Dirimart

7 **İNCİ EVİNER**
Terra Incognita, The Court
1998
Digital printing on vinyl
160 × 200 cm.

8 **FULYA ÇETİN**
Black Pepper
2021
Mixed media on paper marouflaged onto canvas
125 × 241 cm

9 **FATMA BELKIS & İZ ÖZTAT**
Who Carries the Water* (From the series *Will Flow Free)
2020
Naturally dyed and woodcut-printed muslin
180 × 90 cm

10 **SİBEL HORADA**
Clearing Space in Still Water
2021
Two Channel Video
8’06’’
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145 × 179 cm
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To Remember Everything Is a Form of Madness 15
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Glazed handmade earthenware with abraded lettering
38 × 25 cm

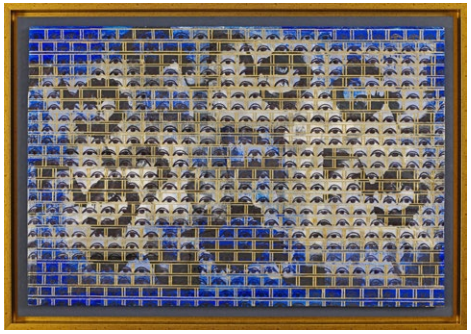
13 **BURÇAK BİNGÖL**
Kobold
2026
Cobalt glaze on porcelain
29.7 × 21 × 0.3 cm


E-F
RESIDENCE
GROON



FATOŞ İRWEN
Echo of Something (detail)

İPEK DUBEN



1 ***Evil Eye #12***
2002
Collage and ink marker on paper
48.5 × 72.8 cm
Courtesy of the Artist and Galerist

SENA BAŞÖZ



2 ***The Outline***
2020
Video
1’38’’
Edition of 3 + 1 AP (#1/3)

The Outline, is a looping video depicting the act of combing the River Rhine with hair combs, moving against the flow of the water. The combs serve as a metaphor for the rational mind, creating subtle ripples on the surface of the river’s turbulent current.

İHSAN OTURMAK



3 ***Untitled***
Oil on canvas, 9 parts
6 parts: 40 × 80 cm (each)
3 parts: 40 × 63 cm (each)

The nine-part visual arrangement in the painting *Untitled* depicts the gated communities recently developed across vacant land.

Radically transforming urban life, this new form of development refers to the living environments formed by populations migrating to cities from increasingly precarious villages. Uniting around security concerns, feudal groups have built themselves modern fortresses through gated community living. Constructed around notions of “uncertainty, risk, and fear”, these new lifestyles have gradually turned into the dominant mode of living.

In dialogue with the video work Skidding, these nine pieces also highlight the conflict between agricultural land and suburban gating. The trend towards gated communities, which gained momentum globally from the 1990s onwards, began to spread in Türkiye in the early 2000s. Proceeding predominantly as an appendage to major metropolises, this process severs the connection with agricultural lands, resulting in dysfunctional suburban sprawl.

FATOŞ İRWEN



4 ***Echo of Something***
2017
Hair embroidery on cheesecloth
113 × 100 cm
Diyarbakır Political Prison

A topography created on a delicate surface as the bodily resonance of that which cannot yet find voice or settle into familiar words. The positioning of political bodies, and the silent tensions of their individual and collective juxtapositions with one another and with mechanisms of power, as geographical features charting a path...

ASLI ÇAVUŞOĞLU

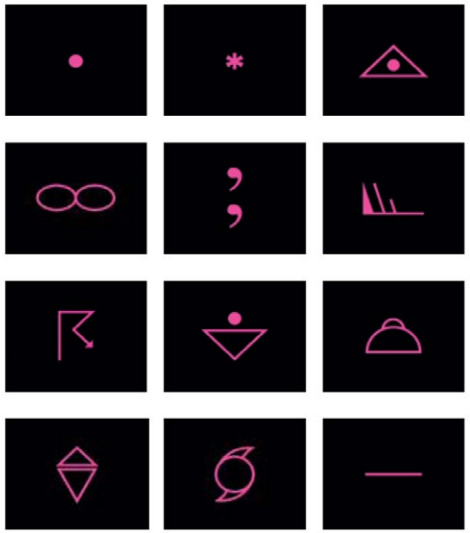


5 ***Message Mucilage***
2021–2026
UV print under Plexiglas, biomaterial produced using mucilage, and stainless steel
16.5 × 7.5 cm (5 pieces)
Biomaterial production: Eray Sarper Erdoğan
Stainless steel construction: Jorela Karriqi
Conservation: Şehrigül Yeşil

Aslı Çavuşoğlu has lived on Büyükada for the last ten years, and her relationship with the island underwent a fundamental shift in the summer of 2021 due to the mucilage covering the sea surface. Enveloping the sea like a net, this layer sparked questions in the artist's mind such as "What does an island without a sea become?" Collecting samples of mucilaginous water that were difficult to hold physically, the artist turned them into biomaterials using various components. In her work *Message Mucilage*, which makes visible the lack of information and uncertainties experienced during the initial days of the mucilage disaster through screenshots of messages exchanged with her friends, the biomaterial forming a layer beneath the screens simultaneously reveals and partially obscures the messages.



AYŞE ERKMEN



6 *Weather Report*
1999
Videos (dissolve, wipe, fade, cut) on digital betacam, colour, sound
02:40 min., 02:36 min., 02:31 min., 01:28 min. loop
Ed. 5 + 1 AP
Courtesy of the Artist and Dirimart

Ayşe Erkmen's *Weather Report* (1999) draws on Helsinki's harsh climate to bring universal weather symbols into the urban space. Through these symbols, the artist incorporates the city's everyday life and environmental conditions into the realm of art.

Originally presented in 1999 at the Museum of Contemporary Art Kiasma in Helsinki as part of the group exhibition Under the Same Sky. Art in Urban Contexts, curated by Maaretta Jaukkuri, the work reflects Erkmen's site-specific and context-responsive practice. By blurring the boundaries between art and everyday life, it invites viewers to perceive the city's invisible rhythms and ordinary experiences from a fresh perspective.

İNCİ EVİNER



7 *Terra Incognita, The Court*
1998
Digital printing on vinyl
160 × 200 cm

"In second-hand bookshops, I stumbled upon old photographs belonging to a European press agency, stuffed haphazardly into boxes. Although each photograph depicted a daily event, they were planned within a particular order; they were images of a fictional world precisely defined by what the frame left out. As the camera instrumentalises objects as information, it simultaneously recreates and reorders them within power relations. The photographic image holds an undeniable significance in the representation of reality. The trust placed in the technical and scientific impartiality of the photograph actually stems from the need for an unchanging subject behind it. In this light, I felt that these photographs embodied the ideological constructs of modernism and how we experience it.

Seeking a way to create a heterotopia from these photographs, I wanted to use them as a space within which I could move. This afforded me an imaginative possibility for summoning back the repressed. By transforming their safe order into uncanny images with fish heads, the photographs created room for the presence of desire. As Lacan declared: 'Do not give up on your desire!' (ne pas céder sur son désir); that is, do not fear encountering that part of yourself you do not know!

These strange images, converting the world imagined by the photograph back into an image -as a copy of a copy - questioned the concept of the original while enabling me to journey from inter-image circulation towards uncharted territories. The outcome was an outburst of the wildness repressed by the Big Project."

İnci Eviner, 1998
Exhibition: Institut Français, 2018





FULYA ÇETİN



8 ***Black Pepper***
2021
Mixed media on paper marouflaged onto canvas
125 × 241 cm

"I spent my days in Olympos watching the pepper tree I had planted in front of my house. I witnessed how it survived through all kinds of weather. I watched in wonder its resilience to the summer heat, its shade-giving leaves, its branches that bent and swayed in fierce storms yet never broke, and its trunk that offered a home to a myriad of birds and insects. Compared to the encounters of city life, it was filled with an extraordinary tenderness.

Over time, I realised how it had changed me and formed such a deep bond with me. I talked to it; I loved it.

Whenever I was in Istanbul, I thought of it and missed it. I lay among its branches, pulled them over myself, sheltered beneath them and hid.

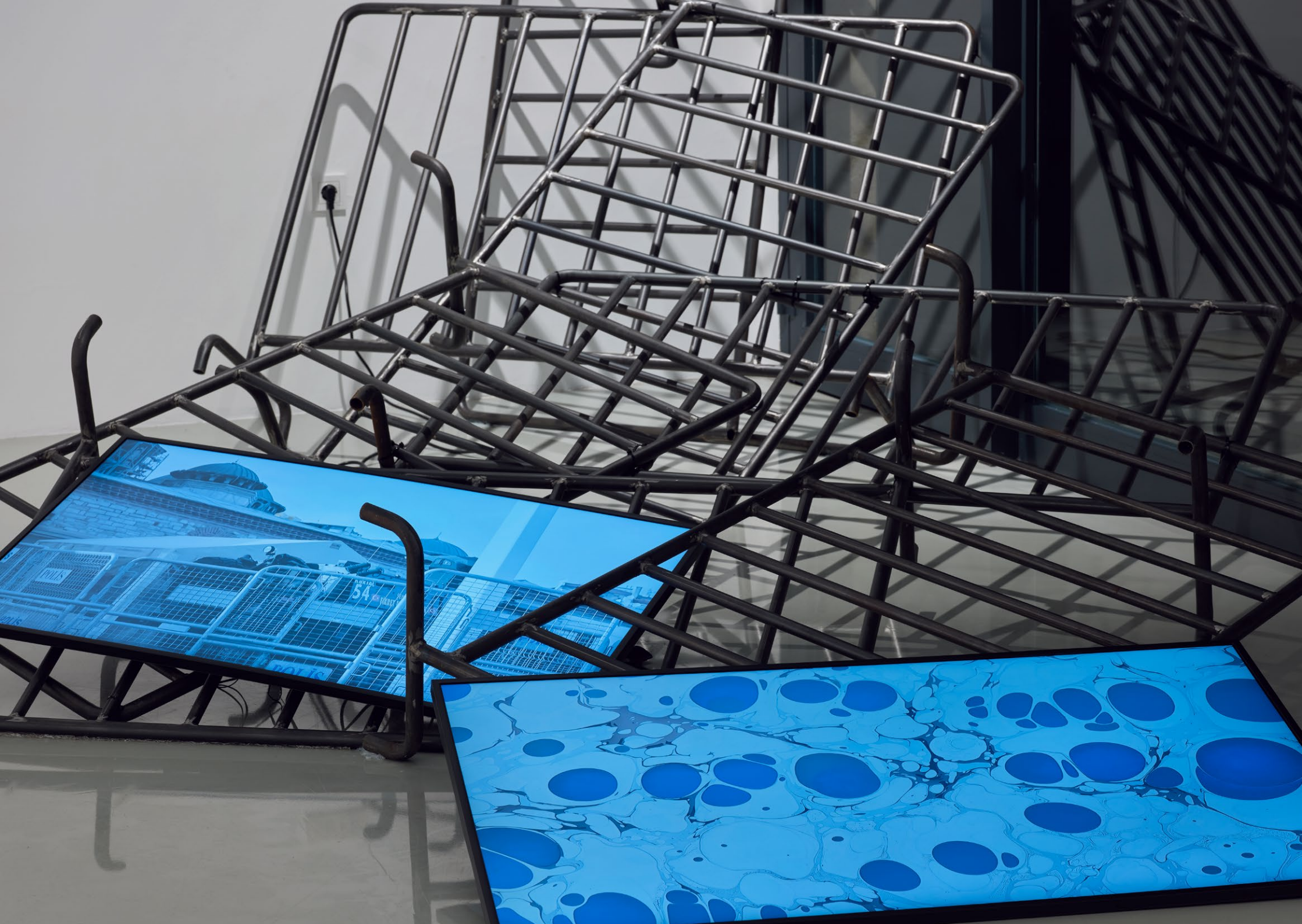
In a daydream, I swayed with it."
—Fulya Çetin

FATMA BELKIS & İZ ÖZTAT



9 ***Who Carries the Water***
(From the series *Will Flow Free*)
2020
Naturally dyed and woodcut-printed muslin
180 × 90 cm

"*Will Flow Free* is part of a body of work titled *Who Carries the Water*. It was originally commissioned for the 14th Istanbul Biennial in 2015 and revisited for the 13th Sharjah Biennial in 2017. Since 1998, grassroots movements opposing the construction of run-of-river hydroelectric power plants have organised across numerous valleys in Anatolia. We developed this work through what we learned from these struggles and the autonomous ways of life surrounding them. The *sarı yazma* (yellow kerchief), worn by the women of the Loç Valley and a symbol of these struggles since 2010, served as our point of departure. We produced kerchiefs bearing woodblock-printed patterns and symbols. We approached *Who Carries the Water* as a record of the stories we encountered through our research. Once we became aware of the costs of electricity production, we decided to use methods that did not require electrical energy. We also used a mimeograph to reproduce the publication accompanying the installation." — Fatma Belkıs & İz Öztat



SİBEL HORADA



10 ***Clearing Space in Still Water***
2021
Two Channel Video
8'06''
3 + 1 AP
ed. 1/3

Cinematography: Meryem Yavuz
Additional Photography: Sibel Horada
Editing: Natalin Solakoğlu, Merve Ertufan, Sibel Horada
Sound: Emir Buğra Kazak, Sibel Horada
Video Installation Consultants: Merve Ertufan, Barış Öktem

*Commissioned within the scope of SAHA Studio program and produced with the support of SAHA.

Sibel Horada's installation *Clearing Space* in Still Water takes place in Istanbul's Taksim Square, historically a contested stage for architectural manifestations of changing political regimes throughout Türkiye's republican era. Horada picks up on a forgotten detail regarding the Taksim Republic Monument: despite being originally designed as a public fountain, its water supply was never connected, as if echoing the interruptions within the nation's collective memory. Seeking to activate a potential [artistic] flow within the rainwater accumulated in the otherwise dry, vestigial basins on either side of the monument, the artist turns to the traditional art of paper marbling.

In one of the two monitors placed on the floor, we watch the artist gently caressing various surfaces across Taksim Square with a horsehair marbling brush. In footage recorded in late 2019, Horada gathers the colours and dust of the site's materials onto her brush, as if invoking their testimony, before releasing them into the stagnant rainwater gathered in the monument's basins. On the second screen, the same brush drips pigments into a traditional marbling trough. Synchronised across both screens, the corresponding colours function as a form of impressionistic abstraction.

GÖZDE İLKİN



11 ***Thistle***
2019
Stitching and paint on bed linen dyed with plant extracts, attached to a curtain
145 × 179 cm
118 × 192 cm (Framed)

*From the *MAC VAL Garden series: As the Roots Speak, the Cracks Deepen* was commissioned and exhibited by the MAC VAL Val-de-Marne Contemporary Art Museum (Paris, France) as part of the exhibition *Persona Grata?*.

"In 2019, I participated in a one-month artist residency at MAC VAL, Paris's museum of contemporary art, which stands on the grounds of a former plant nursery. I had the opportunity to work alongside gardeners in the community plots of the Vitry area where the museum is located. I collected stories of how gardeners from diverse geographies rooted themselves in the soil through the plants and seeds they brought with them, tracing the paths of these gardens as they transformed into shared living spaces. I gathered specimens of plants representing the stories of these individuals who reshaped the memory of the land. I embroidered the survival strategies and narratives of the plants gathered from these gardens onto household fabrics sourced from the region. The fabrics and plants helped me form layers of memory belonging both to people and the earth. Every fabric in the arrangement became a plant, and every plant a representation of life, as part of the installation titled *MAC VAL Garden*."—Gözde İlkin



GÖZDE İLKİN
Thistle (detail)

YASEMİN ÖZCAN



12 ***To Remember Everything Is a Form of Madness 15***
2024
Glazed handmade earthenware with abraded lettering
38 × 25 cm

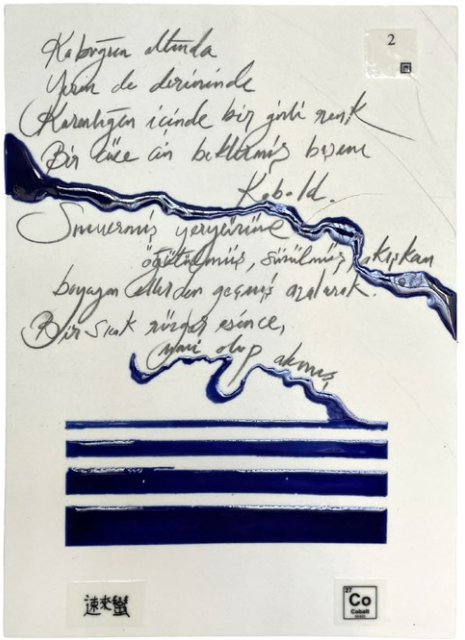
How might we construct relationships between the concepts of remembrance, forgetting, and madness through Brian Friel's sentence? Could forgetting be one of the stops along which a person wanders between sanity and madness in the face of what they witness?

Driven by the belief that "saying something forty times makes it real", Özcan decides to repeat this sentence forty times using different forms and techniques, embarking on a quest to uncover what she will remember, what she will forget, or the possibility of going mad at the end of the process.

Yasemin Özcan repeats the sentence "To Remember Everything Is a Form of Madness" forty times to contemplate through form the layered and fragmented relationship between remembering and madness, while preserving the centuries-old memory of earth, water, and fire. This exhibition hosts the 15th iteration of the sentence, abraded and incised onto a piece of traditional pottery.

"To remember everything is a form of madness." This statement by Brian Friel is taken from his play *Translations* (cited in Adam Phillips, *On Flirtation*, trans. Özden Arıkan, Istanbul: Ayrıntı Yayınları, 1997, p. 49).

BURÇAK BİNGÖL



13 ***Kobold***
2026
Cobalt glaze on porcelain
29.7 × 21 × 0.3 cm

This series, developed through Burçak Bingöl's ongoing artistic research since 2017, centres on a sixteenth-century tile panel in Topkapı Palace. In the context of this panel, the artist traces the cultural and artistic connections between China, the Ottoman Empire and Europe along the Silk Road, focusing on the trade in blue-and-white porcelain in the Ottoman Empire, which ultimately evolved into İznik tiles, and the journey of cobalt blue.

Part of a body of work that, when brought together, presents this journey in its entirety, this porcelain piece resembles an A4 sheet of paper adorned with the artist's handwriting and drawings. It also incorporates an excerpt from a poem Bingöl wrote in connection with the project.

Kobold is part of a porcelain series produced by Burçak Bingöl in 2026 during her artist residency at the Bruckner Foundation in Geneva.




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Aslı Çavuşoğlu / Fulya Çetin / İpek Duben / Ayşe Erk
İnci Eviner / Sibel Horada / Gözde
İhsan Otur



Listening Room



Listening Room

EZGI BAKÇAY (b. 1980, İstanbul) completed her undergraduate studies at Galatasaray University, Faculty of Communication, Department of Cinema and Television. She holds a master's degree from Marmara University, Faculty of Fine Arts, Department of Sculpture, and a PhD from Mimar Sinan Fine Arts University, Department of Sociology. Since 2006, she has been teaching "Art Theories", "Methods of Analysing Artwork", and "Visual Culture" at Marmara University, Faculty of Fine Arts, as well as "Art Management" and "Visual Culture" at Mimar Sinan Fine Arts University.

Working within the independent culture and art initiatives Karşı Sanat Çalışmaları and Kültürhane, Bakçay continues her work as an independent curator and writer at the intersection of aesthetics and politics.

SENA BAŞÖZ (b. 1980, Bornova) explores healing through her work, seeking ways to engage with the inaccessible and to experimentally revive what is considered frozen, dead, out of time or lost. She frequently works with archives, which she regards as the only tangible material between life and death. Her practice focuses on the definitions and practices of "care and attention" in the broadest sense.

She received her BA in Economics from Boğaziçi University in 2002 and her MA in Film and Video from the Milton Avery Graduate School of the Arts at Bard College in 2010. She has participated in artist residency programmes at Cité Internationale des Arts (Paris, 2017), Atelierhaus Salzamt (Linz, 2010) and Delfina Foundation (London, 2020–2022).

FATMA BELKIS (b. 1985, Antalya), currently leads a nomadic life and works nomadically. She is interested in the narratives of individuals undergoing transformation, particularly those who choose not to go through it alone. She works across installation, text, video and printed matter. While questioning structures built on friendship and solidarity, she focuses on the agreements underpinning these structures and their breaches. She aims to weave a web connecting notions of loss, grief, negotiation, conflict, assimilation, disappointment and failure. She runs "Hür Adalar", a residency programme on Türkiye's southern coast focusing on artistic research and publishing.

Her work has been exhibited at the Istanbul and Sharjah Biennials and at institutions such as Istanbul Modern (Istanbul), Depo (Istanbul), nGbK (Berlin), Tensta Konsthall (Stockholm), SALT (Istanbul) and La Tôlerie (Clermont-Ferrand). Her films have been screened at international film festivals.

BURÇAK BİNGÖL (b. 1976, Görele) grew up in Ankara. She completed her doctoral-level fine arts education at Hacettepe University in 2008, studied music at the Ankara State Conservatory between 1985 and 1991, and completed a photography programme at The New School, New York, in 2009.

She has held solo exhibitions in New York, Berlin, Istanbul, and Ankara, as well as at Tate St Ives, Cornwall. Her work has been featured in numerous group exhibitions, including *Dialogues: Modern Artists and the Ottoman Past* at The Metropolitan Museum of Art in New York, *Frieze Sculpture 2025: In the Shadows*, and the 15th Istanbul Biennial, *a good neighbour*. She has also curated four exhibitions in Ankara and Istanbul.

Bingöl has participated in artist residency programmes at Porthmeor Studios (Cornwall), IASPIS (Stockholm), Cité Internationale des Arts (Paris), Hunter College (New York), and Gate 27 (Ayvalık).

Her works are held in institutional collections including The Metropolitan Museum of Art (New York), 21c Museum (Kentucky), Salsali Private Museum (Dubai), MOCAK Museum of Contemporary Art in Kraków (Poland), Istanbul Modern (Istanbul), OMM - Odunpazarı Modern Museum (Eskişehir), and Baksi Museum (Bayburt), as well as in private collections across Türkiye, Europe, the Americas, the Middle East, and the Far East.

ASLI ÇAVUŞOĞLU (b.1982, İstanbul) examines the way in which cultural and historical facts are transformed, represented, and interpreted by individuals. Working across various media, Çavuşoğlu often assumes the role of an interpreter, writer or facilitator in her projects in order to highlight the precarious and subjective nature of our shared histories.

Recent solo shows include; *TunState*, Museo Jumex, Mexico City (2023); *TunState*, Associazione Barriera, Turin (2022); *Pink as a Cabbage / Green as an Onion / Blue as an Orange*, *EK BİÇ YE İÇ*, Istanbul (2021) & Kadist, Paris (2020); *With Just the Push of a Voice*, MASS MoCA, Massachusetts (2020); *The Place of Stone*, New Museum, New York (2018); *Red / Red*, MATHAF Arab Museum of Modern Art, Qatar (2016); *In Diverse Estimations Little Moscow*, RISD Museum, Providence (2014); *The Stones Talk*, ARTER, Istanbul (2013); *Murder in Three Acts*, Delfina Foundation, London (2013).

Group exhibitions and biennials include; Palais de Tokyo (Paris, 2020), Moderna Museet (Stockholm, 2017), Castello di Rivoli (Torino, 2019 & 2017), Manifesta 11 (Zurich, 2016), 14th Istanbul Biennial (Istanbul, 2015), New Museum Triennial (New York, 2015), Witte de With Center for Contemporary Art (Rotterdam, 2014), MAK Museum in Vienna (Vienna), and Performa 11 (New York, 2011).

Her works are included in international collections such as Arter (Istanbul), British Museum (London), Castello di Rivoli (Turin), MATHAF (Qatar), MoMA (New York) and Kadist (Paris / San Francisco).

FULYA ÇETİN (b. 1970, Istanbul) graduated from the Department of Painting at Mimar Sinan University Faculty of Fine Arts. Between 2007 and 2009, she worked with nearly 160 artists, initiatives, and non-governmental organisations at Hafriyat Karaköy. Working across various media including oil on canvas, ink on tulle, photography, and video, her practice examines themes of abandonment, loss, melancholy, and forms of domination through a female lens seeking justice and conscience, navigating the tensions between abstract and real, hope and despair.
Focusing in recent years on her relationship with plants and nature, her solo exhibitions include *The Longer, The Closer* (Merdiven Art Space, 2021), *Darker Than Night* (Sanatorium, 2016), and *Under-River River* (artSümer, 2013). As part of Yapı Kredi Gallery's "Together" series, Çetin presented *Daydreams* (2025–2026) alongside İlhan Sayın, and held her solo exhibition *Growing with the Wind* at Galeri Nev İstanbul in 2026. Her work is currently on view in Istanbul Modern's collection exhibition *Under the Same Blue* and is included in the 10th Çanakkale Biennial. Fulya Çetin lives and works in Olympos (Antalya) and Istanbul.

İPEK DUBEN (b. 1941) completed her undergraduate studies with a Bachelor of Arts in philosophy from Agnes Scott College in 1963, followed by a Master of Arts in political science from the University of Chicago in 1965. She pursued doctoral studies in the same field, completing all requirements except the dissertation by 1971. Turning her focus to the arts, she studied drawing and anatomy with Robert Beverley Hale at the Art Students League in New York and continued her education at the New York Studio School of Drawing, Painting and Sculpture between 1972 and 1976. She later earned a PhD in Art History from Mimar Sinan University in Istanbul in 1984.

Duben has made significant contributions as a writer, critic, and educator. She has published critical texts on art history and contemporary Turkish art, including *Türk Resmi ve Eleştirisi: 1880–1950* (2007) and the edited volumes *Seksenlerde Türkiye'de Çağdaş Sanat: Yeni Açılımlar* (2008) and *Çağdaş Düşünce ve Sanat* (1991). Her critical writings, collected in *İpek Duben Yazı ve Söyleşileri 1978–2010* (SALT, 2016), offer deep insight into Türkiye's evolving art landscape.

Duben has held numerous solo exhibitions, most notably her career retrospective *The Skin, Body and I* at SALT Beyoğlu in Istanbul (2021). Other major solo shows include *'70-* (Galerist, Istanbul, 2025); *Angels and Clowns* (Pi Artworks, Istanbul, 2020); *In via incognita* (Pi Artworks, London, 2018); *They / Onlar* (SALT Galata, Istanbul, 2015; Fabrica, Brighton and Brighton Festival, 2017); *2012* and *Extracted Objects* (Zilberman Gallery, Istanbul, 2012, 2011); and *İpek Duben: A Selection 1994–2009* (Akbank Sanat, Istanbul, 2009–2010).

Her work has been featured in internatio-

nal group exhibitions such as the 13th and 18th Istanbul Biennials (2013, 2025); *Artists Making Books: Poetry to Politics* (The British Museum, London, 2022–2023); *Multi Perspective: In a Multiple Perspective* (Yarat Art Center, Baku, 2022–2023); *Reflections: Contemporary Art of the Middle East and North Africa* (The British Museum, London, 2021); *Social Works* (Frieze London, London, 2018); the 4th Mardin Biennial (Mardin, 2018); *Poetry and Exile* (The British Museum, London, 2014); *Dream and Reality* (Istanbul Modern, Istanbul, 2011); *A Dream... But Not Yours* (The National Museum of Women in the Arts, Washington, D.C., 2010); *New Works, New Horizons* (Istanbul Modern, Istanbul, 2009); *Substance and Light: Ten Sculptors Use Cameras* (Munson-Williams-Proctor Arts Institute, Utica, 2006); and the 1st and 4th International Biennials for the Artist's Book (Bibliotheca Alexandrina, Alexandria, 2004, 2010).

Duben's works are included in institutional collections including Istanbul Modern, Istanbul; The British Museum, London; Arter, Istanbul; Bibliotheca Alexandrina Artist's Books Collection, Alexandria; Museum voor Volkenkunde, Rotterdam; Wien Museum (as part of the Karamustafa Import-Export Project), Vienna; King St. Stephen Museum, Deák Collection, Székesfehérvár; Center for Book Arts, New York; Moscow Artists' Book Archive, Moscow; and the Zorlu Collection, Istanbul; as well as in private collections in the United States, Türkiye, Japan, France, and the United Kingdom.

Duben has taught and lectured at various institutions, including Sabancı University, Istanbul Bilgi University, Istanbul Technical University, Boğaziçi University, and Roosevelt University in Chicago.

She lived and worked in New York from 1991 to 2001 and currently resides in Istanbul, where she continues her artistic and scholarly endeavours.

AYŞE ERKMEN (b. 1949, Istanbul). Erkmen's practice, particularly her site-specific works, draws on the social and physical conditions of the environments she inhabits, reconfiguring existing structures to invite viewers to reconsider the nature of space itself. Rather than pursuing a fixed formal language, her works render space directly experienceable, engaging in a profound dialogue with the physical, visual, social and psychological dimensions of diverse settings, including museum galleries, exhibition spaces, gallery windows, rivers, parks and public squares. The contemporaneity of Erkmen's practice lies in her ability to reframe what already exists in unexpected ways. Through temporary interventions that work with a site as it is, she proposes new sculptural possibilities while introducing as few 'foreign' elements as possible into the exhibition context. By displacing, transforming or, at times, removing everyday objects and the relationships between them, she creates singular experiential situations that blur the boundaries between art and life. Revealing reality from multiple perspectives, these works expose underlying structures of social interaction and exist as living processes that are only fully realised through the active participation of the viewer.

Erkmen graduated from the Sculpture Department of Mimar Sinan University in 1977. In 1993, she relocated to Berlin for a year as part of the DAAD International Artists' Programme. Erkmen served as the Arnold Bode Professor at the Kassel Art Academy from 1998 to 1999, subsequently teaching at the Städelschule in Frankfurt between 2000 and 2007, and at Kunstakademie Münster from 2008 to 2016.

Erkmen's works have been presented in numerous international exhibitions, including the 2nd, 3rd, and 13th Istanbul Biennials; the Pavilion of Türkiye at the 54th Venice Biennale; Manifesta 1 and Manifesta 16; as well as biennials in Shanghai, Berlin, Gwangju, Sharjah, Limerick, SCAPE, Ichihara, Aichi, Montreal, Çanakkale, Mardin, and Sinopale, alongside triennials such as Folkestone, Echigo-Tsumari, Ichihara, and Setouchi. In June 2017, she participated in Skulptur Projekte Münster with her project *On Water*, and in 2019 took part in the inaugural Yorkshire Sculpture International with her work *three of four*. In 2020, she became the first female artist to receive the prestigious Ernst Franz Vogelmann Sculpture Award, presented triennially.

Erkmen's solo exhibitions with Dirimart include *I still insist* (Dirimart London, 2025); *I Insist* (Dirimart Dolapdere, Istanbul, 2022); and *Ripple* (Dirimart Dolapdere, Istanbul, 2017).

Venues hosting Erkmen's permanent public installations include Akşemsettin Park, Istanbul; Kunsthalle Vogelmann, Heilbronn; Korenmarkt, Ghent; Wittenberg Old Prison, Wittenberg; Kemper Art Museum, Washington University Campus, St Louis; Borusan Contemporary, Istanbul; Deniz Palas/Nejat Eczacıbaşı Building, Şişhane, Istanbul; K21 Kunstsammlung Nordrhein-Westfalen/NRW.BANK, Düsseldorf; AK/Arbeiterkammer Wien, Vienna; Heizkraftwerk Mitte, Berlin; Heinrichplatz, Berlin; and Tünel Square, Istanbul. Ayşe Erkmen lives and works between Berlin and Istanbul.

İNCİ EVİNER (b. 1956, Ankara) graduated from the Department of Painting at Mimar Sinan Fine Arts University, where she also completed her doctorate. Originating in drawing and extending into video, performative, and collective practices, her multi-layered work critically examines power relations, politics of representation, identity formation, and the female condition.

Representing Türkiye at the Pavilion of Türkiye at the 58th Venice Biennale in 2019, Eviner has participated in the Istanbul, Gwangju, Liverpool, and Mardin biennials, and received the Sharjah Biennial Prize at the 13th Sharjah Biennial in 2017. Istanbul Modern hosted her major retrospective *Who's Inside You?* in 2016, and she has held solo exhibitions at the Musée d'Art Moderne de la Ville de Paris (2011) and The Drawing Centre (New York, 2015). Her video work *Harem* was screened at the Whitechapel Gallery (London) in 2009.

Following her 2025 exhibition *Suspicious Compromises* at Tophane-i Âmire, which brought together her video works, Eviner's practice is currently featured in the 16th Gwangju Biennial and Istanbul Modern's collection exhibition *Beneath the Same Blue*. Her works are held in prestigious international collections including the Centre Pompidou, Guggenheim Museum (New York), Istanbul Modern, and TBA21. İnci Eviner lives and works in Istanbul.

SİBEL HORADA (b. 1980, Istanbul) received her BA in Visual Arts from Brown University in 2003, before completing her MA at the Faculty of Art and Design at Yıldız Technical University. Driven by an interest in urban, archaeological, and ecological cultures, the artist focuses on collective and personal histories, exploring the memory of erasure through stories that weave together strange and incidental details. Treating memory not merely as recollection, but as a process of reproduction and transformation, she translates her encounters into poetic sculptures and installations through text and form.

Her solo exhibitions include *Interruption and Flow* (Versus Art Project, 2021) and *An Internal Garden* (Depo, 2018); in 2018, she presented a dual exhibition at Kunstverein Ludwigsburg. Her works have been featured at the 5th Mardin Biennial, Odunpazarı Modern Museum, MAK Vienna, and Istanbul Modern (*Always Here*, 2023–2024). In 2025, Horada participated in a residency at the Camargo Foundation (Cassis) and took part in the exhibition *The Whisper of Things* (SANATORIUM, 2025–2026); in the spring of 2026, her video work was screened at Goethe-Institut Ankara. Sibel Horada lives and works in Istanbul.

GÖZDE İLKİN (b. 1981, Kütahya) works with found domestic textiles—such as tablecloths, curtains, and bed linen—as repositories of memory, identity, and social history. Through drawing, embroidery, and painting, she transforms inherited fabrics and familiar motifs into sites where personal and collective histories intersect, reflecting on cultural narratives, gender, belonging, and the fluid nature of identity. Her abstract, often root-like forms evoke the body as an emotional and experiential landscape while exploring embodied memory and knowledge transmitted through objects.

In recent years, İlkin has expanded her practice to include sound and text, creating immer-

sive textile installations that function as living spaces. Focusing on the mutual interactions between plants, animals, and humans, these works explore how different forms of life influence and transform one another.

Holding a BFA in Painting from Mimar Sinan Fine Arts University and an MFA from the Faculty of Fine Arts at Marmara University, İlkin lives and works in Istanbul.

İlkin's work has been exhibited at the Medina Triennial, New York (2026); the 17th Lyon Biennale, France (2024); Manifesta 15 Barcelona, Spain (2024); Autostrada Biennale, Prizren, Kosovo (2023); the 13th Gwangju Biennale, South Korea (2021); and the 15th Istanbul Biennial (2017).

Her solo museum exhibitions include *Those Who Remember Their Births* at Tate St Ives, UK (2026) and *As the Roots Spoke, the Cracks Deepen* at MAC VAL (Vitry-sur-Seine), Paris, France (2019). In addition to participating in artist residency programmes at both of these institutions, she has held residencies at The Watermill Center, New York (2021); IASPIS – The Swedish Arts Grants Committee, Stockholm (2021); Pioneer Works, New York (2018); Cité Internationale des Arts, Paris (2017); and Künstlerhaus Bremen (2014).

Selected institutional group exhibitions include *Beneath the Same Blue*, Istanbul Modern Museum (2026); *Work in Progress*, ARTER, Istanbul (2026); *In Real Time*, NYU Abu Dhabi Art Gallery (2024); *Venedigsche Sterne*, Bündner Kunstmuseum, Chur, Switzerland (2022); *Rooted Beings*, Wellcome Collection, London (2022); *Don't Look Back, Deep Is the Past*, OMM – Odunpazarı Modern Museum, Eskişehir (2022); *It's Just a Phase*, Kjøpmannsgata Ung Kunst, Trondheim, Norway (2021); *UnNatural History*, Herbert Art Gallery & Museum, Coventry, UK (2021); *The Event of a Thread: Global Narratives in Textiles*, Istanbul Modern Museum (2019); *The Union*, OMM, Eskişehir (2019); and *Hyper Real: The Passion of the Real in Painting and Photography*, MUMOK, Vienna (2010).

In 2024, İlkin was nominated for and exhibited in the Anteprima x CHAT Contemporary Textile Art Prize at CHAT, Hong Kong. Her work is included in the collections of Istanbul Modern Museum; ARTER, Istanbul; OMM - Odunpazarı Modern Museum, Eskişehir; Bündner Kunstmuseum, Switzerland; MAC VAL, Vitry-sur-Seine, France; and FRAC Bretagne, France. Between 2006 and 2013, she was a member of the artist collective Atılkunst.

FATOŞ İRWEN (b. 1977, Diyarbakır) was born and raised in Diyarbakır's historic Sûr district and graduated from the Department of Visual Arts at Dicle University. Spanning video, photography, painting, textiles, installation, and performance, her practice revolves around themes of justice, power dynamics, belief systems, geography, and body politics. The simple metaphors she crafts from everyday materials, such as paper, tea, and human hair, transform into spaces of memory and self-portraiture rooted in personal experience. The pursuit of freedom forms the core axis of her work; she continued to produce art even while incarcerated for political reasons in Diyarbakır Prison between 2017 and 2020.

Her solo exhibitions include *Improper* (Galerie Stadtpark, Krems, 2024), *Sûr* (Zilberman Berlin, 2023), and *Exceptional Times* (Karşı Sanat and DEPO, Istanbul, 2021). Having participated in the group exhibition *Cruising Territories* at Zilberman Berlin in 2026, İrwen's solo exhibition *Rû Bi Rû* is on view at Zilberman Istanbul until 21 November 2026. Her works are also featured in ARTER's collection exhibition *The Sky Was Candy* and Istanbul Modern's *Beneath the Same Blue*. Fatoş İrwen lives and works in Istanbul and Diyarbakır.

İHSAN OTURMAK (b. 1987, Diyarbakır) received his bachelor's degree in art education from Marmara University in 2012. In 2013, Oturmak was awarded the Istanbul Foundation for Culture and Arts (İKSV) fellowship to participate in the artist residency programme at Cité Internationale des Arts, Paris.

Oturmak's work has been exhibited at various international institutions and events, including the Istanbul Design Biennial (2012); Espace Culturel Louis Vuitton, Paris (2013); Taipei World Trade Center, Taiwan (2013); Akbank Sanat, Istanbul (2014); Mytilene Municipal Art Gallery – Halim Bey Mansion, Lesbos (2016); Elgiz Museum, Istanbul (2017); Kasa Gallery, Istanbul (2017); Royal Academy of Arts, London (2017); Mardin Biennial (2018); Wienwoche, Vienna (2018); Galata Greek Primary School, Istanbul (2019); Kunstraum Innsbruck (2020); *Don't Look Back, Deep Is the Past*, OMM - Odunpazarı Modern Museum, Eskişehir (2021); *Four Positions in Painting*, Galerie Peter Kilchmann, Zurich (2022); Çanakkale Biennial (2022); Yapı Kredi Culture and Arts, Istanbul (2024); and OMM - Odunpazarı Modern Museum, Eskişehir (2025).

His solo exhibitions include presentations at Karavil Contemporary, London (2015) and DEPO, Istanbul (2016). His solo exhibition *Open Strategies* was held at Öktem Aykut in 2019. Öktem Aykut has presented İhsan Oturmak's work at art fairs including Liste Art Fair Basel (2021), ARCOmadrid (2025), and Basel Social Club (2026). The artist's recent solo exhibition *Two-Headed* took place at Öktem Aykut in 2024.

YASEMİN ÖZCAN (b. 1974, Istanbul, Türkiye) graduated from the Department of Ceramics and Glass at Mimar Sinan Fine Arts University in 1997. Working across photography, video, sound, ceramics, lecture-performance, and text, the artist addresses the modes of existence and performances of objects, individuals, and institutions, drawing references from identity, cultural politics, gender, esotericism, and psychology. Recently exploring the relationship between living beings and the earth, alongside labour and craft through the medium of ceramics, Özcan's practice also reflects on intergenerational transmission, migration, and self-construction.

Her solo exhibitions include *Wet Floor* (ARTER, Istanbul, 2024–2025), *A House in Pangaltı* (Istanbul, 2022), and *Dead-End Bliss* (artSümer, Istanbul, 2016). Her work has been showcased at institutions including Pera Museum, SALT Beyoğlu, Istanbul Modern, and Kunstmuseum Bochum. Having participated in the ceramic exhibition *Clay in Motion* at Tersane Istanbul (2025–2026) and the exhibition *Vanilla, Grass, Almond* at Kendi Collection (2026), her works are currently on view in the exhibition *Under Construction* at ARTER until 14 March 2027. Yasemin Özcan lives and works in Istanbul.

İZ ÖZTAT (b. 1981, Istanbul) explores the continuities of violent histories through forms, materials, space and language in a collective and individual practice that spans different media, shaped by the subjects she investigates. She responds to gaps in official historiography through intergenerational, speculative and ghostly fictions. Her work has taken place in self-organised, institutional and academic contexts, at the intersection of art and education. Her academic articles, essays and works of fiction have been published in various outlets. She is a fellow of the Berlin Artistic Research Programme (2024–2025).

Her institutional exhibitions include *Near East, Far West*, 6th Kyiv Biennial, MSN, Warsaw (2025); *these walls are not here to defend us*, OFF-Biennale Budapest (2025); *Self-Determination: A Global PZerspective*, Irish Museum of Modern Art, Dublin (2023), for which her installation *Rest* was acquired for the museum's collection; *The Colony*, Schwules Museum, Berlin (2018); Sharjah Biennial 13 (2017); *Land without Land*, Heidelberger Kunstverein (2016); and the 14th Istanbul Biennial (2015).

ZEYNEP SAYIN (b. 1961, Istanbul) is a literary theorist, art theorist, and academic. She studied literary theory, art history, and philosophy in Istanbul, Salzburg, and Vienna. In addition to various universities in Istanbul, she has worked at the Faculty of Architecture at Mardin Artuklu University and at the Akademie der Bildenden Künste in Vienna. Recently, she has been lecturing at the Hochschule für Grafik und Buchkunst in Leipzig (as an honorary professor) and at the University of Art and Design Linz.

Her published books include *Mithat Şen ve Bedenyazısı* (Kaknüs, 1999), *Noli Me Tangere* (Kaknüs, 2000), *İmgenin Pornografisi* (Metis, 2003), *Kötülük Cemaatleri* (Tekhne, 2016), and *Çizginin Boşluğu* (2025).

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