

Borga Kantürk  
PORTFOLIO  
2011-2020





photo: Teri Erbeş

## Borga Kantürk

He is an artist, curator and lecturer, born in 1978 in Izmir, Turkey. He studied painting at the Fine Arts Faculty at the Dokuz Eylul Univ. (1995–1999) and finished his Masters programme in painting at the Fine Art İnititut at the Dokuz Eylul Univ. (1999–2003) and finished MA programme (2004-2011). Now He is an assist-pro- fessor in Painting department of the Universty. He participated in many residency programs (incl. 2005 HIAP (Helsinki International Artist-in-Residence Programme), 2009 – Sextant et Plus, France etc.) and was active in many cultural organizations: in 2002 he be- came founder and director of KUTU Portable ArtGallery, he also co-founder of K2 Art Center in Izmir, which he became co-project director between the years of 2004–2007. Kantürk has participated in many local and international exhibitions. He lives and works in Izmir.

[borgakanturk@gmail.com](mailto:borgakanturk@gmail.com)

**Selected Solo Exhibitions:**

- 2017          Passing by..., ÖktemAykut Gallery, Istanbul (Turkey)
- 2015          Memory Resarch Office: Collect.Cut.Create.Re-Create, Škuc Gallery,  
Ljubljana (Slovenia)
- 2012          The Sick and the Building, Gallery NON, Istanbul (Turkey)
- 2011          Cafe Recordis, Gallery NON, Istanbul (Turkey)
- 2009          The Distance of Testimony, French Cultural Center, Izmir (Turkey)

**Selected Group Exhibitions:**

- 2017          HARBOR, Istanbul Modern (Turkey)
- 2014          Plurivocality: Visual Arts and Music in Turkey,  
Istanbul Modern (Turkey)
- 2013          Sail Away, We Must!, CDA Projects, İstanbul (Turkey)
- 2012          FULL Art Prize 2012 (Finalist's exhibition), Hasköy Yarn Factory,  
Istanbul (Turkey)
- 2011          Where Fire Has Struck (on the 20th Anniversary of the Human Rights  
Foundation of Turkey), DEPO, Istanbul (Turkey)
- 2010          Emploi-saisonnier, Sextant et Plus, Marseille (France)
- 2009          Relative Position and Coclusions, Suriye Pasajı, Istanbul (Turkey)
- 2008          Save As..., Contemporary Art from Turkey, Triennale Bovisa, Milano (Italy)
- 2006          Check-in-Europe (p2p: Invisible Landscapes), EPO, München (Germany)



**Selected Curatorial:**

2018	Digging a shore, Shelter Artist Run Space, Izmir (Turkey)
2014	Summer Resort for A Song, DEPO, Istanbul (Turkey)
2013	With All the Changes That Loomed Far Behind the Horizon, MARS Istanbul, Istanbul (Turkey)
2009	Ghost Site, Recents Tree, Steep Hill, French Cultural Center, Izmir (Turkey)
2007	Nightcomers, curators: Ovul Durmusoglu, Marcus Graf, Borga Kanturk, Pelin Uran, Adnan Yildiz, Urban Project in 9th Istanbul Biennial, Istanbul (Turkey)
2007	Hope Is a Good Thing, Atelier Frankfurt, Frankfurt (Germany)
2005	From the Midnight Sun: Contemporary Art Videos From Finland, K2 Art Center, Izmir (Turkey)
2005	<i>The Little, The Cheap, The Trash and Absolutely Passionate!</i> , Cable Factory, Helsinki (Finland)
2005	<i>Other's Chance</i> , K2 Art Center, Izmir (Turkey)
2005	<i>Alice vs. Alice</i> , Kasa Gallery, Istanbul (Turkey); with Adnan Yıldız (selection for K2 Art Center)
2004	<i>Hidden Face</i> , K2 Art Center, Izmir (Turkey)
2004	<i>The Deepest Breath</i> , KUTUv.4, Akbank Art Center, Istanbul (Turkey)
2001	<i>Hello Boredom</i> , KUTUv.1, Proje4L, Istanbul (Turkey)



## On Borga Kantürk

*Jerko Gluščević, Nina Jesih, Maruša Meglič, Aljaž Plos, Miha Poljak* Translated by Arven Šakti  
*ftalj Szomi*

Borga Kantürk is a person of complementary worlds, constantly blurring the boundaries between the roles of artist and curator, between visual and conceptual practice and between different media. This and the specificities of the space in which he works are vital for a detailed reading and understanding of his body of work. He uses his works to answer questions from the local environment, although he can easily be understood within the international context due to the universality of his themes. Kantürk reawakens overlooked, half-forgotten local stories, attributes new meanings to them, hence drawing attention to the blind spots in our understanding of the workings of the world, which we are either not aware of or choose to wilfully ignore. He uses his art to recreate stories, his own history and memories, setting up parallel realities, and hence questioning the ways in which we understand reality. The author's references more often belong to the world of literature than art – his works reflect the influence of poetry and literature, Antonio Tabucchi, Herman Melville, Jorge Luis Borges, Georges Perec, Franz Kafka ...

Kantürk's work must be seen as a complex structure constituting of more or less heterogeneous elements that only make up a whole once combined. These elements are dealt by the author as part of an open system and are used in different constellations and techniques. He is not interested in the execution of a single and unique creation. The creative process is as important, as the final work of art, if not more so.

His art practice is based on archiving: he collects useful objects, photographs, newspaper articles, his own memories ... and assembles them into collages, arranges and rearranges them, cuts them up and uses them to create compositions ... up to a point of saturation, or until they are made into "historical" documents (Merriam-Webster Dictionary: "an original or official paper relied on as the basis, proof, or support of something").

This can be seen in the installation *Playing Around with the Archive* and in the video *Destructed Archive 2 (After Bologna)*. With his methodical approaches and spatial interventions, Kantürk calls into question the blatancy of daily social life. We could say that the archive represents the metaphor for life to him. How to choose from the confusing mass of information, how to classify it; what to keep and what to emphasize; what to ignore and what to discard? Or to first select a topic and then attempt to present it, whilst looking for a proper term, or to pursue the path the other way round: to choose seemingly random data, to find some underlying theme, and then develop the story

Kantürk's works are traces of transience and disappearance: of time, people, places, memories. The atmosphere has a vital role to play in the artist's works, which comes as a reflection of his considered planning of the exhibition space, the selected individual parts of the piece (and its choreography), as well as the impressions of the viewers.

Borga Kantürk conveys stories that encroach into his daily life. They deal with the existential questions of identity, belonging and transience. They also include seemingly mundane topics like football in the piece *Closing the Ranks*, for example, where an imaginary ideology becomes a place to feel reality behind the veil of a neutral spectacle.

The constant game of combining signifiers and signifieds raises the question: What if we understood what we see in a different way? What if the thing that we see is something other than what it is supposed to originally represent? An object together with other objects and in a relationship with its installation gains a new and different meaning, so we must ask ourselves: What is our reality? Could it be different? In such a way the drawings in the aforementioned project are not merely the images of actual football players, a collection of stickers in an annual league album – we are also faced with T-shirts, banners, a video projection, textual material, etc. All these elements combined into an artistic installation raise the issues of mass psychology, politics and the spectacle. They show us that we are forced into this position as fans, even though voluntarily. In Turkish society football support is so ingrained into everyday life – of all the social classes – that many people actually take it for granted. It is precisely this unison of a mass of different objects extracted from their original context that in the work of Borga creates a different understanding of what is seen.

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## Borga Kantürk Cafe Recordis



April 29 – June 4, 2011

Borga Kantürk's third solo exhibition "Cafe Recordis" is the first comprehensive presentation of the artist's work in Istanbul since 2005. The exhibition focuses on the journey of personal memories between different times and related objects that belong to social memory; and it has been formed on the basis of the randomly encountered and documented harbour and sea-shore images from cities Kantürk was invited to as an artist from 2005 to 2008.

The Latin word *re-cordis*, which Kantürk initially came across in Eduardo Galeano's *The Book of Embraces*, and its Spanish equivalent *recordar*, mean to *remember*, but also to *pass back through the heart*.

Cafe Recordis offers the viewer a structure in which three different atmospheres are nested within each other. The design of the gallery entrance refers to a ferry harbour. This part of the exhibition is reserved for repetitions and objects. The image of an ambiguous and blurred ship and a harbour are at the forefront, and this section contains reproductions of everyday objects we may encounter in a cafe, like a tv screen, a music-box, a calendar, a clock and an ashtray. A mirror produced in reference to the snellen chart used by opticians and the repeated sentence "As you passed by the shore" sliding past on the led-screen (borrowed from the song 'Gemiler/Ships' as performed by Orhan Atasoy in 1993) are the key to our passage to the 2nd part of the exhibition.





In the second part based on the theme of “going down to the seaside.” This part features as part of the journey a wallpaper designed around the theme of The Cabin On Chicken’s Legs (or The Hut on Fowl’s Legs) (from a Slavic fairy-tale) going down to the beach on one side, and the photograph of a shanty-house built on the beach on the other. Between these two houses, emphasizing the themes of moving and settling, we encounter the painting of a dark-skinned boy, painted in warm tones, playing with a football on a Brazilian beach. This painting, a further step in Kantürk’s recent work focusing on the relationship between football and passion, orients us towards another work related to football, this time on the upper floor of the gallery.

The 3 t-shirts hung out with pegs on washing lines strewn between the upper floor railings of the gallery, and the three drawings that complement them, bear witness to the football world’s relationship with politics and resistance via events from Brasil, England and Egypt.

The third part of the exhibition is titled “Promenade Street” and it points towards a time beyond all these moments that have been experienced. Intermediary events and remembrances refer to trips to seaside streets in summer resorts, to our dialogues with those silent heroes of literary works such as the seagull or the raven and to our solitary trips to the seashore.

Cafe Recordis is an imaginary cafe; however, in order to take a small step into reality, it has organized a radio programme. Once a week, professional radio show producers will design 45-minute programmes consisting of music related to and inspired by the images and atmosphere of the exhibition. The programme will be broadcast throughout the duration of the exhibition from a frequency to be announced.





Cold Ship I, digital print on folded carton, 80x110 cm, 2005-2011





As you passed by the shore Vol II, digital print on mirror, 40x60 cm, 2011 Ed: 3+1



Cold Ship II, illuminated music box, 25x28x120 cm, 2005-2011



Untitled, modified objects, 22,5 x 22,5 x 20cm, 2011

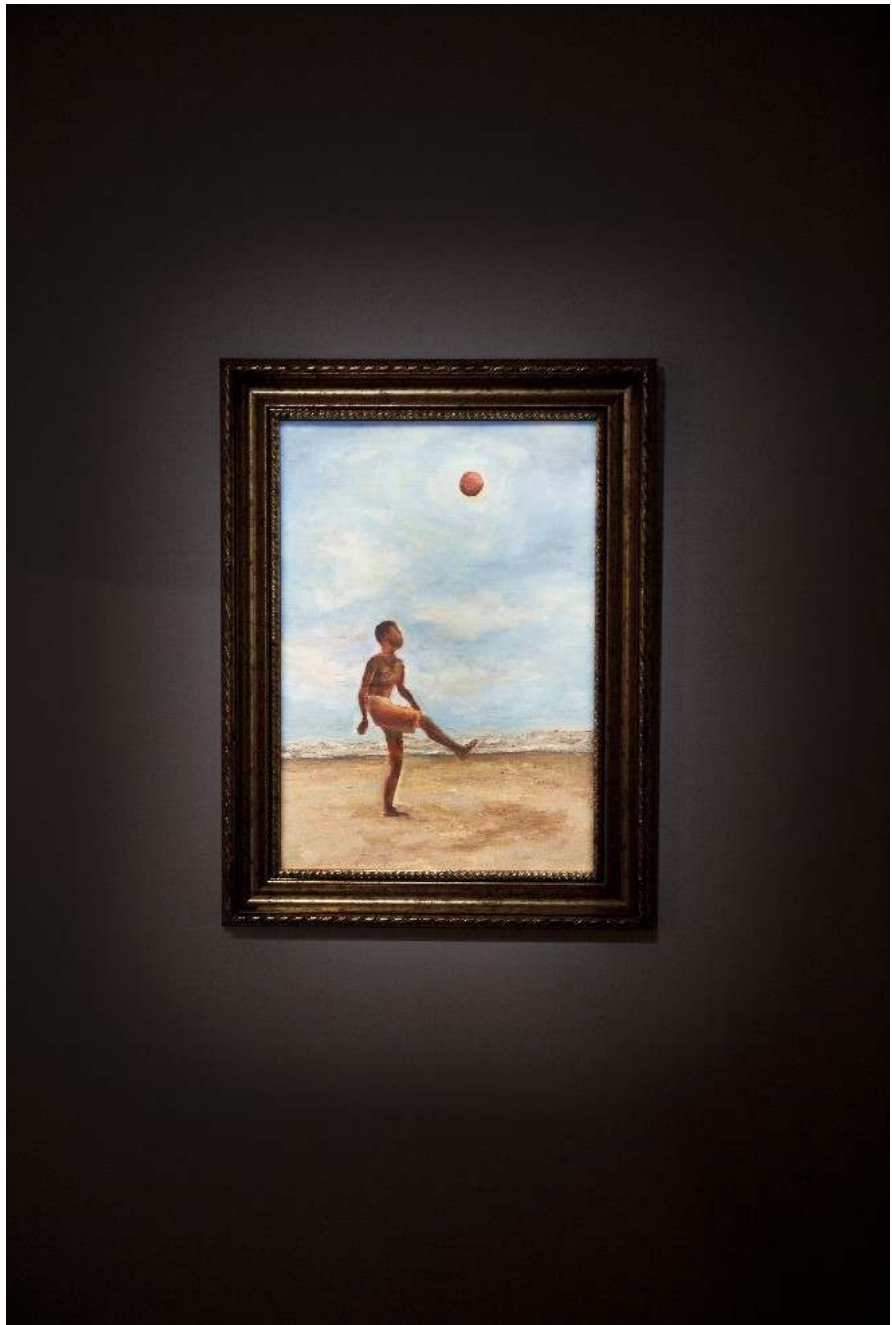


Untitled, modified clock, 2011



Ortada, black and white photography, 22,5x 100cm, 2011





and the plastic ball rises to the sky, oil on wood pannel, 40x50 cm, 2011



*Beach House, photograph, 45x55 cm, 2008 Ed: 5+1*

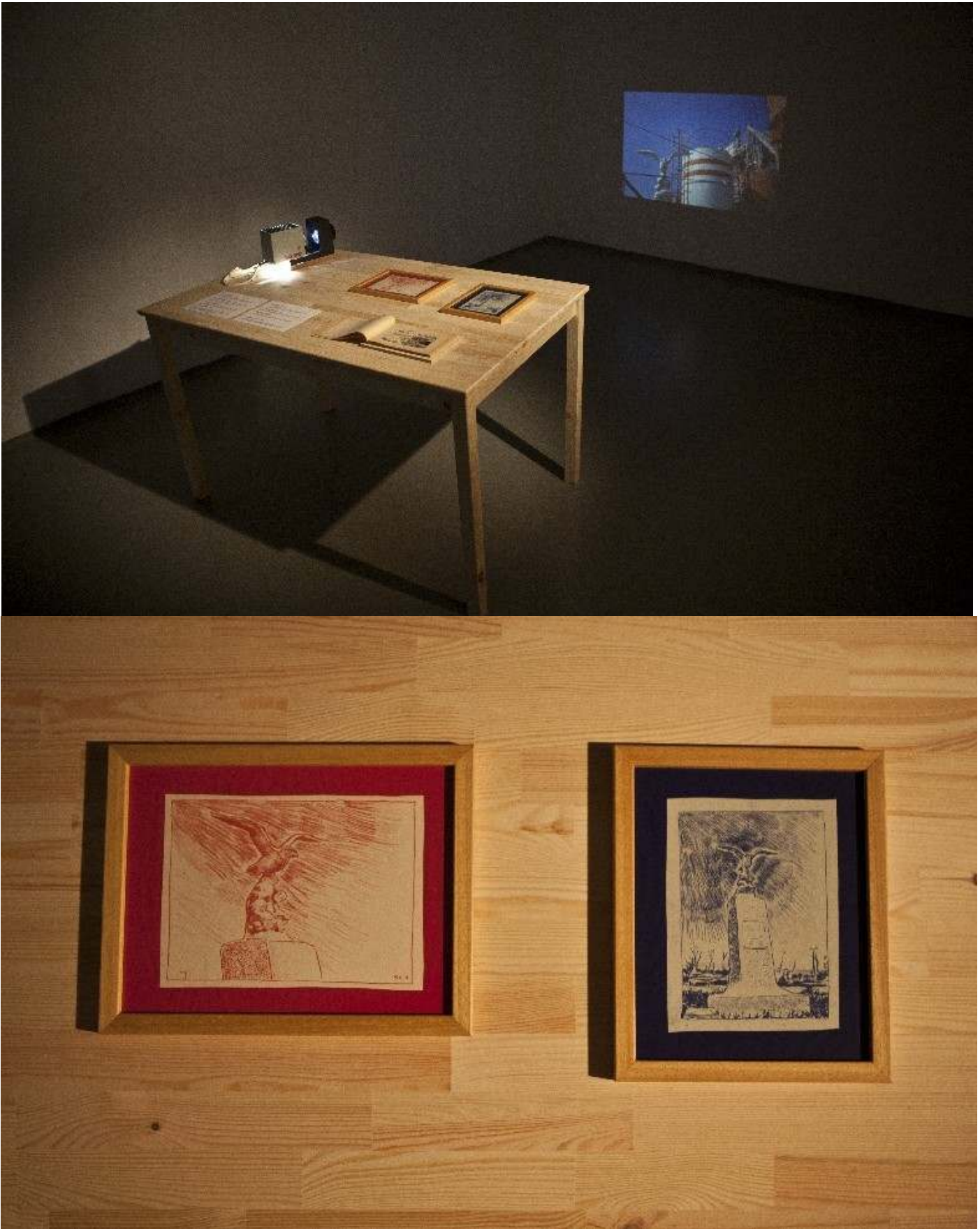


*Walking House, photo print on billboard paper, 2x3 m, 2008 Ed: 5+1*



Promenade Street, regenerated street sign, 2011





"Seagull with Glasses," 2011. Installation with slide projector, projected photograph, two framed drawings (20 x 25 cm), 2 texts (on A4-sized paper), found caricature album, wood table.





\* "Safları sıklaştıran çocuklar, bu kavga faşizme karşı, bu kavga hürriyet kavgasıdır... ", 1962 – Nazım Hikmet Ran, Hürriyet kavgası adlı şiirinden alınmıştır.

\* "Close the ranks children, this fight is against fascism, this fight is the fight for freedom..." 1962 -From Nazım Hikmet Ran's poem, The Fight for Freedom.

*"Closing the Ranks looks at the stories from the history of football from Latin America, Europe and Africa that focus on various social and political manifestations. These stories take place on the football stadium and are infused with revolt, solidarity and passion. Borga Kantürk sees such manifestations in the context of wider social and political implications and does not restrict them purely to the football stadium and football discourse.*

*The installation includes 34 original drawings with 22 accompanying texts that were digitized for this installation and displayed through a video projection, an artist's book with the same content as the video projection, and replicas of the football shirts decorated with political slogans, which are displayed in the gallery's display window."*

Miha Poljak



*"Closing The Ranks", realized between 2009 and 2011, and comprised of 34 drawings and one neon sign, constitutes an anthology focusing of certain events that reveal the interplay between the duo of soccer and politics.*

*34 drawings bringing together the lived historical stories from a diverse geography spanning from Latin American countries such as Argentina, Brazil, Chile to the historically powerful representatives from the motherland of soccer such as Great Britain and Germany; and from there to the Mediterranean western shores, Italy, Spain and on the Eastern coast, Algeria, Egypt and Turkey. These drawings strive to recount stories of resistance, solidarity and passion through soccer and the stadium tribune culture. The work focuses on the mass impact of this most popular sport, and conjunctionally, on the political and class awareness that transpires in the stadium.*



Borga Kantürk, 2012





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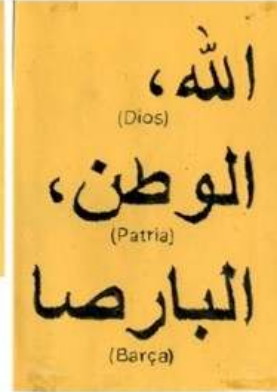
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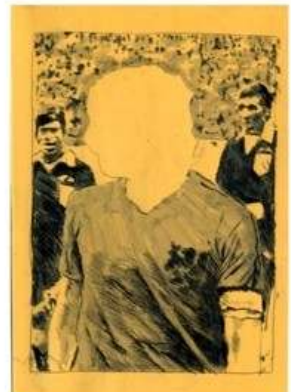
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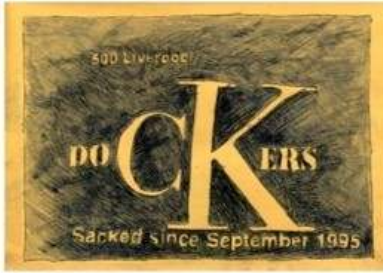
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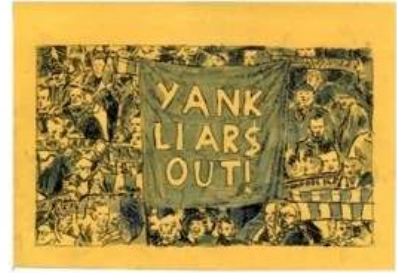
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9



12 - 13



10 - 11

14 - 15 - 16







17-18



19

21-22



20



23-24-25



26-27-28



29-30

31



32-33-34







Yaz deftere.../ Jot this Down Too..., Hrant, Lefter, Festus. 2012

Drawings with red, blue and black carbon  
on yellow paper, each 50 x 65 cm

## Collectors do not grow weary of the search: Interview with Borga Kantürk

Posted by [m-est editor](#) on December 3, 2012

*Borga Kantürk, an artist whose practice is frequently based on diaristic responses to and recordings of what he is exposed to, for me, represents a spontaneity, a responsiveness, which situate the works in that particular transformation of the familiar. In other words, I'm drawn to how Borga alters what I know by employing different media and methodologies. In this conversation with Özge, the two trace Borga's interests, curiosities, and references through looking at Borga's work within the framework of his exhibitions and projects, varying in space and scope, with an emphasis on the conceptual and visual connections.—Merve Ünsal*

*This interview was first published in the catalogue of the FULL Art Prize 2012.*

**Özge Ersoy:** Borga, I'd like to start with a question about your drawings. In your recent works, you depart from photos, digital visuals, and newspaper clippings that you have found and collected. At the center of the installation *The Other Zidane* are your drawings about the soccer player Djemal Zidane, who played in the Algerian National Team in the 1980s. For *Close Ranks* (2009-2011) you drew players, uniforms, and banners that reflect the resistance and struggle documented on the fields and grandstands. In *Jot this Down Too* (2012), you portrayed Hrant Dink in red, Lefter Küçükandonyadis in blue, and used black for Festus Okey, who was murdered with a shot in the neck at the Beyoğlu Police Station. It is possible to say that you intervened with and recreated, thus personalized these documents you collected for these works. On the one hand, you seem to acknowledge these figures who are the subject of your drawings. On the other hand, you might be creating your own unique expression by opting for manual and slow production. Could you talk about the relationship you've established with your drawings? Does this relation differ among the aforementioned works?

**Borga Kantürk:** For me, to draw is to feel an affinity with the person or event I'm addressing, to have empathy towards them. I started to produce with this rationale in 2008. I must say that the fact my practice sways between being a curator and an artist is closely related to this mode of production. On the one hand, I am motivated by the operative practice of curatorship to conduct research on oral history and undocumented phenomena and create an archive. On the other hand, through my identity as an artist, I am interested in conveying this archive to the audience by assuming the role of a witness or narrator. What I want to do as an artist is to tackle the situations and processes that I feel close to and to blur their boundaries. I think pen and paper are the most simple and humane tools of keeping a record. I can say that instead of being a writer who takes notes, records and interprets things, I prefer documenting via drawings.

I've had this fixation with documenting since 2001–2002. Earlier, I used to reproduce my own documents; by painting, drawing or penciling over them. I started this process by manually documenting the banner of one of my exhibits. Later I decided to use carbon paper. I was interested in leaving a trace while being unable to see the transformation of the original. I produced diaries with this rationale. These days I'm pondering over how these traces relate to the status quo, the state and the wheels of bureaucracy. How is historical memory recorded, how does it get lost or left unrecorded? Carbon paper is a symbol of the status quo. The colors red, blue and black also take on a significance here. I'm interested in how these three colors that are used in government offices—are representative of the official space and ideology; they relate to pens, stamp-seals, and carbon paper.

**ÖE:** By employing the drawing technique you are also questioning the idea of authorship. It seems as though you are concerned with resisting the urge to produce a brand new creation; you're attempting to establish more subtle, intellectual links.

**BK:** My ideas on drawing were shaped at the Helsinki Artist Residency Program I participated in 2005. In that period I was drawing every day. My drawings thus transformed into an action, into a series of traces. I was trying to emphasize the process, the whole that progressed day by day. For me, it is also an interrogation into the idea of belonging. However, the sense of producing a singular and unique creation is not a matter in question here. It is closer in stand to On Kawara's works which mark the actual day that is lived and gone.

Borges has an anthology/archive titled *The Library of Babel*. This project compiles a selection of short stories, and in a sense, signifies Borges, expresses his view. Actually we already know most of the stories included in this book. There is Poe, Melville... What I find exciting here is the question of why Borges wanted to create this route, this state of togetherness, and present it to us as such a whole. Here there is the guidance of someone who makes and interprets signs and follows the traces. This is a dedicated effort to transform all these little narratives from different times into a series within a certain time frame and space. Based on this, I am constructing for myself the model of an artist who edits, compiles, archives, bears witness, preserves, saves and shares that which s/he has saved.

**ÖE:** You often place your drawings in a space. The drawings in *The Other Zidane* (Revenge of Zidane) are exhibited on custom-made wallpaper, before the plastic chairs you painted in red, green, and white. In *Close Ranks*, the arrangement of the drawings is reminiscent of the form of the sun; and in previous installations they appear together with a neon sign that reads "um coracao, um corpo, um sol" (one heart, one body, one sun)—in reference to the Brazilian soccer player Socrates. In other words, instead of exhibiting the drawings on their own, you construct them as parts of installations. Could you talk about how you construct this relationship? By creating this connection, do you emphasize your personal relationship to documents?

**BK:** My concern is to create an atmosphere. The exhibition space is ultimately a living area. Especially if you are including the exterior space in this construction, in this work... In any case one can't deny that this exterior is a space with memory, the public nature of which is experienced beyond one's intervention. The notion of creating a private sphere like a room or atmosphere is inherent in works intended as books or diaries as well. The book is a process with a beginning and end, there is a volume suffused by this process; the structure is shaped accordingly. The book's relation to that which is public starts to be shaped in the café or the

library where it contacts the public. These drawings are sometimes construed to become a book and sometimes as a spatial installation.

Here, I can also refer to my curatorial works. The KUTU Portable Art Gallery that I started in 2002 was also concerned with creating a space of its own and later adapting that area to another space. My desire was to exhibit artworks inside, to create a safe space, a designated area for the artist's works and expressions, and therefore to provide a sort of isolation. As for the artist, KUTU was based on a notion like creating "a room of one's own."

Also in my installations I feel the need to create a buffer zone with meticulously drawn and marked boundaries—similar to a stage or a section in a museum. In such a structure, these productions have a documentary nature and are also subjected to personal intervention; they exist in so far as they point to an event or a situation, either on their own or as depicted in newspapers. Let's consider an archive or a corpus: They are more distant to being pieces of a whole; they are dissociated and singular. They have been detached from the temporal sequence; they have transformed from a single historical reality into a kind of reminiscence, a remembrance that recalls ambiguity. I prefer the presentation of these productions within a unifying atmosphere. The curatorial and editorial aspect of the work becomes effectual at this point.

Borga Kantürk, "Hrant" from the series "Jot This Down Too," 2012. Figure drawing with red carbon paper on colored paper, 65 x 50 cm.

**ÖE:** Let's go back to your urge to collect and archive. Considering the scope and sobriety of your research, one can say that you use a documentary approach. Despite your meticulous archiving that resembles that of a social scientist, the fact that you refrain from didacticism is quite apparent. How does your relationship with documents alter in different stages of the collection process? When do you decide to take a break from collecting and intervene? What aspects are most crucial for you to emphasize in your intervention?

**BK:** In my work, I emphasize the process. Thus, scattered and multipartite constructs may emerge out of my works. I've been interested in the notion of collecting since childhood. I've collected various objects at different times, like sticker books, tapes, music albums, and exhibition invites. I want to highlight the way in which these objects relate to memory and the ever-changing process of collecting. I start to work on the transformation of this process into constructs to be exhibited only when the state of collecting and research exhausts me and I'm crammed with the objects and documents I've found. I can liken this state to that of the crammed secondhand stores where objects lose their visibility. It is when my mind, hard disk, and desk reach the point of overflowing that I want to stop collecting, reduce the articles and intervene. Collectors do not grow weary of the search; they cannot help but orient their instincts towards what they want to find and get covered up in dust as they do so. I also have moments when I say "OK, it's done" or "come on, that's it, we are doing the exhibition."

Thus I can't say that I'm exhibiting a completed transmission, artwork or visual product. My priority lies with emphasizing the research process and presenting various records and interpretations driven from it. I'm perhaps playing with it because I'm bored with the dry and absolute state of a historical document devoid of a story.

**ÖE:** Here I recall your collection of visual materials on the state of traveling. Your work titled *Travel Log* (2011) combines the photos you took in İzmir with the associative texts of a writer who used to live in this city. Your "Café Recordis" (2011) exhibition held in Gallery NON makes reference to ships and sea shores while dealing with the actions of waiting and wandering. Both works make me think of the links between environmental and personal transformations. How do the concepts of belonging, reminiscence, nostalgia, and the state of traveling link to one another in these works for you?

**BK:** This is a state of restless wandering. I associate it with certain examples in literature. Upon Fatih Özgüven's advice I started reading Antonio Tabucchi; and I can say that the spiritual and physical state of wandering that I've read there has a connection with my works. Just like in Melih Cevdet Anday's poem "The Disturbed Tree" or in İlhan Berk's "Yesterday I Took to the Hills, I Was Not Home", I am questioning the act of setting off on the road with a heavy heart caught between dreams and reality. As one wanders, history and time continue their flow; and one continues to bear witness. It is also possible to read this condition as a sociological excavation or mental archeology. A social and ideological comparison between the past and current events reinforces this state of chagrin. I feel increasingly anachronistic, as if I live in the wrong age or I am the wrong person; that I've been unable to keep up with the social, urban, and many other transformations; that I've been cut off from communication and have become restless as a result. My works thus emerge as the product of such a mind-state.

**ÖE:** Finally let's touch upon your recent exhibition titled "The Sick and the Building" (2012). This time you approach personal transformations from a different angle; memory and nostalgia are replaced with uniformity, apathy, and timelessness. Do you think you look at the relationship between the individual and the space in a different way?

**BK:** My previous exhibition "Café Recordis" coincided with my return from military service; it emerged as the reflection of a mind-state focused on wandering with the past and memory, motion as well as emancipation. It was a retrospective journey into a spiritual past and also a journey showing that I can pace, that I can move. There were interspaces like the harbor, the seashore, and the street.

"The Sick and the Building" is more about returning after a bit of wandering and closure. It focuses specifically on the concept of time and processes whereby the relationship between time and human spirit gets interwoven with the workings of bureaucracy and public buildings. I am interested in the conflict between institutional time that seems almost static, and personal time buried in routine going on for years on end as if it has no end or no beginning, and then just wasting away. This is also related to the sense of living over and over again (like it was just yesterday), having lost the knowledge of which day you started doing the same things.

This exhibition can also be viewed as a self-portrait; because it looks at the space and the person within that space. It throws a wink at literature and cinema dealing with such themes of haunted houses and labyrinths, while at the same time playing with links between modernity and institutionalization. Here is a more condensed and gloomy state of entanglement. I think this exhibition is focused on the idea of wandering in a place with its perimeters woven in a systematic web and where the slow flow of time is killed; and putting up resistance by looking for a way out.



**NON****Borga Kantürk**  
**The Sick and the Building**

September 25 – November 3, 2012

NON will be hosting Borga Kantürk's solo exhibition 'The Sick and The Building' between September 25 – November 3.

The artist, in his first exhibition 'Cafe Recordis', that took place again at NON (Tophane) focused on emancipation and recalling the past, through processes of transformation and awaiting / anticipation, by taking a cafe as a reference point. In this exhibition, Kantürk points out to the planned and gloomy structural organizations of the buildings of educational institutions oriented towards research in various disciplines such as fine arts, health etc. He draws attention to the notions of timelessness, feeling lost and sick, bureaucracy and status; on the basis of the struggle of the individual against the idle time spent in these spaces and against mobbing of the building, in working environments with small and standardized divisions. He examines the obstacles that knowledge generation and research encounter in these aforementioned spaces. The network relations that are maintained by bureaucracy, negligence and indifference in the building and the attempts of the employees to open up a small, private and secure space for themselves are central to the exhibition.

The exhibiton is named after 'Sick Building Syndrome' which was officially identified by the World Health Organization (WHO) in 1984. This syndrome, a composite of complaints related mainly to office surroundings, is stated to have similar symptoms to a bunch of other diseases. The artist calls attentions to the fact that particularly state buildings subject people to certain negative effects and originate factors that trigger one to feel sick. The foziness of the bureaucratic body represented by the building and the mechanics of the repetitive and self-accumulative tasks sets forth a contradiction. The mechanism made up of these kinds of tasks, is pursued by systematic and numerical tools such as insurance, identification and security numbers and result documents. The exhibition 'The Sick and the Building' appear as a research on the survival attempts and deliberate struggles the employees have developed against the sicknesses of this system. The main question 'Is it the building itself that makes one sick, or is the feeling of sickness a fictional sensation?' stands as a point of departure for the exhibition.

Inspired by the characters; that struggle with modernity, bureaucracy and these corporate spaces, of Herman Melville, Franz Kafka and George Perec, Kantürk will represent the sickness discussed above, in 4 separate chapters: Office, Corridor / Labyrinth, Building and Journey. The artist will create an atmosphere that records, while also restructures a working space in 4 distinct rooms of the exhibition area, with the use of various media of photography, video, drawing and casual objects.



Building, photograph, 35x46 cm, 2012



Free Spirit, 2 coloured photograph, 45x60 cm, 2012







Daily Life, video, 45 sec., 2012



Steam, photograph, 40x60 cm, 2012



Escape Stairs, photograph, 30x40 cm, 2012





Daily Journey 2, black and white photographs, 14 pieces, 2012



Trash, photograph, 25x35 cm, 2012



Benches, photograph, 20x25 cm, 2012





Archive Room, colored photograph, 60x80 cm, 2012



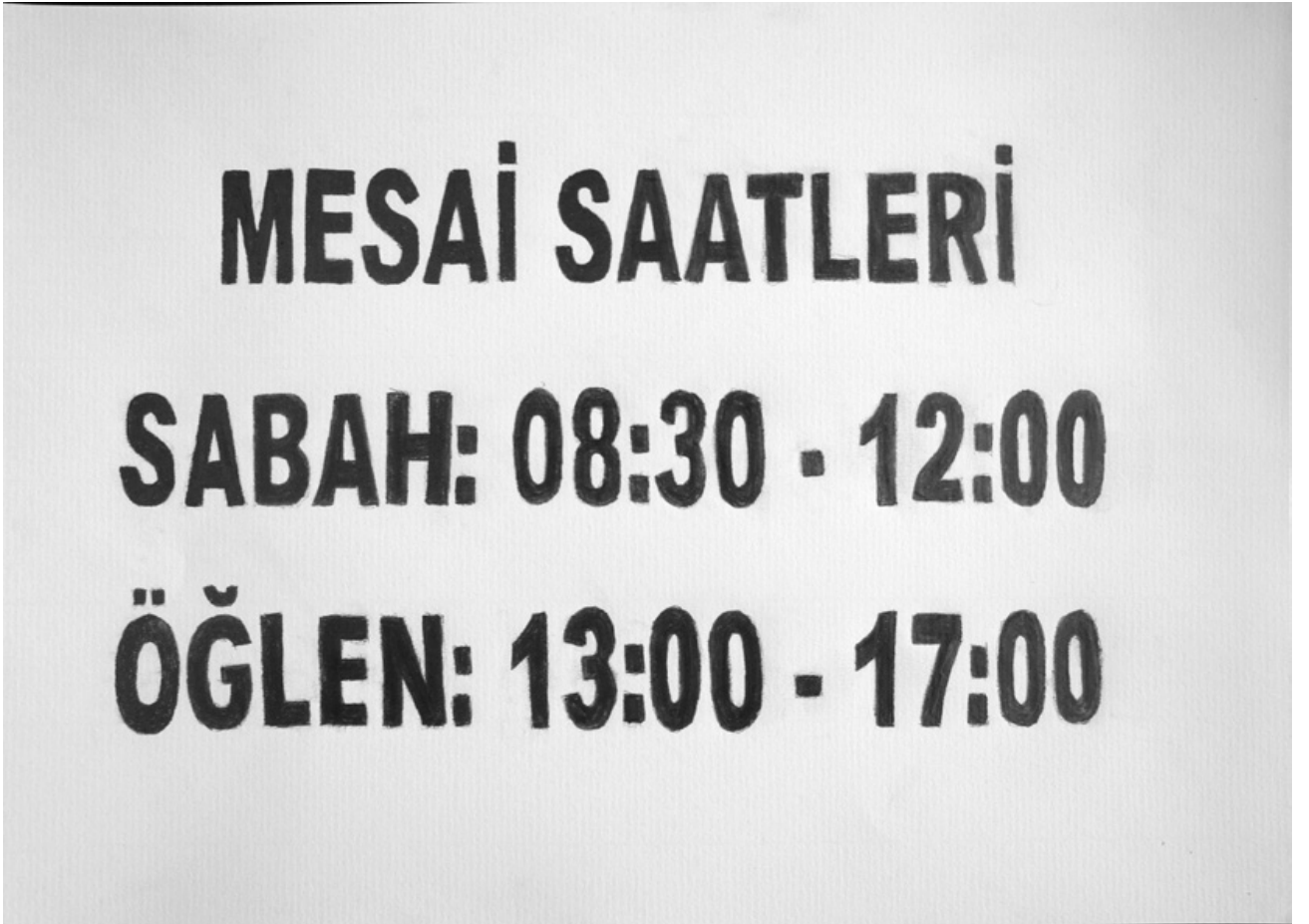
Shredder (After Bologna I), colored photograph, 60x80 cm, 2012



Umbrellas, colored photograph, 60x80 cm, 2012







Working Hours, drawing on paper, 30 x 22 cm, 2012





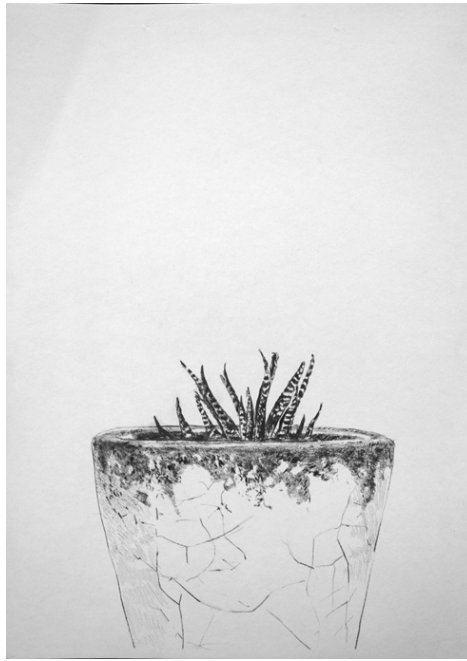
Destructed Archive 2 (After Bologna), 2012  
video-performance, 04.14 min



Destructed Archive 2 (After Bologna), 2012  
video-performance, 04.14 min

*"The artist sets a black-and-white video performance against the static condition of the colour photographs as the still-lives of modern man and our daily lives. An intimate impression behind the closed doors of his small office. Here, as seen in the video, he mechanically destroys the Bologna papers that have become redundant with a paper shredder. If they were not – as Kantürk says – redundant in the first place."*

Hana Ostan Ožbolt



Destructed Archive 2 (After Bologna), 2012

video-performance, 04.14 min

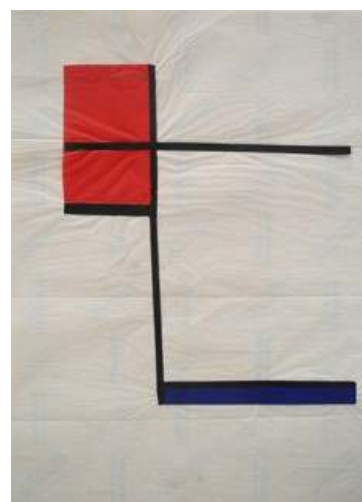
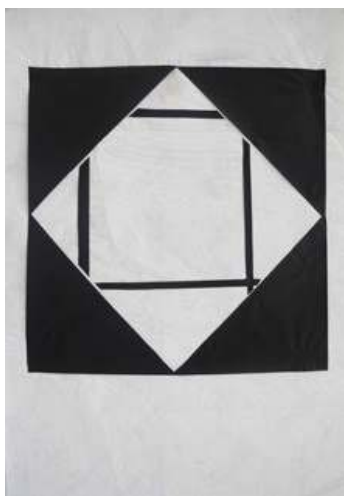
Air Cleaner Plant Kit for Sick Buildings, drawing on paper, 70 x 50 cm

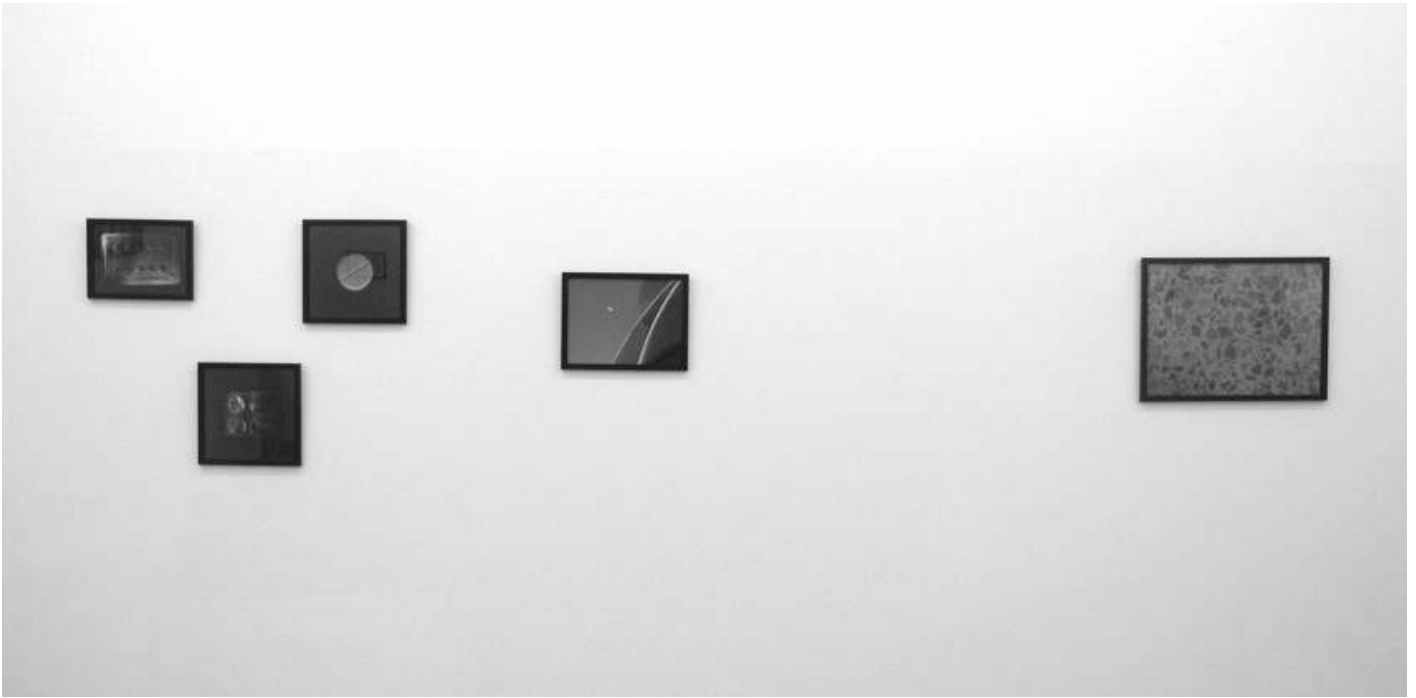
Flower Pot, drawing on paper, 32 x 23 cm, 2012



Mondrian Exercises, 2012,

3 pieces, collage, red,yellow,blue, black and white carbon copy paper, glue, each 21x30cm



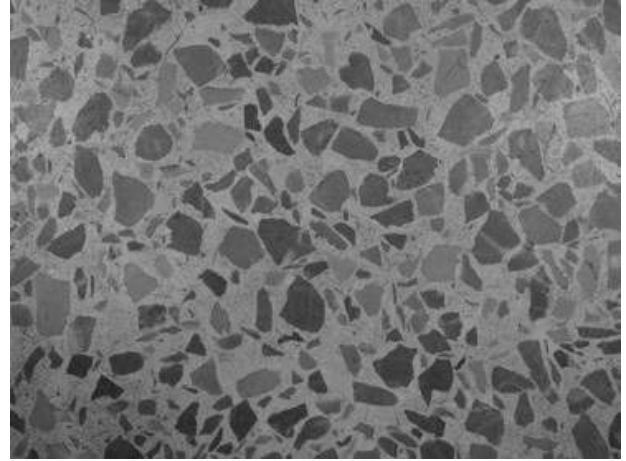
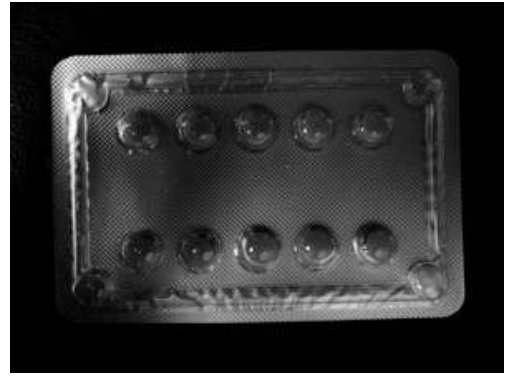


Space Odyssey, photography series, 2012

*"The dynamic layout of the series of six black-and-white photographs already in its title establishes a connection with the legendary film by Stanley Kubrick, which impresses Borga Kantürk with its science-fiction atmosphere and minimalist abstraction. The objects depicted in the photographs are taken from the artist's daily life and work routine. Those are the things that appear along the way, on the seemingly endless repetitive odyssey from home to work and back again."*

*Maruša Meglič*





Space Odyssey, 2012

- Asprin, black and white photograph, 24x24cm
- Aerius, black and white photograph, 18x24cm
- Sedergine, black and white photograph, 24x24cm
- Moon, 25x30cm, black and white photograph, 25x30cm
- Ground( floor tile), black and white photograph, 35x46cm
- Steamy, black and white photograph, 40x60cm



Brothers, 2 fuji-instax photographs on cardboard, 25x35 cm, 2012



Mountain Landscape (500ml) , manipulated photograph, 6x6.4 cm, 2012



Mountain Landscape (1500ml), manipulated photograph, 20x4.5 cm, 2012



Uneasy Trees, pattern design, 2010

16 tree images cropped from newspaper,  
21 x 15 cm, rtansparent tape, watercolor





Uneasy Trees, pattern design, 2010

16 tree images cropped from newspaper,  
21 x 15 cm, transparent tape, watercolor





Loser's Club, 2015

39 pieces, colored photographs, each 24 x 18 cm

"In Turkey, many people bet on their favourite sport with hopes of making some quick money. There are many bookmakers (iddaa) in the cities, which are owned by the state. These can be used by anyone wishing to make a bet. The artist photographed 39 discarded betting tickets that had brought no earnings to their owners. These tickets, lying in the streets torn and dirty, do not detract the optimists eager for riches, who stroll from bookie to bookie."

*Nina Jesih*





Loser's Club, 2015

39 pieces, colored photographs, each 24 x 18 cm





Prophets (Soccer Odds), 2014-2015

39 pieces, pencil drawing on paper, 10x15cm

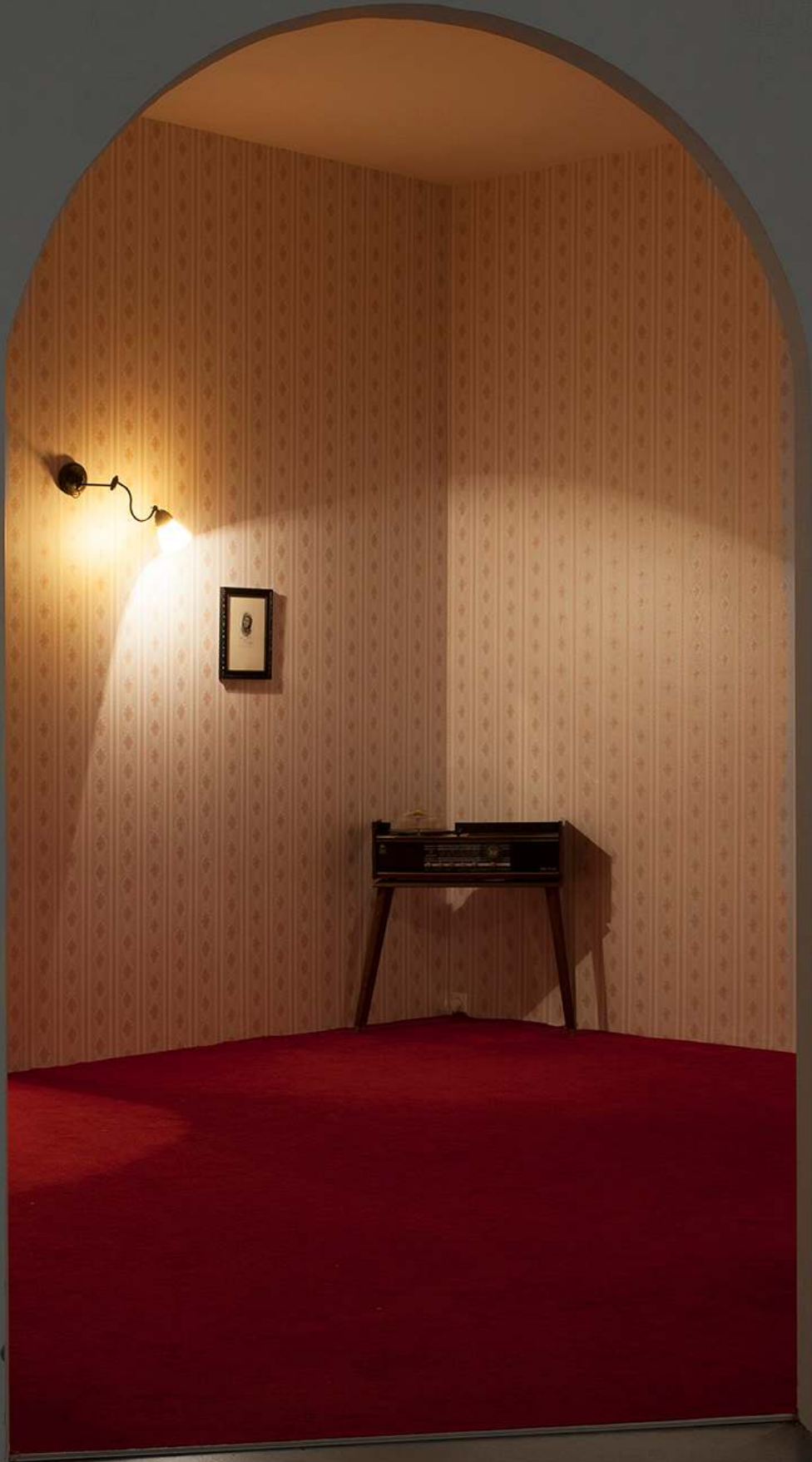


Prophets (Soccer Odds), 2014-2015

39 pieces, pencil drawing on paper, 10x15cm

*"As a rule, football journalists and experts publish the expected results of sports matches in the Turkish press three times per week, and people then make their bets accordingly. Especially the poorer inhabitants believe that these analysts' predictions of the results are correct, and have taken them to be sorts of prophets to be trusted with their financial lives. Borga Kantürk has drawn 39 portraits of these prophets and has named each one only by their initials, despite the fact that their whole names are published in the newspaper. He also drew one of the state betting houses, the temple of hope, in which these sports bets take place."*

Nina Jesih



His Master's Voice, 2005-2014

Installation with sound





His Master's Voice, 2005-2014

Installation with sound





His Master's Voice, 2005-2014

Installation with sound



Shoreline Records, installation view, Istanbul Modern, 2017

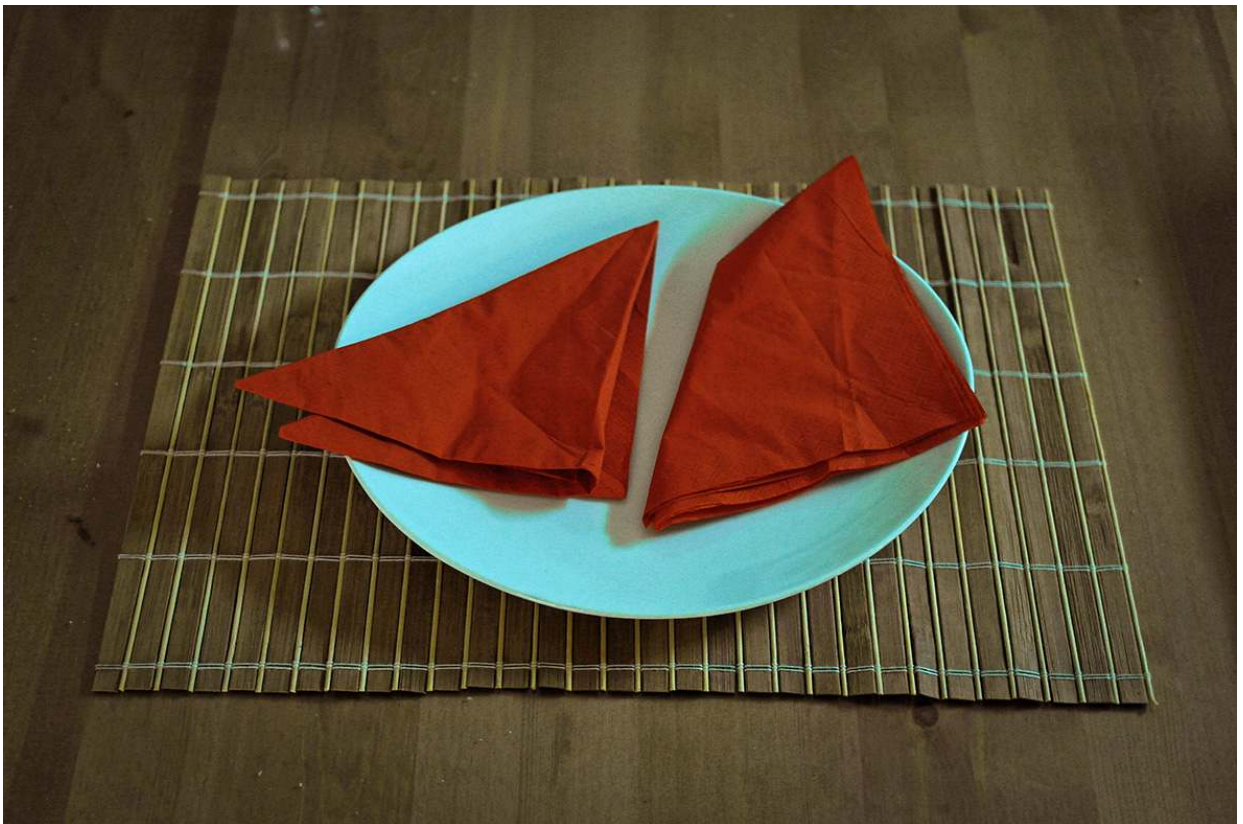
*«İstanbul Modern commissioned Kantürk a Wall installation for 'HARBOR2' so that he revisits his Works of the last decade related to harbors, sea, shorelines, ocean travel and navigation. His point of departure for the work titled 'SHORELINE RECORDS' was pieces from his 2011 solo exhibition 'Cafe Recordis' which focused on the intertemporal journeys of personal memories and on object belonging to collective memory. This selection can be regarded as a reflection of the sentiment towards the recent transformation of Turkey's shorelines.»*

From 'HARBOR' exhibition catalogue - text: Celenk Bafra





Blowing in the wind, archival pigment print on fine art paper, 65 x 76 cm, 2012



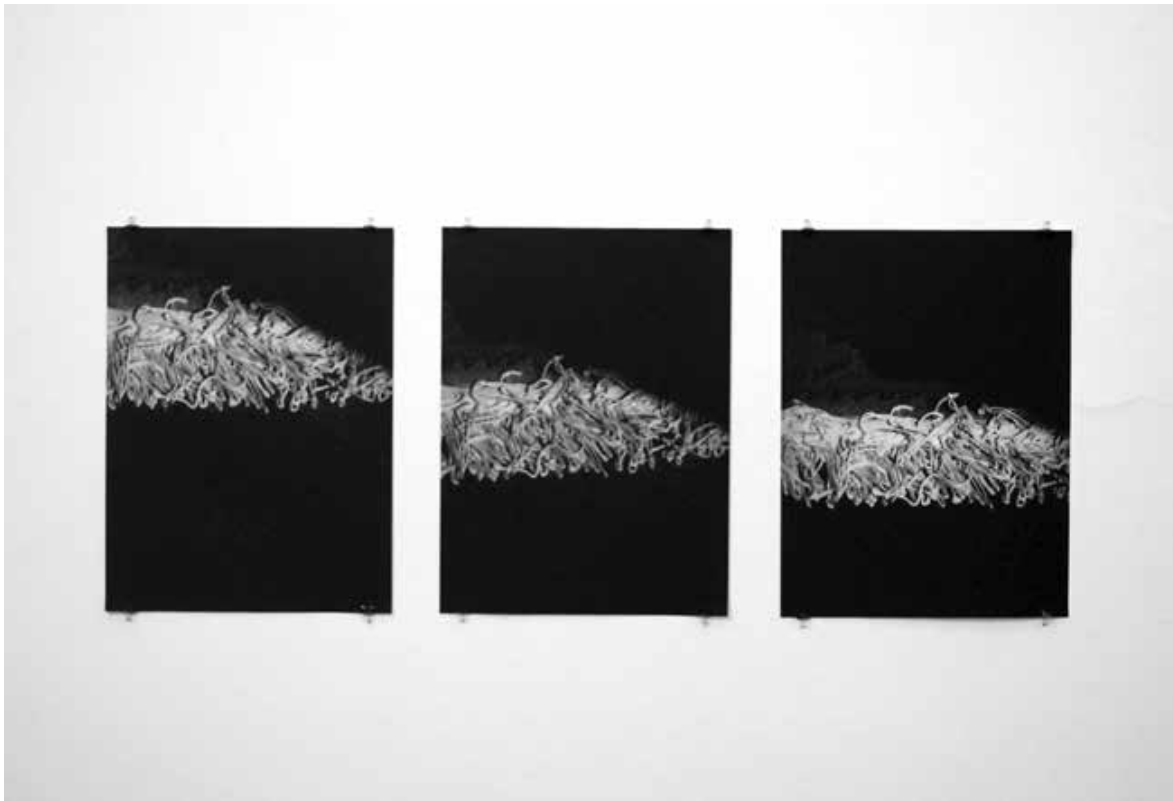
Sandwich Exercise (Homage to Kurun), 2014

2 pieces, colored photo, each, 70x105cm





Ebb and Flow (Carpet), detail, 2014



Ebb and Flow (Carpet), Black and White photography, each 80 x 60 cm, 2014

*"The artist found the idea for the series of three photographs in the tale of the French sailor Jacques-Yves le Toumelin, who circumnavigated around the globe between 1948 and 1952 in his specially designed sailboat called Kurun.*

*The artwork entitled Ebb and Flow (Carpet) is made of three black-and-white photographs of a shredded carpet. The artist sees the carpet as an object of everyday life, a part of his home, a safe harbour, without storms and rains. But sometimes, says the artist, our mind wants to escape to the seas and sail just like Captain le Toumelin. However, the artist's everyday obligations do not allow for this. The carpet connects the artist's yearnings and daily routine, where dreams, thoughts and hopes of embarking upon a new adventure are possible."*

*Petra Bole*

# Borga Kantürk

## passing by...

Exhibition, December 1st, 2017 - 6 Ocak 2018,  
Opening, December 1st, Friday, 18:30- 20:30

Borga Kantürk's one-person exhibition *passing by...* may be visited from December 1st, 2017 until January 6th, 2018 at Öktem&Aykut. The opening is on Friday, December 1st at 18:30.

At *passing by...*, Kantürk questions the time he has come to spent as a contemporary artist, archivist, curator and a full-time academician. The exhibition consists of various moves and sections that unfold themselves within the intellectual flow where all these identities peacefully intermingle. *Passing by...* may also be defined as a personal narrative focusing on the linear and cyclical passing of time through the ontological and practical positions of an artist.

Kantürk's first solo exhibition in Turkey since 2012, *passing by...* concludes a trilogy where each show may also be treated separately.

In this show, Kantürk eliminates and raises a certain number of visual traces that prove consistent throughout the processes of production and observation. The exhibition is composed of photographs, drawings, paintings and installations that reveal an autobiographical story of testimonies and pursuits for past moments, an individual narrative that touches the trail of different roles and production processes assumed in the realm of contemporary art.

Focusing on the way time is being consumed, the way it is produced, its varying speed and its ephemerality, Kantürk explores how else to define new reflexes against the notion of time. This exploration is an effort to understand intertemporality amongst different positions in life and to describe the quotidian.

*Born in 1978 in İzmir, Borga Kantürk studied his BA and MA and obtained proficiency at the Painting Department under Faculty of Fine Arts in Dokuz Eylül University in İzmir. Kantürk has joined residency programs at La Friche, Sextant Et Plus in Marseille in 2009 and HIAP (Helsinki International Artist-in-Residence Programme) in 2005. His previous one-person exhibition has taken place at SKUC Gallery in Ljubljana, as a guest of SSCA. Other exhibitions by Borga Kantürk were The Sick and The Building, Gallery NON (2012), Cafe Recordis, Gallery NON (2011), Distance du Temoignages, Centres Culturel Français in Izmir (2009); Revenge of Zidane, MASA (2006). In 2005, an exhibition by Borga Kantürk and Ahmet Ögüt has taken place at Platform Garanti Contemporary Art Center.*

*Kantürk works as an associate professor at Faculty of Fine Arts in Dokuz Eylül University. He is among the founders of the artist initiative K2, KUTU the portable art gallery and Izmir Cultural Platform Initiative and among the content editors of Pla+form magazine. Borga Kantürk lives and works in İzmir, Turkey.*







geçip giderken... 5 görev / passing by... 5 tasks

2015

Fotoğraf kağıdına baskı Photo paper print

5 parça / pieces

15 x 21 cm (her biri / each)

Ed. 1/3



HEYKEL / SCULPTURE

2016

Alüminyum dibond üzerine sıvanmış Fine Art baskı Fine Art  
print mounted on aluminum dibond

28 x 21 cm Ed. 1/3



YERLEŐTİRME / INSTALLATION

2016

Alüminyum dibond üzerine sıvanmış Fine

Art baskı Fine Art print mounted on

aluminum dibond

21 x 28

cm Ed.

1/3



FOTOKOPİ MAKİNESİ / PHOTOCOPIER

2015

Poster baskı / print

100 x 74,5 cm Ed. 1/5

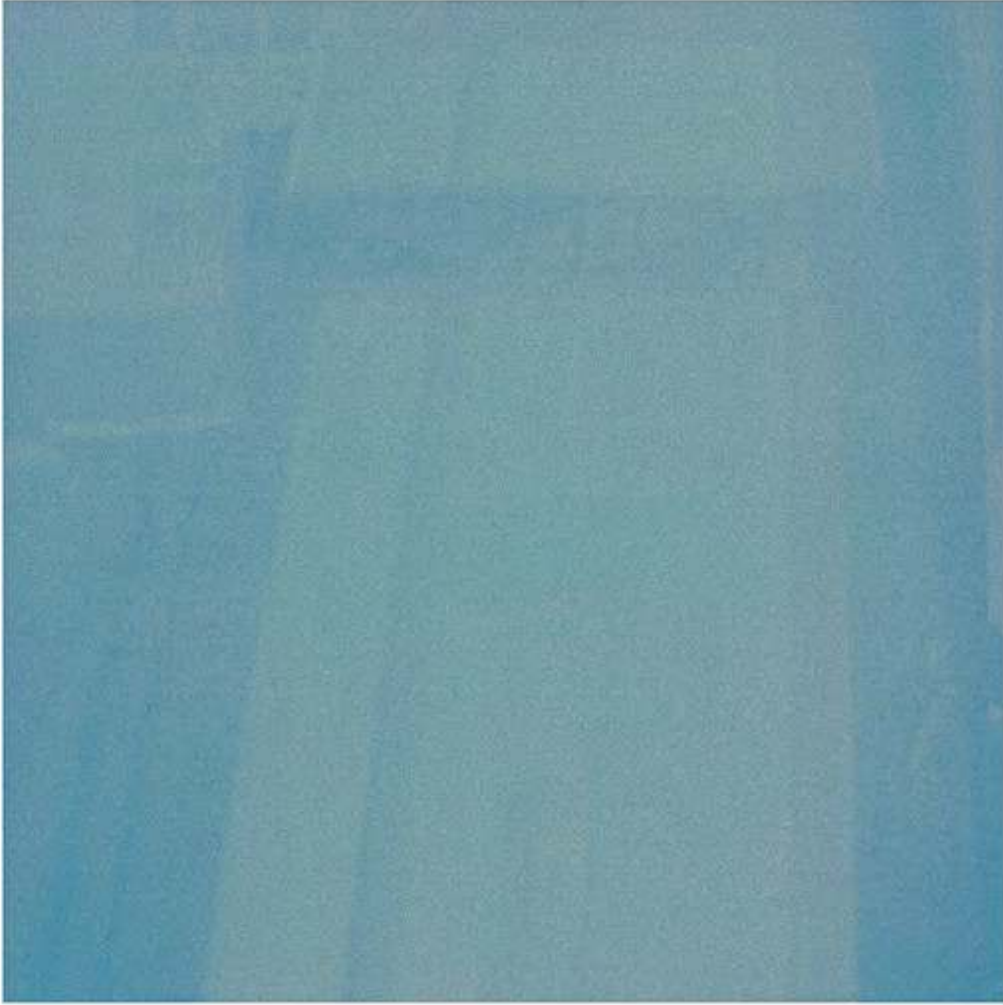




İSİMSİZ (BEYAZ) / UNTITLED (WHITE)

2011

Peçete, ahşap çerçeve Napkins,  
wooden frame 26,5 x 20,5 cm



SOYUT BİR GÜN / AN ABSTRACT DAY

2015

Fine Art baskı / print

50 x 50 cm

Ed. 1/3



AYNA / MIRROR

2017

Fine Art baskı / print 68 x 53 cm

Ed. 1/3



OTOPORTRE / SELF-PORTRAIT

2015

Fine Art baskı / print 33 x

43 cm

Ed. 1/3





ABSTRACTION EXERCISES – RED

2017

Fine Art baskı /

print 83 x 63 cm

Ed. 1/3



TABAK / PLATE

2016

Fine Art baskı /

print 35 x 35 cm

Ed. 1/3



SEREMONİ / CEREMONY

2015

Fine Art baskı / print 32,5 x 42,5 cm

Ed. 1/3





DÜŞMÜŞ RESİM SEHPASI / EASEL ON THE GROUND

2015

Fine Art baskı / print 54 x 64

cm

Ed. 1/3





PİYANGO / LOTTERY

2016

Fotoğraf kağıdına baskı Photo paper print

3 parça / pieces

10 x 15 cm (her biri / each)

24 x 32,5 cm (çerçeveseli her biri / each framed)

Ed. 1/3



SAHNE / STAGE

2015

Buluntu slayt makinesi, asetat kağıdına baskı Found slideshow

device, acetate paper print

Ø 21 cm (görüntü / image)



SOYUT DENEMELER; ŞANS / TALİH / ABSTRACTION EXERCISES; LUCK / FAITH  
2017

Buluntu bülten üzerine pastel, tuval üzerine yağlı boya, lastik Pastel on  
found lottery results bulletin, oil on canvas, rubber band 3 parça / pieces  
32 x 38 cm, 40 x 40 cm, 7 x 16 cm



FOOTNOTES (BLACK)

2017

Polaroid fotoğraflar, ahşap masa Polaroid  
photos, wooden table 90 x 60 x 50 cm

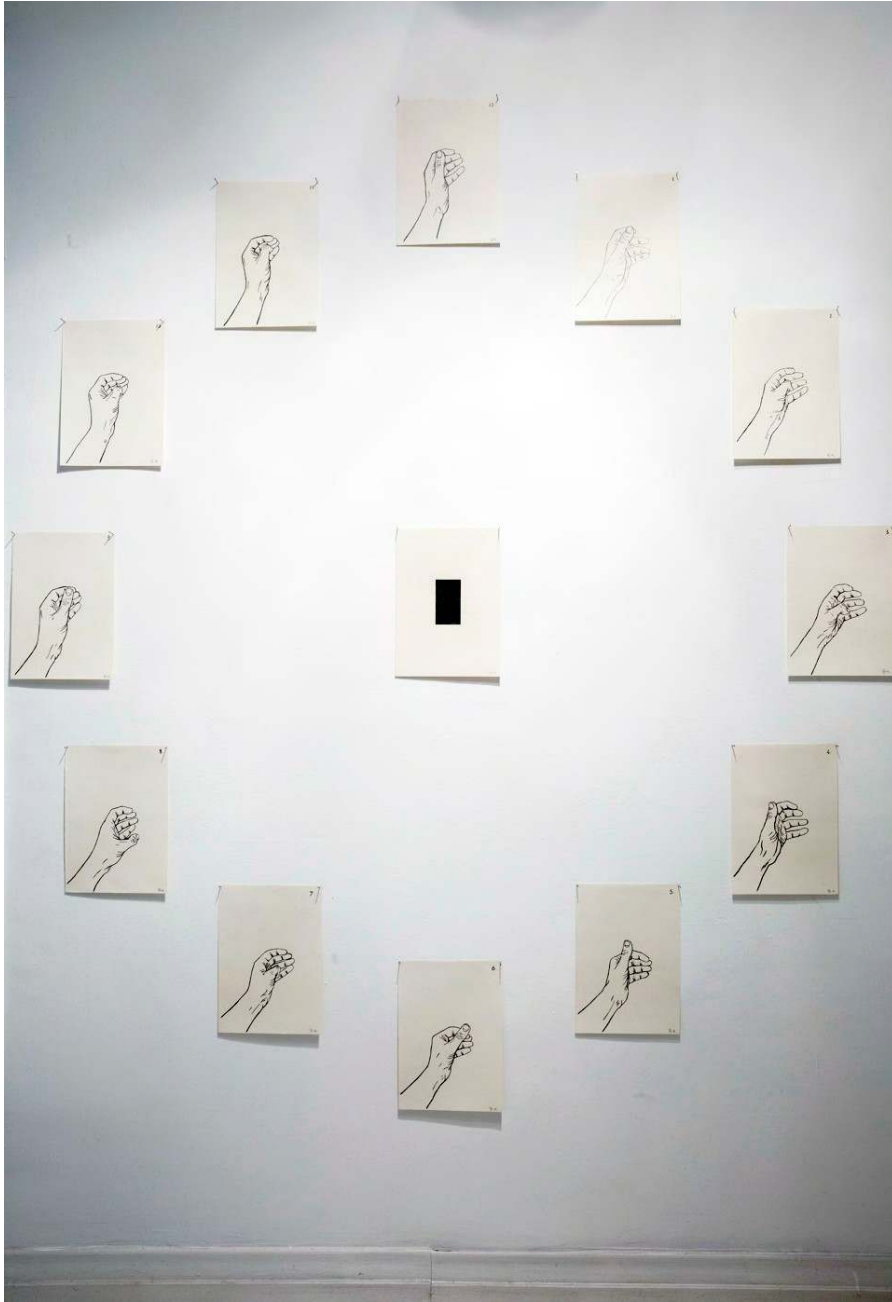




FOOTNOTES (WHITE)

2017

Polaroid fotoğraflar, ahşap masa Polaroid  
photos, wooden table 90 x 60 x 50 cm



EL YOGASI / HAND YOGA

2014

Kağıt üzerine karakalem

Pencil on paper 13 parça / pieces

30 x 21 cm (her biri / each)



sergi-2013 / exhibition-2013

2013

Fine Art baskı / print

3 parça / pieces

50 x 70 cm (her biri / each)



What a wonderful World  
Photography series , 2016 – 2017





State exhibition, 2018

Colored photo, dimension variable



Koltuk izleri, 2018

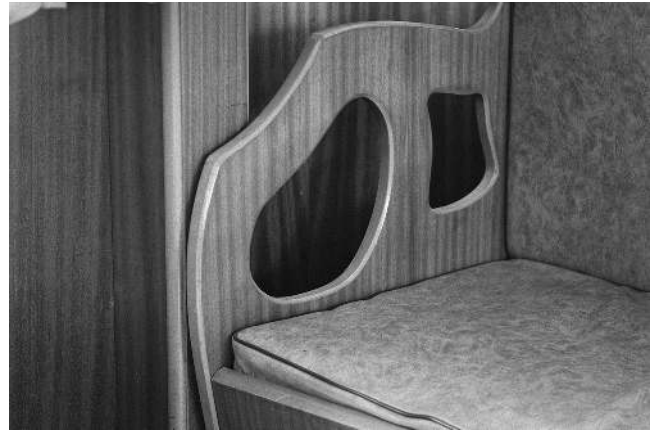
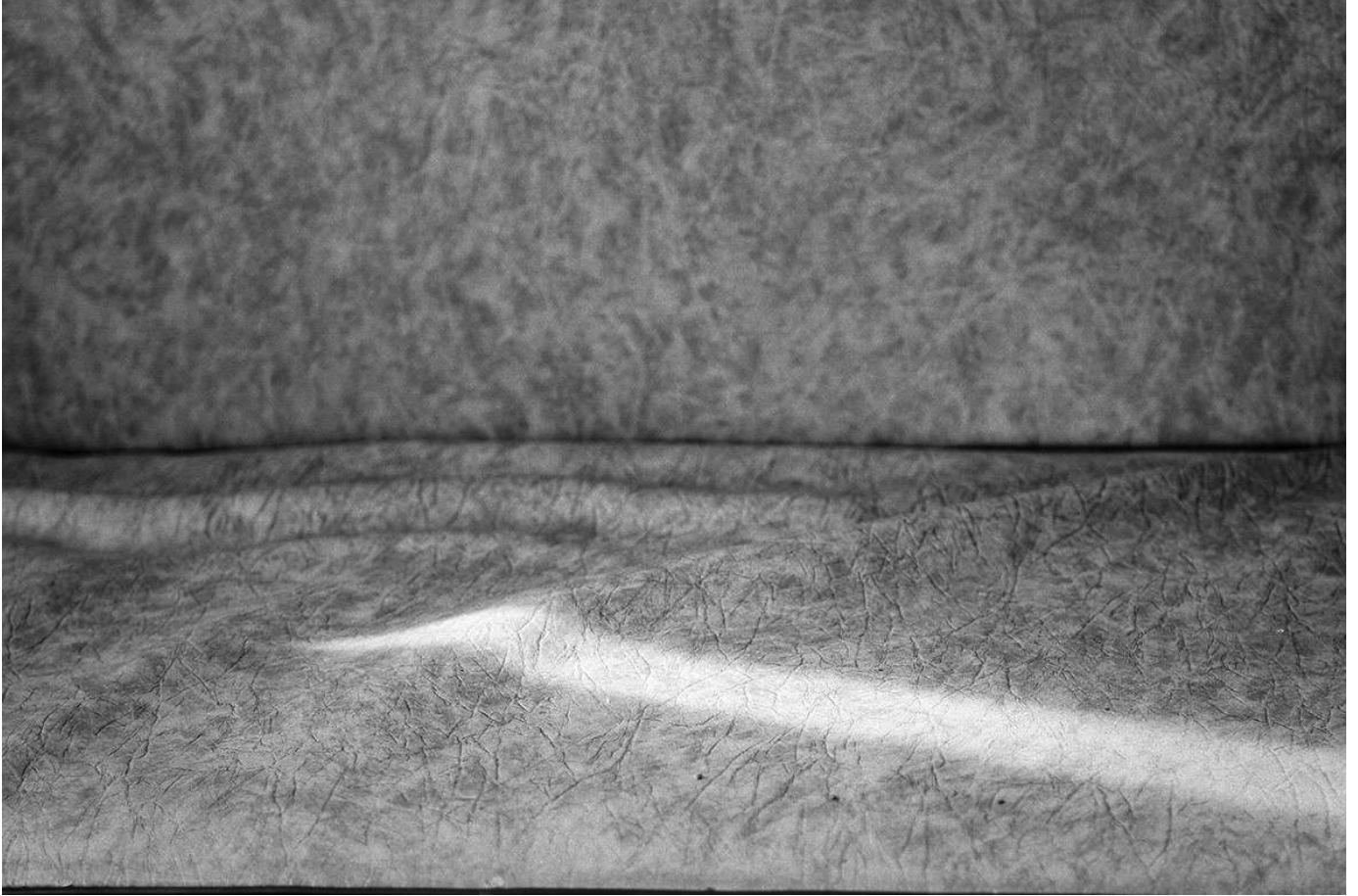
5 pieces of photography  
dimension variable



Koltuk izleri, 2018

5 pieces of photography  
dimension variable





Koltuk izleri, 2018

5 pieces of photography  
dimension variable





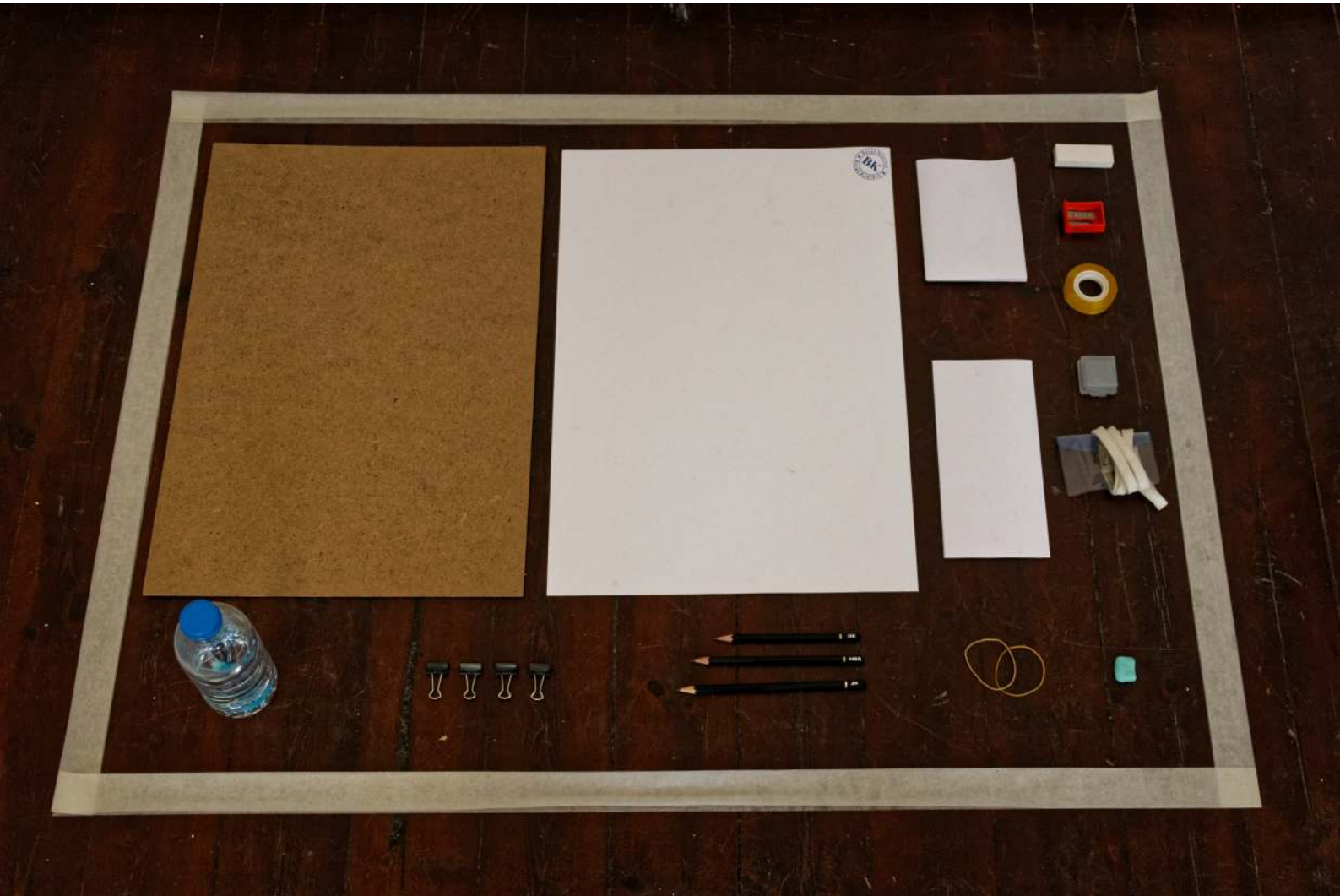
JURY, 2018

Installation, 40x60cm framed colored photography, plastic bottle water, variable pencil, cardboard, masking tape, tape, eraser, gum eraser, drawing paper, tie clips, pencil sharpener, napkin, etc.



JURY, 2018

Installation, 40x60cm framed colored photography, plastic bottle water, variable pencil, cardboard, masking tape, tape, eraser, gum eraser, drawing paper, tie clips, pencil sharpener, napkin, etc.



JURY, 2018

Installation, 40x60cm framed colored photography, plastic bottle water, variable pencil, cardboard, masking tape, tape, eraser, gum eraser, drawing paper, tie clips, pencil sharpener, napkin, etc.





All About The Benjamins, 2019

Documentary, Color, Sound, 40:47 min.

Film Project by

Shelter Artists Run Space & Borga Kantürk

Link: <https://vimeo.com/330240797>

key: benjamins



Synopsys: 'All About The Benjamins' All eyes are on the Turkish lira. So far in 2018, the Turkish Lira depreciated close to 40% against the U.S. dollar. Inflation has topped 16%. In our video project called 'All About The Benjamins', we discuss economic situation in art and culture production. In the project, we analyzed how the economic crisis in Turkey had an impact on artists and culture managers, economic difficulties and reflex of overcoming these difficulties and transformation in art production. While we are questioning how did the economic conditions in Turkey affect art and culture, we consult with individual artists, organizations, culture managers and initiatives to record their experiences, comments & expectations."

All About The Benjamins, Documentary, Color, Sound, 40:47 min. Film Project by Shelter Artists Run Space & Borga Kantürk, 2019



All About The Benjamins, 2019

Documentary, Color, Sound, 40:47 min.

Film Project by

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key: benjamins



All About The Benjamins, 2019

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Link: <https://vimeo.com/330240797>

key: benjamins

"A Future of Travel / The Journey of the Artwork"  
exhibition which brings together the stories about  
the journey of the artworks.

Participating Artists:

Ali Miharbi, Ali İbrahim Öcal, Ayça Telgeren, Berkay  
Tuncay, Borga Kantürk, Burçak Bingöl, Çağrı Saray,  
Eda Gecikmez, Elif Biradlı, eliföner, Fatma Çiftçi,  
Mehmet Ögüt, Özgür Demirci, Pınar Öğrenci , Sevil  
Tunaboğlu, Suat Ögüt, Volkan Kızıltunç, Yasemin Nur,  
Yeni Anıt , Zeyno Pekünlü







Lost work, 2018

installation with artists' voice

35x35x50cm Cardboard box, stretch film, nylon,

duct tape, paper, mp3 player

After Lost work,

2018 Audio file:

21.22 min



BORGA KANTÜRK & ÖZGÜR DEMİRCİ

Side job : A Preoccupation, vol.01,  
Installation , 2019

From a collobrative event, Open School Project  
Pandoras' Black Box : Opening a Space  
İstanbul, Galata Rum Okulu

Video-link: <https://vimeo.com/350415112>

Synopsys: Collective video work focuses on artist's life how they produce art work and how they survive. The video focuses on the issue of side job, which standing close to artistic spaces; In addition to professions such as teaching, academics, gallery assistantship, curatorship, and translation, professions such as waitresses, newspaper writers, real estate photography, construction workers, and interviews with artists from the 30s looking for labor-wage.

The fact that the directors of the film, Borga and Özgür, have a side job attracts them as the other actors of the film. Project; focuses on the concept of plus time, which is ignored in the production of the work of art, turns into an additional business problematic will be a document with the emergence of the art industry strategies. The fact that the economic difficulties experienced by young artists in contemporary art is never taken into consideration and how this affects the production practice of the artist has been ignored.

Side job: a preoccupation project aims to collaborate with the artists who are living with the same problems. The video work will be expanded with the participation of artists and will be a comprehensive video installation.

BORGA KANTÜRK & ÖZGÜR DEMİRCİ

Side job : A Preoccupation, vol.01,  
Video, Color, Sound, 08:41min. , 2019  
Collaboration with Özgür Demirci

Video-link: <https://vimeo.com/350415112>

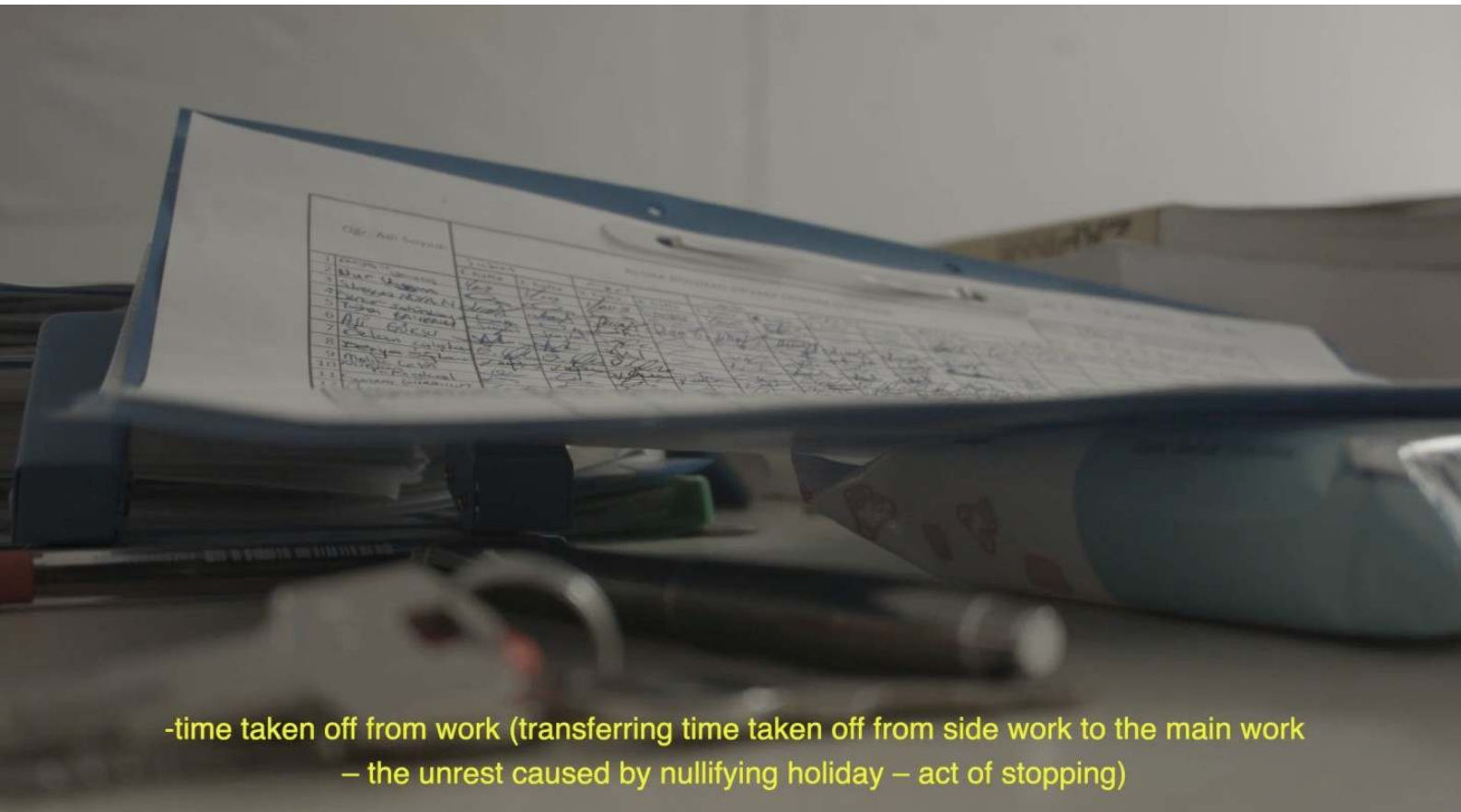


BORGA KANTÜRK & ÖZGÜR DEMİRCİ

Side job : A Preoccupation, vol.01,  
Video, Color, Sound, 08:41min. , 2019  
Collaboration with Özgür Demirci

Video-link: <https://vimeo.com/350415112>

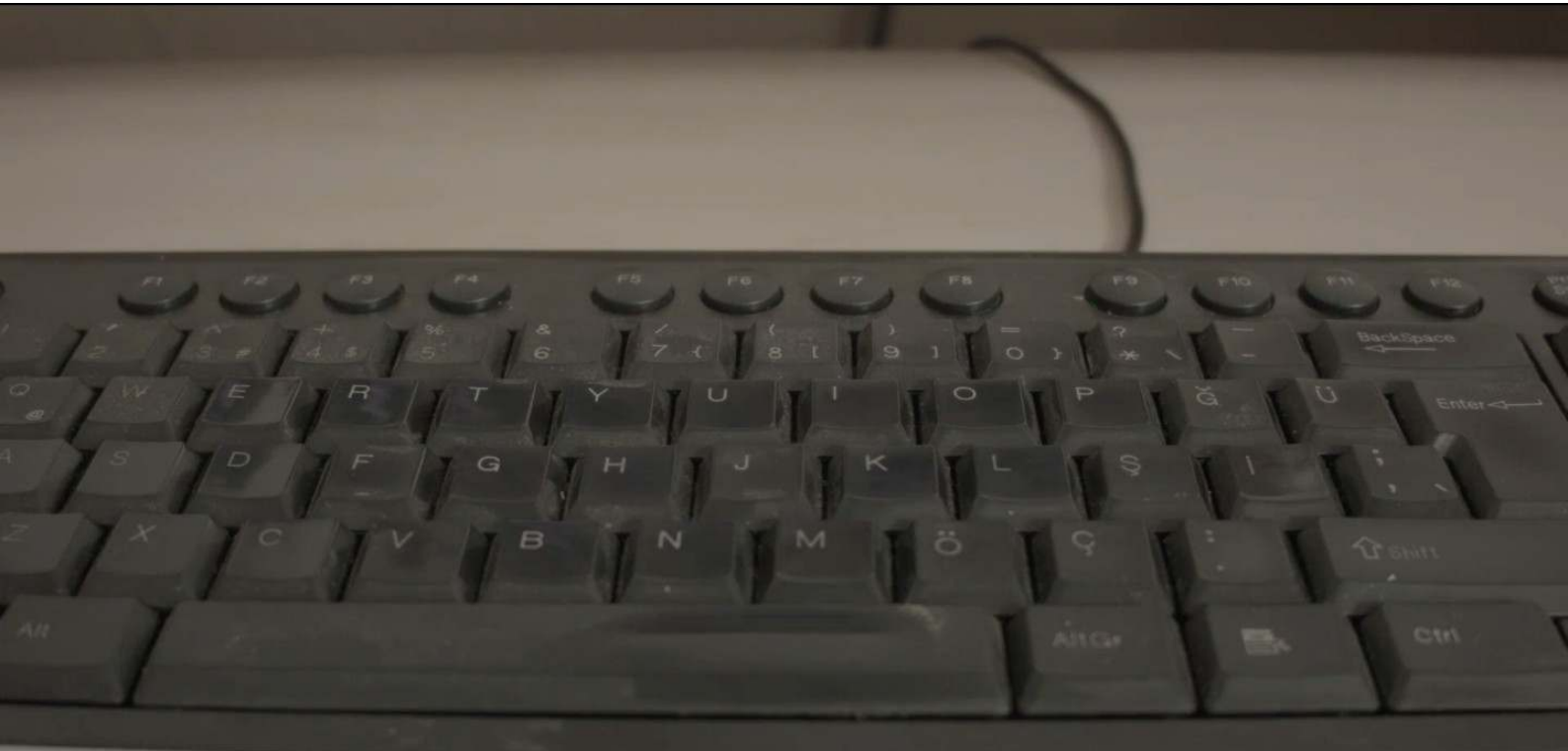




BORGA KANTÜRK & ÖZGÜR DEMİRCİ

Side job : A Preoccupation, vol.01,  
Video, Color, Sound, 08:41min. , 2019  
Collaboration with Özgür Demirci

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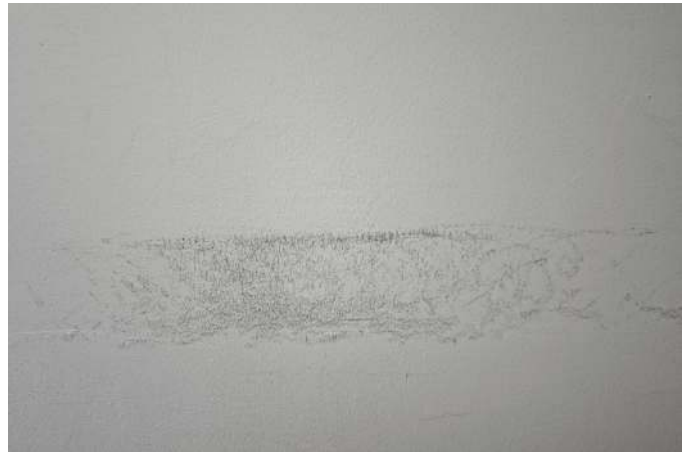
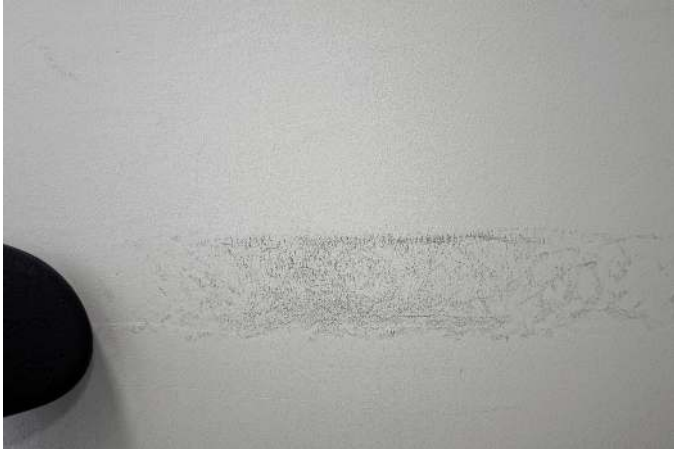


Defining yourself in between those two as a case as a status.  
You start to construct tactics of producing art in between shifts.

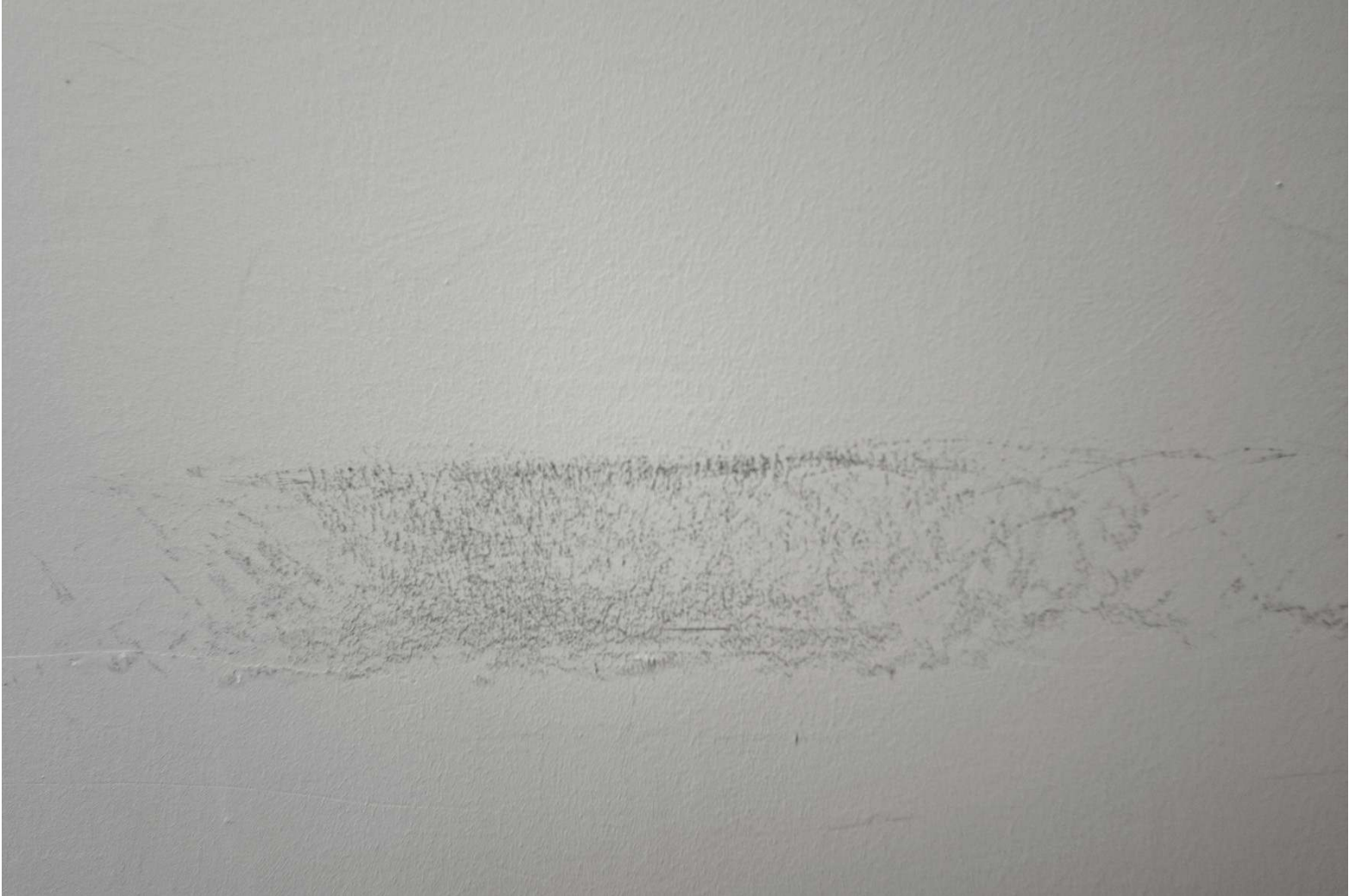
BORGA KANTÜRK & ÖZGÜR DEMİRCİ

Side job : A Preoccupation, vol.01,  
Video, Color, Sound, 08:41min. , 2019  
Collaboration with Özgür Demirci

Video-link: <https://vimeo.com/350415112>



Office chair drawings , vol.01,  
Performance photography, 2019  
Colored photo, dimension variable



Office chair drawings , vol.01,  
Performance photograh, 2019  
Colored photo, diemension variable