

Taşlaşmış Rüyalar

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9 Eylül – 29 Ekim 2022

Murat Akagündüz, Sevinç Altan, Eda Aslan, Levent Aygöl, Ege Berensel, Hera Büyüktaşçıyan ve Ali Kazma'nın eserlerini bir araya getiren *Taşlaşmış Rüyalar*, 9 Eylül – 29 Ekim 2022 tarihleri arasında Galeri Nev İstanbul'da gerçekleşiyor.

Serginin küratörlüğünü Nilüfer Şaşmazer üstleniyor.

Taşlaşmış Rüyalar, Walter Benjamin'in "tarihin meleği"ne referansla, ilerleme adı altında gerçekleştirilen çeşitli eylemlerin, üretimlerin ve yok etmelerin ardında bıraktığı manzaralara bakıyor. Zamansal olarak İkinci Dünya Savaşı'nın hemen öncesinden imgelerle başlayıp bugüne ait olanlarla sona eriyor. Uzamsal olarak, birkaç istisna dışında, batıda Atlantik Okyanusu'nun doğu kıyıları, doğuda Mezopotamya, kuzeyde Rusya, güneyde Akdeniz ile çevreleniyor. Pardon, arada bir defa da uzaya uğruyor.

Serginin adını oluşturan *taş* ve *rüya*, içlerinde birkaç anlam taşıyorlar. Buradaki rüya, Benjamin'in "rüya âlemi" kavramından yankılanarak, hırsla güdülen ilerlemeyi ikame ediyor; hâliyle kitlesel ütopyaları, milliyetçi bakışı ve türlü arzu imgelerini de kapsıyor. Taş ve taşlaşma hâli ise kâbusa dönüşen rüyalardan geri kalanlara, her türlü şiddetin kalıntısına işaret ediyor. Ve de yeniden inşa etmenin temel unsuru olarak taşta...

Taşların bir diğer önemli görevi daha var: Tüm yaşananların tanıklığını üstlenmek. Hem kanıt hem tanık olan taş, toprak, arazi, topografya; taşlaşan beden ve hafızalar, çoğu zaman baskın anlatılar içindeki küçük hikâyeye taşıyor. Ve yıkıntı, şiddetin hatırasından ibaret değil; o hayatta kalmışlığıyla bir hafıza ve dolayısıyla umut da taşıyor. Zira ne de olsa Benjamin'in bahsettiği ilerleme fırtınası bugün hâlâ belki daha da hızlı şekilde sürüklese de dünyayı, geçmiş dediğimiz şey bugün inşa ediliyor.

* *Galeri Nev İstanbul, Salı – Cumartesi günleri arasında, 11:00 – 18:30 saatlerinde ziyarete açık.*

Petrified Dreams

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September 9 – October 29, 2022

Bringing together works by **Murat Akagündüz, Sevinç Altan, Eda Aslan, Levent Aygöl, Ege Berensel, Hera Büyüктаşçıyan and Ali Kazma**, *Petrified Dreams* takes place at **Galeri Nev İstanbul** between **September 9 – October 29, 2022**. The exhibition is curated by **Nilüfer Şaşmazer**.

With reference to Walter Benjamin's "angel of history", *Petrified Dreams* looks at the landscapes created by various actions, productions and destructions carried out under the name of *progress*. Temporally, it begins with images from right before World War II and ends with contemporary ones. Spatially, apart from a few exceptions, it is framed by the eastern shores of the Atlantic Ocean to the west, Mesopotamia to the east, Russia to the north and the Mediterranean Sea to the south. Well, it also stops by space, too, in the meantime.

The *rock* [*petrify*, from Latin *petra*, 'rock' or 'stone'] and the *dream* in the title of the exhibition have a few, different meanings. First and foremost, one must state that the dream here serves as a substitute for greedily driven progress, echoing Benjamin's concept of the "dream world"; therefore, it also alludes to mass utopias, the nationalist dreams and various images of desire. Thus, the rock and the state of petrification point towards what remains from dreams that have turned into nightmares, to the mere rubble that is left behind all forms of violence. And of course, to the rock, as the founding element of reconstruction...

Rocks play another significant role in the narrative of ruins: They bear witness to all that has been experienced. Both as evidence and witness, the rock (and land, and terrain, and topography) as petrified memory, lead the one who pays attention to the small story within dominant narratives. And the ruin is not merely the memory of violence; in that it has survived (to the extent that it has survived) it appears to bear memory, and therefore, hope. Yet, even if Benjamin's storm continues to propel the world, perhaps even faster than before, what we call the past is being constructed today.

Galeri Nev İstanbul can be visited from Tuesday to Saturday, between 11 am-6.30 pm.

About the Artists:

Murat Akagündüz (1970, Izmit) graduated from Mimar Sinan Fine Arts University (MSGSU), Department of Painting in 1995. Besides painting he also produced lithographs and frescoes. He became a founding member of Hafriyat art initiative. The artist's solo shows include *Vertigo* (Arter, 2016), *Hell-Heaven* (Galeri Mânâ, 2012), *In Between* (OKK Galerie Berlin, 2010), *Ankara* (Galeri Nev, 2005), *Lost Dreams* (Evin Sanat Galerisi), *Hayali Seyir* (İş Bankası, 2002). The group exhibitions he participated in include *Open Space* (İmalat-hane, 2022), *At the End of the Day* (Odunpazarı Modern Museum, 2020-21), *In Pursuit of the Present* (Istanbul Modern, 2018), *77-13 – Political Art and Resistance in Turkey* (NGBK Berlin, 2015), *Mom, Am I Barbarian?* (13th Biennial of Istanbul, 2013), *Journeys* (Espace Culturel Louis Vuitton, 2013), *Signs Taken in Wonder* (MAK Vienna, 2013) and *City net Asia* (Seoul Museum of Art, 2009). The artist lives and works in Istanbul.

Sevinç Altan (1954, Erzincan) graduated from Mimar Sinan Fine Arts University (MSGSU), Department of Painting in 1983. She gave painting lessons and worked as a restorer for museums and private collections besides drawing more than 600 covers for various publishing houses, mostly for Ayrıntı Publishing. The most recent group show that Altan has participated is *Sensitive Intervention* (Kıraathane, 2020), and her solo shows include *flawless landscape* (Ark Kültür, 2022), *we ate the birds* (Büyük Valide Han Room 53, 2021), *curtain-ah!* (Faik Paşa Yokuşu No: 5, 2017), *weird* (44A, 2013), *midzone-shadow* (44A, 2010), *little white and scared* (Apartman Projesi, 2002). Altan lives and works in Istanbul.

Eda Aslan (1993, Istanbul) studied sculpture Marmara University Fine Arts Faculty and received her MA from the painting department in the same institution. She is currently continuing her MA studies at Time Based Media Program of Hochschule für Bildende Künste Hamburg - Hfbk Hamburg with a DAAD scholarship. Her collaborative exhibitions include *Der Garten des (Nicht) Vergessens* (Jüdisches Museum Franken, 2022, with Dilşad Aladağ), *The Garden of (not) Forgetting* (DEPO Istanbul, 2021, with Dilşad Aladağ) and the group shows she has participated in include; *Saint Joseph: Beats of a Fabulous Machine* (St Joseph High School, 2021), *The Futureless Memory* (Kunsthau Hamburg, 2020), *Beyond Words* (4th Mardin Biennial, 2018). Aslan lives and works in Hamburg and Istanbul.

Levent Aygül (1976, Istanbul) completed his undergraduate (2003), graduate (2007) and proficiency in art program (2016) at Mimar Sinan Fine Arts University (MSGSU), Department of Painting. Working as associate professor at the Stained-Glass Atelier of MSGSU, Aygül's canvas paintings and stained glasses are characterized by an unornamented language and storytelling. Regularly taking part in the *Atış Serbest* exhibitions held since 2012, the artist has participated other group exhibitions including; *Clarity of Things* (Kasa Galeri, 2022), *Lost Wax* (Ferda Art Platform, 2022), *Mecmu* (Barın Han, 2022), *Eskiz Hali* (Galeri 5, 2018), *Air Pocket* (2007, Galerist). Aygül's first solo show *Winter Sleep* (2009) took place at Galeri Splendid. He lives and works in Istanbul.

Ege Berensel (1968, Muğla) studied Electrical and Electronic Engineering and Industrial Design in Middle East Technical University (METU). He lectured Aesthetics and Critics in METU in 2013. He is a member of Timescapes group with Angela Melitopoulos and Maurizio Lazzarato; founder of the media activist collective Vitopya and Videffesta Media Arts Festival. He edited the series of *Cinema, Anarchism* and *Deleuze Lectures* series for Öteki Publishing with Ulus Baker as well as Baker's books of *Brain Screen: Fragments, Indirect Act* for Birikim Publishing. He is an active member of editorial board of Journal of

Teorik Bakış. He was awarded with his works *Panoptikon* and *Mü/hür* at film festivals nationally and internationally. His video installations were exhibited at the Goethe-Institut Ankara (2016,), *B Zone* (KW Berlin, 2005), Fundació Antoni Tàpies (Barcelona, 2007) and the 10th Istanbul Biennial (2007). In 2015, his multiscreen video installation *Dinamo Mesken* was exhibited solo in SALT Ulus. He lives and works in Ankara.

Hera Büyüktaşçıyan (1984, Istanbul) studied painting at Marmara University, Department of Fine Arts. Her solo shows include; *On Stones and Palimpsests*, (Green Art Gallery Dubai, 2020), *Neither on the Ground, Nor in the Sky* (IFA Galeri Berlin, 2019), *From There We Came and Saw the Stars* (Underneath the Arches, Napoli, 2018). Some of the exhibitions and institutions where she showed her works are Tate Modern (London, 2022), New Museum Triennial (New York, 2021), The British Museum (London, 2021), 3th Autostrada Biennale (Kosovo, 2021), 2nd Lahore Biennale (Lahore, 2020), 6th Singapore Biennial (Singapore, 2019), 1st Toronto Biennial (Toronto, 2019), Dhaka Art Summit (Bangladesh, 2018), 14th. Istanbul Biennial (Istanbul, 2015), 56th Venice Biennale, Pavilion of Armenia (Venice, 2015), Jerusalem Show VII (Jerusalem, 2014), ARTER (Istanbul, 2013). The artist lives and works in Istanbul.

Ali Kazma (1971, Istanbul) received his MA from The New School University in New York City. The artist, who represented Turkey at the 55th Venice Biennale (Pavilion of Turkey) in 2013, had a comprehensive solo exhibition at Jeu de Paume, Paris in 2017. Ali Kazma's solo exhibitions include MUNTREF (Buenos Aires, 2018), ARTER (Istanbul, 2015), Tanas (Berlin, 2010), Hirshhorn Museum (Washington, 2010). The group exhibitions and biennials he participated in include the 6th Kuandu Biennial (Taipei, 2018), 7th Moscow International Biennale of Contemporary Art (Moscow, 2017), MAXXI (Rome, 2016), Musée d'Art Contemporain de Lyon (Lyon, 2013), 30th São Paulo Biennial (São Paulo, 2012), Istanbul Biennial (2001, 2007, 2011), Istanbul Modern (2011), New Museum (New York, 2010). Ali Kazma lives and works in Istanbul and Paris.

About the Curator:

Nilüfer Şaşmazer works as an independent curator and editor. She co-authored and co-edited the monograph of Füreyâ Koral, one of the pioneer ceramic artists in Turkey, while also co-curating her largest up-to-date retrospective, *Füreyâ* (2017). She also curated the exhibition *Fugue* (Evliyagil Museum, Ankara, 2019) and co-curated the exhibitions *Dark Deep Darkness and Splendor* (Galerist, 2017) and *La Ventura* (Ark Kültür, 2016). Her recent editorial works include *Füsün Onur: Once Upon A Time...*, the monograph of Füsün Onur who represented the Pavilion of Turkey in the 59th Venice Biennale (2022), the book accompanying the exhibition *You Know Who* (Abdülmeçid Efendi Kiosk, 2022), the publications of the 16th International Istanbul Biennial (2019), *The Seventh Continent*, curated by Nicolas Bourriaud; as well as for the publications of Meşher, founded by the Vehbi Koç Foundation in the autumn of 2019, in the inaugural exhibition *Beyond the Vessel* (2019) and the following exhibition *Alexis Gritchenko – The Constantinople Years* (2020).