

HAMLE / THE MOVE

ADEL / ABIDIN

ROSA / BARBA

RUNA / ISLAM

EXHIBITION GUIDE
05/10/-18/11/2012

ARTER

WORKS IN THE EXHIBITION

Adel Abidin	Rosa Barba	Runa Islam
Symphony (Installation) 2012	Coupez Ici 2012	Emergence 2011
Symphony (Video) 2012	Recorded Expansions of Infinite Things 2012	Cabinet of Prototypes 2009-2010
Three Love Songs 2010	I Made a Circuit and then a Second Circuit 2010	This Much is Uncertain 2009-2010
Hopscotch 2009	The Hidden Conference: About the Discontinuous History of Things We See and Don't See 2010	Be The First To See What You See As You See It 2004
	Invisible Act 2010	

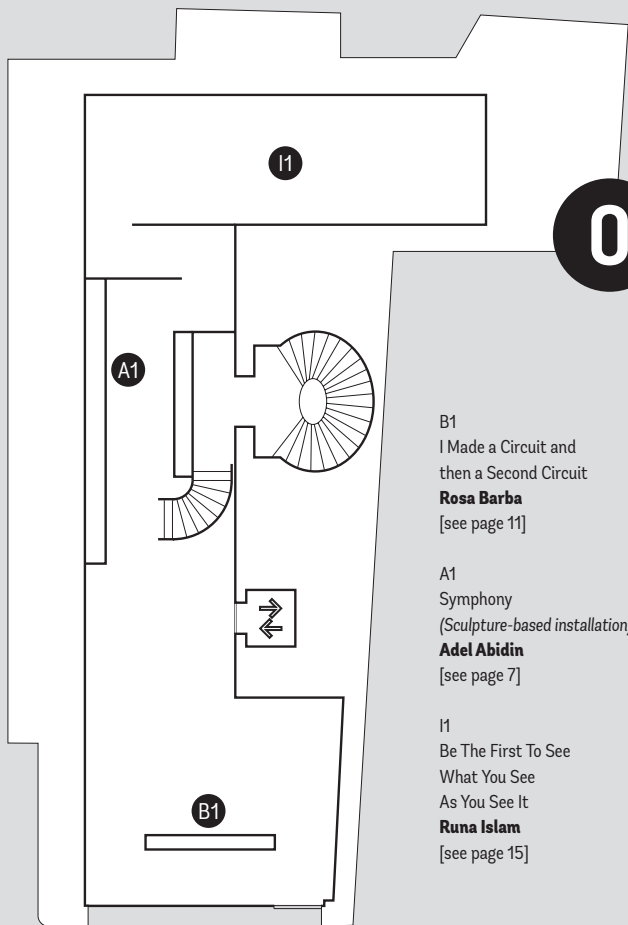
“The Move” involves three solo exhibitions: “beyond...” by Adel Abidin, “annotations” by Rosa Barba, and “dogs devouring horses” by Runa Islam. Each exhibition has its own distinct features and should be considered in their own context. Nevertheless, the curatorial methodology for this exhibition has been based on a calculated structure that extended its territories by referring to the game of chess.

Starting from the basic notions of visual and aural perception, strategies of spatial and perceptual transformation, and constructions of conceptual territories, the project has found its way by exploring and building on the work of three different artists, that constitute diverse areas of artistic research. Therefore, the works of Adel Abidin, Rosa Barba, and Runa Islam have framed the borders of “The Move” as an exhibition.

The curatorial development of the project has two axes: conceptual and spatial. The conceptual axis focuses on drawing the works together, which are closely linked in terms of their subject matter and perceptual inquiries. This axis is based on a collaborative act with each artist involving different layers and intensities. The conceptual axis maps the positional plays between time and sound; light and sight; movement and strategy; and perception and points of view. Whereas, the spatial axis has traced the way in which each artist makes moves and considers spatial conditions through the content and presence of these works.

The opening of the spatial axis is on the ground floor, which draws together specific works by each artist in the exhibition: a sculpture “I Made a Circuit, then a Second Circuit” (2010) by Rosa Barba, a sculpture-based installation “Symphony” (2012) by Adel Abidin, and a 16mm film “Be The First To See What You See As You See It” (2004) by Runa Islam.

The line of this spatial axis has a sequence of moves that continues into Arter’s upper floors. The first floor presents the video screening part of Adel Abidin’s “Symphony” (2012), “Hopscotch” (2009), and “Three Love Songs” (2010), framed in the “beyond...” exhibition. In “beyond...”, the exhibition space is modified with architectural elements based on the requirements of the works, whereas on the other floors the architectural adjustments are minimal, allowing the viewer to identify the spatial characteristics of the building. Accordingly, the location of the works breaks the symmetry of the perception of the identical exhibition spaces. The second floor presents four works by Rosa Barba under the title “annotations”: “Coupez Ici” (2012), “The Hidden Conference: On the Discontinuous History of Things We See and Don’t See” (2010), “Recorded Expansions of Infinite Things” (2012) and “Invisible Act” (2010). Finally, Runa Islam’s exhibition “dogs devouring horses” on the third floor is named after her work “Emergence” (2011) which the exhibition features, along with “This Much is Uncertain” (2009-2010) and “Cabinet of Prototypes” (2009-2010).



B1
I Made a Circuit and
then a Second Circuit

Rosa Barba

[see page 11]

A1
Symphony
(Sculpture-based installation)

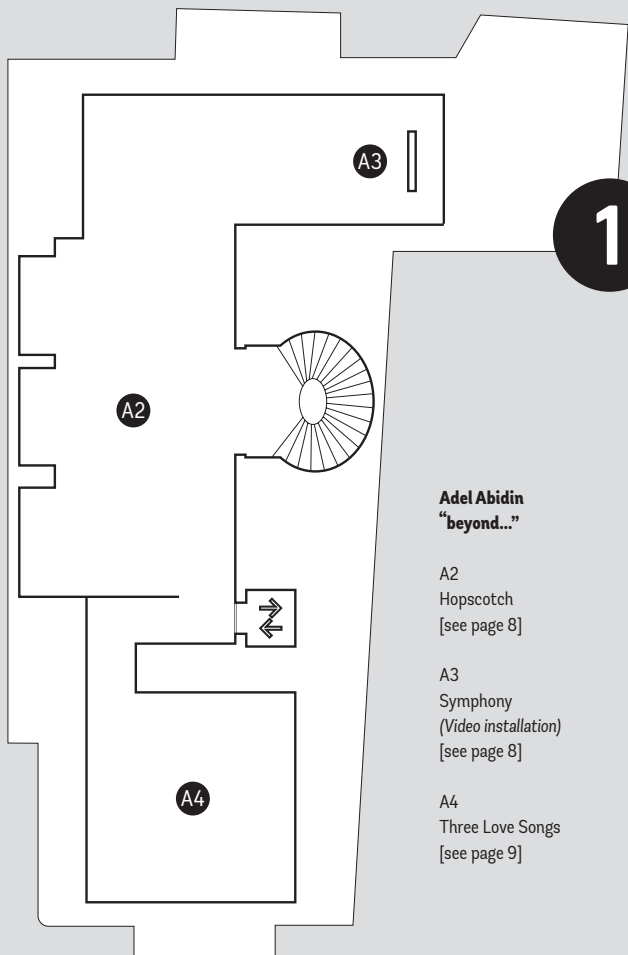
Adel Abidin

[see page 7]

I1
Be The First To See
What You See
As You See It

Runa Islam

[see page 15]



1

Adel Abidin
"beyond..."

A2
 Hopscotch
 [see page 8]

A3
 Symphony
 (Video installation)
 [see page 8]

A4
 Three Love Songs
 [see page 9]

ADEL ABIDIN

beyond...

Symphony 2012 (*Installation*)

A1

The work is dedicated to Iraqi teenagers who were stoned to death by religious extremists in Baghdad in March 2012, because of their emo* appearance. There are 90 small white doors on the walls; some of them are closed, while some are open with drawers in them. When the viewer pulls open doors and sliding drawers, s/he sees small statues symbolising these emos, lying there.

- * Short for “emotional”, emo is a style of rock music characterised by melodic musicianship and expressive, often confessional lyrics. Emo is commonly tied to both music and fashion as well as the emo subculture. Usually among teens, the term “emo” is stereotyped with wearing slim-fit jeans, sometimes in bright colours, and tight T-shirts (usually short-sleeved). Emo has been associated with a stereotype that includes being particularly emotional, sensitive, shy, introverted, or angst-ridden.

Hopscotch 2009

A2

"Hopscotch", attracts the viewer with an outlined pattern, drawn with white chalk on the ground. The viewer comes across a gate by following the squares. On the gate there is a convex mirror that overlaps the reflection of the space with the ghostly appearance of the children playing hopscotch on these same squares. The presence of the gate makes a direct reference to the controlling actions and procedures of government and corporate intrusion into our lives. Therefore, the link to the simplest of rule-based children's game directly relates to the politics of security and control.

Symphony 2012 (Video installation)

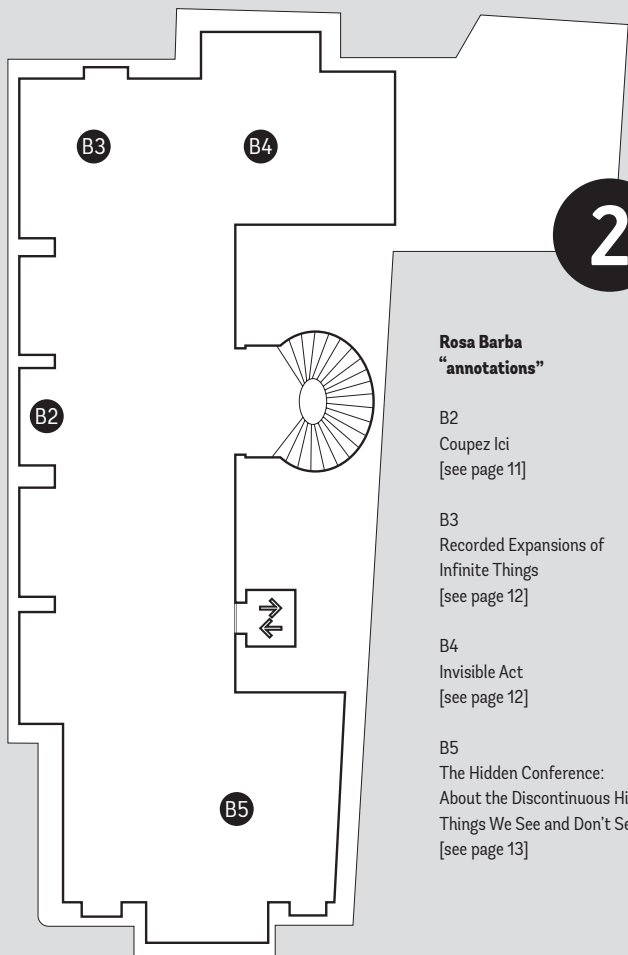
A3

The one-channel video work "Symphony" is located just opposite the gate. The painterly portrait-scale scene depicts the aftermath of an imaginary massacre of Iraqi teenagers. The corpses in the video are juxtaposed as statues, icons, and even sacred figures. In the video, a thread connects each body by its mouth to the leg of a white dove. The flock of birds flap their wings in vain, attempting to escape, however, they are anchored by the weight of death. The fluttering wings form a white cloud in the sky, registering the only movement in the work. The viewer is left to watch the still-

ness of death against the frantically flapping wings. The sound of the birds, their whistling cries and their rustling wings, creates a soothing yet terrifying soundtrack of white noise.

“Three Love Songs” 2010

“beyond...” completes the series with a three synched-channel video installation “Three Love Songs” (2010). The triptych portrays stereotypical Western blond singers in three different profiles and settings: (i) a classic archetype of a pop singer in front of a shimmering red stage curtain, (ii) a retro lounge singer from the 1950s or 1960s on a stage; and (iii) a jazz singer with a sophisticated look, in a restaurant. They all sing love songs in Arabic with lyrics, glorifying Saddam Hussein and his regime. For the cast, Adel Abidin looked for stereotypical “beautiful blonds” that would represent different profiles from society (the way the media uses them). Then, he asked them to sing these songs. They had no idea what the lyrics meant because he gave them Arabic lyrics in an English alphabet without any translation. Nonetheless, the videos are all subtitled in English and classical Arabic. With all of these features, the work is highly ironic, examining and overlapping incongruous contexts in multiple layers—in a similar manner to the way media manipulates and pacifies.



2

Rosa Barba
“annotations”

B2

Coupez Ici
[see page 11]

B3

Recorded Expansions of
Infinite Things
[see page 12]

B4

Invisible Act
[see page 12]

B5

The Hidden Conference:
About the Discontinuous History of
Things We See and Don't See
[see page 13]

ROSA BARBA

annotations

I Made a Circuit, then a Second Circuit 2010

“Light” is an essential component of Rosa Barba’s works. Not only the presence of light—especially cinematographic light—and how it is processed in her works, but also its connotations and all possible discourses related to it. These form the basis of the performative aspects of her works. The work “I Made a Circuit, then a Second Circuit” consists of a large, tapestry-sized piece of black felt, out of which Rosa Barba has cut the letters from a text. The prose only becomes legible when the beam of spotlight illuminates the absent letters, as though the object was a modern-day illuminated manuscript. The text unravels the given definition of a circuit as a closed loop, in order to posit something entirely unresolved.

B1

Coupez Ici 2012

Upon entering the exhibition space on the second floor, the light of “Coupez Ici” captivates our attention. It announces a title as if it was a billboard from an old cinema, presenting the next ses-

B2

sion. On the rotating film strip it reads: “Ne jamais couper cette amorce” (Never cut this strip).

Recorded Expansions of Infinite Things 2012

B3

“Recorded Expansions of Infinite Things” communicates with the reconstruction of memory in another way. It is a sculpture consisting of a silicone wall with embossed lettering. It is a fictional superimposing of all possible books printed over a long period of time. The letters overlap and mingle to represent time in two-dimensional space, creating a surface topography that is frozen in time. At the same time, the letters on the silicone wall form a cartographical entity that overlaps with Rosa Barba’s interest in reading inscribed landscapes.

Invisible Act 2010

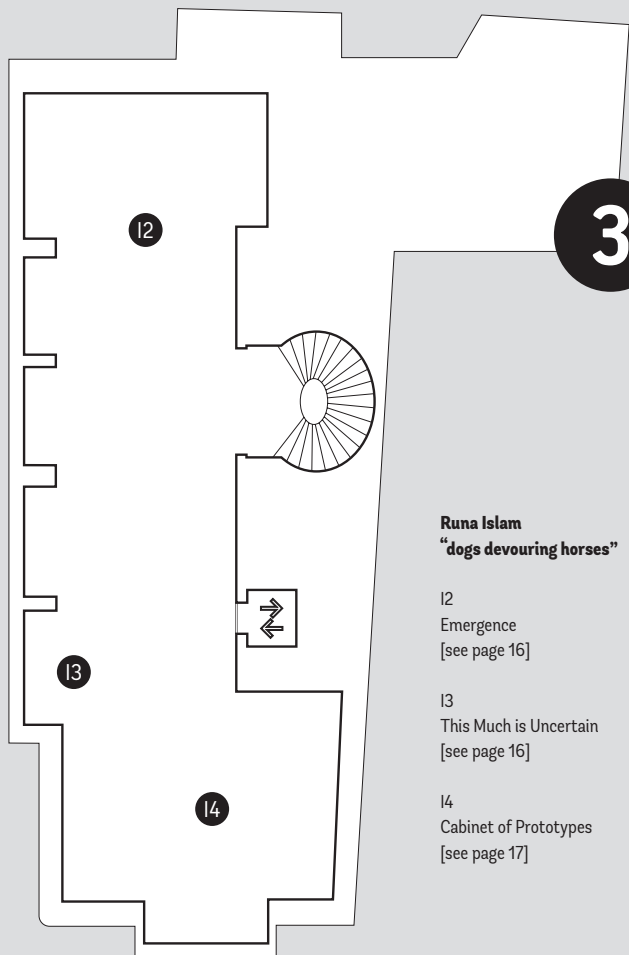
B4

“Invisible Act” concentrates on the kinetic qualities of cinema itself. In the work, Barba connects a strip of blank film from a 16mm projector to the gallery wall, essentially creating her own modified looping mechanism. A small silver ball balances atop the film as it continually feeds through the projector’s sprockets. She has painted the film in several places so that on occasion, frames

of bright color project onto the wall. Like tightrope walking, the work is an exercise in creating the perfect tension between the ball, moving celluloid, and the projection beam. The resulting shadow play is as experimental as viewing any live performance.

The Hidden Conference: On the Discontinuous History of Things We See and Don't See 2010

Along the same lines, "The Hidden Conference: On the Discontinuous History of Things We See and Don't See" questions the border between infinity and discontinuity. Shot in the museum storage of the Neue Nationalgalerie in Berlin, this 35 mm film sheds light on the artworks assembled in a museum's storage room and that are not in view. It creates lapses in historical accounts by detecting concealed evidence. The poetic tone of the work amplifies the fictive aspects of the process of reconstruction of memory, along the lines of a conspirational meeting.



Runa Islam
"dogs devouring horses"

I2
 Emergence
 [see page 16]

I3
 This Much is Uncertain
 [see page 16]

I4
 Cabinet of Prototypes
 [see page 17]

RUNA ISLAM

dogs devouring horses

Be The First To See What You See As You See It 2004

11

On Arter's ground floor, at the end of the corridor, the viewer encounters a darkened passage with a flickering, dim light coming from the room ahead. When walking into this room, Runa Islam's 16mm film "Be The First To See What You See As You See It" confronts the viewer. This renowned film—which previously has never been shown in Turkey—depicts a young woman walking through a gallery of Chinese porcelain objects displayed on pedestals. The camera moves over the porcelain pieces in synch with the woman's gaze. As the film unfolds her passive engagement with the objects shifts to one of an active catalyst. First the woman extends her presence beyond that unwritten threshold by handling the artefacts on display. She then dispassionately begins to push them one by one off their pedestals. Her actions repeat over and over again and the objects shatter into pieces as they hit the floor.

The narrative timing of the film folds and unfolds disparate layers of events, sometimes extending the 'action' in slow motion. The soundtrack adds to the disjunctures with its own pattern and seems to speed up and slow down the events in unpredictable ways.

Emergence 2011

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The solo presentation “dogs devouring horses” on the third floor of Arter, is named after the large 35mm film projection, “Emergence”, a film that by its own nature progresses slowly: under a red darkroom safelight a photographic image in the form of a damaged glass negative depicting wild dogs eating the carcasses of horses develops in a bath of photographic chemicals and gradually overexposes to black. The original photograph was taken in Tehran, during the Persian Constitutional Revolution in the early 1900s. The fractures in the negative are direct results of these events. The photographer Antoin Sevruguin was an official photographer for the Imperial Court of Iran. Within this process, the domination of the red light challenges the persistent stillness of the action. The film projector and film reel are deliberately displayed and even located in the centre of the exhibition space.

This Much is Uncertain 2009–2010

13

“This Much is Uncertain” is another experiment in the field of vision and the perception of time. The work confronts the viewer with an abstraction created by editing close-ups of volcanic sand on the Italian island of Stromboli and the wave-lashed rocks of the volcano. The editing fuses film grain with sand grain by manipulating the speed of the sequences with frequent cuts. The rhythmic

organisation of the editing forms the backbone of its abstraction: the flux of images and cuts in time override visible details. On occasion, the film is accompanied by a live performance of a sound artist who uses the exact film montage as the guide for a sound composition.

Cabinet of Prototypes 2009–2010

“Cabinet of Prototypes” documents the presence of unnoticed objects by filming the idiosyncratic display supports for a museum’s artefacts and re-registers them as “prototypes”. Without changing the order of their value, Runa Islam simply assigns a critical position to them by making these ‘objects’ visible and acknowledged. The film, initially inspired by a commission for a sculpture park in Kivik, Sweden, plays on this reclassification from object to ‘prototype’ reimagining the formal qualities of these armatures and support as ‘prototypes’ for possible sculptures. The reference to nature is brought forward at Arter by presenting the installation amongst an arrangement of house plants, symbolically enhanced by a yellow window filter. In addition, she further objectifies the film and its apparatus by placing both the projector and the screen inside a transparent cabinet. This simple gesture activates a process of questioning key notions such as “space”, “perception”, and “presentation”.

Adel Abidin

* 1973, Baghdad, Iraq

Adel Abidin received a bachelor's degree in Painting from the Academy of Fine Arts in Baghdad in 2000 and a master's degree in Media and New Media Art from the Academy of Fine Arts in Helsinki in 2005, focusing on installation, interactive installations, videos and photography.

His multi-media practice explores the complex relationships between culture, politics, and identity. Using a sharp palette of irony and humor, Abidin gravitates towards social situations dealing with elusive experiences and cultural alienation. Abidin uses his cross-cultural background to create a distinct visual language often entwined with sarcasm and paradox, while maintaining his ultimately humanistic approach.

Abidin has exhibited in numerous group and solo exhibitions such as, The Helsinki KIASMA Museum

of Contemporary Art, The DA2 Domus Atrium 2002 Centre of Contemporary Art (Salamanca), Location One Gallery in New York City, the 17th Sydney Biennale, Aksanat (İstanbul), the 10th Sharjah Biennale, and 52nd Venice Biennale where he represented Finland with "Abidin Travels", a mock travel agency that promotes tourist trips to Baghdad. In 2011, he presented new work in a string of solo exhibitions at Darat al-Funun in Amman, Gallerie Anne de Villepoix in Paris, and Wharf: Centre d'Art Contemporain de Basse, Normandy. He also exhibited his critically acclaimed video installation, "Consumption of War", at the Iraqi Pavilion at the 54th Venice Biennale. He had solo shows at L'Institut du Monde Arabe (Paris) and Kunsthalle Winterthur, Switzerland. He has also been selected to participate in a group show in Tokyo at The Mori Art Museum entitled "Arab Express" in 2012.

Rosa Barba

* 1972, Agrigento, Italy

Rosa Barba studied at the Academy of Media Arts in Cologne, Germany and attended a two-year residency at the Rijksakademie van Beeldende Kunsten in Amsterdam.

Rosa Barba's work considers the situations of cinema, be it the physical characteristics of celluloid, light, projector and sound; the structures of narrative, or its often improbable people, places or stories. Barba takes a sculptural approach to film, often taking apart its elements to create new mobile objects or directing the camera at objects and landscapes with a particular attention to form.

Rosa Barba has held solo exhibitions at the Contemporary Art Museum (St. Louis, USA, 2012), Jeu de Paume (Paris, 2012), Kunsthaus Zürich (Zürich, 2012), Marfa Book Co (Texas, 2012), Fondazione

Galleria Civica - Center of Research on Contemporary Art, Trento (2011), MART Museum (Rovereto, 2011), Kunstverein (Braunschweig, 2011), Tate Modern (London, 2010), Centre international d'art et du paysage de l'île de Vassivière (2010), Center of Contemporary Arts (Tel Aviv, 2010), Stedelijk Museum Bureau (Amsterdam, 2007) and Baltic Art Center (Visby, Sweden, 2006). She has participated in many group exhibitions, including "Men in the Holocene" (MIT List Visual Arts Center, Cambridge, USA, 2012), "A Trip to the Moon" and "Life Forms" (Bonniers Konsthall, Stockholm, 2009 and 2012); "Pink Caviar" (Louisiana Museum of Modern Art, Humlebaek, Denmark, 2012); "Premio Italia and Regarding Marisa Merz" (Maxxi Museum, Rome, 2010; 2012); "New Acquisitions" (Museo Nacional Centro de Arte Reina Sofia, Madrid, 2010); "Touched" (Liverpool Biennial, 2010). Barba

also participated in the 52nd Venice Biennale ("Making Worlds", Palazzo delle Esposizioni, 2009) and the 53rd Venice Biennale (Slovenian Pavillion, 2007), the 2nd Thessaloniki Biennale of Contemporary Art (2007) and the Biennial of Moving Images (Geneva, 2007). She curated an exhibition entitled "A Curated Conference" (Museo Nacional Centro de Arte Reina Sofia, Madrid, 2010).

Runa Islam

* 1970, Dhaka, Bangladesh

Runa Islam attended the Rijksakademie van Beeldende Kunsten, Amsterdam and completed an MPhil at The Royal College of Art, London.

Runa Islam's work challenges and explores the structures, materiality and histories of representation and visuality, often in relation to cinematographic and architectural concerns. Adopting diverse methods and approaches in the presentation of her work, she disrupts, alters and enhances visual and architectural space, shifting perception and drawing attention to the act of seeing.

Runa Islam has held solo exhibitions at MOMA (New York, 2011); Site Santa Fe (Santa Fe, New Mexico, 2011); Musée d'art Contemporain de Montréal (2010); Museum of Contemporary Art

(Sydney, 2010); Kunsthaus Zurich and Museum Folkwang (Essen, 2008); MUMOK (Vienna, 2008); Serpentine Gallery (London, 2006); UCLA Hammer Museum (Los Angeles, 2005); Dunkers Kulturhus (Helsingborg, 2005); Camden Arts Centre (London, 2005); Centre d'Art Santa Monica (Barcelona, 2005); MIT List Visual Arts Centre (Cambridge, Massachusetts, 2003). She has participated in many group exhibitions, including the 29th São Paulo Biennial 2010; MACBA (Barcelona, 2009); the 6th Asia Pacific Triennale, Queensland Art Museum (Brisbane, 2009); the Hirshhorn Museum and Sculpture Garden (Washington, 2008); the Turner Prize (Tate Britain, 2008); Manifesta 7 European Biennale for Contemporary Art (Rovereto, Italy, 2008); Walker Art Center (Minneapolis, 2007) and the 51st International Venice Biennale (2005).

Başak Şenova

* 1970, Istanbul, Turkey

Başak Şenova is a curator and designer. She studied literature and graphic design (MFA in Graphic Design and Ph.D. in Art, Design and Architecture at Bilkent University) and attended the 7th Curatorial Training Programme of Stichting De Appel, Amsterdam.

She has been writing on art, technology and media, initiating and developing projects and curating exhibitions since 1995. Şenova is the editor of *art-ist 6*, *Kontrol* Online Magazine, *Lapses* book series, *UNCOVERED* and *Aftermath* among other publications. She is an editorial correspondent for *ibraaz.org* and one of the founding members of NOMAD, as well as the organizer of “ctrl_alt_del” and “Upgrade! Istanbul”. Şenova was the curator of the Pavilion of Turkey at the 53rd Venice Biennale (2009)

and lectured as assistant professor at the Faculty of Communication, Kadir Has University, Istanbul (2006-2010). Her recent exhibition projects include “Conscious in Coma” (Goethe-Institut, Istanbul, 2006), “Rejection Episodes” (Vooruit Kunstencentrum, Gent, Belgium, 2006), “Unrecorded” (Aksanat, Istanbul, 2008), “Soft Borders” (São Paulo, Brazil, 2010) and “Aftermath” (Akbank Sanat, Istanbul, 2012). Currently, she co-curates “UNCOVERED” (2010-2013) project in Cyprus and the 2nd Biennial of Contemporary Art, D-0 ARK Underground (2013) in Bosnia and Herzegovina.

THE MOVE

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THE MOVE

Curator **BAŞAK ŞENOVA**

ADEL ABIDIN

beyond...

0 1

ROSA BARBA

annotations

0 2

RUNA ISLAM

dogs devouring horses

0 3

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İSTİKLAL CADDESİ NO: 211 34433 BEYOĞLU, İSTANBUL, TR T: + 90 212 243 37 67
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