

8/5-19/9/2010

WORKS FROM THE VEHBİ KOÇ FOUNDATION  
CONTEMPORARY ART COLLECTION

CURATOR: RENÉ BLOCK



ARTER

## Adel Abidin

*1973, Baghdad (IQ). Lives and works in Helsinki.*

It was in 2000 that Adel Abidin came to Helsinki, to continue his studies he had begun in Baghdad. Since then, the recurring themes in his video works and installations have included the experience of being a foreigner, the condition of exile, and the events in his homeland, especially after the American invasion in 2003. In "Foam" (2007), Abidin looks into how fundamentalists might be represented. The video shows four young men, each shaving an inflated and lathered balloon until it bursts: "In Iraq, boys hoping to become barbers practice on balloons. Like in real life, most of the balloons react by blowing themselves up."

## Lene Adler Petersen

*1944, Århus (DK). Lives and works in Copenhagen and Askeby.*

Between 1969 and 1971, Lene Adler Petersen made several films that explored the themes of ritual, performance and ceremony utilising experimental cinematic imagery. In the early 1970s she joined the feminist artists' group Arme og Ben and produced her first drawings and collages. Since the 1980s, Adler Petersen has extended drawing to include sculptural works, where she uses natural materials such as plaster, paper, bronze or ceramics. "Cleaning Up" (1990) features among a series of works that utilises such materials, and employs coal dust and algae from a Danish power plant. Adler Petersen's works open up multiple chains of association; in this case, on the theme of energy and how we deal with resources and the environment.

## Nevin Aladağ

*1972, Van (TR). Lives and works in Berlin.*

"Raise the Roof" (2007), is a dance performance staged on a flat roof right at the former border between East and West Berlin. At an historic location once used for border surveillance, four dancers are free to use four pedestals covered with tarred roofing paper to generate a whole lot of noise, and tear the place up. Each dancer wears a t-shirt printed with the title and length of a song she has cho-

sen. They hear and dance to their music in isolation, via headphones. Meanwhile, the people watching the performance are only able to hear the electronically amplified sounds of the dancers' stiletto heels on the pedestals—a peculiar, loud, rhythmic, almost aggressive hacking and stomping. The exposed urban rooftop setting alters perception as well: the act of dancing becomes an assertion of freedom that transgresses social conventions, claims the space and defies control.

---

## Halil Altındere

---

*1971, Mardin (TR). Lives and works in Istanbul.*

---

"Mirage" (2008), which is made up of images moving back and forth between reality and imagination, directs a criticism reinforced with humour and irony at the water crisis facing the world today. Photographs taken of Hasankeyf, which will soon be submerged under water, depict desert-like scenes, leading to jumps from one subject to another, but the things that attract Altındere's interest remain constant. The artist, who looks at life so directly that it borders on black humour, may have produced his most indirect work so far. One needs to climb onto the shovel of a bulldozer to be close to God; when one asks for water, it is Evian that is poured down his head; the woman who is saved from drowning shares Mother Mary's fate by the river. The person who even sees his dreams as a source of frivolity appears to be relaying news both from the present and future. The film's focus of interest goes beyond water and drought, to encompass the permeability of boundaries between the local and the global, between norms and the abnormal, between faith and reality.

---

## Lauri Astala

---

*1958, Valkeakoski (FI). Lives and works in Helsinki.*

---

"Rome dérive III" (2008) is one of three videos Lauri Astala has dedicated to the city of Rome, each of which approaches the city from a very different perspective. This third video is based on a remake of the famous fountain scene from Federico Fellini's *La Dolce Vita*. It is shot at the original location, the Fontana dei Trevi, and alludes to the cinematic aesthetic of the original; yet there are no actors to be seen in Astala's video. The dialogue of the actors (Marcello Mastroianni

and Anita Ekberg) alone is enough to vividly evoke the entire film sequence in the mind's eye. Nighttime sounds of today's Rome run counter to this illusion. In Astala's film, different levels of reality, time and perception are superimposed, making it clear how visual culture shapes our perception—in this case, of a location. The video "My Happiness is Round" (2007)—created in collaboration with Eli-na Brotherus and Hanna Brotherus—revolves around the uninhibited life and thoughts of a young girl and her relationship with her three brothers. The melancholy music, in particular, encourages viewers to allow their knowledge of the transitory nature of a carefree childhood to flow into their awareness.

---

## Fikret Atay

---

*1976, Batman (TR). Lives and works in Paris and Batman.*

---

The title "Theorists" (2008) creates a chilling effect in the way that it sounds like "Terrorists". This name sets the scene for an easy slip of the tongue for the West. The artist observes the post-9/11 world from a Muslim standpoint, and records on film a phase of preparation from a detached distance. This is an ordinary scene from a Qur'an course somewhere between Batman and Mardin. On a wall-to-wall carpet worn by the passage of bare feet, tens of teenagers are walking back and forth with Qur'ans in their hands. Their rising and falling voices indicate that they are memorising. The calendar shows the date is May 1. This is clearly a preparation for a revolution. On the one hand is a light, symbolising the ideas of the Enlightenment and the separation of church and state; on the other hand is a library, totally transformed. A simple device connected to a small gas container is used to light the room. The library, however, is piled high with religious books with leather binding and embossing. The codes are reversed. This appears to be the groundwork for a retrograde movement.

---

## Ay-O (Takao Iijima)

---

*1931, Ibaraki (JP). Lives and works in Japan.*

---

Ay-O's career began with the Japanese Democrato Artist Association, which stood for artistic freedom and independence. Initially, he worked mostly with prints and painting. In 1958 he moved to New York, where he became a member of the

Fluxus movement around George Maciunas. During this period, Ay-O created the first “Finger Boxes” and “Tactile Boxes” equipped with different objects and materials that can be touched only through the holes on several boxes. Provocative in the context of artistic ideas prevalent at the time, these works were designed to reactivate pre-visual forms of experience that are repressed in modern culture, where the sense of sight is accorded privileged status. This wholly new experience of art was expanded to include the sense of hearing in “Ay-O and Joe’s Soundbox”, designed together with Joe Jones for the 1980 Berlin exhibition “Für Augen und Ohren” (For Eyes and Ears).

## Maja Bajević

*1967, Sarajevo (BA). Lives and works in Paris.*

In her performances, videos, installations and photographs, Maja Bajević connects the personal with the public, and the intimate with the political. Her work is closely related to her personal biography, which is marked by political turmoil and life in war-torn Bosnia. Bajević, who views herself as a dissident, offers her subjective view up to a public debate on the misuse of power and religion, the marginalisation of the Other, migration, identity and truth.

In the video “Double Bubble” (2001), the artist shows the “schizophrenia of religious identities”: a dark-haired woman dressed in black is seen in the brightly lit corridors of a building and dim passages. The woman utters ambiguous sentences such as: “During prayer, I shot 55 people in the name of God.” From a critical distance to dominant ideologies and political and national predispositions, Maja Bajević creates subtle works that function as moral correctives. The reference points and direction of her artistic activities are determined with an ongoing re-examination of her experiences and identity, and attempts to locate her own personality within the mutating historical unit of time and space.

## Joseph Beuys

*1921, Krefeld (DE) – 1986, Düsseldorf (DE)*

Joseph Beuys viewed the goal of his work as expanding the concept of art beyond conventional boundaries to include all of social life. In his drawings, sculp-

## B

tural works, Environments and activities, he used images charged with a powerful significance, whose meaning the viewer was nonetheless to deduce directly from the qualities of the materials. Beuys thought of his “multiples” as a vehicle for conveying and disseminating his ideas.

In “Red/Hole/Lamp” (1976), three circles stand for concepts that recur in his visual and conceptual world. For Beuys, “Red/Hole/Lamp [...] are symbols of self-orientation. [Red] is a colour that has a powerful impact on the viewer. The hole is the opposite, a dimension indicating depth and breadth, a cavity. [...] And then comes the symbol of the lamp [...]—which, without a doubt, represents guidance. The multiple “Two Women With Shining Bread” (1966) consists of two typewritten lists and a piece of chocolate. Above the chocolate, the list contains the names of Paris Metro stations; below it are various words and personal names which have no apparent connection. And so the journey two girls take through actually existing underground metro stations is described in a mental sphere, in which concepts, terms, designations and names of the most disparate kind follow each other as equal elements in a list. The chocolate stands for bread with its Christian connotation, providing sustenance for entry into the world of ideas: “Bread, a substance that represents the most elementary stuff of human nourishment—in ‘leuchtendes Brot’ [radiant bread] the word signifies that its origins lie in spirituality, that one lives not from bread alone, but from spirit.”

---

## Barbara Bloom

---

*1951, Los Angeles, California (US). Lives and works in New York.*

---

Barbara Bloom is a passionate collector. Her works consist of found objects, to which she adds newly created ones. Bloom has these composite objects tell stories, constructing a new reality with her installations. She often creates new arrangements of previously shown installations, enlarging them with other pieces and thereby creating new works filled with quotations.

For the installation “Barbara Bloom’s Collected Works” (1990), she brought together existing material and new items. Thirty-eight books stand on a brown wooden shelf. Various gold-embossed titles are legible on their spines. The installation appears to be an assembled library, yet its contents remain concealed. The books may be novels or scholarly essays; who knows, perhaps the pages of

the assembled works are blank. The secret will only be revealed if a visitor gives in to an impulse, and selects a book from the shelf. So it is only the suspense of the unsolved mystery that remains—and precisely through this process, Bloom once again investigates our perception.

---

## Claus Böhmler

---

*1939, Heilbronn (DE). Lives and works in Hamburg.*

---

Claus Böhmler was one of the first artists in Germany to deal with communication devices such as the radio, television monitor or photocopy machine. By subjecting the mechanism and potential applications of a device to a straightforward process of questioning, he draws attention to rules and functions that otherwise often elude perception. His analyses are deeply ironic and profound explorations of our daily life.

The use of language as commentary, explanation or wordplay takes on a central role. His inquiries are always zeroing in on the actual meaning of words, sentences and concepts. "Amsel, Drossel, Funk und Star" (1988), for example, plays on a well-known German children's song (Blackbird, Thrush, Finch and Starling), substituting "Funk", or "radio", for "Fink". This alteration of a single letter, and the combination of birdhouses with headphones gives rise to a humorous parable on the act of listening.

Böhmler also often presents public performances. In 1999, "Claude Money – Under the Poplars" found him working on the "reconstruction" of a Claude Monet painting which appeared on the cover of an LP. On a music stand-cum-easel, he retouched the image where it was covered up by lettering, while a woman dressed in impressionistic style spoke about the relationship between an original and a reproduction, and the difference between passively viewing art and actively grasping it.

---

## George Brecht

---

*1926, New York (US) – 2008, Cologne (DE)*

---

During the 1950s, George Brecht began to experiment with chance processes in making art. Like his fellow artists Dick Higgins and Al Hansen, he studied experi-

## B

mental composition with John Cage at the New School for Social Research in New York (1958–1959) and, inspired by the composition practice of experimental artists, developed the idea of “events”. Events, which can be described as happenings of brief duration based on everyday actions, and which are often depicted in writing using event scores, formed an important core of the Fluxus activities of several artists in the early 1960s. The score for the event “Ladder”, which was published by George Maciunas in *Water Yam Box* (1963) together with other event scores by Brecht, reads as follows:

Paint a single ladder white.

Paint the bottom rung black.

Distribute spectral colours on the rungs between.

It was left to René Block to realise the object described thus, who followed the instructions given in the event score and constructed it for the 1990 Biennale of Sydney. Playfully, Brecht not only questions the concept of authorship and Duchamp’s ready-mades, but also draws our attention to the perception of everyday objects, and the poetic inherent in simple actions and events.

---

## KP Brehmer

---

*1938, Berlin (DE) – 1997, Hamburg (DE)*

---

Trained in reproduction technologies and graphic arts, KP Brehmer developed an idiosyncratic method and formal vocabulary that he used to critically confront the conditions of his time. He attempted to democratise art and at the same time undermine its commercial structures by issuing unlimited editions and reprints. In the 1970s, Brehmer began to work with colour scales, maps and statistics; and to focus on the symbolic meaning of colour. This group of works includes “Illiteracy” (1975), a visualisation of the worldwide level of illiteracy, and “Geography of Colours No.9, Localisation of Brown Values” (1971), an investigation of Fascist attitudes in 1933. In addition to graphic works, Brehmer produced several films, and in the late 1970s began to paint. A leitmotif running through his entire oeuvre, where he produced new interpretations of current imagery and used visual commentaries in the context of art as a type of tool for political action, is a visualisation of political and social trends.



---

## Elina Brotherus

---

*1972, Helsinki (FI). Lives and works in Helsinki and Paris.*

---

In her photographic series, Elina Brotherus combines the formal simplicity of landscapes and spatial structures with a search for beauty that seems to have been inspired by the aesthetics of classical painting. Observations of the human figure in space, its position in the pictorial frame, and questions of composition, light and colour have played a central role in her artistic work of recent years.

The series "Artist and Her Model" also thematises the gaze—the artist's gaze at his/her model, and vice versa. In photographs from this series such as "Emre's Umbrella" (2008) and "Newton's Colour Theory" (2009), Elina Brotherus herself stands in front of the camera; in this way, the title "Artist and Her Model" also plays on the double identity of the artist, who since the 1990s has often functioned as the model in her photos. Yet the artist does not consider her more recent photographs to be (self) portraits that indicate inner or psychological elements. Rather, she is interested in the figure's external qualities: "The person in the picture is a model, in the same sense as painters have been using models." The video loop "Mirror" (2001) is based on the observation of an everyday phenomenon, which in the artist's words can also be understood as "a small allegory of photography," when—as in the process of developing a photograph—the image of the artist gradually becomes visible in the mirror.

---

## Stanley Brouwn

---

*1935, Paramaribo (SR). Lives and works in Amsterdam.*

---

Since moving to Amsterdam in 1957, Stanley Brouwn has been one of the most important exponents of conceptual art in the Netherlands. During the 1960s, Brouwn participated in the happenings of the Fluxus movement and exhibited with artists in the Zero Group. In videos, artist's books, drawings and sculptural works, Brouwn then began to use the length of his stride to take measure of the world. The dimensions of a cruciform exhibition pavilion (2005), designed in collaboration with the architect Bertus Mulder, are based on the length of Brouwn's foot. Early in the 1960s, Brouwn initiated the series which made him famous: "This Way Brouwn". The idea was to have random passers-by guide him through town;

the sketched directions were then stamped with the inscription "This Way Brouwn," and packaged as a set of instructions. Brouwn varies this series over the years; the instructions are different in the photographs presented here. As a passer-by names a street in Haarlem, Brouwn takes a picture of it, moving in a circular direction from Nassaustraat to Tempeliersstraat.

---

## John Cage

---

*1912, Los Angeles, California (US) – 1992, New York (US)*

---

John Cage is considered one of the most influential composers of the 20th century. His conception of silence, chance operations, and his approach to including the audience in his compositions had great influence on the avant-garde art of the 1950s and 60s. Many of the later protagonists of Fluxus and Happenings attended Cage's classes in experimental music at the New School for Social Research in New York City between 1956 and 1959. His concept of music can be considered one of the most important points of departure for the Fluxus movement.

"Mozart Mix" (1991), an homage to the composer Wolfgang Amadeus Mozart, is one of the artist's most outstanding works in the field of music. Also one of the last works by Cage, it is the first sound Environment to have been produced as a multiple (in an edition of 36). A wooden box contains five cassette recorders and 25 endless tape cassettes with passages of various lengths from the operas, concertos, and other compositions by Mozart. Five of these cassettes are to be played simultaneously: the resulting sound mix gives rise to a completely new listening experience, for which John Cage takes authorship. In addition, the box contains a silkscreen print with a mesostic on the name Mozart.

---

## Sophie Calle

---

*1953, Paris (FR). Lives and works in Paris.*

---

In her artistic explorations in the areas of perception, memory, and searching for identity, Sophie Calle doesn't merely retrace the footsteps of others; she adds her own life into the mix as well. In "Exquisite Pain" (1984–2003) she documents the end of an affair. After having been informed on the phone that she had been

dumped for another woman, she began asking friends and chance acquaintances about the most painful moments in their lives.

The ritualistic staging of situations is a primary motif in all her work. In an approach akin to journalistic research, the data and evidence she collects are presented in texts reminiscent of log entries and quasi-documentary photographs. On a formal level, she works with the juxtaposition of images and text; on the content level, with the interweaving of reality and fiction.

Calle's works are statements both on human nature and on the nature of art, in which she playfully challenges and shifts the boundaries between the two. By exploring life in all its facets and continually juggling antitheses such as documentation and invention, fact and fiction, reality and show, she sets out to provoke reaction and instigate communication.

---

## Mircea Cantor

---

*1977, Transsylvania (RO). Lives and works in Paris.*

---

The installations, pictures, film and photographs of the artist Mircea Cantor can be viewed as records of human interventions, and the traces these leave behind. They raise fundamental questions about how societies and cultures relate, yet since the works lack narration and context, and are devoid of any indexical signs or moral stance whatsoever, all kinds of interpretations are left open for viewers. This absence of information, reflected in Cantor's sparing use of forms and materials, gives rise to clear yet puzzling configurations. In "NIDO" (2007), a ping-pong table is set up in a room in which the floor is covered with a blanket of broken eggshells. The only eggs that are intact are situated in a circular arrangement at the centre of the table, surrounded by the net that usually separates the opponents' sides. The eggshells on the floor are consigned to further destruction, for visitors are forced to tread on them while crossing the room. It seems that only the "nest" on the table has shielded a few eggs from destruction, yet these eggs are simultaneously trapped by this enclosure. Questions about the tensions existing between protection and control, restriction and freedom, security and risk are brought to the forefront by this work.

## Olga Chernysheva

*1962, Moscow (RU). Lives and works in Moscow.*

C

In her films and photographs, Olga Chernysheva concentrates on quite unspectacular quotidian moments of inconsequence, often solitariness. Her gaze turns to a woman at the edge of a demonstration in "Marmot" and cadets in uniform, still childlike, standing next to gum-chewing pom-pom girls in "March".

Olga Chernysheva tells stories by doing nothing other than perceiving and capturing reality. A reality of apparently unimportant moments in the daily life of the new Russia, from which she elicits a poetic beauty that places her tales squarely in the tradition of great Russian literature. "The task of an artist, as I see it, is to find a form; that is, to give a rhythm to chance. Here lies the kinship between visual art and music. I must always be able to hear the photography."

## Giuseppe Chiari

*1926, Florence (IT) – 2007, Florence (IT)*

Giuseppe Chiari was a formally-trained pianist and composer whose explorations of gestural and concrete music provided substantive contributions to the development of experimental music in the 20th century. His reflections on the music system and artistic creation aspired towards a confluence of classical concepts with the flux and flow of daily life in all its aspects— "Quit classical music". Consequently, his compositions soon evolved into verbal-conceptual instructions that are witty, pensive and poetic, such as "Hold the hourglass to your ear, and hear the time" (1973). In his experimental analyses of verbal expression in poetry, manifested as collages and montages, and in gestural and musical performance, Chiari draws attention to the complex structures of reality. Meeting artists in the Fluxus movement intensified his work in this direction. In keeping with John Cage's idea that everything can become musical material, Chiari increased his investigations in the area of music performance in the 1970s, demonstrating the possibilities of the direct utilisation of water, stones, hair and paper as instruments equal to the classical piano, cello and guitar. His works thus constitute a significant contribution to the European Fluxus movement.

## Anetta Mona Chişa & Lucia Tkáčová

Anetta Mona Chişa 1975, *Nadlac* (RO); Lucia Tkáčová 1977, *Banska Stiavnica* (SK)  
*Live and work in Prague and Bratislava.*

C

In their video work “Dialectics of Subjection #4” (2006), Anetta Mona Chişa and Lucia Tkáčová deal with the sex appeal of the most powerful men in global politics. The bed as an intimate setting, jokes, laughter and the artists’ giggles are reminiscent of the stereotypical gossiping of young girls.

Anetta Mona Chişa (Prague) and Lucia Tkáčová (Bratislava) have been working together since 2000. Their collaborative works focus primarily on gender relationships and on their role as Eastern European artists in a Western-dominated art world. A recurring motif in their works is the ironic appropriation of strategies and stances that are sometimes presented with over-the-top playfulness—as in their treatment of Karl Marx, the communist forefather of their post-communist empirical world.

## Henning Christiansen

1932, *Copenhagen* (DK) – 2008, *Askeby* (SE)

Henning Christiansen is regarded as a pioneering Fluxus composer. Starting from the realisation that each vibration is ultimately a musical event, artists in the Fluxus movement declared that everyday activities and seemingly absurd actions could be treated as musical scores. Christiansen’s works, too, are seldom conventionally scored. Inspired by *musique concrète*, in his compositions he used language, animal vocalisations and natural sounds; nature, as the antithesis to the technological world, played an especially important role in his creations.

In the mid-1960s, he became known in Germany for his collaborations with Joseph Beuys, where he often contributed the music for the latter’s Actions. In the 1970s, Christiansen began working with visual elements; he made text pictures on paper and reworked objects such as televisions, pianos, stones and bottles. These works, like the composer’s musical oeuvre, were based on words. His works may be multilingual, but their meaning is always the same: “Freedom is around the corner”.

## John Coplans

*1920, London (GB) – 2003, New York (US)*

C

In his later years, John Coplans became involved exclusively with photography, recording intensive studies of his own body in photographic images.

Coplans had studied painting in London and Paris after serving in the military during World War II. He moved to the United States in 1960 and taught at the University of California at Berkeley. Later he became the editor-in-chief of Artforum magazine, which he helped found in 1962. Coplans curated many exhibitions at the Pasadena Museum of Art and the Akron Art Museum.

Starting in his 70th year, Coplans began producing stark self-portraits of his naked body in forthright black and white photos. The wrinkles, body hair and position of the limbs in this series of nudes are reminiscent of the elements on a map. In the gelatin silver print "Self Portrait, Lying Figure Holding Leg" (1990), the body stretches across four sheets, extending beyond the limits of a single print. Placed next to each other, the four close-ups yield a focused view of the body of a supine male whose left leg is bent and clasped by his left hand.

## Cengiz Çekil

*1945, Niğde (TR). Lives and works in Istanbul.*

A group of works Çekil developed in the second half of 1976 and titled "Cover-ups" have a special place in the conceptual interpretation of time lived. The artist developed an interesting series in these works by covering up with paper tape the area where there was text on the first pages of Günaydın, the popular newspaper of the time, emphasising the photographs. The "Unwritten"s refer on one hand to the increasingly tense political environment in the grip of the conflict between the left- and rightwing and on the other hand, to the cornered position of the artist as a questioning individual at a time when terror was everywhere.

---

## Braco Dimitrijević

---

*1948, Sarajevo (BA). Lives and works in Paris.*

---

In the video piece “The Resurrection of Alchemists” (2006), the artist Braco Dimitrijević can be seen in front of a gray wall. Dressed appropriately in a suit, he begins to lecture on the nature and value of art. But he has barely uttered a few sentences when tickertapes with stock market data pop up and continue to increase in number, taking over more and more of the picture. The camera attempts to keep abreast of the changing proportions, but in the end, the speaker is overwhelmed by a stream of digital data. The work illustrates how reflections on the cultural value of art are constricted by financial interests and speculation. The title refers to the present-day re-emergence of alchemy, where base materials are transformed into something more valuable through manipulation and occult practices—a conception which translates well in terms of both the art market and discourse of art.

---

## Maria Eichhorn

---

*1962, Bamberg (DE). Lives and works in Berlin.*

---

Maria Eichhorn’s projects constitute an inquiry into the concept of art, the reception of art, the autonomy and authorship of works of art. Her interest lies in spheres of activity—her projects develop out of manifold influences and considerations. Her works could be described as investigations carried out at the threshold of the perceptible. Her interventions are often so minimal that they are likely to elude too hasty a glance of an exhibition visitor. Yet they evoke an ambiguous interplay around perceptual issues—not just sensory perception and concrete experience, but most emphatically, the perception of politically and socially relevant questions and problems. Eichhorn directs our attention to perception and to the changing contexts of art. By designing situations where the customary, institutionally configured patterns of perceiving art fail us, she frees up space for seeing and thinking differently. Maria Eichhorn’s projects are often developed in collaboration with colleagues from other disciplines. And they often contain instructions for actions or precise guidelines for implementation, as does the work titled “Four Multiples in a Bag” (2009). The future owner is challenged to engage in the act and complete the work by following various instructions given by the artist.

## Cevdet Ereğ

*1974, İstanbul (TR). Lives and works in İstanbul.*

E

Ereğ's work entitled "SSS (Shore Scene Soundtrack)" originates from the idea of mimicking the sound of the sea with the use of a piece of carpet, and two hands. Following the first performance Ereğ realised in 2006, the video of the performance and the installation subsequently became integrated among the works that belong to the SSS project. In 2008, BAS Artist Books published a manual/booklet containing illustrated instructions for realising the performance.

The installation of SSS basically comprises of a synthetic piece of carpet; however, the performance DVD, SSS booklet and drawings showing the hand movements may or may not be included, depending on the context of the display. Drawings featured in the book can be seen as an attempt to share a discovery: These illustrations describe the reader/viewer how to mimic the sea, while the state of mind required for making the imitation is treated with the same precision afforded to technique and necessary equipment.

## Ayşe Erkmen

*1949, İstanbul (TR). Lives and works in İstanbul and Berlin.*

Ayşe Erkmen, like almost no other artist in the past 20 years, has been continually present with her works in museum exhibitions, in her galleries and through participation in international group exhibitions. Her exhibition chronology is the characteristic feature of her artistic biography. She thus represents a type of artist that only appeared in the early 1990s, namely those nomads who, with temporary interventions and site-specific displays, leave their mark on the location. For Ayşe Erkmen, the use of typographical characters is more a reservoir of abstraction and conception. What is created are not poems, and not linguistic constructs. What she does is "draw" configurations of punctuation marks with the typewriter: in fact she only ever draws using technical aids like computers, in order to avoid any personal "handwriting".

In addition, Ayşe Erkmen is distinguished by a talent which one rarely hears about in such an explicit form. She always sees a colour in her mind's eye whenever she thinks of a particular letter, for example a particular green when she thinks of the



letter “M”. This synaesthesia, which is far more widespread in the form of a colour/music association, gave rise to an edition titled “Colours of Letters”, a box with letters of the Turkish alphabet cut into Plexiglas, each in the colours that Ayşe Erkmen associates with it. Our “Q”, “W” and “X” are absent from this collection of coloured letters, as there is no q, w or x in Turkish, so again something is “missing”.

---

## Harun Farocki

---

*1944, Nový Jicin (CZ). Lives and works in Berlin.*

---

Since 1966, the filmmaker Harun Farocki, who is also active as an author, curator and teacher, has produced more than one hundred films that explore the interactions between politics, economics and aesthetics, as well as the conditions under which cinematic images are produced and seen. His conceptually austere works oscillate between experimental, documentary, and essayistic modes. Farocki uses multiple projections that visitors activate through their own powers of reasoning and imagination, thereby inviting them to carry out their assessment from a detached distance.

The two-channel projection “Counter-Music” (2004) is also conceived as an inventory of reality and a reflection on film through film. It juxtaposes footage filmed in Lille with material recorded by a video surveillance unit to ask how, in this day and age, it may still be possible to portray a day in the life of a city. Farocki draws references with historical films such as *Der Mann mit der Kamera* (Dziga Vertov, 1929) and *Berlin - Die Sinfonie der Großstadt* (Walter Ruttmann, 1927), also citing from both. By observing comparable activities then and now, Farocki compares two different realities offered by the media—images that document history, recorded by an analogue camera, with those recorded by contemporary surveillance systems.

---

## Robert Filliou

---

*1926, Sauve (FR) – 1987, Les Eyzies-de-Tayac-Sireuil (FR)*

---

Robert Filliou, who viewed the bridges built between poetry and art as modernity’s most important achievement, began his artistic work in the 1960s. In 1962, he founded Galerie Légitime, which consisted of a cap in which he showcased

## F

works by his artist friends as well as his own. From then on, Filliou was an active participant in Fluxus activities. Together with his friend, the conceptual artist Joachim Pfeufer, he developed the project POIPOIDROM, a language-inspired combination of objects, installation and performance intended to create a dialogue along a chain of (existential) questions. Robert Filliou's artistic work is essentially based on a Buddhist worldview, the result of his involvement with Zen Buddhism in South Korea in 1951. Around 1966, he formulated his "principles of a poetic economy". The aim was the dissolution of dualities of all kinds; its conceptual tool was the "principle of equivalents" and the equivalence of the well-made, poorly-made and un-made. Filliou's work with everyday objects and insignificant materials, such as in "No Fire No Ashes" (1970), is the apt equivalent of his interest in making art universally accessible.

## Terry Fox

*1943, Seattle, Washington (US) – 2008, Cologne (DE)*

Terry Fox was very ill as a child and had to spend a long time in bed until—as he later said in an interview—every little tear in the wallpaper became interesting. Subject to the dictates of his own body and all by himself, Fox began to investigate his bodily awareness. In May 1968, he followed the student revolts in Paris and during this period, became known for his performances in Body Art circles. The work "Delineation" (1990) is an example of the connection between performance and sculptural object. Originally it involved 12 slats on which letters were mounted, spelling out words such as "delineation". The meaning of this term can vary between description, representation, diagram, drawing and sketch—which delineates the fact that performances always exist as sketches alone.

With his "Children's Tapes" (1974), in turn, Fox wanted to offer an alternative to conventional TV programs. The small experiments with which he explains the laws of physics to his son leave the viewer astonished. The tape—it now has iconic status in video art—was so successful that school administrators even used it as an instructional film.

---

## Dan Graham

---

*1942, Urbana, Illinois (US). Lives and works in New York.*

---

After studying philosophy at Columbia University, Dan Graham co-founded and ran the John Daniels Gallery in New York City. When that project folded in 1966, Graham developed magazine projects. He had recognised how art magazines and galleries are team members who can benefit from each other. A gallery's profile depends on magazine coverage, while the magazine subsists on income generated from gallery advertisements. Only through collaboration does the art system function.

When designing his piece "Homes for America" in 1966, Graham also thought about the readers of art magazines: members of the American middle class who lived in the houses he photographed along the commuter route between Manhattan and New Jersey. Graham's commentary on the uniformity of the suburbs was likewise transported from the gallery space to the blank page. Thus the magazine assumed the role of the gallery space, where the magazine articles were the artwork. Unfortunately, the article made its way into Arts Magazine only in an abridged version. The pictures ended up being presented independently of the text.

---

## Asta Gröting

---

*1961, Herford (DE). Lives and works in Berlin.*

---

Since completing her studies at the Düsseldorf Art Academy in the 1980s, Asta Gröting has produced works that explore her central interest: the examination of the inner and outer make-up of organisms and bodies; their physical structures, and psychological and social frameworks. An example is Gröting's sculptures which imitate the shapes of human and animal viscera in a variety of materials, making hidden and invisible dimensions visible in extraordinary ways.

"The Space Between Two People Having Sex" (2008) is a material representation of an "empty" space that bears witness to human bodies no longer present. In the pink rubber contours of this sculpture, Gröting provides an interpretation of the sphere of interpersonal relationships, which generally is not conceived or perceived in tangible form; thereby articulating the difference between what can be portrayed physically, and what remains ineffable.

## Nilbar Güreş

*1977, İstanbul (TR). Lives and works in İstanbul and Vienna.*

G

The works of Nilbar Güreş thematise female identity and gender discourses, exploring the tactics of visibility in public space. Collages, drawings and photographs entitled “Unknown Sports” (2008–09) show a different way of securing the domestic space as a place of dissent. The series shows women as domestic transgender servants who spend their time cleaning the house and making themselves beautiful. Güreş has staged three performances in a gym, collaborating with women who recreate ideas from her drawings for photographic triptychs that subversively break down women’s reality. Aesthetic fetishisms and occupations such as body hair waxing, styling or vacuum cleaning, understood as typical female practices, are depicted in an obsessive way. Preparing the body for the absent, working husband raises threatening and painful associations with sexual abuse and domestic violence.

## Kristján Gudmundsson

*1941, Snæfellsnes (IS). Lives and works in Reykjavík.*

Kristján Gudmundsson is an important and central figure in the field of first generation Icelandic conceptual art. In terms of form, his art is characterised by an extreme in economising; the elimination of everything that is unnecessary. A renowned and, at the same time controversial piece from 1969 involved an ironing board covered with chicken-shit—Gudmundsson placed the ironing board in a chicken coop, and allowed the birds themselves to create the composition. While living in the Netherlands in the 1970s, Gudmundsson encountered Dutch Conceptualism, Concrete Poetry and the Minimal Art of Malevich, Fontana, and the de Stijl group. In 1979 he moved back to Iceland. It was then that he began expanding on the idea of the „drawing“, chiefly by concentrating on the tools and materials involved in the drawing process rather than on the end result. Gudmundsson’s ironic installation “Seven Days / Sculpture for a Man with a Dog”, a work made in the early 1970s, engages structural and conceptual logic, manifesting a beauty that has makeshift and uneasy aspects.

---

## Richard Hamilton

---

*1922, London (GB). Lives and works in Henley on Thames.*

---

Richard Hamilton is often called the father of English Pop Art. His central theme is the conflation of the consumer world with modern works of art. From a consumer-world perspective, Hamilton interrogates our perception of artworks, especially the key works of classical modern art. Picasso and Duchamp have received repeated treatment, and the work "Guggenheim Museum (black)" (1970) is also devoted to a modernist icon.

Starting in 1965, Hamilton depicted the building in various colour versions, in wall installations and also in watercolours. When the architect Frank Lloyd Wright was commissioned in 1943, his design was said to relate to Vassily Kandinsky's abstract painting. Today the building's exterior is white, in contrast to the black version by Hamilton. Wright himself wanted the outer skin to be red, to contrast with the white spiral interior. Hamilton portrays the Guggenheim in a way that befits a building that was supposed to symbolise the abstract revolution in art.

---

## Al Hansen

---

*1927, Queens, New York (US) – 1995, Cologne (DE)*

---

The collages of Al Hansen represent a method equivalent to his Happenings, whose source materials are everyday life and the immediate surrounding circumstances. The materials used in the collages are the remnants of consumer society and its throwaway ethos that Hansen collected during his daily forays and encounters. Teabags, matches, invoices and receipts of varied origins; magazine clippings, advertising and packaging are not only indicative of his personal and artistic environment, but also document and comment on social life in the 1960s and 1970s. The motifs of many collages revolve around what Al Hansen, in his own words, "was always thinking about: women".

## Dick Higgins

*1938, Jesus Pieces, Cambridge (GB) – 1998, Quebec (CA)*

Together with George Maciunas, Dick Higgins was a leading member among Fluxus artists, and for decades a driving force behind festivals, performances and exhibitions in both New York and Europe. He founded Something Else Press, which offered many artists, including his wife Alison Knowles, a forum for publications, objects and theoretical texts.

H

Like many other artists, Higgins was greatly influenced by John Cage's course on experimental composition. The students initially performed their compositions in cafés or theatres until a variety of Fluxus events offered them an established platform, which Higgins continued to expand, especially in New York, after 1960. Ongoing theoretical examination of his own work and the development of Fluxus led Higgins to new techniques, while music and composition, and the visualisation of both remained recurring elements in his work. One of the greatest Fluxus challenges, which Higgins set himself in "Album Leaf" (1982), was to notate performance and music without resorting to conventional means.

## Rebecca Horn

*1944, Michelstadt (DE). Lives and works in Berlin and Paris.*

Rebecca Horn is one of the most versatile and important German artists; her oeuvre includes performances, films, large-scale sculptural installations, drawings and painted-over photographs. Since 1968, she has created a series of actions and performances whose subject is the body and its sensorium. She constructs apparatuses and frameworks, such as "Brusthorn" (Breasthorn) (1969), "Schwarze Hörner" (Black Horns) (1971), "Handschuhfinger" (Finger Gloves) (1973), and corporeal sculptures whose appendages and extensions explore the body's self-awareness and the equilibrium between human being and space. In these, the artist selects and works with a specific person, the figure in the performance subject to deliberations, and a limited number of participants. Her experiments are usually limited to her own realm of experience. In "Messkasten" (Measuring Boxes) (1970), Rebecca Horn herself stands in an open, wardrobe-like construction, through the sides of which are extended moveable rods that

point diagonally toward the centre. The rods size her up, touching her body inch by inch from head to foot; when she leaves the box, her silhouette remains.

---

## KH Hödicke (Karl Horst Hödicke)

---

*1938, Nürnberg | Nuremberg (DE). Lives and works in Berlin.*

---

KH Hödicke is known primarily for his paintings—initially abstract, later figurative—with their distinctive expressionistic palette, and is considered a father figure for the Neue Wilden in Berlin. However, Hödicke has also created a multitude of objects, multiples, drawings and films that reflect a broader involvement with the materiality of his art materials. “Wendung verboten” (1966) was one of the first works he made using tar and pitch. Two frosted glass bottles stand in a roasting tray filled with bitumen. Instead of being filled with nourishing white milk, they are covered inside and out with suffocating tar. The work’s title stems from the warning “Andere Verwendung verboten” (any other use is prohibited), still partly visible even as it is disregarded. The wordplay underscores the work’s materials.

---

## Joe Jones

---

*1934, New York (US) – 1993, Wiesbaden (DE)*

---

Joe Jones, who first studied composition, music theory and jazz at the Harnett School of Music in New York, began to experiment with music-machines early in the 1960s, creating sounding objects that often were made of discarded instruments and randomly discovered items. In 1963 he became a member of Fluxus. The musical objects Jones created have small motors driven by batteries, electricity or solar cells; which are attached to a rubber band, ping-pong ball or strip of leather, that serve as beaters. The motors hang on wires next to or over an arbitrary number of instruments such as guitars, drums, violins or bells. When the energy source is activated, Jones’s music-machines begin to play by themselves, with chance playing an important role in determining the resulting composition. The motorised instruments are usually grouped together in larger ensembles and can constitute an entire orchestra. “Player Piano” (1977) was also created for this mode of operation. The piano has eight small electric motors with attached beaters whose different rates of vibration serve to continually generate new sounds.

H

J

## Ilya & Emilia Kabakov

Ilya Kabakov 1933, Dnepropetrovsk (USSR [today UA])

Emilia Kabakov 1945, Dnepropetrovsk (USSR [today UA])

*Live and work in New York.*

Ilya Kabakov was among the leading exponents of Moscow Conceptualism in the 1970s, and created collages, installations and murals as satirical protests that parodied an unemotional Soviet culture. In 1987 he accepted a residency in Graz and never returned to the Soviet Union. During this period he and his wife Emilia developed the concept of the "Total Installation", in which he initially translated his drawings and paintings from the 1960s and 1970s into three-dimensional form, thereby transforming the exhibition space into a kind of open stage. Later he began to fill the rooms with everyday materials as well, and to simulate reality by showing these things without altering them in any way.

K

Themes of flying and disappearance are recurring motifs in their works, as in the series of tapestries titled "The Flying" (2005–2007). Flying can be understood in a metaphysical sense, but in light of Kabakov's immigration to the West, also as an expression of his physical distance from, and personal memories of, the Soviet system.

## Šejla Kamerić

1976, Sarajevo (BA). *Lives and works in Sarajevo and Berlin.*

Šejla Kamerić belongs to the generation of artists from Sarajevo whose work bears the imprint of war and displacement. Together with her family, the Bosnian artist experienced the three-and-a-half-year occupation of her native city, during which her father lost his life. Her best-known work, the photomontage "Bosnian Girl" (2003), was showing a portrait of the artist alongside the contemptuous scrawl of an unknown Dutch soldier in the U.N. peacekeeping force: "No teeth...? A moustache? Smell like Shit...? BOSNIAN GIRL!" Kamerić's works are concerned with the mechanisms of exclusion and external control, the construct of national identification, and utopian yearnings.

"Freedom (...) is something relative and never an absolute. It is not a permanent feeling, it comes and goes," she says about the work titled "Frei" (2004). And so in time will disappear the ink-stamped writing on the young woman's wrist.



And as for art—it serves Šejla Kamerić as a means of self-identification; and to convey her own experiences, memories and opinions. “Even though I have since dealt with a large variety of subjects in my capacity as an artist,” she says, “the war will always remain within me”.

---

## Aino Kannisto

---

*1973, Espoo (FI). Lives and works in Helsinki.*

---

The artist Aino Kannisto works with the photographic portrait. And despite the fact that it is always she who poses in front of the camera, one can speak of these staged photographs as self-portraits only in a very qualified way. They may instead be considered fictional portraits of roles, which detach themselves from self-portraiture through the artist's enormous ability to transform herself. Not only is the situation fictional and fabricated, the personality portrayed is also a construct, as the artist explains: “The person in the image is a fictive narrator, just as there are narrators in literature.” Her photographs—carefully composed in terms of both space and colour, and considered down to the last detail—are often inspired by existing places, rooms and situations. For example, the photographs “Untitled (Pink Floral Dress)” (2007) and “Untitled (Red Floral Dress)” (2007) were taken at the former Turkish bath in Belgrade. Kannisto's scenarios suggest a story plot and contain paths that might be pursued, but it is only vaguely and intuitively that a story can be construed from the details given, and the protagonists' intentions, captured at a moment between introspection and action, can never be exactly determined. Instead, viewers are invited to become immersed in the charged atmosphere of the image, and be swept away by their own ideas and imagination.

---

## Allan Kaprow

---

*1927, Atlantic City, New Jersey (US) – 2006, Encinitas, California (US)*

---

Kaprow's works advanced the development of action art, called “Happenings”. One of his early Environments was “Yard”, shown for the first time in 1961 at the Martha Jackson Gallery in New York. In the courtyard, visitors had to make their way over mounds of car tyres and between oil drums. The “Yard” Environment was reinvented for the 1990 Sydney Biennale and from it came the object

(also titled) “Yard”—one of the tyres with white markings from the Environment. As a rule, Kaprow’s actions were based on preliminary instructions and sketches. Once an event was over, documentary materials and objects remained the only records of the action—as in the case of the work *Testimonials*, which consists of the preparation and documentation of the action of the same name in Berlin in 1976.

---

## Gülsün Karamustafa

---

*1946, Ankara (TR). Lives and works in Istanbul.*

---

Gülsün Karamustafa’s themes—which she repeatedly revisits and reworks in different forms—are migration and its repercussions, the transitory nature of culture and identity, gender, the relationship between national history and personal biography, presentation and representation.

K

The video “The City and the Secret Panther Fashion” (2007) tells the fictional story of a group of women who come together during the day to dress according to the secretly trendy “panther fashion”, which has been deemed taboo in public, as it is considered suggestive. Away from their duties as wives and mothers, the women move in an unconstrained atmosphere. The film stages a female “liberation” and thereby points to the difficulties, contradictions and changes in women’s status in Turkish society.

A decorative object from the film, a plaster leopard, was then incorporated into the work “Panther/Stool” (2007). Karamustafa has been using found objects such as wall hangings, clothing and decorative items since the mid-1980s. The artistic mechanism employed in these works is substitution; for the objects used are iterations of, but never identical to, a meaningful thing that precedes the works. The integration of elements of kitsch makes references to a reality external to art. Its primary purpose is not to point to any loss of high culture, integrity or historical identity, but rather to visualise transitory states in a society marked by migration, and to illuminate the emergence of cultural interzones between tradition and modernity.

---

## Diána Keller

---

*1983, Budapest (HU). Lives and works in Budapest.*

---

Diána Keller’s works focus on the contrast between movement and immovability.

Their theme is an artificial world that maintains a certain distance from reality, but is nevertheless created by humans, although they take no visible part in it. Her video titled "Still Life With Flowers" (2009), recalls a common painterly genre of art history: flowers in a bowl. Appearing banal only at first sight, this "nature morte" actually comes to life as the roses start to bleed their colour and gradually fade out into gray. This time-based work of (video) art thus reflects upon classical painting by decomposing one of its mimetic essences, colour.

---

## William Kentridge

---

*1955, Johannesburg (ZA). Lives and works in Johannesburg.*

---

As an artist and observer, William Kentridge is one of the most influential figures in post-apartheid South Africa. His body of artistic output covers diverse fields such as drawing, animation, sculpture, drama, performance and stage design. Shadow is one of the motifs the artist returns to time and again, using it in his drawings, sculptures and murals. "Telephone" (1999) is one of the striking examples of the way the artist conceptualises "the shadow": the shadow of a telephone, represented by a curved shape made of a basic material like bronze, gains a one-dimensional physical existence. Kentridge invites us to rediscover, by looking at shadows, something we actually know, but were not aware that we did.

---

## Alison Knowles

---

*1933, New York (US). Lives and works in Barrytown, New York.*

---

Together with Higgins and others, Knowles played an active part in many Fluxus events in Europe and the USA, and travelled to various festivals. Outside of the Fluxus performances, her work features a wealth of diverse materials that she brings together in the most ingenious ways; in book objects or in assemblages such as "ACE-Bandage" (1974).

Working with her husband Dick Higgins at Something Else Press gave her the opportunity to collaborate on editions and artists' books, deploy her graphic skills, and create book objects. Language and poetics are always important for her, finding expression in posters and prints such as the "Paper Poems" (1971), and works for radio.

## Servet Koçyiğit

*1971, Kaman (TR). Lives and works in Amsterdam and Istanbul.*

Servet Koçyiğit's works deal mainly with reality, with our understanding of the things surrounding us in everyday life. Merging the global and the local, Koçyiğit expresses his belief that similar situations, issues and conflicts apply across different locations.

The meaning in his work is formed by and within different contexts. For example, "Everything" (2009), is a hand-made crocheted text work which makes allusions not only to the idea of masculinity and femininity, but also to language itself. Dealing with prejudices, the work aims to propose the question: "Is it True?" Like Koçyiğit's other text works, at first glance this also looks like a huge statement, yet becomes almost empty and meaningless in time while not having any positive or negative connotations. The production process of the work also proves this "absurdity of language": the entire work is the result of months of handcrafting for the ultimate purpose of claiming something, which can be interpreted as a slowing down the process of speaking.

"To Die For" (2003) refers to the popular song "You'll Never Walk Alone", which was originally written for Broadway in 1945. The video introduces Koçyiğit's own rendition of the song. First adopted as a dedication to British soldiers serving in the Second World War, the song was taken up consecutively by gay rights groups, Christian communities and football fans. We observe the artist lying on the floor, as we hear the voices of 20,000 football fans singing the same song, recorded live at Liverpool Stadium. Eventually they are joined by the artist's voice, whereupon birds of various colours emerge from his chest, and fly around.

## Július Koller

*1939, Piešťany (SK) – 2007, Bratislava (SK)*

Július Koller was among the most important representatives of an unofficial art scene in Slovakia; and on the basis of encounters with Nouveau Réalisme, Happenings, Fluxus and the Situationist International, from the mid-1960s onwards he developed a completely original and playfully ironic body of work. His sceptical stance towards art found expression in anti-Happenings, anti-pictures and

anti-Environments. He printed un-invitations to non-exhibitions, or invited visitors to play ping-pong in a 1970 exhibition. Koller was not interested in alienation or the humorous aspects of a situation, but rather in presenting conceptual activities or objects, and creating cultural events (so-called "demonstrative operations"), thereby providing the means to reflect on the functioning and instrumentality of places and situations, and so that the direct experiencing of the reality of the work of art might be restored to the viewer.

---

## Jarosław Kozłowski

---

1945, Śrem (PL). *Lives and works in Poznań.*

---

Kozłowski is a conceptual artist working with installations, drawings, objects and performances. He investigates space and time, language, sound and the body. He was strongly influenced by his involvement with Fluxus: since then, a humorous, ironic, at times paradoxical framework has characterised his work.

The light installation "Rhetorical Figures II" was realised in 2006 for the 47th October Salon "Art, Life & Confusion" in Belgrade. A red neon sign in a small box announces "No News from...", followed by the names of 23 cities around the world. This installation is the second of what is now a four-part series in which Kozłowski makes reference to the use of language, with pointed emphasis on its possibilities and limits.

---

## Arthur Köpcke

---

1928, Hamburg (DE) – 1977, Copenhagen (DK)

---

Largely self-taught as an artist, it was in the mid-1940s when Arthur Köpcke first became involved with painting, collages and literature, a time when he was influenced by Dada, Surrealism and the Russian Futurists. In 1958, he opened Gallery Köpcke in Copenhagen, which showcased artists associated with Nouveau Réalisme and Fluxus. Through his gallery activities, and as a participant and organiser of many Fluxus events, Köpcke became a key figure in Fluxus in Scandinavia. Köpcke's substantial artistic oeuvre includes objects and literary works in addition to paintings and scrolls, collages and assemblages.

## Konrad Lueg

*1939, Düsseldorf (DE) – 1996, Düsseldorf (DE)*

Konrad Lueg, Sigmar Polke und Gerhard Richter knew each other from their student years and remained friends thereafter, even though they did not form an artists group: In 1963, Konrad Lueg and Gerhard Richter carried out a Demonstration for Capitalist Realism, coining a term that would come to identify the artists for some years. Lueg changed his name and his field of artistic activity in 1968 and, as Konrad Fischer, founded his now legendary gallery for conceptual and minimalist art. Lueg painted "Krumme Lanke" in 1965 as his contribution to Hommage à Berlin, an exhibition that invited artists to address the phenomenon of West Berlin. Lueg painted on an unprimed canvas the contours of one of the many lakes dotting the landscape of greater Berlin, adding its name in glowing colour.

## L M

## George Maciunas

*1931, Kaunas (LT) – 1978, Boston, Massachusetts (US)*

Early in the 1960s, George Maciunas attracted a circle of artists from the USA, Europe and Japan around him under the banner of Fluxus. The network was opposed to the cults of the artist and work of art, and to the art market as well: art was supposed to be affordable, fun, and easy to understand. As the chairman of Fluxus, Maciunas organised events, issued publications, and dealt with financial matters.

"Piano Piece" (1970) is a relic of Ben Vautier's performance of one of his pieces, which involved nails being hammered into the keys of a piano. The brutal gesture directed against the piano, as the symbol of Western bourgeois "classical" music, rendered it mute. At the same time, it alluded to the instrument's mechanical functioning, in which strings are hit by hammers.

"Flux Ping-Pong" (1976) is an unorthodox table tennis set: the ping-pong table is cut in half, skewed, and drilled with holes; the net that ought to separate the players' sides is missing. The paddles have been tinkered with, and are even studded with inappropriate household objects. Players must become accustomed to the unpredictable behaviour of the ball and the noises, while the game proceeds without logic and calculated strategic moves are impossible. The game can also be associated with the "ping-pong diplomacy" of the 1970s.

---

## Walter Marchetti

---

*1931, Canosa di Puglia (IT). Lives and works in Milan.*

---

Since the 1970s, Walter Marchetti's artistic work has centred on solo performances in which the piano—as both instrument and sculpture—is his preferred vehicle for associations. "Sounds, in my music, come last: they are non-essential and empty." His later work is characterised by the visualisation of music, often linked with parodies of "classical" themes. And so he tosses the small shards of a shattered violin from Nam June Paik's composition "Solo for Violin" into an aquarium filled with water, creating a new "Water Music" 250 years after Georg Friedrich Händel.

---

## Olaf Metzel

---

*1952, Berlin (DE). Lives and works in Munich.*

---

Olaf Metzel intentionally creates potentially provocative material with his sculptural works. He breaks with classical sculpture by using machines as his tools and scrap metal as his medium.

For the 8th Biennale of Sydney in 1990, Metzel worked on a number of metal lockers with the help of a chainsaw. He had discovered them in the attic of an abandoned Bond Store, one of the Biennale venues. After the exhibition ended, 12 units were further reworked and reshaped, and brought out as an edition. Now robbed of their function, they stand as mute witnesses to destruction. The viewer can walk around them, but be warned: the metal edges are sharp as knives. For the design of a mural in the House of Ministries in Riga, the artist treated existing photographs. "After Tomsy" (1991), a six-part series, is a collaborative work with the photographer Ulrich Görlich. Görlich applied a photographic emulsion directly to plasterboard, then Metzel's router scored the surface like a stylus, altering the photographs beyond recognition. The pictures depict a number of sculptures glorifying communism, by Soviet artist Nikolai Tomsy (1900–1984). Görlich and Metzel obtained these photos from magazines published in the Latvian city of Riga and series that resists classification in any one genre was created, for it includes photographic elements and is also a relief.

## Mandana Moghaddam

*1962, Tehran (IR). Lives and works in Gothenburg and Tehran.*

In the four installations from the “Chelgis” series (2003–2007), Moghaddam directs her inquisitive gaze at issues of gender, religion, veiling and fundamental areas of contention regarding women’s lives and bodies. Literally “the girl with forty braids,” Chelgis refers to the Persian mythological story of a girl who is held captive inside a blissful garden by an evil spirit, which she can neither see nor hear. The only way to destroy this evil spirit, who has prevented water from flowing into the garden to torture people, is to find and destroy the bottle of life in which it keeps its magic potion.

In “Chelgis I,” the artist imprisons inside a glass case a female figure covered with braids from head to toe; much like Chelgis in Persian mythology. Symbolising sex appeal and required by Islam to be covered, her hair is transformed into the fabric of her veil, and the female body thus becomes imprisoned by a double-layered system of representation, made up of the case and the hair.

M

## Aydan Murtezaoglu

*1961, İstanbul (TR). Lives and works in İstanbul.*

In a place where rights and liberties are suspended or handed out as privileges, representation and distance are tested on the basis of obedience and loyalty. It is during such a period of existence that I have often focused my thoughts on sense of duty; on the significance of the family in the private sphere, and of official discourse in the public sphere; together with being a child-woman-animal, the metaphors attributed to womanhood, and the affairs of women and men within the voids to be found in institutionalised mindsets. After I realised that the collective images I used in “Blackboard” (1992–2009) and later works had created a kind of apprehension in the audience, which in turn created new spaces of immunity and silence, I tried to use a more indirect approach in going from the private to the public. This is the reason behind my use of family photographs and inclusion of family images among collective images.

“Untitled” (2001) attempts to perform an illustration in an alphabet, by making use of the concatenation of silent witnesses and different categories that render



each other anachronous. It provides an experience of the possibility-feasibility-sustainability of the yearning for peace therein. Peace is a matter of morals and conscience, not of utilitarian intellect; it has to do with love and standing at a distance to one's self. And this, I think, is what makes the issue utopian or even absurd. Instead of creating a rational, discursive and homogeneous language, conscience ought to produce law; only then will it be possible to give freedom to animals in their own environment, and to mankind in his own world...

As you can imagine, this endeavour hopes to transform a coexistence and mode of survival of this sort, which lasts for a matter of seconds in a considerably chaotic phase of attraction, into an enduring moment, during which we can all think together. [Aydan Murtezaoglu]

---

## Zoran Naskovski

---

*1960, Izbište (SP). Lives and works in Belgrade.*

---

The inspiration for the video "Death in Dallas" (2001) was a CD of the same title, that Zoran Naskovski found in a flea market. It was a 1963 recording of the gusle player Jozo Karamatic singing a lament for the death of John F. Kennedy. Naskovski combined the music with documentary film and televised images of the murder of the American president and the mourning family: the tragic event is rendered into an epic ballad. Gusle players feature in the oral tradition, and from time immemorial have chronicled the unwritten history of their land. In this case, however, the singer tells the story from an outsider's perspective. By combining pictures seared deep into our collective memory with a tradition from his own homeland, Naskovski questions our notions of globalisation and cultural affiliation.

---

## Navid Nuur

---

*1976, Tehran (IR). Lives and works in Den Haag.*

---

Within the dark interior of a styrofoam box, the viewer gazing at the work "Inside the Void of Universal Friction" (2005/08) is able to glimpse the vastness of the universe—at least, that's how it seems. In a playful way, and with nothing more than a packing case and a ball of aluminium foil placed on a slide projector carousel, Navid Nuur is able to portray the macrocosm within a microcosm. Alumin-

ium foil in which many holes have formed as a result of being repeatedly crushed is inserted in the carousel's slots; this enables an image of the starry sky to appear on the projection surface. The way in this work everyday materials are used in a minimalist fashion characterises Navid Nuur's entire body of work. The cryptic title "Inside the Void of Universal Friction" refers to the idea behind the work: For Nuur, it's about exploring the spaces in between; and the oscillation of an idea between its conceptualisation and actualisation. In this sense, the artist describes his works as "interimodules", not sculptures or installations. In his view, the latter are too static to be able to generate the connection with their environment and the observer in terms of space and time that Nuur intends. But "interimodules"—the word is a fusion of the terms "interim" and "module"—prove effective in this intermediate zone.

---

## Miclos Onucsan

---

*1952, Gherla (RO). Lives and works in Oradea.*

---

0

Words and linguistic expression are starting points for the works of artist Miklos Onucsan. In his case, therefore, the titles of works are more than mere names. The ideas for the works and their titles are born together and grow, as part of the concept, as the works are actualised and rendered through materials. Thus the titles define the artist's creative process and make it visible and comprehensible for the viewer. Titles such as "It's Different Because It's the Same, It's the Same Because It's Different II" (2008) and "What Falls from the Sky, Is What You Throw into the Sky" (2009) seem like superficial statements, banal maxims. Nevertheless, with his titles, Onucsan makes sense of semantic situations; he wants to give viewers the opportunity to concentrate fully on the objects before them, so they can reorient their perception and discern other meanings of the same world.

---

## Ahmet Ögüt

---

*1981, İstanbul (TR). Lives and works in Amsterdam.*

---

"Things We Count" consists of the slowly flowing footage of hundreds of planes that look like giant gray insects standing side by side on a vast field in Phoenix, and a monotone voiceover that counts them one by one in Turkish, Kurdish and English. That "to count" is a verb with double meaning both in Turkish and English must be

more than a coincidence. Isn't it true that countables, especially if they are numerous, are much more effective, trustworthy and "respectable" than those that are abstract, theoretical, and difficult to express? Doesn't "Things We Count" bring to mind the dynamic and mathematical impressiveness of the Kantian sublime through the sight and number of the planes, thereby insinuating the fragility and weakness of our new hybrid values we celebrate and have great hopes for? More importantly, doesn't the external voice that counts the planes one by one in Turkish, Kurdish and English remind us that the cheapness of the universality of "the things we count" and the crudeness of the real things that make us feel safe are capable of destroying in a single instant all our nimble, optimistic and postmodern concepts?

---

## Erkan Özgen

---

1971, Mardin (TR). *Lives and works in Diyarbakir.*

---

In his works, Erkan Özgen deals with the oppressive nature of political power, nationalism, the nation state and questions of identity through the subjects he chooses from daily realities in Diyarbakir. In his "Lost Body" (2005), a lost and naked body, with boots on, bounces a ball and travels in a hysterical state all over the country on a long and meandering trip, trying to find peace and happiness... The effort of the body to keep the ball bouncing with an ideal litheness, and its struggle to "control the ball" starts off at a slow pace but occasionally gives way to a tension, and you begin to wonder when and where it will turn into violence; you keep watching until the finale, in palpable suspense...

---

## Ebru Özseçen

---

1971, İzmir (TR). *Lives and works in Munich.*

---

Ebru Özseçen's artistic work focuses on different aspects of the psychological, sociological or temporal relationship between space and body, and covers a diverse range of fields, from urban sculpture to strategies of interior and environmental design, from video installation to photography, sound installations, objects, and drawings. By transforming and exploring everyday practices, events and rituals, she addresses the ambivalence of inner and outer space, and the opposition between public and private, in regard of which social norms and individ-

ual fantasy surely play more than a minor role. Emerging from the subtle vapour between the inner and the outer are dreams, fantasies and longings embodying reflections on society and the individual. Ebru Özseçen tries to capture these “inner desires” via “outer spaces.” In a multilayered manner, all of these aspects come together in her sophisticated work “Jawbreaker” (2008).

---

## Nam June Paik

---

*1932, Seoul | Seoul (KR) – 2006, Miami, Florida (US)*

---

Nam June Paik is known to an international audience primarily through his video installations and video sculptures, yet his oeuvre would have been inconceivable were it not for his involvement with the music of the twentieth century.

The Korean artist, who originally was a composer, appeared in various performances as a member of the Fluxus movement and, in the late 1950s, began to sound out possible modes for visualising music. John Cage proved to be a decisive influence on Paik. While Cage employed his prepared pianos, tape recorders and record players solely as instruments, Paik saw them as objects with visual qualities as well. The next logical development in visualising electronic music was, he found, through the medium of television. Paik presented his TV art, which saw the transformation of televisions into a kind of musical instrument, for the first time in a 1963 exhibition. Initially he worked with manipulating and distorting the images on television screens, but as of 1965 he became one of the first artists to experiment with the medium of video, which had just become widely available. He went on to develop a multitude of possibilities for making use of this medium. The videotapes and all his installations, objects, scores, drawings and oil paintings illuminate and carry out inquiries into the institution of television and the theme of communication.

P

---

## Dan Perjovschi

---

*1961, Sibiu (RO). Lives and works in Bucharest.*

---

For the Venice Biennale in 1999, Dan Perjovschi created a large-scale installation titled “rEST”, in which he covered the floor of the Romanian pavilion with drawings whose subject was life in a post-communist society and the role of art in the processes of political, economic and social transformation between East and West.

Having his sarcastically ironic commentary fade as it was trodden under the feet of the Biennale audience was part of his strategy to call attention to the disappearance of "East-identity". Since then, the basic themes of Perjovschi's work—which often develops on site and/or derives from a specific situation and its contexts, and which belongs somewhere between action art, performance and art in public space—have concerned social, cultural and political processes and events from global and local perspectives. In just a few strokes, and with the simplest means—markers, chalk, charcoal, his cartoons and caricature-like drawings direct the eye to the essentials, highlighting the contradictions in complex interrelationships. Nor does he forget the artist's dependence upon these constantly evolving frames of reference, as shown, for instance, in "Untitled (Landscape Artist)" (2008). Along with their political allusions, the works "Untitled (Shadows)" (2007) and "Untitled, Patriotism (Flag)" (2007) inquire into the meaning and valuation of the original. Perjovschi intentionally subverts the directness and one-of-a-kind mystique associated with drawing as an artistic means of expression when he immediately makes 100 copies of one of his drawings.

---

## Goran Petercol

---

*1949, Pula (HR). Lives and works in Zagreb.*

---

Since 1975, Goran Petercol's works have displayed a focused attention on the question of space, for the artist is particularly interested in the subject of intervening spaces and transitions. Early in the 1980s he made his first installations, in which he placed simple found objects such as wire, boards, bricks and bars in space and illuminated them with spots. Although the objects seemed to have been left there by chance, they were actually arranged in relation to one another with great deliberation. The artist here draws attention not only to the relationship between spontaneity and controlled process, but also to the relationship between object and shadow, image and reflection. In subsequent works, light itself became his central and structuring working material. With light objects such as works from the series "After Reflection" (2007), metal sculptures and installations, Petercol has intensified his involvement with tangible material and intangible forms, investigating the relationship between open space and interstices and between knowing and seeing, thus decisively expanding the concept of sculpture.

## Sigmar Polke

*1941, Oels (DE). Lives and works in Cologne.*

In 1963, while still a student at the Düsseldorf Art Academy, Sigmar Polke, together with Gerhard Richter and others, founded "Capitalist Realism" in ironic reference to the art of state socialism and as a critical response to the Pop Art of the commodified Western world.

Polke's works on paper from the 1960s subversively undermine the artistic conventions of the time. Whereas art was supposed to demonstrate competent mastery of techniques, his drawings and watercolours seem primitive from a technical point of view; the works have a humorous character at a time when art was supposed to be serious. With an art of everyday subjects that views the world of goods and consumption with ironic detachment and translates it into artistic terms, Polke wants to create art for the man on the street, rather than for the cultivated middle class.

Polke caricaturises popular notions of the supposedly inspired and innovative "Artist" with his "Apparatus Whereby One Potato Can Orbit Another" (1969).

## Sophia Pompéry

*1984, Berlin (DE). Lives and works in Berlin.*

Sophia Pompéry is interested not so much in creating new pictures, but rather in interpreting and commenting on existing ones. Her video installation "lighting up, burning down" (2009) shows a candle with two wicks that burns on both ends. Only the noise of a vacuum cleaner off-camera explains how the physical feat of a candle burning upside-down is achieved. In her spatial interventions, the conceptual artist, who in 2009 studied with Olafur Eliasson at the Institute for Spatial Experiments, Berlin University of the Arts, works mainly with video projections, audio installations and light. Sophia Pompéry sees herself as a strategist of space who blurs the boundaries of perception in her video works by means of optical illusions and unfamiliar points of view, and who teases out the relationships between observer, time and space.

## Diter Rot (Dieter Roth)

*1930, Hanover (DE) – 1998, Basel (CH)*

In the mid-1960s, Diter Rot began to use organic material in his works. He took chocolate, for instance, and put it through an etching press or gave form to it by squashing—a term Rot wittily introduced into his technical repertoire—in “Rocket” (1968). The little toy soldiers in “Duck Chase” (1972) get stuck fast in chocolate, as if in a pond that has frozen over in an instant, during their hostile encounter with the indomitable hens and ducks.

Beyond the associations—at once sensual-erotic and scatological—evoked by the various sculptural possibilities offered by chocolate, the decomposition of organic materials has central significance for Rot. Works made from household trash, dust, mould, or foods like cheese and spices burden the viewer with certain demands. According to Rot, smell is a “main vehicle for memory”. The process of rotting creates its own sculptural effect. Rot’s body of work also includes prints and objects, books and poems, films, concerts and recordings, all of which testify to his humour and sensibility for words.

## Annette Ruenzler

*1968, Speyer (DE). Lives and works in Berlin.*

Along with her sculptures fancifully assembled from fragments of human and animal body parts, Annette Ruenzler incorporates artistic, poetic lines of text into drawings and prints. Her surrealist assemblages of materials unleash anxieties to uncanny effect. References to Arte Povera are also recognisable in her compositions.

At Art Basel 2008, Ruenzler set up a room. Its disconcerting interior held a chair with an elaborately designed seat. She furnished the shining chrome frame of this object, titled “The Beauty of an Unacceptable Position”, with a seat made of braided blond human hair. Many strands of hair hang down from the seat, as if the weaving had ceased in mid-process. The chair is not for sitting, since just three legs support it; a fourth leg that should be at the front left side is missing,

---

## Reiner Ruthenbeck

---

*1937, Velbert (DE). Lives and works in Düsseldorf.*

---

After working as a photographer, Reiner Ruthenbeck decided at the age of 25 to study painting under Joseph Beuys in Düsseldorf. In 1968, Ruthenbeck's studies ended; painting as a medium was left behind, and he concentrated instead on a wide variety of sculptural materials. Along with rubber, Ruthenbeck uses felt, glass, metal, wood, paper and fabric in his works; accentuating solely the surface quality and nature of the materials. His aim is to give voice to the object itself. The black "Rubber Ring" (1969) is one such object. It hangs modestly on a white wall, supported by a single nail. The material, found in all kinds of machines, is bent out of shape into an oval at the contact surface. Perhaps it was once subjected to a heavy load; now, however, the ring is at rest. It is gravity alone that pulls the form into an oval.

---

## Michael Sailstorfer

---

*1979, Velden (Vils) (DE). Lives and works in Berlin.*

---

The sculptor, installation and object artist Michael Sailstorfer studied with Olaf Metzel and others at the Academy of Fine Arts in Munich from 1999 to 2005. His works are notable for the way they combine found materials with a touch of irony and enigmatic humour, and the space that they occupy is equally as important as the space that surrounds them. Everyday objects are taken apart, contorted, put together in new ways and given new meanings. During these material metamorphoses, the objects' sensory qualities as well as their ironic and socially critical dimensions are explored with ingenious humour.

The inflatable tank "T 72" (2007), measuring an intimidating seven meters long by nearly three meters high, is no exception. The tank deflates and re-inflates in a regular cycle. This robs it of its dangerous appearance, since unlike a mass of real steel weighing tonnes, the volume of air has limited powers of destruction. Michael Sailstorfer's transformations and contextual shifts could also be described as handmade interpretations of existing objects that tell their stories playfully and with technical wit.



## Karin Sander

*1957, Bensberg (DE). Lives and works in Berlin.*

Not reconstruction, but deconstruction is at the core of Sander's work. She "takes apart" her environment and puts it back together again, or allows us to appreciate an object in a completely new way. Her works highlight interrelationships, objects or circumstances in our surroundings that we usually overlook because of their banality. So with the works "Ping-Pong Ball, Green, Polished" (2009) and "Ping-Pong Ball on Canvas II-IV" (2008/09), she makes us aware of the potential possessed by a ping-pong ball. The surface is treated until it is smooth as glass or, in the case of the latter, the object is positioned on canvas and becomes something that commands the entire image.

## Carles Santos

*1940, Vinarós (ES). Lives and works in Vinarós.*

Carles Santos began his career as a pianist specialising in contemporary experimental music. In his compositions, he attempts to burst open traditional forms of expression and release a distinctly primordial energy through musical means. His approach features a combination of Dadaist irony, Surrealist wit and Mediterranean exuberance, while his interest centres on work with the human voice, which he pushes far beyond the limits of classical possibilities.

Santos's piano pieces often evolve into situations where the performer's own body comes into play above and beyond the sounds of the instrument, thereby opening the route to performances or music theatre. Since the mid-1960s, Santos has also worked with film, video, photography and installations, where again he makes music the theme.

## Stuart Sherman

*1945, Providence, Rhode Island (US) – 2001, San Francisco (US)*

In his short performances, Stuart Sherman developed scenarios in which he guided himself and all sorts of toys and everyday objects through various situations, one after another. As characters, the things shared equal footing with him. Prima-

rily on the basis of these performances, which he called “spectacles”, Sherman is considered to be a seminal figure in the evolution of the theatre of objects.

In “Suitcase” (1984), the object also takes on a life of its own: a suitcase on the floor is complemented by three others of the same kind that project like steps from the neighbouring wall. The ensemble gives the appearance of a series of time-lapse photos of a suitcase that is climbing without having to be carried by anyone. It sets off alone on a trip, disappearing into the wall and eluding the viewer. Often used as a container for works of art or even as a portable miniature museum by Duchamp, the suitcase is freed of its service function.

---

## Serge Spitzer

---

*1951, Bucharest (RO). Lives and works in New York.*

---

Born in Bucharest and settled in New York in the 1980s, Serge Spitzer has been producing a great body of permanent public works and large-scale temporary installations alongside drawings, photographs, sculptures and videos. The common ground underlying his oeuvre is the exploration of and reflection upon the shared universal “reality” which he pursues armed with a unique conceptual substance.

During the 4th International Istanbul Biennial (1995) curated by René Block, Spitzer placed his “Golden Carpet” underneath the dome of Hagia Sophia. It was long before, during a period of contemplation on issues like delimited space, deportation and history that the artist first began using carpets in different contexts. For Spitzer, the carpet is an object with clearly defined boundaries, reminding one of his home, his own stuff, belongings and private sphere, but: “When we look at a carpet, we look at its top; yet there’s also the underside. The things under the carpet are generally kept secret, they are the things we hide. There is dirt under the carpet; you clean its top, but the underside remains dirty. When you roll up a carpet and put it in a corner, you give it new meaning.”

---

## Superflex

---

The Danish artists Rasmus Nielsen (\*1969), Jakob Fenger (\*1968) and Bjørnstjerne Christiansen (\*1969) have been working together under the name Superflex since 1993. Their projects interrogate power relationships, the conditions of

production and self-organisation. In the “Copy” series, Superflex deals with the problems of copyrights, logos and intellectual property. They use copy processes to create their series of “new originals”.

The white and brown chairs displayed on two white wooden pedestals in the installation “Copy Right” (2007) are made from single pieces of molded plywood with varnished surfaces. In 1952, Danish designer Arne Jacobsen created the model “Myren” (ant). The Fritz Hansen furniture company was licensed to manufacture the Ant chair. This model is one of the most widely sold pieces of seating furniture worldwide. Others have reproduced it countless times with slightly modified copies. In this work, the artists took a saw to two of these knock-off versions of the chair to amend the form. The evidence is visible in scraps of plywood and sawdust scattered around the four gleaming chromium-plated legs of the chairs. With this intervention, Superflex attempted to restore the original contours of the Jacobsen chair. In so doing, they contribute to the current debate about intellectual property and the unlawful reproduction of art objects.

---

## Bülent Şangar

---

*1965, Eskişehir (TR). Lives and works in Istanbul.*

---

My early works were put together with events compiled from “page 3” news and even more so, the lives of the middle class, also using myself and close circle of friends. I wanted to show how the media used an official discourse based on violence and incidents revolving around honour, shame and crime as weapons of control and oppression. I worked with women and young men around me, people who constituted fragile elements of society. I produced photographic series made up of obsessively reproduced images with no continuity in narration, matching the emptiness of mind which is typical of a controlled state. It is also possible to examine the cinematographic elements and derivative architectonic forms of these series that are made up of small variations and repetitions in the light of my interest in music and cinema.

I first considered the issue of acting with a systematised conscience during my early “victim series” (1994–2004). Turning the silent masses into witnesses or mobilising them, and controlling them by using all sorts of meta-discourses that did not involve man served to continuously update the conservatism of the system, and a

system of faceless oppression. Depending on which paradigm was used, those who got caught in the system as well as those who supported it were victimised. In this sense, the “Suret” (copy, face, description, form etc.) series, which I produced during the next period and presents a multiplicity of meanings based on this paradox, refers to the “caught redhanded” predicament and closure of the dispossessed, who, controlled by mindsets and meta-discourses, are punished. [Bülent Şangar]

## Cengiz Tekin

*1977, Diyarbakır (TR). Lives and works in Diyarbakır.*

In his works, Cengiz Tekin prizes open small cracks in matters of a fundamental, vital and even private nature, such as family, religion, tradition and death, thereby making it possible to talk about them from different perspectives. The hand of the artists protruding from beneath the sofa his father sits on (“Calm Situation”, 2005) is an attempt at exposing the connection hiding (or impossibility of hiding) has with settling accounts with tradition and clichés.

Until “Free Kick” (2005), the artist exposes the family/tradition issue by hiding or masking it inside the home. With “Free Kick”, the time has come to set forth into the field. He has now come to terms with his family and realised that he must carry on with the game as an integral part of it. The family is invited to a game with no clear winner, surrounded by civilian clothes, the field, the uniform of the scorer and geographical and ethnic descriptions. In 2009 it is time to go back home (“Normalisation”, 2009), but this home is not the one where he hid under the covers or was crushed under his father’s authority. The house now appears to be practically under occupation. An unidentified state official is digging a hole right in the middle of the house. The home has lost its privacy, and the question now is about what the man is doing here. It is unclear whether he is digging a grave, or looking for some treasure. The same uncertainty is observable in “Potlatch” (2009), produced the same year. A group of children are scattering around a bagful of money. It is unclear how they got hold of the money, and the artist is not interested in where the money came from, but rather where it is going. This “present” is neither the continuation of the Eastern tradition nor the children’s opposition to capitalism... It’s simply that the children have realised it will prove far more enjoyable to watch the bills dance in the air with the birds than to spend it...

## Endre Tót

*1937, Sümeg (HU). Lives and works in Cologne.*

With humour and imaginativeness, Endre Tót explores language and the context of art, the dialectic of presentation and representation, the role of the artist, and the possibilities of painting.

Coming to terms with the ideas of absence, emptiness and nothingness has been a recurring and central motif in his works. Nothingness is granted a form for literal visualisation with the word zero and the digit 0, which he has used in very diverse types of works since the 1970s, and in the series of "Abwesende Bilder" (Absent Pictures) and "Blackout Paintings". For these, he selects works of well-known artists, press photos of prominent events, or portraits of famous people, replacing them with black, empty and cut-out surfaces or contour lines with identical dimensions, as in the work "Adam und Eva (nach A. Dürer)" (2005/06). Now, the messenger is no longer the image itself, but the text, which refers to the original.

## Nasan Tur

*1974, Offenbach (DE). Lives and works in Berlin.*

One might describe Nasan Tur as an explorer examining the footprints left in the vast field of relationships: relationships between individuals, between politics and society, between reality and imagination, between art and the observer. The artist investigates the various aspects of these relationships, where body, gesture, action and speech play central roles.

A constantly repeated theme in his work is the issue of the relationship between the body and the urban or social environment. In "Arms" (2006), the artist presents us with gestures. The original material for this work was international press photos of politicians giving speeches. Tur provides detailed depictions of the lower-arms and hands, where the hands form a variety of gestures, like a fist or a victory sign, thereby giving information about a message or ideology. By taking them out of their original political context, the gestures, though they remain understandable, are de-personalised. Liberated, they become metaphors for the bold quality of some political statements.

## Ben Vautier

*1935, Naples (IT). Lives and works in Nice.*

Words and script, especially the signature, take on central significance in Vautier's works; pictures become personal statements by the artist. The condensed form and language in the text paintings, and the seeming simplicity of the sentences and thoughts, is intensified by a reduction to neutral colours—usually black and white. In these written images, with which the artist seeks dialogue with the viewer in different languages, he combines humour, self-irony and philosophical reflection in a special way. When Ben Vautier maintains that art is only a question of signature and date (1972), he consciously uses his position as an artist to question, tongue in cheek, the mechanisms of the art market and the idea of the artist as a creative genius.

## Wolf Vostell

*1932, Leverkusen (DE) – 1998, Berlin (DE)*

Early in the 1960s, Vostell was among the protagonists of the Fluxus movement in Germany. Social and political processes and events are often the starting point for his extensive body of work, which encompasses dé/collage, intermedia actions, Environments and objects.

Starting in 1967, Vostell created a series of object-pictures such as "Phantom" (1968), "B 52" (1968) and "B 52 (Lippenstiftbomber)" (1968) in response to the Vietnam War. The grainy silkscreen prints are based on press photographs depicting the Phantom fighter plane and the B 52 long-range bomber deployed by the U.S. Army in that war. When consumer goods like lipsticks or chocolate bars rain down from these bombers, or when light bulbs appear to illuminate the Phantom, Vostell's object-pictures become a critical comment on American war policy.

## V W

## Emmett Williams

*1925, Greenville, South Carolina (US) – 2007, Berlin (DE)*

An affinity with concrete poetry is evident in the work of Emmett Williams, such as "Soldier" (1970), where words are dissected and interpretations pro-

posed. Williams also plays with the ambiguities of words in "Study for 'A Journey'" (1979), sending the letter "a" off to investigate its visual qualities —a microscopic approach that leads to the letter's disintegration. In "Richard Hamilton Studies a Motel" (1982) and "Richard Hamilton 982" (1982), Emmett Williams creates montages of page proofs made in the production of Hamilton's catalogue Interiors 1964–79. They include a portrait of his friend and colleague Hamilton and pictures of his works that, in the course of the printing process, have been printed over, by other motifs.

## Maaria Wirkkala

*1954, Helsinki (FI). Lives and works in Espoo.*

"The prerequisite for working consists of observing a situation and using it as a starting point." This is how Maaria Wirkkala describes the intention of her works, often site-specific installations, whose central elements are space, time and language. Through sparing but well thought-out and highly condensed arrangements, she energises interiors and outdoor spaces in subtle ways. She often makes use of transitional areas such as corridors, bridges, plazas or ports, in which she places found objects or everyday things that hold untold stories. The sites are thus charged with symbolic meaning, evoking recollections and associations in personal as well as collective memory, as for instance in her work "Unaccompanied Luggage" at the 4th International İstanbul Biennial (1995). In the ancient Yerebatan Cistern, worn men's shoes, a chair and a pair of children's boots formed the components of a poetic melancholy Environment.

Time, in a certain way, is also a defining theme of the work "Backstage" (2009), which deals not only with the relation between music and art, but also speaks of the artist's memories: the grand piano refers to the work "Klavier-Oxygen" (1985) by Joseph Beuys, which has a very personal meaning for her. Wirkkala, the child of a famous Finnish designer, created the design for the wallpaper used in "Backstage" as a young girl; the zebra seen there is also featured in another of her important works. Maaria Wirkkala's works are not art objects in the conventional sense; rather, they are constructed images that work with symbols and signs that lie beyond the realm of language.

Adel Abidin ↪ 2  
 Lene Adler Petersen ↪ 2  
 Nevin Aladağ ↪ 2  
 Halil Altındere ↪ 3  
 Lauri Astala ↪ 3  
 Fikret Atay ↪ 4  
 Ay-0 ↪ 4  
 Maja Bajević ↪ 5  
 Joseph Beuys ↪ 5  
 Barbara Bloom ↪ 6  
 Claus Böhmler ↪ 7  
 George Brecht ↪ 7  
 KP Brehmer ↪ 8  
 Elina Brotherus ↪ 9  
 Stanley Brouwn ↪ 9  
 John Cage ↪ 10  
 Sophie Calle ↪ 10  
 Mircea Cantor ↪ 11  
 Olga Chernysheva ↪ 12  
 Giuseppe Chiari ↪ 12  
 Anetta Mona Chişa &  
 Lucia Tkáčová ↪ 13  
 Henning Christiansen ↪ 13  
 John Coplans ↪ 14  
 Cengiz Çekil ↪ 14  
 Braco Dimitrijević ↪ 15  
 Maria Eichhorn ↪ 15  
 Cevdet Ereğ ↪ 16  
 Ayşe Erkmen ↪ 16  
 Harun Farocki ↪ 17  
 Robert Filliou ↪ 17  
 Terry Fox ↪ 18  
 Dan Graham ↪ 19  
 Asta Gröting ↪ 19  
 Nilbar Güreş ↪ 20  
 Kristján Gudmundsson ↪ 20  
 Richard Hamilton ↪ 21  
 Al Hansen ↪ 21  
 Dick Higgins ↪ 22  
 Rebecca Horn ↪ 22  
 K.H. Hödicke ↪ 23  
 Joe Jones ↪ 23  
 Ilya & Emilia Kabakov ↪ 24  
 Šejla Kamerić ↪ 24

Aino Kannisto ↪ 25  
 Allan Kaprow ↪ 25  
 Gülsün Karamustafa ↪ 26  
 Diána Keller ↪ 26  
 William Kentridge ↪ 27  
 Alison Knowles ↪ 27  
 Servet Koçyiğit ↪ 28  
 Július Koller ↪ 28  
 Jarosław Kozłowski ↪ 29  
 Arthur Köpcke ↪ 29  
 Konrad Lueg ↪ 30  
 George Maciunas ↪ 30  
 Walter Marchetti ↪ 31  
 Olaf Metzel ↪ 31  
 Mandana Moghaddam ↪ 32  
 Aydan Murtezaoğlu ↪ 32  
 Zoran Naskovski ↪ 33  
 Navid Nuur ↪ 33  
 Miklos Onucsán ↪ 34  
 Ahmet Ögüt ↪ 34  
 Erkan Özgen ↪ 35  
 Ebru Özseçen ↪ 35  
 Nam June Paik ↪ 36  
 Dan Perjovschi ↪ 36  
 Goran Petercol ↪ 37  
 Sigmar Polke ↪ 38  
 Sophia Pompéry ↪ 38  
 Diter Rot ↪ 39  
 Annette Ruenzler ↪ 39  
 Reiner Ruthenbeck ↪ 40  
 Michael Sailstorfer ↪ 40  
 Karin Sander ↪ 41  
 Carlos Santos ↪ 41  
 Stuart Sherman ↪ 41  
 Serge Spitzer ↪ 42  
 Superflex ↪ 42  
 Bülent Şangar ↪ 43  
 Cengiz Tekin ↪ 44  
 Endre Tót ↪ 45  
 Nasan Tur ↪ 45  
 Ben Vautier ↪ 46  
 Wolf Vostell ↪ 46  
 Emmett Williams ↪ 46  
 Maaria Wirkkala ↪ 47

## ARTER

space for art

İstiklal Caddesi No: 211 34433 Beyoğlu, İstanbul, TR; T: + 90 212 243 37 67

TUESDAY-THURSDAY 11:00-19:00; FRIDAY-SUNDAY 12:00-20:00; FREE ENTRANCE

[www.arter.org.tr](http://www.arter.org.tr)