

COLLECTIVE "HEALING"

1- 31 MARCH 2023
METROHAN

SAELIA APARACIO
NANCY ATAKAN
MEHTAP BAYDU
BÜŞRA ÇEĞİL
LEYLA EMADİ
TRACEY EMİN
İNCİ EVİNER
ALICIA FRAMIS
LEYLA GEDİZ
DENİZ SATIR
MADEYOULOOK
LARA ÖGEL
ZEYNO PEKÜNLÜ
NERİMAN POLAT
HODA TAWAKOL
NERGİZ YEŞİL
İSTANBUL TOY MUSEUM

COLLECTIVE "HEALING"

Today, tension caused by social, economic and political violence has spread to - perceptible in almost the air we breathe. In the Era of Man, humanity is more fragile than ever before. As it struggles with epidemics, wars and crises, it pays a high price for standing against nature, rather than standing "with nature"... The neoliberal order is the same as it has always been, as expected; it tries to repressively transform the concepts of an individual's body, identity and sense of belonging, along with power policies and abuse of power, beyond an antiauthoritarian system that values freedom and has minimal state functions.

In the "individual" system where people are increasingly isolating themselves from each other due to increased competition and diminished solidarity; individuals who lack empathy focus on themselves, rather than critically investigating social relations, missing out social relations that lead to antisocial behaviors. In the order designed by the government to desensitize the society, everything is described as individual, warm, peaceful, comfortable and safe, which is more important than freedom.

Our passion for peace of mind, through which we aim to be the better version of ourselves, distracts us from the painful debates in society, robbing us of the courage needed to make progress and improve. Comfort and convenience important for "one" delay the reform important for "us" due to the effect of desensitization.

According to research, women feel gender inequality most severely when they enter the public sphere. According to the findings of the reports prepared periodically by the KONDA research company titled "Social Mood"; the depression index has been higher for women than for men. The expression "I was depressed", which is increasingly popular in social psychology, is mostly used by women.

The Turkish University-Graduate Women's Association, one of the oldest women's solidarity platforms in Turkey, which was founded as a collective women's movement and Mina'nın Çocukları (Mina's Children) project operating within its body prepared for months to open some doors in order to discuss current issues caused by gender inequality and heal without shying away from the transformative power of pain...

With the awareness that the means to achieve healing go through change of social norms, a collaboration of strength was made with 19 female artists in order to raise awareness about the effect of capitalist discourses on female body, flirting violence, feeling of exclusion, women's position in social memory, digital obesity, indirect communication, women's current problems such as physical and psychological confidence.

Display venue has a multi-segmented structure with improvement works underway. At the entrance, you're welcomed by the sound of door slamming made by women who stand against oppression and injustice and thus go out, followed by the determination of another woman who declares war against traditions and runs away with her wedding dress, with spaghetti western music in the background.

Weakness, touch and nudity in a power-based system are narrated by photos uniting two different geographies, emphasizing the purity of love and passion. In the opposite, two pairs of silver transvestite shoes, remaining in vacuity, have been moved far away from urban spaces.

The common thing between a woman looking out from the future back to the past and a woman placing bone references, fossil samples and family tree data of an imaginary species in her rare cabinet is "curiosity".

In a world where a video collage showing how to touch a woman without terrifying her seizes popular channels, can state-of-the-art air bags protect a woman from being abused ?

Can dishes with voluptuous names derived from various parts of the female body and sculptures in forms that refer to fertility and abundance with rounded lines go against social norms?

Meditative music and our bodies lying on structures with extremely uncomfortable ergonomics invite us to reject our dependence on temporary healing methods in our lives and our body's indifference. In a world where loneliness and isolation is increasing, the conditions created for preservation of balloons in jars, with reference to the principle of "making pickles", an ancient culinary tradition, offer a critical perspective on the palliative society's fear of pain and obsession with healing.

A participatory public program that includes the works of invaluable artists who produce works on an international scale as well as interviews, workshops and experience meetings held through the support of international museums, philanthropy organizations, non-governmental organizations and entrepreneurs and leading analysis and research companies has been prepared.

Considering art history worldwide, we witness the instrumentalization of art spaces in times of crisis and see that they are transformed to serve the public, such as transformation of museums into vaccination centers during the pandemic and museums serving as hospitals where the wounded were treated during the world wars.

Accordingly, we're transforming Metro Han, which is one of the memorable places of Istanbul and located at a crossroads for the masses, into a place where collective production, finding new solutions by discussing, diversity and broad-mindedness will fill every one of its rooms with encounters arising from the meeting of different cultural identities, in other words, where social trust will be rebuilt.

Healing...is moving away from pain; pain is described as a state that must be optimized. The catastrophe that our country is faced with due to the earthquakes in the Southern Anatolian region has caused us to remain in the background for a long time regarding this project. However, we are aware that the concept of healing, which we have been working on for months without realizing what awaits us, knowing that solidarity and collective action have become inevitable for healing, is much more important today. Because the Collective "Healing" project proposes a new approach to "healing" that is not palliative and can only happen when we do not forget, do not cover up the suffering, and do not turn our backs on painful discussions.

Rather than running away from pain by reversing the healing process, we recognize that pain is at the core of human nature and invite everyone to heal.

2023



COLLECTIVE “ HEALING ”

**1-31 MARCH 2023
METROHAN**

HODA TAWAKOL

Born in London and raised mainly in Paris, Hoda Tawakol is a Franco-Egyptian artist living and working in Hamburg, Germany. Tawakol's broad practice includes works on paper as well as hand-painted and sewn textiles, mixed media sculptures and installations that interweave textures, grids and lattices. Her small sculptures, criticizing the capitalist discourses in which the female body is made a standard object, will be exhibited within the scope of Collective Healing.

Cultural diversity as well as female perspective play an important role in Tawakol's artistic practice, and the reason for the latter is her being raised by her mother, grandmother and nanny in a matriarchal order or "raised by three mothers", as she puts it. The sensual bodies of these three women in her life enabled Tawakol to have an awareness of the female body from an early age. Therefore, there are shapes associated with the female body and forms that symbolize abundance and wealth in the NUDE series. Furthermore, the integration of the three women in her life due to their differences in character and social life is also reflected in her works with a quite different visuality. Internalizing this wide palette since her childhood based on her deep observations, the artist creates an extremely fragile structure by using different materials such as brass, resin and synthetic hair, without concern for proportion.



HODA TAWAKOL, Nude #31, 2020, Sculpture, 33 x 25 x 15 cm Nylons, rice, synthetic hair, resin - Courtesy of the Artist

HODA TAWAKOL, Nude #38, 2020, Statue, 22 x 17 x 12 cm, Nylons, rice, synthetic hair, resin - Courtesy of the Artist

ALICIA FRAMIS

Alicia Framis is a conceptual artist who lives and works between Amsterdam and Menorca. She engages in creative social interaction, often through interdisciplinary collaboration with other artists and experts in various fields. It establishes an interdisciplinary dialogue by displaying clothes produced from industrial materials such as air cushion, parachute, gelatin and aluminum etc. with a critical perspective on gender inequality, with a fashion show performance worn by live models. It creates a space of expression with the clothes it produces from materials such as extremely durable airbags and parachutes, opposing the fashion industry's policy that makes the female body a standard object and bases it on physical characteristics such as "fragile, naive, perfect".

Women's rights is a topic Alicia Framis has been exploring over the past two decades. The installation LifeDress (2018) brings together elements of technology, activism, and performance to address inequality in the workplace. The dresses are made out of airbag fabric from cars: a hightech material made in Japan. Each dress is made to protect against a different form of harassment, and designed to change form when intimidation occurs. The work can be seen as social commentary, dealing not only with the more serious cases of sexual harassment but also with general outmoded attitudes. With LifeDress, Framis brings a serious issue to the fore through a surrealistic act. The airbag fabric used for the dresses is highly unconventional for daily life. Airbags are, after all, intended to prevent accidents - moments in which one's fate is in the hands of circumstance. The LifeDress collection is connected to Framis's Anti_dog collection, which consists of clothing made from bulletproof material to protect women (particularly women of color) against violence.



Alicia Framis, Life Dress, 2018, video, 2'49" , color, sound
Courtesy of the Artist

TRACEY EMIN

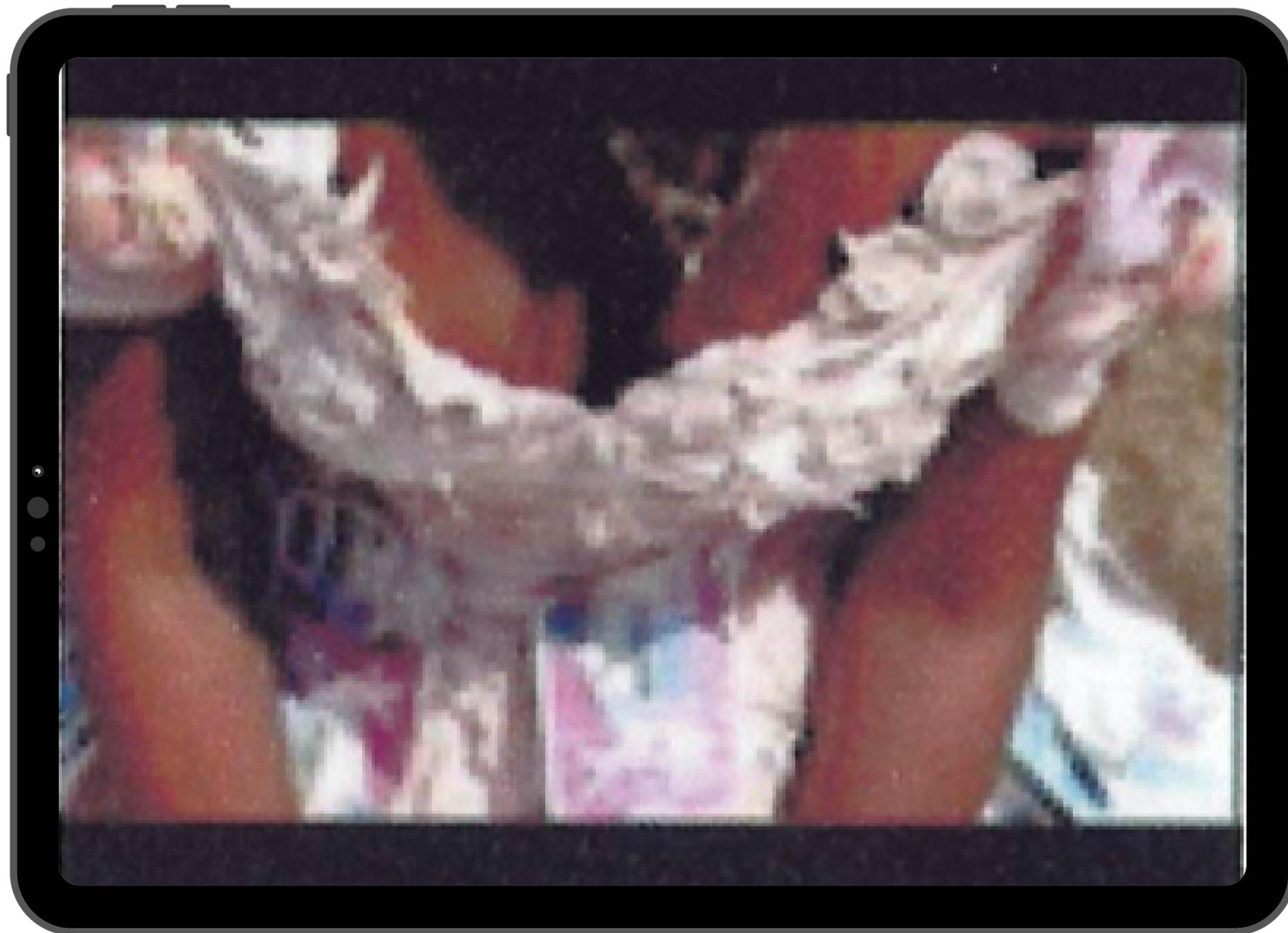
Tracey Kerime Emin, British painter of Gypsy and Turkish Cypriot descent; Concept and installation artist. She is known for her sensational visual works, such as My Bed and Everyone I Have Ever Slept With 1963-1995 (Everyone I Slept With Between 1963-1995). Everyone I slept with between 1963-1995; She took part in Charles Saatchi's exhibition called Sensation at the Royal Academy in London. In 1999, her work, My Bed, consisting of an unmade bed, was nominated for the Turner Prize, but did not win. In 2004, Tent was completely burned in a warehouse fire. Emin was invited to the Royal Academy of Arts in 2007 and received the title of "Royal Academician". In 2007 She represented the United Kingdom at the Venice Biennale. Tracey Emin is one of the founding members of Young British Artists group.

As part of the Collective Healing project, the video titled "Sometimes the dress is worth more money than the money" from the collection of Julia Stocshek, who is Tracey Emin's world-renowned video art collector, is on display. The video is perhaps among the most well-known video works in the artist's sensational career.

In the video, Emin is running through a bare and desolate field wearing a vague white wedding dress, with a Spaghetti-Western soundtrack playing in the background, placing the video in dialogue with early Hollywood cinema. She seems to be running away from the wedding, rebelling against the institution of marriage. This situation reveals a thought reinforced by an ironic choice of title.

Emin, who creates a kind of confrontation with social traditions in her works, places the violation of many things that are attributed to women and considered fragile, naive and feminine in social memory, at the center of her artistic practice.

The outdated 1,000,000 Turkish Lira notes attached to her wedding dress point to a tradition in Turkish customs that is still up to date. In order to overthrow this tradition stuck in the social memory, which has a directly humiliating approach to the female body, asserts herself without apologizing, regardless of the expectations imposed on her body.



Tracey Emin, *Sometimes the dress is worth more money than the money*, 2001, video, 4', color, sound. © VG Bild-Kunst, Bonn 2023. Courtesy of the artist. All rights reserved. On loan from Julia Stoschek Foundation, Berlin/Düsseldorf

MEHTAP BAYDU

Mehtap Baydu graduated from Hacettepe University, Faculty of Fine Arts, Department of Sculpture in 2000. She continued her postgraduate studies at Kassel Fine Arts University; Graduated from the workshop of Professor Dorothee von Windheim. Mehtap Baydu graduated from Hacettepe University, Faculty of Fine Arts, Department of Sculpture in 2000. She continued her postgraduate studies at Kassel Fine Arts University; Graduated from the workshop of Professor Dorothee von Windheim. Baydu, who won the title of master student (Meisterschülerin) at this school, received the UPK - Kunstpreis Kassel art award and the Otto Braun scholarship in 2010. Continuing her works in Berlin and Kassel, the works of the artist were viewed at the Art Museum Fridericianum, Documenta-Halle Kassel and at the "Turkish Art: New and Superb" held in Berlin Tanas. In 2014, her first solo exhibition was opened at BERLIN ART PROJECTS. Mehtap Baydu was invited to the Beijing Biennial with her paper sculptures in 2015. Mehtap Baydu's works have been included in many collections in Turkey and around the world, including the Ömer Koç collection.

Mehtap Baydu's performance, which she calls "Analı Kızlı (With Mother and Daughter)", is meeting the audience for the first time in Istanbul after the 8th edition of Kunsthalle Baden Baden and Sinopale. Together with 11 women, she prepares dishes named after the beauty of women and the lust of the female body in Turkish cuisine. The menu includes dishes such as a meat dish named Analı Kızlı, avrat salad, ezogelin soup, and a desert called dilber dudağı (sweetheart's lips). The act of cooking performed collectively becomes instrumental and hosts culinary conversations where traditions and social values are discussed. At the end of the three-day workshop, scheduled to take place on March 26-27-28, between 13:00-17:00, only dishes with names related to the female body will be served at the dinner table for 60 people to be set up at the invitation to be held on March 28. Discussion of gender roles and questioning of social norms mark the current problems that women are socially exposed to at the dinner with guests. The revenue of Mehtap Baydu's "Analı Kızlı" performance within the scope of the exhibition will be donated to young women struggling with the problems of access to housing and education in the disaster area, in cooperation with the Turkish University-Graduate Women's Association.



Mehtap Baydu, Analı Kızlı, („Sinopale 7“, 16.08.-06.09.) Video © Yusuf Emre Yalçın
 Courtesy of the Artist

ANALI KIZLI

A performance by Mehtap Baydu | Mehtap Baydu'nun bir performansı

KOLEKTİF "İYİLEŞME" | COLLECTIVE "HEALING"

Küratör Ayça Okay | Curated By Ayça Okay

Workshop 25.26.27 Mart Saat 13:00 - 17:00 Performans 28 Mart
 Adres: Şahkulu, Çukur, Erkanı Harp Sk. No: 2, 34421 Beyoğlu/İstanbul

Ezo Gelin Çorbası | The Soup of Bride Ezo

Mercimek, patates, havuç, pirinç, salça, baharat, margarin
 Lentil, potato, carrot, rice, tomato paste, spice, margarine



Analı Kızlı | With Mother and Daughter

İnci bulgur, salça, soğan, nohut, kıyma, yumurta, baharat, yağ, margarin
 Wheat groats, tomato paste, onion, chickpeas, minced beef, egg, spices, margarine



Dul Avrat Çorbası | The Soup of Widow Wife

Un, yeşil mercimek, nohut, limon, salça, şehriye, margarin
 Flour, green lentil, chickpeas, lemon, tomato paste, noodle, margarine



Ayşe Kadın Fasulye | The Beans of Misses Ayşe

Fasulye, soğan, zeytinyağı, domates, sarımsak
 Green beans, onion, olive oil, tomato, garlic



Kadın Budu Köfte | Woman's Thigh

Kıyma, pirinç, un, yumurta, maydanoz, baharat, margarin
 Minced beef, rice, flour, egg, parsley, spice, margarine



Duvaklı Pilav | Veiled Rice

Pirinç, kıyma, yağ, badem, maydanoz, yenibahar
 Rice, Minced beef, butter, parsley, allspice



Hanım Göbeği Mantı | Woman's Belly Mantı

Kıyma, soğan, un, tereyağ, ceviz, tuz, karabiber
 Ground beef, onion, flour, butter, walnut, salt, black pepper



Avrat Salatası | Wife's Salad

Nar, domates, soğan, maydanoz, limon, paprika biber, sarımsak
 Pomegranate, tomato, onion, parsley, lemon, paprika pepper, garlic



Kısır | Infertile

Bulgur, domates salçası, zeytinyağı, tuz, pul biber, limon, taze soğan, maydanoz, taze nane
 Wheat groats, tomato paste, olive oil, salt, red pepper flakes, lemon, green onion



Dilber Dudağı | The Lips of Beautiful Lady

Yumurta, süt, un, ceviz, tereyağ, şeker, nişasta
 Egg, milk, flour, walnuts, butter, sugar, starch



Hanım Göbeği | Woman's Belly

Un, şeker, tereyağ, limon, yumurta, şerbet
 Flour, sugar, butter, lemon, egg, syrup



SAELIA APARICIO

Saelia Aparicio (b.1982, Spain) is a London-based Spanish artist who completed her MA in Sculpture from the Royal College of Art in 2015. Her multidisciplinary work focuses on organic ideas, drawing analogies between bodily and social mechanisms. The body is a malleable source of wonder and awe for Aparicio in her practice, which encompasses large-scale wall drawings and sculptures that often include altered found objects and mouth-blown glass. Her style of humor and anesthetic inspired by comics and cartoons belies a concern for the bodily impact of daily life, environment, illness and age. In 2019, Aparicio won Generaciones 2019, one of the most prestigious awards for emerging artists in Europe, and was commissioned by the Serpentine Gallery to produce 'Green Shoots' for the General Ecology symposium and research project 'The Shape of a Circle'.

Saelia Aparicio was born the daughter of a biologist father and spent a lot of time in the laboratory from an early age. The limbs in the body, each of which serves a different purpose, appear in other contexts with the combination of various materials in her artistic practice. The balloons in the jars left to turn into a pickle, called Pickled Balloons, look like the limbs, also resembling male genitalia when you look closer, trapped in glass jars. Here, the artist points out that the concept that distinguishes a living union from a dead one is "Pain". Through pain, we learn that everything from our toes to our hair is ours. If the breaks require pain, the ties are genuine. Through pain, we become aware of the value of all these things.

Today, society has a structure that is passionately committed to temporary "healing" methods, avoiding even facts that may cause pain, in which algophobia is increasingly spreading. In a world where loneliness and isolation are increasing, Aparicio creates suitable conditions for preservation of balloons in jars, with reference to the principle of "making pickles", an ancient culinary tradition. This system also represents a digestive process that functions in a manner equivalent to the intestines. Once the fermentation process is complete, forms that are far from their original form are also rich and beneficial in terms of vitamins. Pickles, which are one of the probiotics that are primarily beneficial and that are strongly recommended by the health industry for recovery, offer a critical perspective on the palliative society's fear of pain and obsession with healing.



Saelia Aparacio, Pickled Balloons, 2023, Installation, dimensions variable, jars,water,balloons - Courtesy of the Artist

SILVA BINGAZ

She was born in eastern Turkey to an Armenian family. She still lives and works in Istanbul. Her first serious work was the story of an Iraqi immigrant woman named Beyan, whom Bengaz worked on for three years, starting in 2001. While She continues her work titled "Istanbul and Its Painters", which She started in 2018, her project "Declaration" was shown with different installations by exhibiting the contact sheets of the work. She is currently working to publish a book on her ongoing project "Coast".

Silva Bingaz establishes a transoceanic link between geographies through the coastal phenomenon in the Japan Coast series. Bengaz worked on the 'coast' project for eight years in Istanbul before her visit to Japan and completed this series with a collection of 'end of life' themed photographs. It is the Japanese leg of the project named 'Coast', which determines the artist's path in photography.

The main idea of this project covers the moments that develop in Yeşilköy, the coast closest to the artist's residence, and then move to other countries. Coast is actually a fabrication. This is a series produced with an existentialist approach, oscillating between heaviness and lightness. In existentialism, lightness is unattainable, but you can seek it. Therefore, these photos actually reflect the themes of weight. The viewer encounters the main themes of weakness, touch, the destructiveness of the last masculine world and modern times, on a slippery ground that oscillates between the end of life and birth. The series criticize the world's power-based system and our time. The subjects-ordinary people in the photographs, the creators of a whole system are both victims and perpetrators in this fabrication.

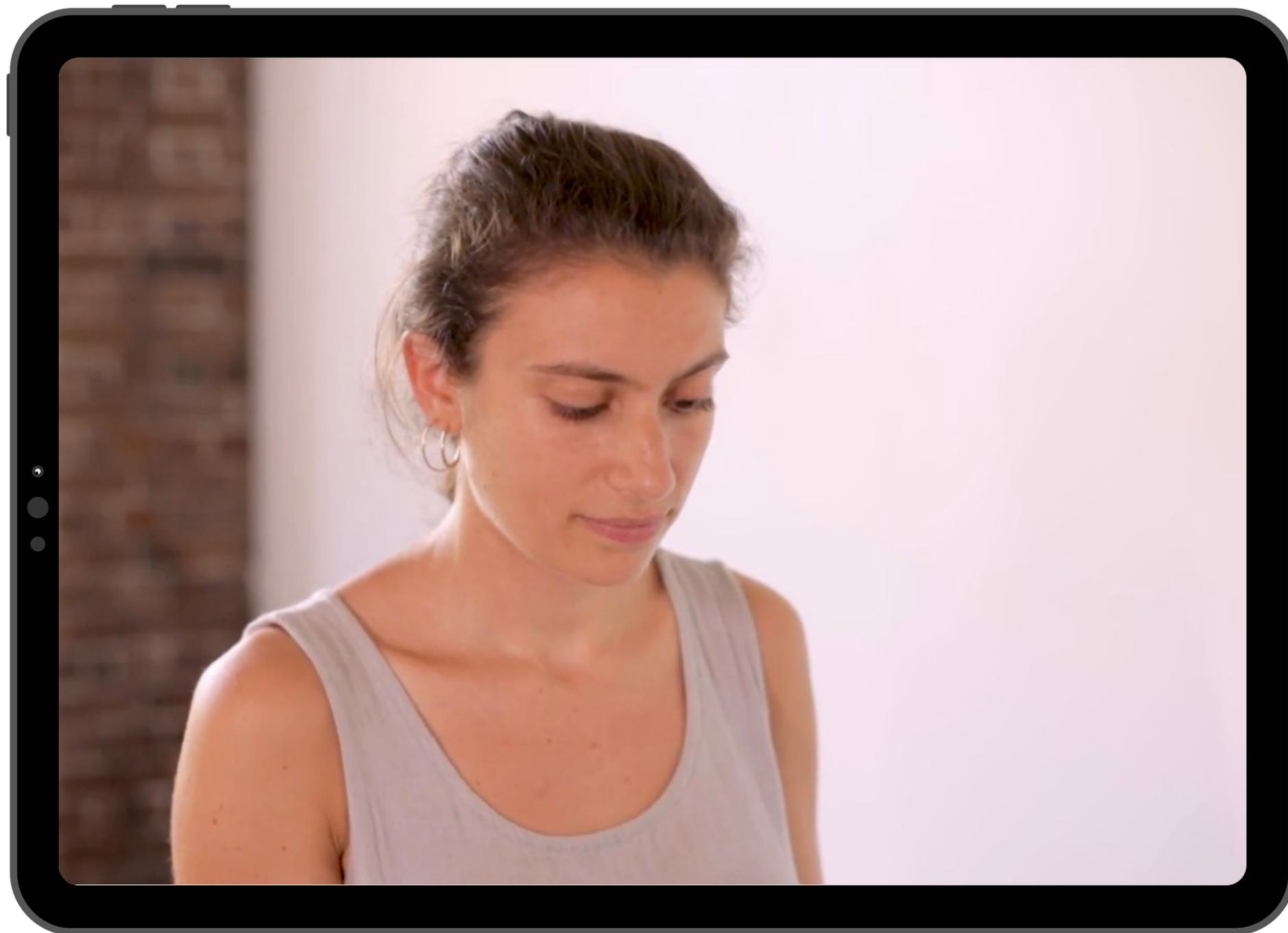


Silva Bingaz, From the Japan Coast Series [Untitled], 2010, Archival pigment print on Crane Silver Cloth, 450 x 60 cm (10 pieces of 30x45 cm)
Courtesy of the Artist

ROSLYN ORLANDO

Roslyn Orlando Merlbourne is a poet and botanical artist based in Sydney. After graduating from New York University Art Department, she participated in residency programs and held exhibitions in many different parts of the world. As part of Collective Healing, her video titled "36,000 words under Gemini Moon" will be presented to the audience.

A video work in which Orlando invited Keren, a woman she met on Tinder and dated for a while, to recite the text message script of their relationship to each other, in front of the camera. Filmed over two hours and traversing the 36,000 words they exchanged whilst dating, the work explores language, technology and emotional sensation. What is the difference between sending an emotional text message, and expressing that emotional message in-person? What does texting allow us to communicate that would be too hard IRL, and simultaneously, what is lost in the transfer of a message from one phone to another? It was a funny, awkward, cathartic, sad and beautiful experience as the artists described their performance's video.



Roslyn Orlando, 36,000 Words Under A Gemini Moon, 2019 ,video, 41'28'', color,sound
Courtesy of the Artist

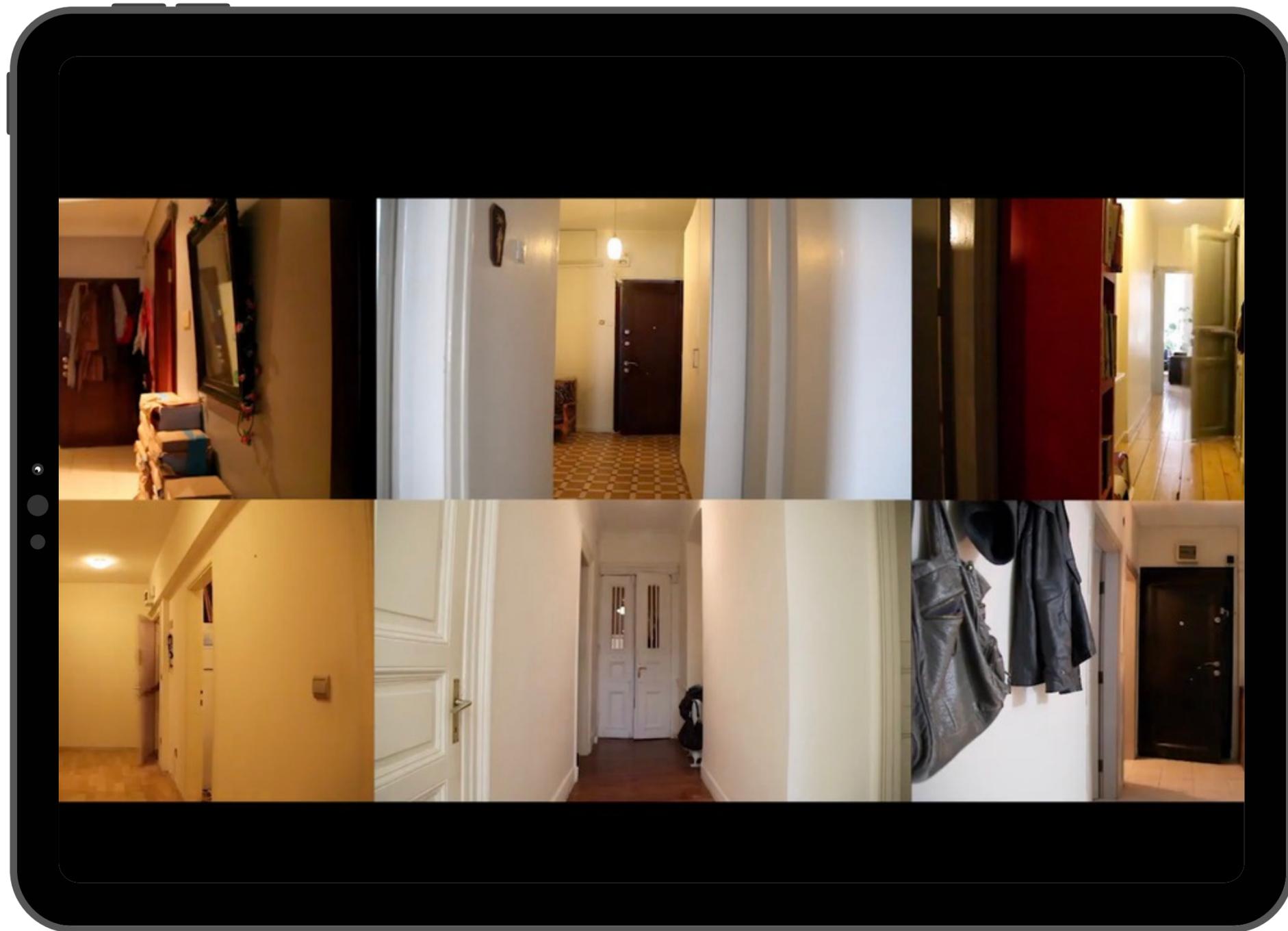
NERİMAN POLAT

She was born in 1968 in Istanbul. She still lives and works in Istanbul. She completed her undergraduate education at Mimar Sinan University Fine Arts Faculty Painting Department. She has been participating in domestic and international contemporary art exhibitions since 1996. Participating in the 6th International Istanbul Biennial titled "Passion and Wave" in 1999, the artist took part in the Turkish pavilion at the 50th Venice Biennale titled "Dreams and Conflicts" in 2003. "Photo - Grave" in Apartment Project in 2007, "Babaevi Apt." in Pi Artworks in 2008, C.A.M. "Modest Landscape" at the Gallery 2013 "House Watch" at DEPO, 2015 at Nazım Hikmet Kulturevin (Bursa), "House Watch", 2015 at Disambigua Artspace (Italy), "The Threshold" held personal exhibitions.

With her critical language and radical stance, Neriman Polat examines the discourses in everyday life, the hidden forms of power and their reflections on people and objects, and the relations between events by opening layers one by one. Addressing the transformations experienced, the concepts of property and belonging, through the city transformed under the pressure of capital and power relations, the artist presents, in her video titled "The Threshold" the transformations of women at home, with a perspective from inside, as an alternative way of salvation to get away from social pressures.

Besides her other works which reveal the pressure and control mechanisms of the patriarchal order on women, layer by layer, with a look outward from the inside of home, in her solo exhibition called "House Watch", "the Threshold" helps the viewer get away from despair as well as the feeling of being trapped through the way out she offers to all these troubled, uncanny home life and women oppressed.

6 women, whose burdens got heavier with disappointment, uneasiness, insecurity, being exploited, inability to make one's voice heard, anger and rebellion caused by not being able to exist, leave the house watch by slamming the door and leaving the house, even though they know that it's not easy to struggle and build their freedom. They go out of the house to the street because they know that it's impossible to continue the struggle as someone unseen inside the house. The giant backpack they carry on their backs in the video is also displayed in the exhibition space. By iconizing the backpack in this way, Polat also refers to the women who took to the streets to say no to and resist authority, oppression and injustice in the Gezi resistance. This is also an expression of the courage of women who live under the risk of death because they left their abusive husbands and were able to say no to their husbands. The sound of door slamming, echoing close to the entrance of the exhibition space, heralds the time of resistance has come to women.



Neriman Polat, Treshold, 2013, video, 4'44", color, sound
Courtesy of the Artist and Zilberman Gallery

NANCY ATAKAN

Nancy Atakan is an active figure in the Istanbul art scene as an artist, teacher, art historian and art critic since 1969. Usually autobiographical, it focuses on the relationship between image and word, the meaning of belonging, and gender politics. Memory and globalization as they relate to it personally. All her work involves research, collaboration and dialogue as it includes observations of current events and references to history and culture. The touches of lightness in her works are filled with historical narratives and heavy subjects, bringing them closer to daily life. As part of her art practice, She founded the Istanbul-based art initiative/project space 5533.

Nancy Atakan's artistic practice includes lace, pieces of fabric, yarn drawings, photographs and works produced with antique textile pieces from her personal collection, and she focuses on topics such as the relationship between words and images, storytelling, feminine experiences and globalization. The artist presents a visual story on textiles, which we know as an extremely human-like object, by sharing the power, energy and experiences of women, through old and new pieces of fabric she sews mostly by the American-style patchwork method and the typography she processes.

In her work titled "Making Kin' with Donna Haraway", she refers to famous feminist academic Donna Haraway, concentrating on two words that people have coined when linking the climate crisis to the exploitation of economic and political practices. These words were coined to describe the hierarchy between human and non-human world. It also advocates a poetic blend of plant and human species. Atakan incorporates these ideas into the needlework synthesis of the female figures in the mail order catalog, along with plants.

Atakan reflects the traditional embroidery practices in her embroidery practices, and in her work titled "Chance ", she reminds the audience of the existence of intuitive and mathematical time, with images of the fact that the things that happen in a person's life depends on how time passes and on chance to some extent. Each piece of fabric, which is meticulously processed with a Bergsonian approach, presents the textile material, which mediates actions that help to keep a person safe such as covering, protecting and hiding, in various contexts.

Atakan's work titled "Language of Shadows" includes part of a longer poem, which is a compilation of previously written texts. This poetic collage brings the past into the present. The artist, whose works are guided by historical narratives, photographs and archival documents, produces by focusing on the true stories of women.



Nancy Atakan, Language as shadow, 2022, textile installation, 93 x 157 cm, antique cloth, pink and brown cloth, needlework, gold paper string

Nancy Atakan, Making Kin' with Donna Haraway, 2022, textile installation, 170 x 50 cm, felt, digital images on cloth, needlework

İNCI EVİNER

After graduating from the Painting Department of the Istanbul State Academy of Fine Arts, She completed her doctorate in Mimar Sinan University Fine Arts Faculty in 1992. After presenting her video work "Harem", she gained great international attention and her work began to appear in important collections around the world. Eviner received awards from the Sharjah Art Biennale in 2017. Eviner was selected to represent Turkey at the 58th Venice International Biennale in 2019, and her presentation took place in a specially selected venue at the Arsenale. The works of the artist are included in the collections of important institutions around the world such as Deutsche Bank Collection, Center Pompidou Paris, Istanbul Modern Museum, Guggenheim and TBA21 Wien. Eviner is also a faculty member at Kadir Has University, Faculty of Art and Design. She lives and works in Istanbul.

:“Nowhere-body-here” was a photography project that emerged from the demands of the crowds that besieged Eviner’s studio in Tarlabası, they asked Eviner constantly and insistently for an image. They were the source of the power that threatened the sanctity of the painter’s studio, that broke down the walls and flung the painter such a distance. Photography’s memory is short compared to that of painting, and in this project it served as a vehicle to oppose the weight of the history of Western painting. The suspect relationship that those who settle in Tarlabası have with the past and the future, the dynamism that gives the sense that at any moment everything could be taken apart and put back together again made it possible for me to discuss the dramatic structure of Europe’s tradition of painting and carry it to another dimension, Eviner wondered about the source of all this and began seeking “a place”... She imagined a place built secretly by the dark-skinned crowds that spread like weeds from the street and fill the empty spaces...In the city where the artist lives, the psychic space is superimposed on the map of the social space and the city is not a place. The besieging gaze that the angels cast on the city has been disrupted. The sense of eeriness, the underground demons and the instinctive powers are driven back from the horizon. Repressed fears emerge in full force. This will never be the “conceptual city” that exists in the mind of an idealistic student of architecture. The body has slipped beyond the horizon and the underground demons and Albinos are not the angels that bless the city from afar.

The artist started filming in Esentepe with a group of 16 people, the albinos were already there. The children around them took their place on the stage as new images. They have to work quickly because we are dependant on the movement of the sun. Working at this pace, Eviner feel completely taken over by the surroundings and by the children. From time to time they take the lead. The albinos' bodies reflect the light, while the dark-skinner girls absorb it. These plays oscillate between the plot of a tragedy and survival techniques.

The artist gave the stuffed lamb the role of "the certainty of death".

Two pairs of silver transvestite shoes

"temptation and libido"

Fish; (a spiritual place where the water ebbs)

Bell-jar (melancholy).

So many images have been produced in the field of art that it is very difficult to produce a new image. With the breaking away of the image from being, the space between the real and the image is wrinkled. Every image we encounter has another image reflected within itself. The image established the problematic of its relationship to the real in its own past which it establishes within its layers. Imaging technologies, photography and painting are on the verge of establishing a self-contained system. And they establish a position for those who have lost any consciousness of changing the world.



İnci Eviner, *Nowhere-Body-Here*, 1999, Photograph, 125x254cm, Photographic execution: Gündüz Kaya Courtesy of the Artist

NERGİZ YEŞİL

Nergiz Yeşil was born in Istanbul in 1988. She graduated from Mimar Sinan Fine Arts University Sculpture Department in 2014. She completed her master's degree in the same department of the same educational institution in 2020. The title of "Use of Biological Materials in Artworks". In 2018, she studied at the Artesis Plantijn Hogeschool Antwerpen -The Royal Academy of Fine Arts Antwerp - Belgium - Antwerp - sculpture department with the Erasmus student exchange program. She took part in many group exhibitions and projects in Europe and Turkey. Her first solo exhibition, Museum of Paleontology, was held at PG Art Gallery in 2019. She was deemed worthy of many awards, including the Sabancı Art Awards. She continues her life and education in Istanbul.

The Artist's series titled Same Origin Different Species "Other Possible Normals" criticizes the relativity of historiography and epistemology by presenting an alternative mental reality with the premise that it has a cumulative structure. The works are fictionalized to create a new speculative genre as a whole. The fiction is exhibited with cabinets-areas in the style of cabinet de curiosités, with its structure containing leather samples, bone references, fossil samples and references to genealogical information. She reveals the fictional-probable paleontology of the species by creating a paradigm shift in the minds of the audience by sharing books containing information about the so-called species (artist books). The biological material, which can also be described as 'victim-free leather', obtained from the kombucha culture, which is used to simulate the leather sample of the speculative species, is produced by the artist in her workshop by fermentation. The artist shapes her production practice by minimizing consumption, exercising care about recycling & upcycling and environmental awareness, even if she does these to produce a work of art.

Global problems - Personal actions - Minimizing consumption

One of the most important motivations for the creation of the artwork group from kombucha fungus, glass, metal ores, found bones and animal hair and for the effort to minimize consumption by cultivating organic material to be used for artistic production is that the work can be recycled and upcycled without causing harm to the environment.

The artwork group can be described as an inclusive rarity cabinet showing all the aforementioned elements at the same time to simulate the existence scenario of the speculative species. The installation can also be read as part of a whole borrowed from the museum.

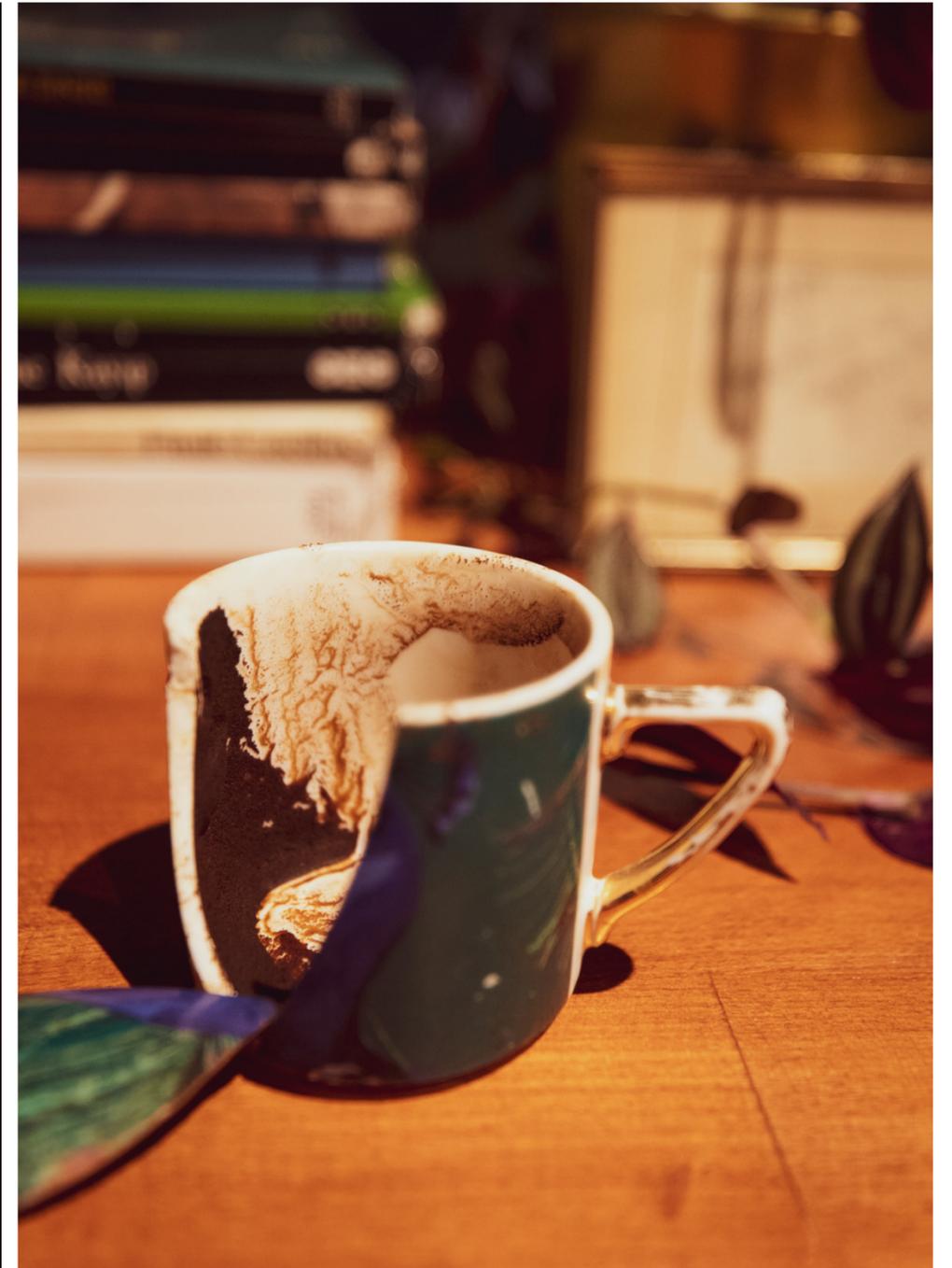


Nergiz Yeşil, C-Lorem Ipsum II, 2019-2023, Installation, 200x100x100 cm, kombucha scoby, bone, animal hair, stone, natural paint, wood, glass, copper, found object - Courtesy of the Artist

BÜŞRA ÇEĞİL

Büşra Cegil was born in 1988 in Istanbul. She graduated from Mimar Sinan Fine Arts University, Department of Sculpture. Migration, social corruption, social memory, displacement, memories, mourning, nostalgia and melancholy are some of the leitmotifs that can often be traced in the works of the artist, who produces by making use of sociological and psychoanalytic elements. While deforming objects, establishing bonds on human emotion and making site-specific installations form the basis of her artistic practice, the artist has recently added digital mediums to her productions and continues in an alternating fashion between Istanbul and Switzerland.

When surrendering to sleep is read as an experience of alleviating pain, the mind begins to work between the past and the future in a fashion different from how we perceive time. The isolation that comes with dreams and sometimes with long sleeps takes time from vertical to horizontal dimension. The mind actually creates its own playground as it goes back and forth like a swing. When the person returns, in other words, when he/she wakes up, isolation ends. The world he/she encounters can turn into a timeless fiction that he/she can look at from the outside as if he/she came from the future. Sleeping Panorama, which finds its form through questions such as How is the healing effect of sleep and the ability to read time on a horizontal plane directly related to an artist's production process? How is the artist positioned at the center of society and located outside himself/herself and the world at the same time? Why do people tend to sleep on the couch rather than their bed when they are sad?, was derived based on the artist's own healing process. Time-sleep relationship was studied in line with a process surrounded by pain, extending from our own personal problems to the country's agenda, and with taking care about one's own well-being.



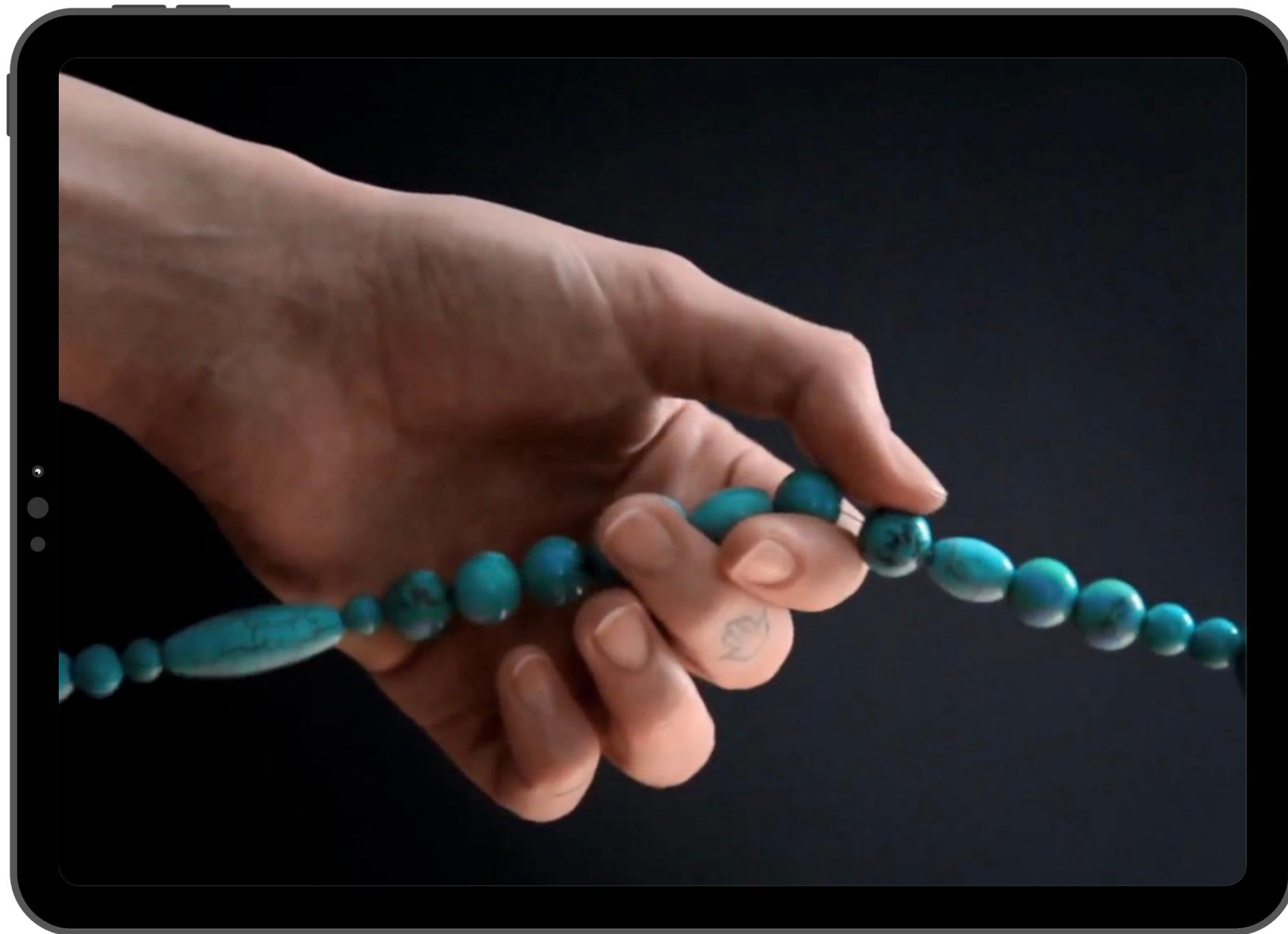
Büşra Cegil, Sleeping Panorama, 2023, site-specific installation, different materials
Courtesy of the Artist

LARA ÖGEL

Lara Ögel, born in Izmir, 1987, works with various techniques such as video, object, pattern and collage to produce works and installations for space and context. She creates narratives that blend the everyday, the ephemeral or the mundane into mythology and dreams. Her semi-fictional, experience-oriented, atmospheric spatial installations contain cultural, historical and existential archetypes that She weaves with her personal history. She completed her undergraduate education in Film and Communication at Clark University. She attended the Intensive Summer Foundation at London Slade School of Fine Arts. Her recent solo exhibitions include Strings Left in Water, Ariel Art (2019), Public Confidentiality, Şekerbank Açıkçekran (2019), İmtidâd, Galata Greek School Open School Library (2018), Go Back! All is Forgiven, Protocinema, Paris (2016), Mutlu Mediocre, Öktem&Aykut (2014). Recently 'Sheep to the Sheep, Arter (2022), 'The Promise of Grass' 5th Mardin Biennial (2022), 'Bursai' Yapı Kredi Culture and Art (2021), 'At the End of the Day' OMM, Eskişehir (2020), 'Mushrooms' Somerset House , London (2020), I remember; Participated in group exhibitions at Hannah Barry Gallery, London (2019), Great Meadow, riverrun (2018), Driftwood, or how we surfaced through currents, Athens (2017). She took part in residency programs at Cité Internationale des Arts (Paris), PRAKSIS (Oslo), Beirut Art Residency (Beirut). She lives and produces in Istanbul.

The work intends to produce a dialogue about the healing properties of Turquoise some of which are owing to one's voice and speaking the truth - while also applying these properties accordingly to the context in which the work and the exhibition resides. The work intends to produce a dialogue about the healing properties of Turquoise some of which are owing to one's voice and speaking the truth - while also applying these properties accordingly to the context in which the work and the exhibition resides.

The derived work focuses more on 'healing of the self' and is presented in a documentation/narrative video work. Reutilising the remaining turquoise beads from The Moving Museum work (Turquoise/Turkuaz), I made a tesbih. Traditionally used as prayer and meditation beads, Tesbih is a unique object exhibited in the installation.



Lara Ögel, Turkuaz II, 2015, video, 10', color, sound
Courtesy of the Artist

ZEYNO PEKÜNLÜ

She was born in 1980 in Izmir. She lives in Istanbul. After graduating from Mimar Sinan University Painting Department, She completed her master's and art proficiency programs at the same university. She completed her second master's degree in Artistic Production and Research at the University of Barcelona. She has been working as a lecturer at Istanbul Kultur University since 2011. 2004-2010 Mimar Sinan University Fine Arts Faculty, Painting Department, Proficiency in Art 2007-2009 Barcelona University, Artistic Production and Research Department, Master 2002-2004 Mimar Sinan University Fine Arts Faculty, Painting Department, Master 1998-2002 Mimar Sinan University Fine Arts Faculty, Department of Painting Recent exhibitions: 2022 The Real Show CAC Brétigny, France, 2021 Looking into the Past Issue Derin Odunpazarı Modern Museum (OMM), Eskişehir

The videos used in this work are the first videos that YouTube search engine suggests when "How to pick-up a girl?" question is typed. Life coaches and PUA's (Pick-up Artists) share their "knowledge" on YouTube channels accessible to and free for everyone around the following questions: What do women want? How to attract women? How to ask their telephone numbers? How to "isolate" them in order to convince them going home with you? How to touch a woman without creeping her out? etc. While self-proclaimed life coaches, shady experts and PUAs give details of picking up women, new and popular mediums of masculine expression come forward.

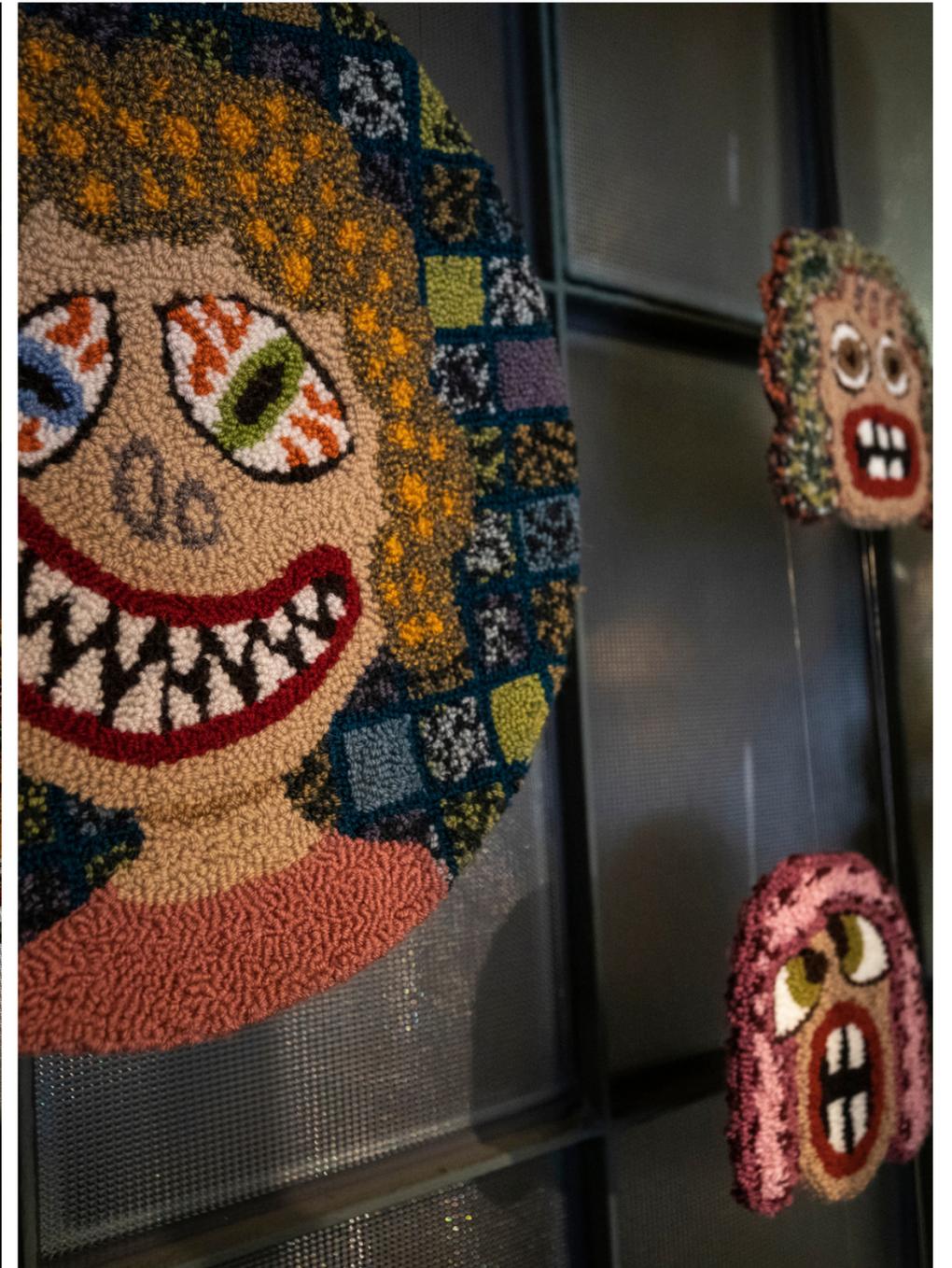


Zeyno Pekünlü, How To Properly Thouch A Girl So You Don't Creep Her Out?, 2015, 19'10'', color video (found images)
Courtesy of the Artist

DENİZ SATIR

Born in the USA in 1993, Deniz Satır continued her education at the weaving college in Jyväskylä, Finland, after graduating from Marmara University Faculty of Law. Deniz, who clearly reflects the anxiety and anxiety arising from social pressure and violations of rights by using different weaving techniques, continues her work and life in Finland.

The subject of tapestries produced with needle weaving, which is one of the traditional weaving methods in which women have been depicting natural images such as landscapes and flowers for centuries, this time, combines immoral(!) anxious characters, woven by creating cartoonish forms, and images of "female" body parts. These trapped and genderless characters aim to show the relationship between the past and the present in art history by ironically addressing traditional weaving and contemporary feminist criticisms.



Deniz Satır, Vanlı Şanlı, 2021, Tapestry, needle embroidery, wool-acrylic
Courtesy of the Artist

LEYLA EMADI

Born in 1977 in Ankara, Leyla Emadi started her art education at Los Angeles Pierce College with 3D Art. She then completed her undergraduate and graduate studies at Yeditepe University, Faculty of Fine Arts, Department of Painting. She continues her doctorate education, which she started in 2015, in the same school and department. At the same time, she continues to produce in her workshop in Istanbul and takes part in exhibitions. In her works, gender, religion, politics, ideological and stereotyped thoughts are examined. It has a wide range of production, thanks to the use of materials developed depending on the concept it is working on. In addition to canvases, her works include paper works, installations and concrete sentences that she has included in her production in recent years. She continues to take part in many exhibitions at home and abroad.

Leyla Emadi draws attention to the imposing presence of pain in life from the moment of birth in her artistic practice, which she based on the concepts of healing by transforming personal and social wounds and traumas. She makes us reflect on the fact that everyone has their share of pain, whether physical or mental, small or large, mild or severe, personal or social.

Emadi defines pain not as a task in the human psyche that will be quickly resolved and set aside, but as a feeling that has to be dealt with by standing in it and allowing it to transform a person. This vicious circle turns into a pattern as natural as the form of a spiral as long as life continues.

“Pain doesn't go away, it just transforms to something else.”

Within the scope of Collective Healing project, Emadi traces a spiral staircase that leads to nowhere and marks the trapped nature of pain using tablets produced by using the weight and permanence of the concrete material. With a habit adopted through dividing into stages the healing process, which spreads throughout her productions, she puts into words the necessity of owning pain. As she explains with her own words, “Just as we get used to emotions such as happiness, excitement and pleasure quickly and embrace it, when we experience the feeling of pain, we have to manage to stay in this feeling for a while, even if it is difficult, and maybe even own it for a while. Every emotion that we sweep under the carpet will definitely take its revenge when the day comes, by inflicting deeper wounds. Ernst Jünger calls it the economy of pain,

“When suppressed, it accumulates in a hidden corner, in the form of 'invisible capital', 'accruing interest on interest'.

By referring to Byung-Chul Han's book Palliative Society, Emadi underlines that the society we live in is a 'positive society' that tries to get rid of all kinds of negativity. However, she says there will be no 'revolution, journey to the new and history' without pain.



Leyla Emadi, Dead End, 2023, Site-specific layout, 30x10x4 cm 16 pieces, concrete
Courtesy of the Artist

LEYLA GEDİZ

Leyla Gediz was born in 1974 in Istanbul. She continues her work in Istanbul and Lisbon. Gediz has an important place in Turkish contemporary art with its production. The artist received her MA in Visual Arts from Goldsmiths College (London), and her BA from Staedelschule für Bildende Künste in Frankfurt and Chelsea College of Art and Design in London, then Slade School of Fine Art. Widely exhibited on various platforms, Gediz has works in many prestigious private and corporate collections.

Leyla Gediz's works focus on capturing the universal with a subjective approach. She defines her artistic practice as polyphonic, multi-part, containing differences, carrying tensions within itself, as the voice of her own mind in which she wants to see how individual elements meet each other. She focuses on the potentials and possibilities of everyday items she uses in her works and forms of relationship with them, instilling a feeling of both familiarity and alienation in the viewer. With this field of tension created by transformation and change, the artist draws attention to processes that significantly change our living spaces. Leylâ Gediz participated in the migration wave, which is not the first but which is felt very strongly this time, which has been going on in Turkey since 2016, and with her works called Unhappy Folder and Happy Folder, which reflect the contrasting moods in the canvas painting in a melancholic way, she is interested in restructuring the world from the focal point of what is left out of the frame in a picture or an image, with the awareness that supports a painting practice that is maintained in a state of displacement. Files that transform into happy or unhappy expressions with a simple human-made gesture tell about the pressure, which has increased recently, censorship events, the interaction of the barriers to libertarian thought with the emotional world. In her work called A for Anarchy, she reflects to her canvas the combination of bobby pins, which are often used by women, to form a complex form that is articulated with each other. The image that references the symbol of anarchy is articulated into the conceptual narrative of Collective Healing as a secret appeal to a women's movement that rejects all forms of authority under all circumstances.



Leyla Gediz, Happy Folder, 2019, Oil on canvas, 50 x 50 cm.

Courtesy of the Artist and THE PILL®

Leyla Gediz, Unhappy Folder, 2019, Oil on canvas, 50 x 50 cm

Courtesy of the Artist and THE PILL®

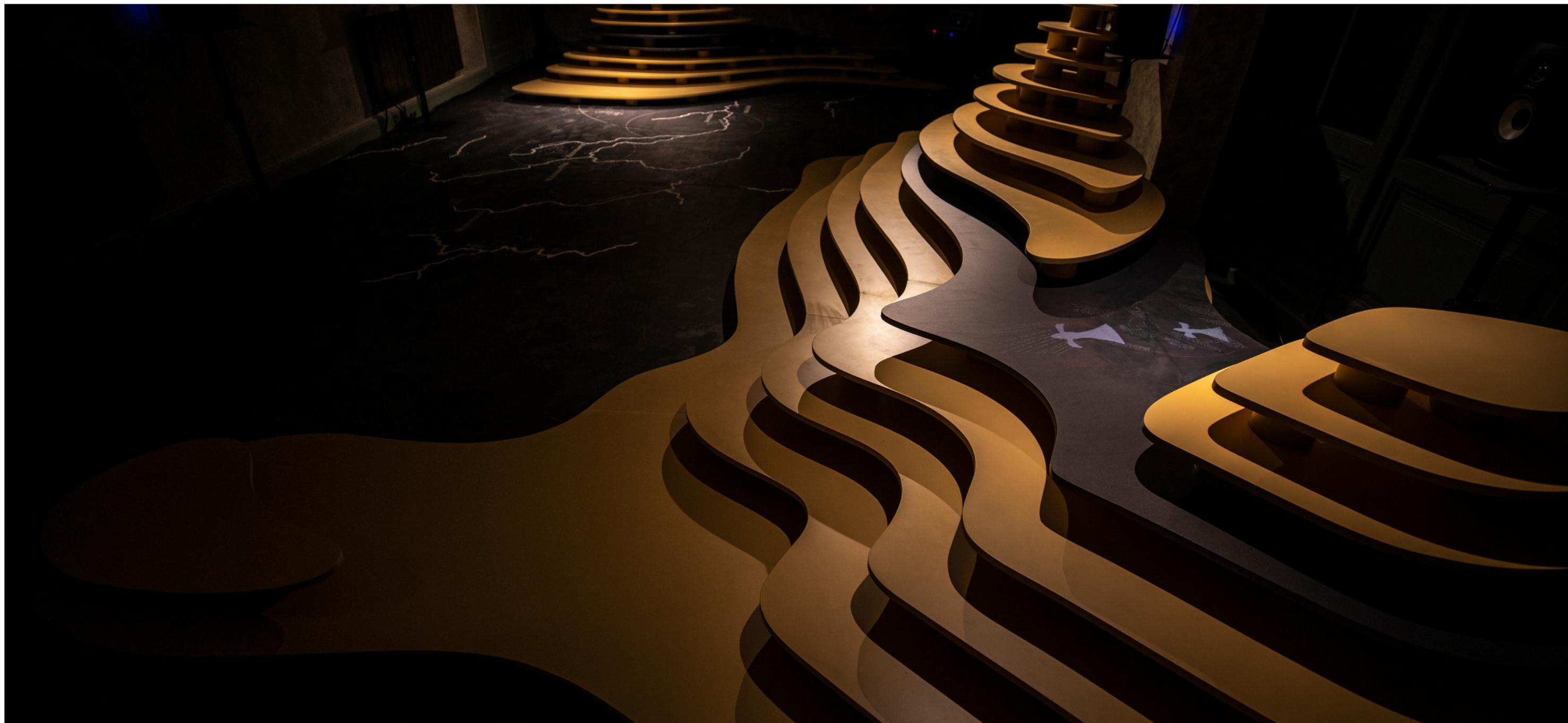


Leyla Gediz, A for Anarchy, 2014, Oil on canvas, 40 x
40 cm

Courtesy of the Artist and THE PILL®

MADEYOULOOK

MADEYOULOOK's work takes as its starting point everyday discriminatory practices that have historically been overlooked or considered unimportant. They make it their mission to "image" and question social relations while reconsidering and interrupting how we view the experiences of people who have been discriminated against. Since 2009, MADEYOULOOK's work has addressed issues such as models of memorialization of histories and oral traditions, othering and the urban public sphere, forms and hierarchies of knowledge creation and dissemination, and relations with the sociability of the soil and plant life. They will exhibit their spatial sound installation exhibited at Documenta 15, one of the world's most important art events, held in Kassel, Germany. The duo visualizing the modification of a surface to rethink and re-experience how we live in the world; An undulating floor of varying heights produces an anti-ergonomic exercise that denies efficiency and comfort, activating discomfort or restlessness as a trigger to re-evaluate the body's complacency.



MadeYouLook, Mafolofolo, 2022, 5 x 10 m site specific wooden design ,vinly print, sound installation
Courtesy of the Artist and Documenta15

CHARACTER AI

Character AI enables dialogue with fictional or real characters through artificial intelligence-based bots. A psychotherapeutic session with the audience is planned with the revival of Sigmund Freud with Character AI within the scope of Collective Healing.

<https://beta.character.ai/>



This room is designed by Salon Architecture by installing Reflect Studio objects.

İSTANBUL OYUNCAK MÜZESİ

The Istanbul Toy Museum, founded by Belgin Akin and poet-writer Sunay Akin on April 23rd, 2005, is a treasure trove of toy history from the 1700s to the present. Housed in a historical mansion, the museum boasts approximately 5000 traditional, locally produced, and unique toys that reflect the history of various countries. Among the most valuable pieces are antique toys, including notable examples of Turkish toy history, Lehmann brand toys, Victorian-era toys, unique dollhouses, and the first technological toys. Essential toys in the collection include a unique doll inspired by the Mona Lisa painting and the "Charlo" toy specially designed and produced as a single toy for Charlie Chaplin. Recognized by the European Museum Forum and nominated for the prestigious "The European Museum of the Year" award, the Istanbul Toy Museum became an ICOM (International Council of Museums) member in 2009, when it started participating in the activities of the European Museum Forum. In 2010 and 2011, the museum was nominated for the "The European Museum of the Year" award. In November 2012, meetings were held with the participation of 24 museum representatives from 15 countries within the scope of TOYCO (European Association of Toy and Children Museums).

1st Showcase

In the world of toys, we can explore the diverse cultural heritage of different regions. Toys reflect the richness of various cultures, as seen in documentaries. For example, a doll made in Antarctica reflects the cultural heritage of Eskimos, while toys made for African children reflect their continent's cultural heritage. These toys provide insight into the role of women in daily life, from their clothes to accessories.

2nd Showcase

The history of toys highlights women who have succeeded in male-dominated industries, inspiring children's imagination. Despite the dominance of male manufacturers in the toy industry's early days, successful female entrepreneurs emerged, like Margarete Steiff, who founded one of the most successful toy brands, "Steiff." In Turkey, Fatma İnan established Fatoş Toys in 1971, becoming the country's first manufacturer of dolls and plush toys. Margarete Steiff, born in 1847, lost the ability to walk due to polio. After graduating from tailoring school, she established a felt and ready-made clothing workshop in 1890. What led the Steiff brand to go down in toy history is the first teddy bear she designed and produced with her brother in 1902. In Turkey, Fatma İnan decided to produce cute animal figures after seeing that her son was scared of a toy cat that was gifted to him on his birthday. Fatoş Toys, established in 1971, started to enter homes of boys and girls as the first manufacturer of dolls and plush toys in Turkey.

3rd Showcase

Toys such as the wind-up tin figures produced by Fernand Martin in 1906 are an essential source of information in reflecting the social structure of past periods and carry clues about the perception and role of women at the time. For instance, female figures were depicted with tools for household chores, while male figures were shown with cars and other vehicles.

4th Showcase

The 19th century's industrialization and urbanization created new work opportunities for women outside the home, such as in factories, offices, and other settings. Toys from this era show women in roles like flight attendants, nurses, and secretaries, indicating specific jobs deemed inappropriate for women, like pilots, doctors, or managers. During World War II, women filled labor shortages by taking on traditionally male-dominated industries and gaining skills and experiences that opened up career opportunities. Although women have since succeeded in male-dominated fields like science, technology, and engineering, inequality in the business world and education remains a persistent issue.



İstanbul Oyuncak Müzesinin izniyle /Courtesy of Istanbul Toy Museum
@istanbuloyuncakmuzesi

AYÇA OKAY

Ayca Okay (b. 1991, Izmir) is an AICA Turkey (Association Internationale des Critiques d'Art) and CIMAM (International Committee of Museums and Collections of Modern Art) member independent curator, researcher and arts & culture professional living and working in between Istanbul and Berlin.

During her career, she gave strong emphasis to research-based curatorial projects by cultivating intellectual resources, sharing knowledge and creating sustainable support systems.

She believes in the value of generous listening during collaborating with people, collectives and institutions. Okay, aims to produce unique discourses on contemporary problems and go beyond the artificial limits of the contemporary art sphere via seeing art as the art as a bi-product of certain processes such as thoughts, ideas, texts, theories and experiments.

Among her research topics, Urbanism, Post-Anthropocentrism, Ecocriticism, Entanglement Theory (in Archeology), Feminist and Queer Curating and Critical Arts Theory come a step forward.

She was chosen to be an ambassador of Culture Thread program run by IKSÜ and UNESCO and as the resident curator in SOMOS Berlin.

She studied BMA at Istanbul Technical University and she had her MA in Theory Of Arts and Criticism from Isik University Visual Arts in Istanbul. She continues studying International Curatorial Program (ICP) in NODE Center for Curatorial Studies in Berlin. She has selected as the associate board member of BAKSI Museum.

MİNA'NIN ÇOCUKLARI

Children of Mina; It is a social responsibility project carried out with the support of Beril Başaran and the Turkish University Women's Association, which was brought to life as a result of the collective production of 11 young university women in November 2018, in order to keep the memory of Mina Başaran and her 10 friends who passed away in 2018 alive.

The aim of the project is to help young university women both improve themselves and benefit their children, families and mothers.

The university mentor young women within the project are a social responsibility project that aims to support the material and spiritual development of children in the disadvantaged group between the ages of 10-14, on the basis of their feelings of love and value, and to raise the awareness of the society through them.



TÜKD İSTANBUL BRANCH

The Turkish University Women's Association (TÜKD), which works on women's participation in decision-making mechanisms and life-long education, was founded on 19 December 1949 by the first and leading university graduate women of the Republic of Turkey.

We continue our work in the footsteps of our founding members Süreyya Ağaoğlu, Sara Akdik, Şevket Fazila Giz, Nüzhet Gökdoğan, Remziye Hisar, Nebahat Karaorman, Müfide Küley, Türkan Rado, Pakize Tarzi, and Beraat Zeki Üngör. Realizing important projects with its 26 branches, T.Ü.K.D., World University Women's Association;

As the Istanbul Branch, with its 214 members, it gives scholarships to 412 female students and tries to provide a kind of mentorship for our successful and needy girls to grow up as individuals we miss.



**TÜRK ÜNİVERSİTELİ KADINLAR DERNEĞİ
İSTANBUL ŞUBESİ**

MANY THANKS TO...

Küratör | Curated
By Ayça Okay

Küratöryel Asistanlar | Curatorial Assistants
Kıymet Altunyurt, İsmail Çimen

Proje Yöneticisi | Project Director
Merve Sangöl

Koordinatör | Coordinator
Nursima Görmez, Ferhat Kalay

İletişim Danışmanı | PR Consultant
Ebru Tekfidan Binektaş

Kamusal Program Partnerleri | Public Program Partners
TÜKD, KONDA, TÜRKONFED, Endeavor Türkiye, Mindfullnes Institute, Meditopia, ZOMA

Teknoloji Partneri | Tech Partner
LG Türkiye

Ses ve Akustik Partneri | Sound and Acoustics Tech Partner
Sesçibaba

Saelia Aparicio'nun Pickled Balloons isimli eserinin üretim destekçisi | Saelia Aparicio's Pickled Balloons artwork is powered
By LAV GCA

Character AI mekan tasarımı Salon Architects & Alper Derinboğaz tarafından desteklenmiştir | The room of Character AI is
designed by Salon Architects & Alper Derinboğaz.

Kurulum Asistanları | Installation Assistants
Saliha Ece Taş, Miray Doğanay, Girayhan Ekiz, Ömer Faruk Demir

Yolculuğumuzun parçası olan herkese teşekkürlerimizle...
Thanks to everyone who was part of our journey...

Teşekkürler | Acknowledgments
Sergikur , ARTLOG, Narf Sigorta, Select PR, Artebel Design, Başaran Yatırım Holding, FND Media

