

**NİLBAR
GÜREŞ**

Nilbar Güreş (b. 1977, Istanbul) received a B.A. in Painting from the Faculty of Fine Arts, Marmara University, Istanbul, and an M.A. in Painting & Graphics from the Academy of Fine Arts, Vienna. Upon receiving her M.A., the artist studied Art and Textile Pedagogy at the University of Applied Arts Vienna.

Nilbar Güreş's practice spans performance, video, sculpture, installation and mixed media collage on fabric. Güreş's works depart from biography then swirls around to address larger issues. Her intelligence in reading inherent cultural symbols combined with her extensive knowledge and deep appreciation of local crafts enables her to imbue social messages within her oeuvre. Güreş is particularly sound to social injustice, gender roles and cultural identity codes – she researches, documents and finds poetic ways to flout conventions in witty figurations.

Some of the major exhibitions Güreş has participated in include "Tell Me", Kunstverein Reutlingen, Reutlingen (2019); "Lovers", Badischer Kunstverein, Karlsruhe (2019); "Overhead", Lentos Kunstmuseum, Linz (2018); "The Way Beyond Art", Van Abbe Museum, Eindhoven (2017); 20th Biennale of Sydney, Cockatoo Island, Australia (2016); Serralves Museum, Porto (2015); Malmö Konstmuseum (2015); Artspace Auckland (2015); SeMa Biennale Mediacity Seoul (2014); EVA International Ireland's Biennial, Limerick City (2014); The 31. Bienal de Sao Paulo (2014) "Signs Taken in Wonder", MAK, Vienna (2013); "Envy, Enmity, Embarrassment", ARTER, İstanbul (2013); "Rosa Arbeit auf Goldener Strasse", Akademie der bildenden Künste Wien, Vienna (2012); "Dream and Reality", İstanbul Museum of Modern Art (2011); "What is Waiting Out There", 6th Berlin Biennale (2010); "Where Do We Go From Here?", secession, Vienna (2010); "What Keeps Mankind Kind Alive?", 11th International İstanbul Biennial (2009); and the travelling exhibition titled "Tactics of Invisibility", which was exhibited at Thyssen- Bornemisza Art Contemporary, Vienna (2010), TANAS, Berlin (2010–2011). Her solo shows include "Nilbar Güreş: Nilbar Wien-Na" at Galerie Martin Janda, Vienna (2013); "Undressing", Museums Quartier, Vienna (2011); "Self-Defloration", Künstlerhaus Stuttgart (2011); "Nilbar Güreş", at RAMPA, İstanbul, and at Iniva, London (2010–2011); "Nilbar Güreş: Window Commission 2010", Rivington Place, London (2010); as well as "Unknown Sports. "Indoor Exercises", at Salzburger Kunstverein (2009). In 2012, Güreş completed a residency at International Studio & Curatorial Program in New York, supported by BMUKK, Vienna. She received the Hilde Goldschmidt Prize in 2013, the Otto Mauer Award of 2014, Fifth edition of the BC21 (Belvedere Contemporary) Art Award 2015 in Austria, and De'Longhi Art Projects Artist Award of London Art Fair in 2018.

Nilbar Güreş lives and works in Vienna and Istanbul.

SELECTED EXHIBITIONS

MAGNET AND THE MOON

Curated by Kevser Güler

GALERIST, Istanbul

September 9 - October 12, 2019

Magnet and the Moon exhibition focuses on prevailing forms and themes in Nilbar Güreş's production, bringing together recent works of the artist most of which have never been exhibited in Istanbul before.

In her recent works, Nilbar approaches questions about the historical and cultural determinations of the body, which she frequently deals in her work, with images of earthly forms, naturalism, and colonialism. With her sculptures made with materials such as cloth, metal, threads; with her spatial interventions, staged photographs, collages, and video installations, she draws attention to the interactions between humans and earth, human and non-human, animate and inanimate beings, through tackling narratives on fiction and fantasy in the context of their relation to sexuality and pleasure. Taking political and aesthetic potentialities of queer and transfeminist imaginations, Nilbar looks at the operations of what is seen as "natural" in the context of daily practices and power systems. She highlights the exclusion and privileging mechanisms of naturalism, the mind-set that equates the natural with the normal, and the essentialist ground which is inherent to naturalism. Calling attention to transforming, fluid, lubricious bodies as agents, forms, and movements not content with being only images, embracing pleasure and pain, the artist deals with practices of covering and uncovering, surrendering and ignoring, sanctifying and cursing one's being within pressure and surveillance regimes.

Magnet and the Moon opens with a gesture intensely felt at every moment in Nilbar's oeuvre: gravitate towards each other and curiosity regarding the possibilities and various intensities of this orientation. The artist combines this gravitation, this act of being towards each other; desire, with references to fantasy, mysticism, play, and staging.

"Magnet and the Moon" (2019), the wall installation that gives its name to the exhibition, evokes the silhouette of a covered woman and a rocket. Tending towards a spherical celestial object, maybe the moon, it alludes to desire, to get closer, to movement, and surrendering to passion. "Schublade" (2019) is one of Nilbar's recent paintings that she completes with a quilt piece. Referring to the quilt's references to intimacy, secure feelings, warmth, the artist invites us to face the things the quilt, like all covers, makes invisible. When the quilt is lifted a scene opens. The image that gives its name to the painting is the German word Schublade, meaning drawer. In German, "to put in a drawer" also means "to categorize". Darkness spilling over the opened drawer covers a mother, in front of a child depicted with an almost baroque beauty. Bedwetting, a childhood fault, is affirmed when pee touches the quilt and becomes a rainbow: it is not a fault anymore.

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In “Coconut Cutters” (2018), two women are trying to cut coconuts off a tree with a remarkably phallic form, from a bright bundle. One is on the tree to cut the coconut; the other is waiting for coconuts to fall on her skirt. The power of the artist in presenting the complex relations of representations stuck in symbols with possible power strategies and resistance opportunities is felt in this scene of collaboration. Staged photograph series have a considerable place in Nilbar’s oeuvre; it should also be noted that the power of medium format analog photography is also added to these photographs she produced in Plymouth. Bringing together materials for us to experience in an alternative way, the artist, with her sculpture installation titled “Underneath” (2019), re-interprets notions of being towards each other and desire by dealing with contact, smearing, and closeness.

Video installation titled “TORN” (2018) is a portrait created by Nilbar in collaboration with Didem Görkem Geçit. An encounter on waiting, in a ruined urban place, staged as an iconographic scene evoking triptych altar painting composition invites to a confrontation. The title of the work is inspired by a piece of cloth, torn as a result of the intersections between domestic use and social history of the country. The cloth encourages readings on the effects of daily life sustained by angst about existence and existing beings both on the personal and social levels, on individuals and bodies. It is also a metaphor of conditions that inform contemporary life for Didem and Nilbar. It is a cloth given as a present to a baby in 1978 and her mother makes a bed cloth with it. Then it becomes a cover used by revolutionists hiding in the house after the 1980 military coup. In the following years, it is used to cover many goods in many different ways. It has been torn with wear and tear. And one day, it has been clumsily repaired and fastened by a man. Nilbar and Didem carry this cloth that is now devoid of its common meanings concerning its use, to a moment in which it sways in the air, and let it act in Didem’s portrait installation. With staged provocative scenes, Nilbar draws attention to embodied differences, covered or naked, unrestrainable and inexhaustible, behind covers, in various interactions, associations, under curtains, inside closets, on a rock, in front of walls, doors, trees, seas, bushes, web cams, and beyond them; to powers of act, to bodies with their sexual differences and desires. She is in pursuit of bodies with all their complexity and mundanity, against the discourse and order of male domination which gives definitions, assigns functions and hierarchies. She follows bodies overflowing representation relations, and their joyful orientation towards their desires and appeals.

“The Eye” (2018) is a work from the photography series she produced in Plymouth. Taking off from the salient position of the Plymouth Port in England’s history, Nilbar looks at functions of veiling in the context of colonialism. The work takes its source from the personal history and experiences of Adama, the woman with whom Nilbar worked, and embraces meanings of covering the body in relation to religion, invasion, and colonialism. A veiling pinned to a bud on a rosebush covers Adama. She migrated to England from her country, which had been Islamised and colonized, and was allowed to take only one of her children with her. Today, she still can’t bring her other children. Moreover, she has to fight with anti-migrant attitudes in this country where she has to live as an immigrant. The collage titled “Webcam Sex Ghost” (2019) connects covering, uncovering, and surveillance references of the digital culture and daily pleasures. On the other hand, figures lingering in the air behind the laptop evoke possibilities of the multiplicity of an existence of the digital reality and ghosts, souls, and feelings that this reality cannot touch.

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The artist, in her collage titled "Das U-Boat" (2018), interprets a landscape painting. The collage suggests a landscape unfolding with pleasure and sexuality, in and through sexual difference and sexual modes of being. The work calls attention to naturalism, essentialism, and biological definitions of gender, in response to today's questions on nature and ways to relate to the environment. It situates life and its continuity not in reproduction, but diversity enchanted with joy and pleasure. Images of covering and self-covering in Nilbar's oeuvre can be observed with pleasure back to the very first moments of her production. Besides all complex references of covering and self-covering to conservatism and Turkey's society, she deals with its different historical meanings. With the spatial intervention titled "Bush" (2019), Nilbar playfully lifts the fig leaf, a motif that appears in monotheistic religions as the first gesture of covering. She brings pubic hair, that bodily cover, closer to the viewer with all its erotic associations. She destroys the archaic representation of two genders, that we are accustomed to with the Adam and Eve scenes in mythological representations; and keeps the ambiguity of gender identity with depicting a figure; just a single figure. In the diptych collages titled "Forget the given gender and its roles: Heart" (2018), "Forget the given gender and its roles: Head" (2018) and "Stretching legs till the moon" (2018), "Waiting with cucumbers" (2018) she recalls how nudity is embraced in tribal cultures, meanings of cover other than intimacy, and its ritualistic potentiality. In her collage titled "Under the Trees" (2012 – 2017), Nilbar suggests a composition in which a harsh negotiation, a dispute is going on under the trees, instead of the stereotypical romantic scenes. "Shut" (2019) is a sculpture, which brings in a singular fashion, an engagement Nilbar often depicts in her photographs and paintings. She confronts the questions related to cover and covering up and the subordination they cause in many systems including religion and tackles their complex relationships. The piece of textile which covers Adama's body is attached to a rose and it unfolds the scene where the rose fades. "Die Gärtnerin: Vaginal Fisting" (2014) is a diptych collage of Nilbar produced for the São Paulo Biennial. The rose planted, grown, taken care by a woman gardener creates images of bodies transforming one into the other on a trans-horizon. The gardener inserts her hand into the rose, one of the flowers of Eden in Islamic mythology, and the rose responds to her with joy. The work invites us to acts that reject sanctification of nature; that problematize the relation between "the natural", "the normal," and "heterosexual," and that encourage us to embrace joys, desires, gratification and multiplicities.

Magnet and the Moon invites the visitors to set off to an imaginary journey with an unknown port of arrival, towards a transforming, flowing, awakening horizon with desire while opening a realm, making possible to encounter the images and forms in Nilbar Güreş's recent works.

Although the sky gets dark, time and again, Magnet and the Moon calls us to remember the horizon of pleasure.

SELECTED EXHIBITIONS

MAGNET AND THE MOON



THE EYE, 2018, MEDIUM FORMAT ANALOG PHOTOGRAPHY, 170 X 139 CM

SELECTED EXHIBITIONS

MAGNET AND THE MOON



UNDER THE TREES, 2012-2017, MIXED MEDIA ON PAPER, 120 X 157.5 X 6.4 CM (FRAMED)

SELECTED EXHIBITIONS

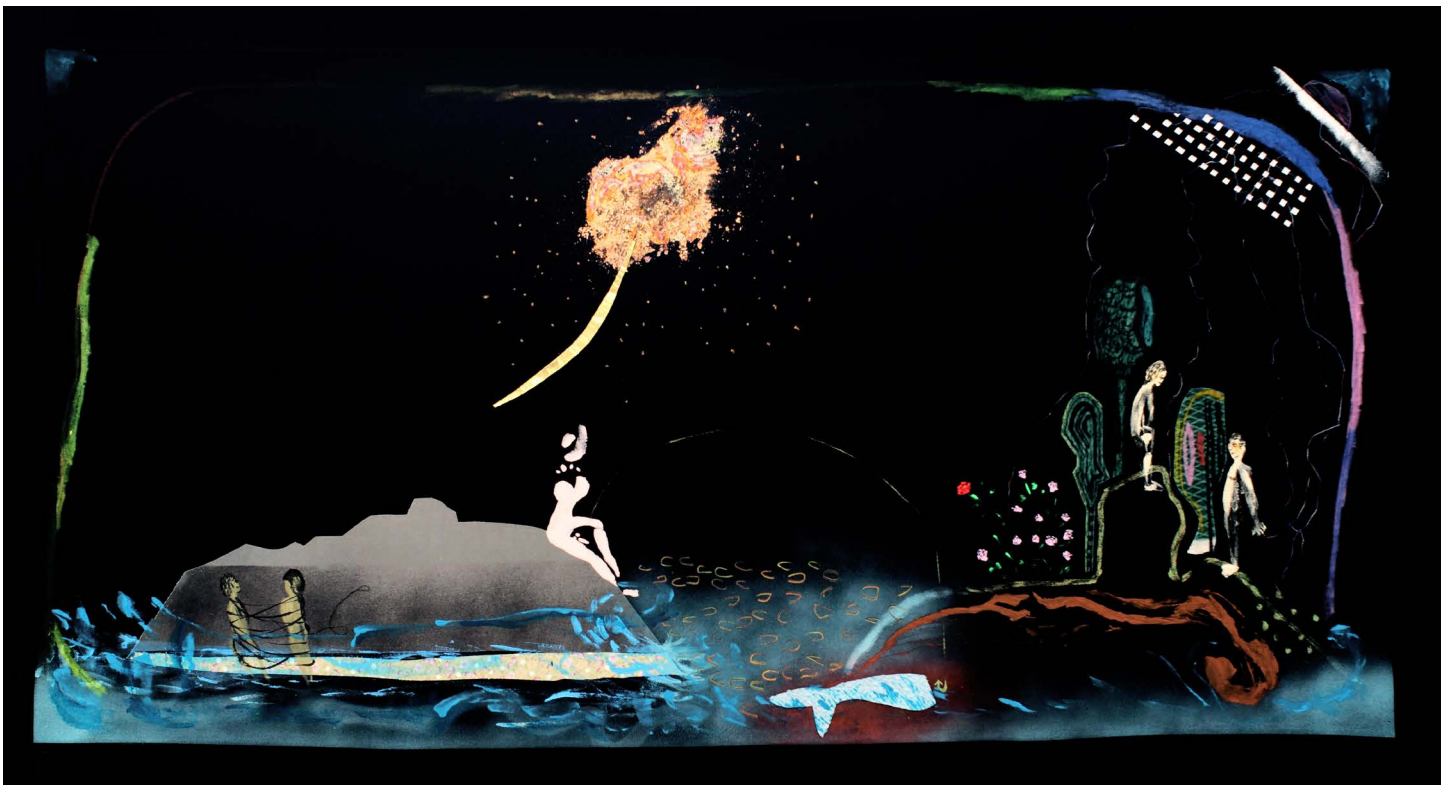
MAGNET AND THE MOON



COCONUT CUTTERS, 2018, MEDIUM FORMAT ANALOG PHOTOGRAPHY, 170 X 140 CM

SELECTED EXHIBITIONS

MAGNET AND THE MOON



DAS U-BOAT, 2018, MIXED MEDIA ON FABRIC, 98.7 X 165.1 CM

SELECTED EXHIBITIONS

MAGNET AND THE MOON



INSTALLATION VIEW: REHA ARCAN

WEBCAM QUEER GHOST, 2019, MIXED MEDIA ON FABRIC, 75 X 89 CM

SELECTED EXHIBITIONS

MAGNET AND THE MOON



INSTALLATION VIEW: REHA ARCAN
SCHUBLADE, 2019, MIXED MEDIA ON FABRIC, 177 X 139 CM

SELECTED EXHIBITIONS

MAGNET AND THE MOON



INSTALLATION VIEW: REHA ARCAN
UNDERNEATH, 2019, FABRIC, 115 X 72 X 18 CM

SELECTED EXHIBITIONS

MAGNET AND THE MOON



FORGET THE GIVEN GENDER AND ITS ROLES: HEAD, 2018,
MIXED MEDIA ON PAPER, COFFEE
DIPTYCH,
32.4 X 41.9 CM

FORGET THE GIVEN GENDER AND ITS ROLES: HEART, 2018,
MIXED MEDIA ON PAPER, COFFEE
DIPTYCH,
32.4 X 41.9 CM

SELECTED EXHIBITIONS

LOVERS

Curated by Anja Kasser
Badischer Kunstverein, Karlsruhe
April 12 - June 23, 2019

The exhibition *Lovers* by Nilbar Güreş (*1977 in Istanbul) is the largest presentation in Germany to date featuring works produced between 2006 and the present. Güreş consistently interrogates conventional gender roles and relationships, as well as alluding to opportunities for empowering feminine and queer identities. Her artistic praxis is based on subtle moments of resistance, quietly radical in their enactment along the margins of everyday life. At the same time, she relies upon a characteristic humor, a playful irony, and poetry that – at least initially – offers the possibility of immediate accessibility. Only a second look reveals a consistent critique of sociopolitical conventions.

Güreş works in diverse formats, including painting, photography, film, performance, collage, and drawing. Her work establishes a panorama consisting in large part of women, displaying solidarity and who inscribe their lived worlds into the existing systems. In the large-format photo series *TrabZONE* (2010) and *Çırçır* (2010), women from various generations populate real locations from the artist's family history, territory traditionally defined by patriarchy. Nilbar Güreş devises seemingly everyday landscapes and geographies interwoven with minimal displacements making them enigmatic, almost surreal, pushing every rationalization toward sheer absurdity. For the photo series *Headstanding Totem*, *Wildness*, *Flower Face*, and *Non-Sex-Belt* (2014), produced as Güreş' contribution to the *Bienal de São Paulo*, she selects locales that are generally regarded as particularly 'exotic' in order to portray people who represent multiple identities – a way of life practiced formerly in the indigenous cultures of South America.

Textiles and fabric form an essential resource for this artist, and she uses it to create photos, collages, and sculptures, in order to reflect on the bodily and its structures of ownership. Her richly detailed handling of patterns and fabrics is a productive resource of subversive appropriation. In the new works *Shut* (2019) and *Blank Space* (2019), created by Nilbar Güreş especially for this exhibition, fabric plays a central role and is transferred from the traditional repertoire of craftsmanship into the (trans*)gender-political narratives of the sculptures. The fabrics that are incorporated into the collage *La Paz* (2016) symbolize the specific landscape and culture of the Aymara, an indigenous and matriarchal structured society in Bolivia that displays clear parallels with the Kurdish Alevi culture of the artist's own family.

The work of Güreş is performative to the highest degree, as implemented in her photographic and sculptural works, as well as in her collages and drawings. Here an anarchic mixture of various stage-style arrangements establishes a precise and compelling vocabulary. This close connection of material aesthetics and performance is revealed in a singular way in the early collage *Self-Defloration* (2006) —a key work in this exhibition. Legible in these works, despite their more disruptive character, are motifs related to identity, queerness, sexuality, and complicity among women. Güreş herself explains her work as follows: "I depict the ways in which women determine their own identity, their sexuality, and in the process strategically transform and modify their surroundings and the spaces associated with it, as well as their own desires and situations.

SELECTED EXHIBITIONS

LOVERS



HOW I MET YOUR MOM, 2017, ONE PANEL MADE OF WOOD AND FABRIC , ONE SCULPTURE MADE OF METAL AND FABRIC,
ONE VASE, DECORATION STONE PANEL: 80 X 65 X 6 CM, SCULPTURE: 115 X 40 X 26 CM, VASE: 50 X 60 CM

SELECTED EXHIBITIONS

LOVERS



Left to Right
LOVERS, 2006-09, NEEDLED FABRICS, NECKLACES, 80 X 36 X 20 CM (Left), 70 x 28 x 15 CM (Right)
AKP'S LIGHT BULB OR AMERICA'S FREEDOM SCULPTURE, 2018, MIXED MEDIA ON CANVAS, 155 X 165 CM
BREASTS FROM THE ÇIRÇIR SERIES, 2010, C-PRINT, 120 X 180 CM
FROZEN ZEBRA, 2017, MIXED MEDIA ON FABRIC, 110 X 155 CM
JUMPING BED, 2017, MIXED MEDIA ON FABRIC, 95 X 160 CM

SELECTED EXHIBITIONS

LOVERS



LOVERS, 2006-09, NEEDLED FABRICS, NECKLACES, 80 X 36 X 20 CM (Left), 70 x 28 X 15 CM (Right)

SELECTED EXHIBITIONS

OVERHEAD

Curated by **Silvia Eiblmayr**
LENTOS MUSEUM, Linz
June 15 - September 10, 2018

Hairy Fire and Flower Face
The Art of Nilbar Güreş
Silvia Eiblmayr

*I must study the wardrobe before painting it. What do I see?
I see that the wardrobe looks penetrable because it has a
door. But when I open it, I see that penetration has been put
off: since inside is also a wooden surface, like a closed door.
Function of the wardrobe: to keep drag and disguises hidden.*
Clarice Lispector¹

Hey, Hairy Fire, don't fall asleep! — we are hearing Nilbar Güreş' voice in this imperative. The allusive sentence reflects her temperament, her wit and her poetic artistic universe in equal measure. The *Hairy Fire* that should not fall asleep is a sculpture which was clearly once ablaze in the exhibition space, as evidenced by the black soot marks going up the walls and on the ceiling. With an ambivalence typical of Güreş, the materials which had burned consisted largely of wool and lace, sensually corporeal and particularly flammable materials. So the fire was not only an intentionally unruly act aimed against the institutionalised white of the exhibition space, at the same time it is an outright sexual message and a witty appeal to an archaic topos: the woman as the metaphorical Guardian of Fire possessing the power associated with knowledge and skill, a myth that Güreş interprets in her own dialectic. She sees a central issue in her artwork in the patriarchal socio-cultural conventions that oppress, malign and in many countries ostracise and persecute women and — important to Güreş' scope — queer people. In *Hairy Fire* she engages explicitly with a topic that is coming to a head politically and socially, and not just in Turkey where Güreş comes from, namely the covering of hair with a headscarf. *Hey, Hairy Fire, don't fall asleep!* is an appeal for sexual self-determination and rebellion, although it is also about the vulnerability and danger that comes with them.

In the retrospective at the LENTOS Kunstmuseum Linz, covering over fifteen years of work by Nilbar Güreş, with important groups of work as well as pieces produced specially for the exhibition, *Hairy Fire* is but one impressive example of the lucidity of Güreş' eye for the symbolic in everything every day. In her performances, photographs and videos she collaborates with people from her daily life in a direct exchange, and engages with the circumstances of their lives in order to transcend the seemingly profane with the highest artistic precision while at the same time negotiating structural issues. She visits women from among her rural relatives in an arch conservative part of the country (*in the series TrabZONE, 2010*) or, as in the series *Çirçir (2010)*, she assembles female acquaintances, relations and friends at a special location: her family's house, which was scheduled for demolition to make way for the construction of a tunnel, a house that had traditionally always been a male domain. Together with the women, she devised precise compositions for large format photographs of scenes ostensibly from everyday life into which she catapults elements of irritation with her talent for poetic invention and rebellious humour. At first glance the images could stem from the familiar and conventional context of women's lives. Although under Güreş' subversive dramaturgy the familiar transforms into strangely enigmatic, sometimes dream-like scenarios, which she often also charges with (homo) erotic excess.

Güreş designs subtly provocative counter images in which she brings traditional role models into play and simultaneously undermines them. These seemingly ritualised scenarios always have their critical and political underside. She literally achieves a balancing act, exposing both the patriarchal body politics in her country, and Western society's racist rejection of the dress codes of religious cultures — as is profusely demonstrated in *Unknown Sports*.

But these images, as well as *Hairy Fire*, are not to be misunderstood as emancipation phantasies. Güreş' empathic siding with the people she works with means, in her case, that she does not blend out the contradictions, dilemmas and complexities in the cultural context of her protagonists' lives. She places them instead in a kind of play on an aesthetic and sensual, painterly 'stage', the artificiality of which gives these people the opportunity to act as personalities and individuals and, at the same time, to distance themselves from themselves with humour. In *Junction* (the *TrabZONE* series), she positions an older and a younger woman in front of two sign posts pointing in different directions, so becoming a kind of symbolic parting of the ways, and conveys this ambiguity with a sleight of hand: In a — not un ironic — tense relationship, she joins the two women by draping the one maze-patterned headscarf over both of their heads. Which routes the two will take has to remain unclear but, as the artist points out, both signposts lead to communities with clearly paternal connotations to their names. In the series *Çirçir* (*Çirçir* is a district of Istanbul) Güreş assembled a series of women, as mentioned above, who come from different social circles. *On The Front Balcony* a somewhat bizarre scene is transpiring. A young woman with open hair and wearing a pair of white tights is sitting on a wardrobe dangling her legs on this clearly long disused balcony. A second young and an old woman, the latter wearing a head scarf, both shown in full profile, are squatting on the dirty ground. The artist creates a precise composition with them and with other items — pieces of furniture, a teddy bear, a wedding dress in a delicate white bundle. It is night and the lamplight blazing from the room structures the scene. The young woman who has remained on the ground is pulling the left leg of the other's tights down towards herself so it looks like a vanishing line in the central perspective of the image. The young woman, a conformist, pulls the 'sister' who has moved away from her to be high up, tugging at her to toe the line, so to speak, in a touching gesture that still says much about the mother's power (and powerlessness) over her daughters going back over generations. Set on the balcony of a house scheduled for demolition, *The Front Balcony* is a great allegory of the Old and the New. The balcony is historically the classical location for the restriction of the freedom of movement of women in public space, and not by coincidence an important subject in art, from *Romeo and Juliet* to *Manet's Le balcon* (1968–69), or the performance *Triangle* (1979) by Sanja Iveković² — a line-up in which Güreş confidently claims her place.

While the staged photographs require a great deal of effort and resources to produce, for Güreş collage is a medium where she can express her poetic imagination and, above all, her sensual visual wit with more subtlety and more anarchically. Collages allow her to combine spatial situations and motifs with one another in any way she wants. In *Referring* (2018), a bright, colourful domestic setting is bordered by a small piece of burka blue outside world, where there is a football or handball goal with two obviously frozen female figures next to it who are completely or half-caught in a kind of birdcage. In the multi-coloured area, however, everything is erotically charged: scuttling over the surface are female body parts, heads with hair or with a veil, and a leg with a high-heeled shoe, as well as an ironing board, a computer, or a dress that has clearly lost its wearer.

The elements that hold this gripping scene together are the textile fragments with painterly patterns, which Güreş uses to incorporate everyday symbolism into the narrative of the collage. The ornamentation on some braid, a piece of lace, or the floral pattern on a dress's fabric function as abbreviations for the aesthetic culture of a region or of a country, which ties in everyday practices along with ideas of beauty and sensuality, ideas which also always say something about the corresponding relationship to nature. This is Güreş' point of departure when she engages with other cultures, like the culture of the Aymara, an indigenous people in Bolivia, where she draws parallels to the matriarchal Kurdish Alevi culture (*La Paz* series, 2016) — relevant in her family on her father's side.

Güreş' extensive knowledge and deep appreciation of local crafts, as well as of the professional or wider everyday aesthetic contexts from which her protagonists come, are decisive factors in her production. In this sense, her works are also political allegories of a society in a changing world. Güreş has also been working with sculpture since the outset. Examples of this are her small early objects made of textiles (2011), almost fetish-like, fascinatingly uncanny reproductions of body parts — a face, a penis adorned with an eye, or a torso wearing a short skirt. In the past five years her selection of motifs has tended more towards nature and she has created works of mythic intensity: Two of her colourful crochet wrapped belts become a serpent with two buckles for heads, their prongs suddenly looking anything but benign (*Double Headed Snake*, 2015). The installation *How I Met Your Mom* (2017) is a compression of several narratives: The title of a popular American sitcom where a father tells his children how he had met their mother serves Güreş' for her own subversive reinterpretation. The Mother is clearly recognisable from the silhouette as a paraphrase of the Madonna, albeit without a face. The half-length portrait of the Madonna is composed of a very astutely selected piece of ornamental fabric that only simulates a pink face at a second glance. The Madonna mutates here into a mock-up, a completely veiled figure that does not divulge anything. In contrast, the male figure has turned into a prickly cactus trapped in a flower pot, desperately trying to cover his genitals with his hands. Güreş turns several myths around here. The hermetic Madonna refuses to give her blessing, and it is not the Venus pudica of Western art history that has to cover her sex but the bashful man who covers his. Furthermore, it is not the female figures who had fled from the violence of gods or satyrs and been turned into trees or plants, like Daphne or Syrinx; in Güreş' version it is a (pitiable) son or father who is now exposed to everybody's gaze in the midst of his own dilemma. With this male figure, Güreş uses her own form of irony to succinctly express the violent relationships that the mothers are involved in. The mothers' complicity with the prevailing system is not restricted to the treatment of their daughters; they also strike back at their sons.

It could be said that Güreş is a visual poet in whose imaginings a culture of myths flashes through from the psycho-geography of the space she comes from that has a thousand years of irrefutable history. *How I Met Your Mom* goes no less under the skin than Ovid's verse about the king's daughter Myrrha, also called Smyrna, who was turned into a myrrh tree by Venus as punishment for committing incest with her father: "her bones strengthened, and in the midst of the remaining marrow, the blood became sap; her arms became long branches; her fingers, twigs; her skin, solid bark."³

In *Flower Face* (2014), produced in São Paulo, Güreş only hints at a metamorphosis: A young woman in a pink minidress and golden highheeled sandals stands on a small island of straw heaped specially for her just in front of a wall that is half obscured by the overhanging branches of a leafy bush. Standing at her feet are two tiny figures from Brazil, both representing both sexes — an allusion to a way of life that used to be part of the culture among the indigenous peoples of South America. The woman's head disappears under the foliage, in which two wooden serpents are intertwined, and into which the artist has inserted exotic blossoms in the exact position of the face. In this night-time scene lit only by street lamps, the white glow from the star of blossoms competes with the cold blue light of the taser in the sex worker's hand. In the suggestive "flower face", the reality of urban nightlife tips into fathom less magic, subtly hinted at by the passion flowers and serpents in the tropical branches. *Wildness* and *Non-Sex Belt* (both 2014), which belong to the same series, are further examples for the intensity and empathy that Güreş displays when she engages with this — also queer — scene in São Paulo.

At the São Paulo Biennale, Güreş was inspired by the architectural structure of Oscar Niemeyer's elegant pavilion to make a brilliant intervention in the exhibition space. She literally put one of the round freestanding pillars of the open hall construction in drag, briefly lending these purist icons of postwar modernism female connotations. She slipped a total of seven brightly coloured skirts over the five metre tall pillar, from the ceiling to the floor, creating the impression of four women supporting the hall, one covered by the skirt above and standing on the shoulders of the other. Although the one at the top has clearly already broken through the (concrete) ceiling. For the prominent pavilion, Güreş contrived a very 'unclassical' but symbolically apposite form of the caryatid, a sculpture of a female figure used as a support in architecture. An alternative word for a caryatid is more apt here, namely a canephore, which means 'basket bearer' in Greek, which says something both metaphorically and literally about contemporary living conditions for women. Güreş also emphasises the contrast between public space and her skirt wearers with very feminine, intimate and personal references in the title of the work: *Pink & Fur, Pattern & Carpet, Pattern & Necklace, Orange & Earrings, Navy Blue & Messy Hair, Green & Tears, Dark Purple & Pearls*. The title of this retrospective is taken from Güreş' piece *Overhead* (2010) whose dialectic counterpart is a work also relating to the head: *Headstanding Totem* (2014). In *Overhead*, from the *TrabZONE* series, the location is a bedroom in a conservative rural context: An older barefooted woman apparently effortlessly supports a gigantic pile of bedclothes, blankets and pillows on her hands that almost reaches the ceiling, also covering her face — a metaphor for the balancing act between happiness in the home and the burden of obligations. It is an idyll whose inconsistency Güreş accentuates through her humorous and affectionate orchestration, behind which the woman quasi-disappears. In *Headstanding Totem*, produced in São Paulo in 2014, a female figure stands on her head or, more accurately, the artist asked the model to demonstrate a yoga exercise. As always in Güreş' work, the figure is ambiguously coded: the headstand becomes an act of protest, which is symbolised by a Sita, the Brazilian word for the colourful bandana around her thigh worn at local demonstrations. The three skirts and the belt are traditional objects from four indigenous ethnic groups, for whom they have a ritual character. The socks come from Kurdistan, the fabrics from Istanbul and São Paulo.

On her feet, here inverted as a head, the woman balances an indigenous object held in place by Turkish headscarves. For Güreş, the figure in *Headstanding Totem* is symptomatic of people's superficiality. Promoted by the equalising effect of the media, they suppress worldwide violence and war and take refuge in yoga exercises to avoid their 'phantom pain'. The artist comes to the conclusion that: "Man is a totem figure: his body is the tree."⁴ The woman Güreş has turned on her head is a totem pole, which unlike a totem does not have a religious function, it represents the social status of a tribe.⁵ Güreş addresses today's all-important 'investment' in the body, too, however *Headstanding Totem* is also a fascinating and enigmatic magical being — perhaps she is an embodiment of Nilbar Güreş' art itself, keeping "drag and disguises hidden."

Silvia Eiblmayr

SELECTED EXHIBITIONS

OVERHEAD



INSTALLATION VIEW: PHILIPP GREINDL
HEY, HAIRY FIRE, DON'T FALL ASLEEP!, 2017

SELECTED EXHIBITIONS

OVERHEAD



INSTALLATION VIEW: MARTIN JANDA GALLERY
HEY, HAIRY FIRE, DON'T FALL ASLEEP!, 2017

SELECTED EXHIBITIONS

OVERHEAD



HEADSTANDING TOTEM, 2014, C-PRINT, 100 X 150 CM

SELECTED EXHIBITIONS

OVERHEAD



INSTALLATION VIEW: PHILIPP GREINDL
HEADSTANDING TOTEM, 2014, C-PRINT, 100 X 150 CM
DOUBLE HEADED SNAKE, 2015

SELECTED EXHIBITIONS

OVERHEAD



INSTALLATION VIEW: PHILIPP GREINDL
DOUBLE HEADED SNAKE, 2015

SELECTED EXHIBITIONS

OVERHEAD



INSTALLATION VIEW: PHILIPP GREINDL

SELECTED EXHIBITIONS

OVERHEAD



OVERHEAD, 2010, C-PRINT, 150 X 100 CM

SELECTED EXHIBITIONS

OVERHEAD



THE FRONT BALCONY, ÇIRÇIR SERIES, 2010, C-PRINT, 180 X 120 CM

SELECTED EXHIBITIONS

OVERHEAD



INSTALLATION VIEW: PHILIPP GREINDL

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO

How to (...) things that don't exist

Curated by Charles Esche, Pablo
Lafuente, Nuria Enguita Mayo, Galit Eilat
and Oren Sagiv

6 September - 7 December 2014



INSTALLATION VIEW: MARCOS GORGATTI
ESCAPING CACTUS, 2014, MIXED MEDIA, VARIOUS

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO How to (...) things that don't exist



INSTALLATION VIEW: MARCOS GORGATTI
DIMENSIONS

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



INSTALLATION VIEW: MARCOS GORGATTI
PROMISING HANDS, 2014, MIXED MEDIA

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO How to (...) things that don't exist



QUEER DESIRE IS WILD; I AM A DEER, 2014
MIXED MEDIA ON FABRIC, 150 x 200 CM

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



HE FELT CASTRATED WHEN HE MET THAT LESBIAN
WOMAN, 2013
MIXED MEDIA ON FABRIC, 77 x 112 CM

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



INSTALLATION VIEW: MARCOS GORGATTI
BRASILIAN HENNA NIGHT, 2014
MIXED MEDIA INSTALLATION, H. 130 CM

SELECTED EXHIBITIONS

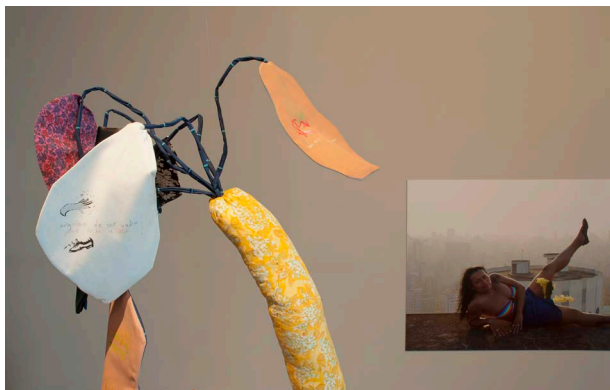
31st BIENAL de SÃO PAULO
How to (...) things that don't exist



INSTALLATION VIEW: MARCOS GORGATTI
ROSE OF SAPATAO, 2014, MIXED MEDIA

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



WILDNESS, 2014
INSTALLATION WITH ACAIA BUILDING MODEL, PALM TREE AND
PHOTOGRAPH, PALM TREE APPROX...: 150 x 100 CM
PHOTOGRAPH C-PRINT, 170 X 100 CM

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



WILDNESS, 2014, C-PRINT, 100 X 170 CM

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



NON-SEX BELT, 2014, C-PRINT, 100 X 170 CM

SELECTED EXHIBITIONS

31st BIENAL de SÃO PAULO
How to (...) things that don't exist



WILDE BELÄSTIGUNG, 2014, MIXED MEDIA ON FABRIC, 115 X 178 CM

Open Phone Booth is situated at a very critical point in the practice of the artist, who lives between New York and Istanbul. Stripped of personal references, this work is transformed into a contemporary “social realist” painting; it is inspired by observations and experiences in one of the Alevi-Kurdish villages in Bingöl, still deprived of basic infrastructural elements such as roads, water, and telephone. The photographs are charged with the pastoral atmosphere as a conceptual background; they are brought together by the aesthetic contradictions, isolated from the daily life of the village, pragmatic applications that deserve commendation for the use of materials and functionality, and poetic meaning. The three-channel video installation opens up with multiple perspectives the ironic situation that arises by the switchboard that was brought in the 1970s and became dysfunctional in the 1980s due to the conflicts in the region. The videos become a portrait of the villagers who in order to use the cell phones—accessible to almost everyone—go up to the hills to be within the “reception area.” In the video projections, the villagers seek a high enough point with good reception around the village to connect with the outside world; going up and down, they share with us their troubles, their anxiety to congratulate the holidays or their moments of confiding with their close ones. In this sense, Open Phone Booth affords us a lucid reading of today through the frameworks of economic transformation, communication technologies, the understanding of social government and civil rights, functioning as a lens that clearly show the situation within shifting values. The difference between the citizen and the client is right here and how could that be explained now?

This project being shown for the first time in Turkey has an especially significant meaning for the artist. Rampa promises to the viewers the same physical motion as in Güreş’s “Open Phone Booth”; some of the viewers reach the gallery from the shore. In this context, this address, in a way, refers to the determined choreography that the villagers produce on their ways up to the hills in the video and to the physicality of the work.

Nilbar Güreş, who works around a feminist discourse, in the sense of the criticism of social gender, Open Phone Booth’s points of intersection with her previous works immediately emerge. When the discussions are opened up to within the framework of identity politics, as key concepts, fluid identities, social imagination, cultural isolation, male-female areas come to mind. Certain foundational motifs that become parts of a social narrative that are torn off from an autobiographic creative plane, isolated from personal references show the same points, the same social dilemmas. Battered, ostracized, oppressed beauties converge into a unified meaning with a pluralistic language when plentitude of expressions and points of resistance are put side by side. A common denominator of the photographs, videos, drawings, and installations that are produced, preserving their processable form within this open-ended scenario—when Güreş’s narrative approach is analyzed—is the artist’s position that treads the ever-thinning boundary between singularity and pluralism. Unknown Sports, exhibited at the 11th Istanbul Biennial, the elements of the domestic world—wax, pots and lace—become the primary elements of the struggle to survive, the fantastic stadium that is triggered by the Olympic spirit.

Çırçır, exhibited for the first time at the 6th Berlin Biennial in 2010, almost transforms into a film set one of the Istanbul neighborhoods evacuated for a problematic urban project of the government, codes the women's life who come to the city from the village using the traces, memories, and motifs of their wealth-poverty, themselves, their imagination, and lives. Just like the Şirnan village, Trabzon is a place from Güreş's childhood memories—an Anatolian landscape that she remembers through family-relative visits and summer vacations. In the artist's TrabZONE series, the photographs, taken with a surreal fictionality that is in the city's geographic reality, she is interested in direction, path, camaraderie, wealth, poverty, trace and faith. When we go back on her history, for example to the records of 2008, we see that the artist has done street performances in various Istanbul neighborhoods such as Beşiktaş, Üsküdar and Fatih. In one of these, in the middle of the Beşiktaş market, she takes off her shirt and remains in her sports wear under the stares of the main in the park, exercising and smoking a cigarette...

We encounter Güreş's attitude that plays an important role in her research and production processes—especially methodologically. Güreş, as in her other works, departs from personal observations, the question of whether anything can be done, the feeling of responsibility, the human relationships that are formed in the process and the desire to trigger social change. In the photographs, the still moments in the village's daily life, objects, fictions and solutions are coded in a poetic composition, producing an almost determined epistemology. The images are composed with a documentary language, but are rather dominated by an eye that points to the presence of the people who live there and demand witnessing from the viewers. Güreş actually shows us the delicacies of living together, to survive, and the continue living at this eye level, set with a reporting and informing insistence. The climate, natural conditions and the geography become the ground that is transformed into a stage, charged with a conceptual framework, almost going through a fictional threshold; these images are reminiscent of Yılmaz Güney's individual portrait attempts that penetrate the panoramic gaze. The video-installation is after producing new questions by constructing an ironic piece of reality. Physically, three screens surround the viewer, evoking a perception of enveloping space. The villagers who go up on hills with their mobile phones, to be in the "reception area", to communicate with the outside world, with the world outside of the village, do not give up as seasons, light and climates change; they insist on talking. To talk about their troubles, to share their joys, to receive news from their loved ones and to spread the news of the village. On the background, instead of the social state that is late on its services, are the cell phone networks, which erected base stations all around to increase their profits. Even if the phones are tapped, the bills are paid.

Adnan Yıldız

SELECTED SERIES

OPEN PHOTO BOOTH



ALISAN IS CALLING, C-PRINT, 50 X 70 CM

SELECTED SERIES

OPEN PHOTO BOOTH



VISIT ME C-PRINT, 50 X 70 CM

SELECTED SERIES

OPEN PHOTO BOOTH



POLE THAT IS TO SAY SCULPTURE, C-PRINT, 50 X 70 CM

SELECTED SERIES

OPEN PHOTO BOOTH



VISIT ME, C-PRINT, 50 X 70 CM

SELECTED SERIES

OPEN PHOTO BOOTH



BERF, C-PRINT, 108 X 150 CM

SELECTED SERIES

OPEN PHOTO BOOTH



TELECOMMUNICATION-1, C-PRINT, 108 X 150 CM

SELECTED SERIES

OPEN PHOTO BOOTH



IDENTITY, C-PRINT, 108 X 150 CM

SELECTED SERIES

OPEN PHOTO BOOTH



WORSHIP KISS, C-PRINT, 108 X 150 CM

SELECTED WORKS

DRAWING AND COLLAGE



HEADS, 2015, MIXED MEDIA ON FABRIC, 74 X 41 CM

SELECTED WORKS

DRAWING AND COLLAGE



BURNING POWER STARING AT SELF, DIPTYCH, COFFEE SERIES, 2015,
MIXED MEDIA ON PAPER, COFFEE, 21 X 29,5 CM (EACH)

SELECTED WORKS

DRAWING AND COLLAGE



SHE CAME OUT SO LATE, 2018,
MIXED MEDIA ON PAPER, COFFEE, 32.4 X 41.9 CM



A SOFT BEAR, 2018,
MIXED MEDIA ON PAPER, COFFEE, 32.4 X 41.9 CM

SELECTED WORKS

DRAWING AND COLLAGE



SLEEPERS, 2018,
MIXED MEDIA ON PAPER, COFFEE, 32.4 X 41.9 CM



AFTERNOON NAP, 2018,
MIXED MEDIA ON PAPER, COFFEE, 32.4 X 41.9 CM

Education

- 2008** Art and Textile Pedagogy, University of Applied Arts Vienna, Vienna, Austria
2002 MA, Painting and Graphics, Academy of Fine Arts Vienna, Vienna, Austria 2000 BA, Fine Arts,
Marmara University, Istanbul, Turkey

Awards

- 2018** De'Longhi Art Projects Artist Award, United Kingdom
2015 BC21 Art Award, Austria
2014 Msgr. Otto Mauer Award, Austria
2013 Professor-Hilde-Goldschmidt-Award, Austria

Selected Solo Exhibitions

- 2019** 'Magnet and the Moon', Galerist, Istanbul, Turkey
'Tell Me', Kunstverein Reutlingen, Reutlingen, Germany
'Lovers', Badischer Kunstverein, Karlsruhe, Germany
'See-Saw', Galerie Martin Janda, Vienna, Austria
2018 'Overhead', Lentos Kunstmuseum, Linz, Austria
'Jumping Bed and Female Lovers', Galerie Tanja Wagner, Berlin, Germany
2017 'Heartache of a Stone', Galerie Martin Janda, Vienna, Austria
2016 'Open Phone Booth', The Israeli Center for Digital Art, Holon, Israel
'Double Headed Snake', Rampa, Istanbul, Turkey
2014 'JesuitenFoyer', Vienna, Austria
'FO.KU.S – Foto Kunst Stadtforum', Innsbruck, Austria
2013 'Pink Is The New Black', Osmos, New York, United States
'Nilbar Wien-Na', Galerie Martin Janda, Vienna, Austria
'Open Phone Booth', Rampa, Istanbul, Turkey
2011 'Self-Defloration', Künstlerhaus Stuttgart, Stuttgart, Germany
'Nilbar Güreş, Undressing', EIKON SchAUfenster: quartier21 / MuseumsQuartier, Vienna, Austria
'Nilbar Güreş', Rampa, Istanbul, Turkey
2010 'Nilbar Güreş: Window Commission 2010', INIVA Institute of International Visual Art, Rivington Place, London, United Kingdom
2009 'Unknown Sports, Indoor Exercises', Salzburger Kunstverein, Salzburg, Germany

Selected Group Exhibitions

- 2019** 'Collective Exhibition for a Single Body – The Private Score', Wittgenstein Haus, Vienna, Austria
 'ZOO (Zones of Otherness)', MOMus - Thessaloniki Museum of Photography, Thessaloniki, Greece
 'all natural. 100% Sammlungen', Museum der Moderne Salzburg, Salzburg, Austria
 'Still Burning', Varbergs Konsthall, Vaberg, Sweden
 'Ecology of Darkness', Savvy Contemporary, Berlin, Germany
 'Body in Progress', Austrian Cultural Forum Berlin, Berlin, Germany
 'Nature in Art', MOCAK, Krakow, Poland
 'Drawing Biennial 2019', Drawing Room, London, United Kingdom
 'Dancing With Witches', British Council, Ankara, Turkey
 'Über Leben am Land', Kunst Haus Wien, Vienna, Austria
 'The Crime of Adolf Loos', Axel Vervoordt Gallery, Wijnegem, Belgium
 'Climbing Through the Tide', Kamel Lazaar Foundation, Tunis, Tunisia
 'Listen to Us - Artistic Intelligence. Works from the Art Collection Telekom', City Art Gallery, Plovdiv, Bulgaria
 'Vienna Biennale for Change 2019', MAK, Vienna, Austria
 'Imagined Communities, 21st Contemporary Art Biennial Sesc_Videobrasil', São Paulo, Brasil
 'Flesh and Blood', Operation Room, Amerikan Hastanesi, Istanbul, Turkey
 'Common Ground, Night/Plovdiv 2019', Danchova House, Plovdiv, Bulgaria
- 2018** 'I AM THE MOUTH', Museum of Contemporary Art, Zagreb, Croatia
 'colony', Schwules Museum*, Berlin, Germany
 'Veiled, Unveiled! The Headscarf', Weltmuseum, Vienna, Austria
 'Lesbian Visions', Schwules Museum*, Berlin, Germany
 'A Pillar of Smoke, 49th Recontres d'Arles', Arles, France
 'Atlantic Dialogue #3: Trans-Atlantic', The Atlantic Project, Plymouth, United Kingdom
 'From the Inside Out', DRAWING ROOM, London, United Kingdom 'Rohkunstbau XXIV: Mind the Gap, Schloss Lieberose', Spreewald, Germany
 'Shifting Horizons', Krank Art Gallery, Istanbul, Turkey
 'Mutterzunge', Babylon Oval, Berlin, Germany
 'Cherchez la femme', Jüdisches Museum, Berlin, Germany; Perücke, Kopftuch, Ordenstracht, Stadthaus Ulm, Ulm, Germany
 'The Time Needs Changing', Pera Museum, Istanbul, Turkey
 'A Pillar of Smoke', Galerie Paris-Beijing, Paris, France

- 2017** 'Un-Working the Icon: Kurdish "Warrior-Divas"', apexart berlin, Gallery Mario Kreuzberg, Berlin, Germany
 'Queer Arzu Yabandır', Baki Kosar Culture & Art Festival, Izmir, Turkey
 'ğ – queere Formen migrieren', Schwules Museum* Berlin, Berlin, Turkey
 'Cherchez la femme', Jüdisches Museum Berlin, Berlin; Jüdisches Museum Franken, Fürth, Germany
 'Learning from Big Mistakes', Galerie Tanja Wagner, New York, United States
 'ich weiß nicht. Wie die Beziehungen zwischen den Dingen wachsen', MAK, Vienna, Austria
 'The Way Beyond Art', Van Abbe Museum, Eindhoven, The Netherlands
 'Colony', Abud Efendi Mansion, Istanbul, Turkey
- 2016** 'The Future Is Already Here – It's Just Not Evenly Distributed', 20th Biennale of Sydney, Sydney, Australia
 'Let us cultivate our garden', Cappadox, Contemporary Art Programme Cappadox, Uçhisar, Nevşehir, Turkey
 'Wir Flüchtlinge – Von dem Recht, Rechte zu haben', Badischer Kunstverein, Karlsruhe, Germany
 'South by Southeast. A Further Surface', Guangdong Times Museum, Guangzhou, China
 'SHE DEVIL 8 – IN THE MIRROR', Studio Stefania Miscetti, Rome, Italy
 'Poesie der Veränderung', Museum der Moderne, Salzburg, Austria
 'Shape of Time – Future of Nostalgia', Muzeul National de Arta Contemporana, Bukarest, Romania
 'Freundschaftsspiel Istanbul : Freiburg', Museum für Neue Kunst, Freiburg, Germany
 'Aus der Sammlung: Landschaft', Landesgalerie Linz, Linz, Austria
 'The Bill: For Collective Unconscious', Artspace, Auckland, New Zealand
 'Three Paths to the Lake', Galerie Martin Janda, Vienna, Austria
 'A Kingdom of Hours', Gasworks, London, United Kingdom
 'The Epicenter of Everything', Galleri Syster, Luleå, Sweden
 'Lines of Passage (in medias res)', The Municipal Art Gallery of Mytilene, Lesbos, Greece
 'VERCON LOSOIDOS. Poéticas de las Temporalidades, SIART 9', Bienal Internacional de Arte Bolivia, La Paz, Bolivia
 'Jahresgaben 2016/2017', Badischer Kunstverein, Karlsruhe, Germany
- 2015** 'Artists in Their Time', Istanbul Modern, Istanbul, Turkey
 'Sweet Union', Sofia Queer Forum 2015, Sofia, Bulgaria
 'Survival K(n)it 7 contemporary art festival', Latvian Centre for Contemporary Art, Riga, Latvia
 'Mindsets', Studio Gallery, Budapest, Hungary
 'Istanbul: Passion, Joy, Fury', MAXXI, Rome, Italy
 'Rainbow in the Dark', Malmö Konstmuseum, Malmö, Sweden
 'Kardinal König Kunstpreis', Kunstraum St. Virgil, Salzburg, Austria
 'How to (...) things that don't exist' – an exhibition developed out of the 31st São Paulo Biennial, Serralves Museum of Contemporary Art, Porto, Portugal
 BC21 Boston Consulting & Belvedere Contemporary Art Award 2015, 21er Haus, Vienna, Austria

‘Fragile Sense of Hope’, ACT - Art Collection Terlekom, me Collectors Room/Stiftung Olbricht, Berlin, Germany
 ‘this secret world that exists right there in public’, Rampa, Istanbul, Turkey
 ‘Square(s)’, François Ghebaly Gallery, Los Angeles, United States
 ‘Meeting Points 7: Zehntausend Täuschungen und hunderttausend Tricks’, 21er Haus, Vienna, Austria
 ‘Hier und Jetzt/Hic et Nunc. 10 künstlerische Interventionen im Jubiläumsjahr’, Stift Klosterneuburg, Klosterneuburg, Austria
 ‘Ghosts, Spies and Grandmothers’, SeMA Biennial, Mediacity Seoul, Seoul, Korea
 ‘AGITATIONISM’, EVA International Ireland’s Biennial, Limerick City, Ireland
 ‘Kunsttriennale für zeitgenössische Kunst’, Sion im Wallis, China
 ‘Customs Made: Quotidian Practices and Everyday Rituals’, Maraya Art Centre, Sharjah, United Arab Emirates
 ‘Desiring the Real. Austria Contemporary’, European Parliament, Strassbourg, France, Art Gallery of Bosnia-Herzegovina, Sarajevo (BIH), Moskau/Nischnij Nowgorod, Russia
 ‘One Night Stand’, KW Institute for Contemporary Art, Berlin, Germany
 ‘Private Matters’, Apexart, New York, United States
 ‘WoWmen!’, Kaai Theater, Brussels, Belgium
 ‘Feminis-Arte II’, CentroCentro Cibeles, Madrid, Spain

- 2013** ‘New Continent: A Selection From the Video Collection of the Istanbul Museum of Modern Art’, İstanbul Modern – China, Minsheng Art Museum, Shanghai, China
 ‘Desiring the real’, Depo, Istanbul, Turkey
 ‘Unknown Forces’, Tophane-i amire, Istanbul, Turkey
 ‘S/HE IS THE ONE’, Kunstraum Niederösterreich, Vienna, Austria
 ‘Game Changer’, Meadow Bank Sports Centre, Art Festival Edinburgh, United Kingdom
 ‘Nouvelles Vagues/A History of Inspiration’, Palais de Tokyo, Paris, France
 ‘Istanbul Modern – Bahrain’, Bahrain National Museum, Manama, Bahrain
 ‘hetero q.b.’, Museu Nacional de Arte Contemporânea, Lisbon, Portugal
 ‘new, closer, together’, Sofia Contemporary, Sofia, Bulgaria
 ‘Zeichen, Gefangen im Wunder. Auf der Suche nach Istanbul heute’, MAK Vienna, Vienna, Austria; Kunstverein Hannover, Germany
 ‘Envy, Enmity, Embarrassment’, ARTER, Istanbul, Turkey
 ‘At the Gender Bazaar’, Musée des civilisations de l’Europe et de la Méditerranée, Marseilles, France
- 2012** ‘Rosa Arbeiter auf goldener Strasse’, Akademie der bildenden Künste, Vienna, Austria
 ‘Eastern Vistas’, Smiths Row Gallery, Bury St Edmunds, United Kingdom
 ‘Arrivals and Departures 2012: Mediterranean’, Mole Vanvitelliana, Ancona, Italy

‘Desiring the Real’, Museum MUAC, Mexico City, Mexico
 ‘Rapid Pulse Performance Festival, Defibrillator’, performance art gallery, Chicago, United States
 ‘Life is Elsewhere’, Galerie im Körnerpark, Berlin, Germany
 ‘In Which Language shall I tell my Story...’, Stedelijk Museum, Schiedam, The Netherlands
 ‘Desiring the Real’, MOCAB Museum Of Contemporary Art, Belgrad, Serbia
 ‘Passage’, Galerie Martin Janda, Vienna, Austria
 ‘Wie zusammen leben?’ Salzburger Kunstverein, Salzburg, Austria
 ‘Der Mensch. Der Fluss’, National Gallery Sofia, Sofia, Bulgaria
 Istanbul Modern, Museum Boijmans Rotterdam, Rotterdam, The Netherlands

2011 Der tägliche Aufstand, < rotor > association for contemporary art, Graz, Austria
 ‘Dream and Reality’, Istanbul Museum of Modern Art, Istanbul, Turkey
 ‘Responding to the New Moon’, Galerie Tanja Wagner, Berlin, Germany
 1. International Photo Festival, Bursa, Turkey
 ‘Tolerabilis’, Toskanische Säulenhalle im Zeughaus, Augsburg, Germany
 ‘Der Mensch der Fluss’, Donauschwäbisch Central Museum Ulm, Germany
 ‘The Daily Uprising’, < rotor > association for contemporary art, Graz, Austria
 ‘Austria Davaj!’, Schusev State Museum of Architecture, Moscow, Russia
 ‘Tactics of Invisibility’, ARTER, Istanbul, Turkey
 ‘Zwölf im Zwölften’, Tanas, Berlin, Germany
 ‘Never that’s when...’, Open Space Systems - Zentrum für Kunstprojekte, Vienna, Austria

2010 ‘Tactics of Invisibility’, TANAS, Berlin, Germany
 ‘Where do we go from here?’, Secession, Vienna, Austria
 6th Berlin Biennale, Berlin, Germany
 ‘Curated by’, Galerie Ernst Hilger, Vienna, Austria
 ‘Starter’, ARTER, Istanbul, Turkey
 ‘On Paper’, Stalke Gallery, Kirke Sonnerup, Denmark
 ‘Not a Lens But a Prisma’, Eugenio de Almeida Foundation, Evora, Portugal
 ‘The Others’, Museo d’Arte Contemporanea della Sicilia, Palermo, Italy
 ‘Derrière le rideau, une génération hors d’elle ...’, Ecole des Beaux-Arts, Paris, France
 ‘Tactics of Invisibility’, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
 ‘Ankara-Vienna’, Gallery Nev, Ankara, Turkey

2009 ‘Performance und Gender, Politik, Soziale Fragen und Intercultural Studies’, Fotogalerie, Vienna, Austria
 ‘13 Lessons in Performance Art’, Screening at Cinema TOP, Vienna, Austria
 ‘The Future is Analogue-Lomography’, MAK Vienna, Vienna, Austria
 ‘Video in Progress 3: Performans za video’, Center Urbane Kulture Kino Siska, ‘Ljubljana; Video in Progress 3’, Gallery Photon, Ljubljana, Slovenia
 ‘quelques images de la scene turque contemporaine’, Museum of Modern and Contemporary Art, Strasbourg, France
 ‘Performance//Frame’, Gallery Anita Beckers, Frankfurt, Germany

'What Keeps Mankind Alive?', 11th International Istanbul Biennial, Istanbul, Turkey
 'Red Thread', TANAS, Berlin, Germany
 'The Seen and The Hidden: Dis_covering The Veil', Austrian Cultural Forum, New York, United States
 'Photonic Moments IV', ProArtOrg, Belgrade, Serbia
 'Positionen, Drei Drostei-Haus des Barock und der Moderne', Pinneberg, Germany
 'Unfair Provocation', Hafriyat Karaköy, Istanbul, Turkey

2008 'Emergency Exit', Outlet Gallery, Istanbul, Turkey
 'Bewegte Bilder', Deutsches Filmmuseum, Frankfurt am Main, Germany
 'Ansichten Wien', Galerie Kroart, Vienna, Austria
 'Try, Live / Photonic Moments', Gallery Photon, Ljubljana, Slovenia
 'Urban Jealousy', 1st International Roaming Biennial of Tehran, Tehran, Iran
 'World One Minutes', Today Art Museum, Beijing, China
 'Permanent Waiting Room', Social Centre TPO, University of Bologna, Political department Bologna, Italy; Ajdovšina, Ljubljana, Slovenia
 'Seven Seven Contemporary Art', London, United Kingdom
 'Seems to be', Tiroler Künstlerschaft, Innsbruck, Austria
 'Abwesend', Soho in Ottakring, Vienna, Austria

2007 'Open Artist Studios', BMSuma Contemporary Arts Center, Istanbul, Turkey
 'Be realistic, aim for the impossible!', Karşı Sanat Art Gallery, Istanbul, Turkey
 'Imagine there is an Art Work', BMSuma Contemporary Arts Center, Istanbul, Turkey
 5th International Filmmor Women's Film Festival, French Cultural Center Istanbul; Italian Cultural Center Istanbul; Ağrı; Diyarbakır; Van, Turkey

2006 'Art Auction: Human Rights', MAK Museum of Applied Arts, Vienna, Austria
 'Arabesque Süperi Lothringer 131er gallery, Munich, Germany
 'Wir machen das schon wieder (We`re doing it again)', Andreas Huber Galerie, Vienna, Austria

2005 'Hot Spots-Emerging Artists', Collection Essl, Klosterneuburg, Austria

2003 'Installation for Marcus Omofuma', Afrikadorf, Stadtpark, Vienna, Austria
 'New Suggestions / New Proposals', Borusan Gallery, Istanbul, Turkey

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