

HASET

ENVY

HUSUMET

ENMITY

REZALET

EMBARRASSMENT

ARTER

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"Envy, Enmity, Embarrassment" is the second in the exhibition series that focuses on new productions scheduled to take place annually in Arter's programme. The three terms brought together in the title of the exhibition are used as keywords for expressing social, cultural and political memory within contemporary artistic discourse and initiate an intellectual process resulting in the creation and production of a series of new works. The exhibition aims to explore these three interconnected concepts that precede, follow and complete each other in a broad web of causality, in a wide perspective that incorporates diverse contexts ranging from political and social violence to the media; from careerist concerns and ambitions to gender politics; from potentialities of "friendship" and "solidarity" to "aggressive" and "destructive" drives.

In a world where hostility and conflicts between individuals and nations are deliberately provoked and war has become universalised, "Envy, Enmity, Embarrassment" questions the capacity of mankind to nourish and stage prospects of "friendship", "solidarity" and "co-existence" as well as "hostility", "greed for power" and "discrimination". While revisiting—although partially—the recent collective history, the exhibition explores destructive feelings—which we cautiously conceal and keep silenced as they are harmful not only to others but also to ourselves—as well as the traumas associated with them.

Envy is a destructive and primordial emotion. It is felt more or less by everyone and is sometimes experienced on a collective scale. Nevertheless, we often try to avoid confronting this emotion. We fear that others may deprive us of what we have, but we are also afraid of revealing our ever-growing desire for what belongs to someone else. "It is as if (envy)

* All texts in this guide are derived or partially quoted
from the essays in the exhibition book
Envy, Enmity, Embarrassment 1.

whispers continually: 'I can forgive everything, but not that you are—that you are what you are—that I am not what you are—indeed that I am not you.' This form of envy strips the opponent of his very existence, for this existence as such is felt to be a 'pressure', a 'reproach', and an unbearable humiliation."

(Max Scheler, *Resentment*, 1913).

In *Politics of Friendship*, Derrida uses a statement attributed to Aristotle and interpreted as such in the history of thought, as the leitmotif and the main axis of his work: "O my friends, there is no friend."

This declaration that juxtaposes two contradictory expressions in the same sentence embodies both an affirmation and a denial. This enigmatic apostrophe—which has been adopted repeatedly by many thinkers in several re-interpretations—was also quoted by Nietzsche, who expanded it by adding a more powerful contradiction to the original:

"... and perhaps each man will some day know the more joyful hour in which he says:

'Friends, there are no friends!' the dying wise man shouted.

'Enemies, there is no enemy!' shout I, the living fool."

(Friedrich Nietzsche, *Human, All Too Human*, 1878)

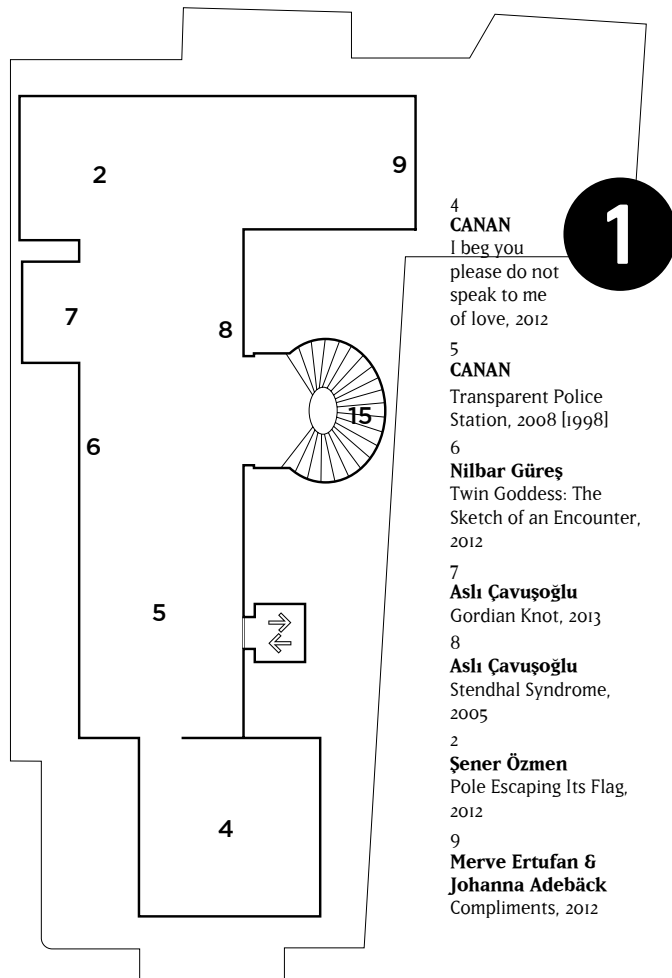
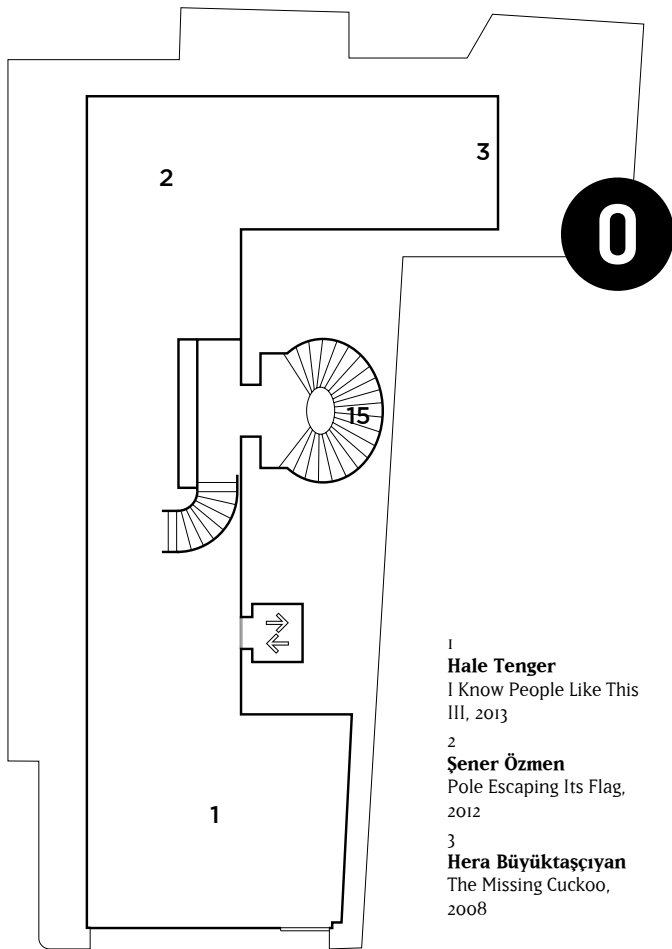
Both the "friends" and the "enemies" versions of the quotation refers to a kind of impossibility and are rendered available to many interpretations enriched with contradictions. The original declaration addressed to friends denies the existence of the addressee while spontaneously annulling its own validity. The comforting multitude is immediately swallowed up in a vacuum and replaced by a threatening and uncanny void. Through Nietzsche's reversal, the second declaration, this time ad-

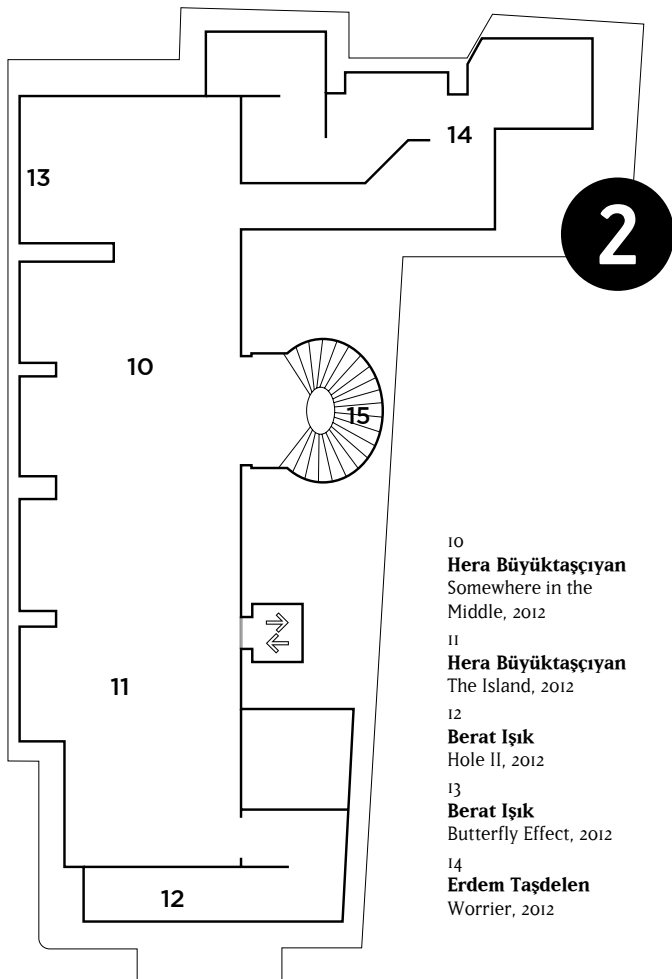
dressed to the opposite forces—the enemies—denies their existence but actually announces the source of the threat from the very beginning. Friend is unexpectedly transformed into enemy and enemy into friend; the existence of both is denied; they simultaneously disappear and dissolve into each other.

Many of the works realised for "Envy, Enmity, Embarrassment" also explore this nearly impossible idea of the friend/enemy through several contextual axes. Continually being replaced by its opposite, this image makes its presence felt in the exhibition either as a subtextual reference or through mere perception.

"Envy, Enmity, Embarrassment" includes within its perspective not only negative and destructive emotions associated with its title but is also evocative of positive and constructive feelings such as friendship, peace and solidarity, as well as the transitive nature of these opposing concepts and the spiral they draw all together. As they are concepts, values or conditions that define each other through their opposition; enmity as well as friendship, envy as well as sharing and solidarity, embarrassment as well as the potential for a peaceful co-existence are made accessible for the viewers to experience as concepts and issues that complement the contextual backgrounds of the works in the exhibition within a wider framework.

Emre Baykal





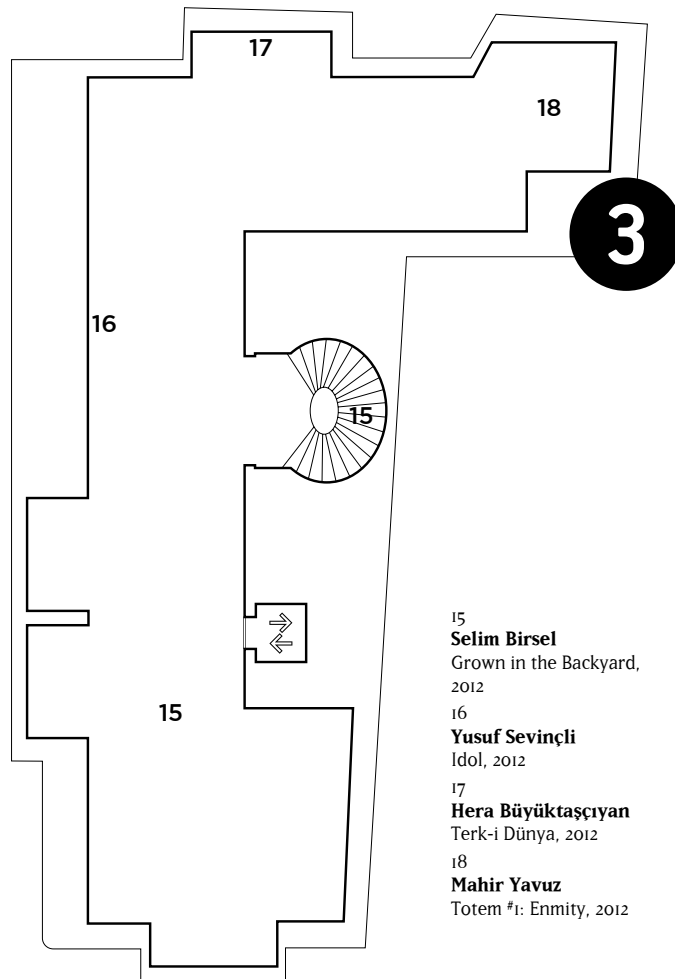
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Somewhere in the
Middle, 2012

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Hera Büyüktaşçıyan
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SELİM BİRSEL

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Entitled "Grown in the Backyard", the installation Selim Birsell proposed for the exhibition gathers a number of recently produced works with existing ones that mostly involve encounters between found objects and interventions or add-ons made on these—such as "Masquerade" (1998-99), "Blood Circulation" (1997), "Grabbing on to Life" (1998-99), and "Burden" (2000). Although evocative of a three-dimensional landscape, the installation does not fulfil the promise in its title: it neither exudes fragrant aromas nor does it please the sight with vibrant colours. The flowers in this garden are metal cold, incisive and dangerous.

Stamped tank silhouettes ("Reckless Licks the Baseboard", 2013) lead visitors to Birsell's backyard: they emerge at the stairwell and follow the baseboard, like ants trying to figure out which way to go through collective reasoning. On the third floor that the silhouettes direct the viewer to, lies "Parcelling", an installation Birsell realised with skewers and ossobucos. Here, the tank motif is charged with sharp connotations related to nutrition. "Weight" is a piece produced in reference to the female soldier figure depicted with a cannon shell casing on her shoulders on Ankara's Victory Monument. The disproportionality between the female figure and the phallic cannon shell casing placed on the figure—again as a readymade—suggests problems in the position of women within a regime of visibility in which women are monumentalised based on the degree of their participation in the narratives of militarist society.

Circular saws placed on shiny conical pedestals made of steel contribute further to the uncanny character of the garden. In "Truancy" (2000), the sounds of cicadas coming from a classroom bench accompany the entire installation as if disseminating the wisdom of nature and idleness.

HERA BÜYÜKTAŞÇIYAN

"Terki Dünya", "The Island", "Somewhere in the Middle", and "The Missing Cuckoo" are four works by Hera Büyüktaşçıyan, which manifest the artist's propositions for the problem of consolidating personal memories, histories and perceptions in terms of the family, the community and the society, and perhaps most importantly, in terms of a chronology. Self-aware transience is the crux of Büyüktaşçıyan's works, which permeate the everyday, exploring the exceptional, the ephemeral, the past, the present, the familiar, and the unspoken.

—| 3 |—

"The Missing Cuckoo" is an installation that presents a plan of escape and departure. Tied to each other, the cotton handkerchiefs describe either an accomplished escape or a future one. The closed door of the cuckoo clock produces a tension between the inside and the outside, giving rise to doubts as to whether there is any way to permeate this "interior". The cuckoo, the protagonist of this story, is also missing. It may exist both behind the closed door and outside, somewhere in our realm, or it might never have existed.

—| 10 |—

In "Somewhere in the Middle", casts of the artist's hands are placed on a table that is stacked on another table of similar size. The hands have gripped two table legs as if they were holding oars. While the stability and immobility of the two ta-

bles suggest Büyüktaşçıyan's own rootedness, the gesture performed by her hands evokes feelings related to departure or displacement.

—| 11 |—

"The Island" is a spatial transliteration of the saturated, redolent nature of the domestic. The chair, barely balanced, is already familiar for many viewers. The rug is equally intimate for most, since it is a decorative domestic object. Büyüktaşçıyan's "The Island" inflates and raises the soft and warm ground beneath our feet, silently covering the dust from a past that is hidden, unmentionable, and taboo. The rug, with its flower motifs, is transformed into an organic and indefinable topography.

—| 17 |—

"Terk-i Dünya" was made from footage from three reels of film that Büyüktaşçıyan's grandfather Theodoros recorded in 1968-69. The 51-minute-long video features, with minimal intervention, scenes from family get-togethers, including birthdays, dinners and carnival celebrations. Its title also being the name given to the backside of Halki Island where resides a monastery, "Terk-i Dünya" conveys to the exhibition space the joyful, festive life and friendly bonds in a close-knit community of almost half a century ago—a community that has been getting smaller since.

CANAN

—| 4 |—

In CANAN's installation entitled "I beg you please do not speak to me of love", a white bathrobe is surrounded by a roomful of posters from erotic/pornographic films, which constituted the main artery of the Turkish film industry in the 1970s. At first sight, in a remote relationship with the traditionally masculine voyeuristic pleasure of gazing, this room may offer us the comfort of being in a place where we do not have to encounter our own bodies. But that is only at a first glance. CANAN leaves us a note about the imposed border between being the one who is looked at and the one who looks, and the misleading nature of the ebb and flow between the two: a suicide note embroidered on a white bathrobe...

—| 5 |—

In "Transparent Police Station", included in the exhibition even though it was made in 1998, the artist uses her own body to perform a repetition-based choreography of violence. The artist's own naked body subjected to political violence in its most physical form and the naked bodies of erotic film actresses exposed to sexual violence are being displayed together in the exhibition space, as an attempt to establish a sense of solidarity through the body.

ASLI ÇAVUŞOĞLU

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The departure point of Aslı Çavuşoğlu's installation entitled "Gordian Knot" (2013) is the head of Alexander the Great. In this work, the artist is interested in exploring the ways in which social and political history are written and interpreted. In producing yet another replica of this well-known sculpture, she first divides the whole into two pieces and then places the two halves back together. Sculptures of Alexander the Great are perhaps the most symbolic indicators of the ongoing animosity between Greece and the Republic of Macedonia. The head, separated from the body, and placed horizontally on the pedestal, succeeds in disrupting the monumentality of a passionately adopted "national hero". It is also possible to interpret this intervention in terms of two competing historical discourses that seek to instrumentalise Alexander the Great in order to lay claim to their authenticity.

—| 8 |—

Displayed here for the first time, "Stendhal Syndrome" (2005) refers to a psychosomatic disorder that involves symptoms such as dizziness, fainting or hallucination caused by the viewer's exposure to many "impressive", "valuable" or "beautiful" artworks all at once, or in a short period of time. In this seven-second video, the artist performs the symptoms of the syndrome in front of a work shown in Istanbul Modern, thus referring to the relationship she establishes both with the identity of the institution she aims her camera at and with the representational mechanisms of contemporary art.

MERVE ERTUFAN & JOHANNA ADEBÄCK

—| 9 |—

Alongside their personal practices, Johanna Adebäck and Merve Ertufan have been producing art together since 2009, in the context of a joint project entitled "me | you". The series consists of several performances and videos where the artists themselves are seen in interaction with each other. They choose rivalry as their mode of interaction and use games as a tool to try to define and represent themselves and their relationship as friends and colleagues from different cultural backgrounds.

The video they have created for the exhibition shares the same context with "me | you" and is a performance based on an exchange of compliments that lasts for an hour. Built on the constant challenge of responding to compliments with compliments, this game turns into an ambitious and competitive match. The constantly changing content and character of their compliments (friendly, sincere, flirty, lascivious, admiring, praising, possessive, jealous etc.) leads us to discover our strong intentions and efforts to conceal and transform the ways in which we present our "selves". While Ertufan and Adebäck face each other and exchange compliments, they also exchange their images on the fragile narcissistic mirror of friendship, not only with each other but also with the viewer, thus creating a triangle of compliments that draws the viewer in.

NİLBAR GÜREŞ

—| 6 |—

Nilbar Güreş's collage entitled "Twin Goddess: The Sketch of an Encounter" is centred around a nine thousand years old twin goddess figurine that she and her mother encountered during their visit to the Anatolian Civilisations Museum in Ankara.

As in many of her works, Güreş begins by taking a fresh look at a feeling that a certain moment or scene has evoked within her. In the scene she composed for this collage, the two-headed goddess statuette is being watched by two women, clearly from different circumstances and roles, which not only tells the story of sisterhood/brotherhood and the potential to live together, but is also evocative of the melting pot of multiple languages, different thoughts and desires.

The symbols and motifs in the collage rise along with the settlement models, maps and idols of Çatalhöyük, and accompany the actors performing on Güreş's stage. The female bird, a symbol of desire, perched on the ceiling of the museum; the protective eye motifs rising from the smoke of the fire; the akimbo figure, symbol of fecundity and derived from the mother goddess figure; hands that symbolise power and might; cocklebur motifs that protect from the evil eye are all positioned around the encounter within a subtle composition. As we follow the games between the symbols; murals, miniature paintings, needle lace embroidery and rug motifs are transformed into formal references.

BERAT IŞIK

—| 12 |—

For the exhibition "Envy, Enmity, Embarrassment", Berat Işık has revisited an earlier work entitled "Hole" (2010). Being projected on to the end of a narrow corridor, the new version of the video incorporates space as an integral element and concentrates on an almost endoscopic vision, leaving behind the narrative character of the original. Işık's camera descends into the dark abyss of an underground cave near Diyarbakır. The video, which recalls the painful memories of the deportation years, is an encounter with death and the emptiness within our "selves". It is an inner voyage, in search of the traces of events that took place almost a century ago on the walls of a dark cave.

—| 13 |—

The principle of silence and discretion as prerequisites for the possibility of co-existence and friendship can be discerned in the video entitled "Butterfly Effect" that Berat Işık proposed for the exhibition. The models posing before Berat Işık's camera hold their breaths tightly. As one inhales and holds his breath, the other exhales. We read the traces of a childlike struggle on these people's faces; their cheeks are filled with air, they can no longer withstand the pressure from the inside and finally let out all that they've ever suppressed.

ŞENER ÖZMEN

—| 2 |—

In Şener Özmen's work "Pole Escaping Its Flag", two flagpoles stripped of their flags rise up in perfect symmetry as if mirroring each other. That form, which at first sight does not reveal what it is, traverses the ground floor of the exhibition space from floor to ceiling. Bearing both the coldness and the reflectivity of the stainless steel they're made of, the flagpoles draw an elegant spiral around each other.

That elusive, geometric convolution comes to a pause as it penetrates the ceiling of the ground floor, yet rises once again from the same spot on the upper floor. The double spiral ends almost at the eye level and is crowned with two bare knobs. The dichotomy that is also visible in some of the other works in the exhibition remains as the essential character of Şener Özmen's work. As the flagpoles are transformed into an abstract form, they evoke an impression of an embrace, yet a sense of Gordian knot is also discerned. The mirroring effect of the stainless steel Özmen employed in his sculptural installation reflects the image of the viewer and, in its perfect form, is reminiscent of a DNA spiral, questioning the issue of belonging that is almost embedded in our genetic structures.

YUSUF SEVİNÇLİ

—| 16 |—

Yusuf Sevinçli typically takes photographs in the dark. This suggests a desire on his part to use the lens to see something that is not readily visible. It is an attempt to capture what is not seen, what is yet to be seen, what lurks in the background, in the dark. This holds true for photographs taken in the light as well. In his new series, Sevinçli hovers around sculptures and monuments in public spaces—particularly those that have been “vandalised”. He hovers, as opposed to focusing, because the subject matter of his work is quintessentially out of focus and de-centred.

Photography’s conventional function is that of “documenting”. But Sevinçli’s work goes beyond mere documentation of the visible. What it captures exceeds what the photographer wishes to preserve from what he can already see, extending into what he can only intuitively sense. Darkness is one way in which these photographs are active. They produce unintended consequences, cut through the dark and render visible what is not readily in sight, thus allowing us the possibility of glimpsing something unexpected.

ERDEM TAŞDELEN

—| 14 |—

Erdem Taşdelen approaches the issue of the artist’s authorship as a form of appropriation and a state of responsibility in the sphere of co-existence; and decides to run a thorough investigation into its personal, public and psychological baggage. He sets off on a journey of self-discovery in the company of a therapist who will help him gain an external view of himself. He is eager to construct a social critique by transforming the rhythm and ritual of the internal experience to a form of documentation and even a performance: Is it possible to separate the artist’s personality, self-confidence and psychology from his practice? How far can we go in terms of liberating the work of art from its creator?

In the video installation shown in five sessions and in five respective rooms painted in different colours—reminiscent of a descent into one’s self, almost an excavation—Taşdelen seems to be searching for his actual motif within the causes that motivate his actions: What (kind of a future) do I expect in my artistic practice? This is by all means a level of risk-taking that deserves recognition on platforms whereby art is made into a career and the artist is valued and positioned in terms of portfolios, awards and success stories.

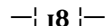
HALE TENGER



Hale Tenger's work entitled "I Know People Like This III" acts as an archival gateway. The luminous labyrinthine installation continues inside the building as a series of corridors. The tall walls are constructed to be lightboxes evocative of negatoscope surfaces. Holding various sizes of X-ray prints organised in neutral grids, the installation displays a chronological selection of photographs that testify to "state violence", as interpreted by Tenger in the widest possible sense of the term. Collated from the archives of foundations and news agencies, this selection is unfortunately neither final, nor limited to the current number of photographs included, as "I Know People Like This III" is by nature a time-based, ever-expanding archive.

Tenger's work is between life and death, or between the two drives. The X-ray images could be demanding emergency diagnosis, signalling an uncertain future, or they could be medical remnants, post mortem, devoid of hope. As a gateway, "I Know People Like This III" perhaps exists in an in-between place, balanced precariously on the moment of the diagnosis and its remedy.

MAHİR YAVUZ



For the work he proposed for the exhibition, Mahir Yavuz employed the data analysis method, which is also his area of professional expertise, to follow the traces of discriminatory discourse in the online archive of a newspaper. He searched keywords associated with "envy", "enmity" and "embarrassment" inside the databank he compiled from the newspaper's entire 2012 archive. Then he processed the results through a kind of textual analysis: "sentiment analysis". This method is also used by corporate companies to research the "public opinion" formed about them, both in newspapers and various channels of online content such as blogs and social network sites in a world where online content is easily accessible to anyone with an Internet connection. The analysis is simply based on searching words used in conjunction with the corporation's name.

Yavuz used this method to analyse the keywords he lists under four categories: political, religious, ethnic background and gender. He then goes on to propose a research topic on the emotional context of the ways in which these "categories" are mentioned in the mainstream media all throughout 2012. The results of this analysis are expressed in a three-dimensional totem and documents the language employed by the mainstream media in 2012, often to kindle social enmity.

24 JANUARY – 7 APRIL 2013

ENVY, ENMITY, EMBARRASSMENT

Selim Birsal

Hera Büyüktaşçıyan

CANAN

Aslı Çavuşoğlu

Merve Ertufan & Johanna Adebäck

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Berat Işık

Şener Özmen

Yusuf Sevinçli

Erdem Taşdelen

Hale Tenger

Mahir Yavuz

Curator: Emre Baykal

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