

THING, AURA, METADATA. A POEM ON MAKING.

Cihad Caner
Dries Lips
Róisín White
Jessica Wolfelsperger
Curated by Seda Yıldız

This is an exhibition with good intentions.

It is about images and wonders how images of all kinds operate optically and psychologically. Beyond objecthood and materiality, the exhibition focuses on the process of meaning-making.

This exhibition uses form as an instrument, a communication; rather than an object of contemplation. There's no landing, there's no arrival; an image—like an exhibition—is not an end result. And there lies its charm.

What would it mean to visit an exhibition on photography today, when imagery is mostly
produced,
distributed,
circulated,
consumed in digital environments?

Speeding up-Production-Commodification-Digitisation-Consumption-Production-Consumpt-
This exhibition believes in the urgency of slowing down.

It is a place for events rather than things.

It comes with a manifestation book

Yet it does not propose a fixed definition; in fact it is offended by any attempt to define itself.

It is an open manifestation that embraces ambiguity and the contradictory.

The exhibition speculates on versatility of the photographic medium and aims to provide multisensory experience to its visitors in an intimate setting.

And let me finish with a sonnet;

Photography, you inspire me to write.

I love the way you struggle and survive,
Invading my mind day and through the night,
Always dreaming about the forehead drive.

Let me compare to you a 3d balloon,
You are neither real nor virtual,
Great sun heats the formless peaches of July,
And summertime has the hieroglyphic.

How do I love you? Let me count the ways.
I love your ups and downs, your past and future.
Thinking of your hectic life fills my days.
My love for you is the soft dentition.

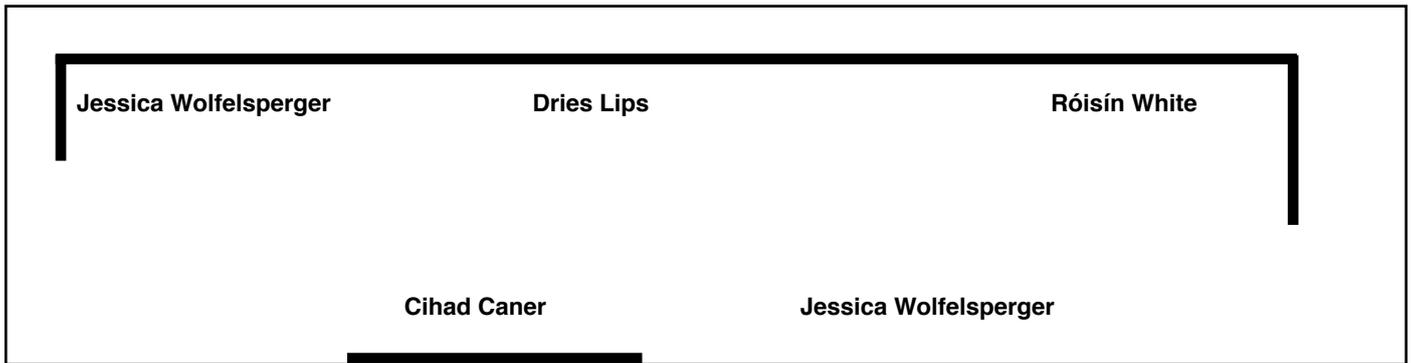
Now I must away with a whirring heart
Remember my words whilst we're apart.

—this sonnet is co-written by text generator

Seda Yıldız



Glass Gallery - Floor Plan



Cihad Caner

Demonst(e)rating the untamable monster

2-channel full HD CGI video installation, color, sound, 16' 2019

The monsters provoke us to break down our built-in categories and rethink. They threaten the known with unknown and leave us with fear and trembling. They are driven to hell or heaven, or they are driven out of the human community and sent to the land of foreigners. The body of the monster is a political claim on its own. With its existence, it destroys all the assumptions that are fundamental to human beings and social stratification.

The project focuses on the image of the “other” as monster that finds itself in the mechanisms of dominant image production with very specific images. Cihad Caner presents fiction-animated avatars he created inspired from various monster illustrations in ancient manuscripts, accompanied by a lecture performance.

Dries Lips

inkjet prints, fine art print, 3D sculpture, two-screen video, 2019

As a contemporary alchemist Dries Lips tries to grasp the world around him. His work is the result of trying to see beyond the appearance of things, of the attempt to go to their ‘infra’-structure. Photography is hereby used as a tool, but also becomes subject. Can photography be a way to process -to perform a series of mechanical or chemical operations in order to change or preserve- these processes? What about the latest photographic technologies in capturing and reproducing? Is 3D scanning and printing the logical next step in the developing history of photography?

In the long alchemist tradition oppositions were always very important. In opposition to the newest and most advanced photographic technologies, Dries places one of the oldest and most basic natural processes: the transition of water from a solid to a liquid state.

Jessica Wolfelsperger

Do you know who I am

shooting backdrop, digital app, wall text, fine art print, three-channel video installation, sound, 2019

“What starts out as triumph soon becomes manipulated into a cacophony of futility, leaving only a sense of dread and the unlikelihood of a new order.”

– by Text Generator

Jessica Wolfelsperger works with photography, video, performance and generated text forms from the internet as a medium. Do you know who I am is an ongoing project that focuses on homogenization in the Western world in terms of instagram / social media and its immediacy in using a smartphone and creating constantly and instantly pictures.

Róisín White

I’ve Think I’ve Heard this One Before

(Part of “Cross the Child’s Palm with Silver”)

fine art prints, found photographs, sculpture, display case, objects, notebook, 2019

Folklore that survives the process of Chinese-whisper style sharing usually does so for a reason – the story serves a purpose. Much of the folklore we grow up with functions as a warning sign disguised as a children’s story, and many of these stories have haunted us into adulthood. But everyone has their own version of the story, the one they were told by a grandparent, or a teacher, or had read to them from a book at bedtime, so how do we know what is the “true folklore”? In an oral history how do we differentiate the traditional stories from those? And does it matter?

In this work White experiments with the ideas of a fictional or “post-folklore”, where the stories have all the markers and touchstones to be something we’d find in our National Folklore Archive, but we’re not completely sure about the source.