

08.01 – 09.04.2022

OPEN SPACE 3

Exhibition concept

Nuri Kuzucan

İ M A L A T
- H A N E

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OPEN SPACE 3*

Murat Alat

Open Space 3 is a humble proposal for life. It is a call for the people of our era who have resorted to sheltering behind walls in order to be protected from the world's terror and who keep away from the world, in order to crack open the doors that they have locked multiple times. Yes, *Open Space* is a call for both the artists and the visitors in order to lower their shields and to litter around what they hide inside them even for a moment. If we listen to this invitation and can create a crack where our fragile inner world hidden behind our harsh character can be manifested, we can maybe be purified from our fears that imprison us and be one with the world. Openness is both an opportunity for us to reveal what is inside and to show that we do not have anything secret to fear as well as an interval where we can add others to ourselves when fear is no longer necessary. One is powerful, good, truthful and beautiful when one is together with others.

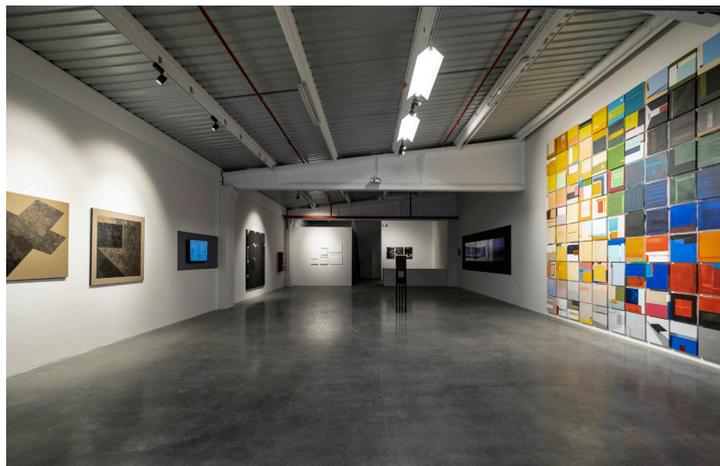
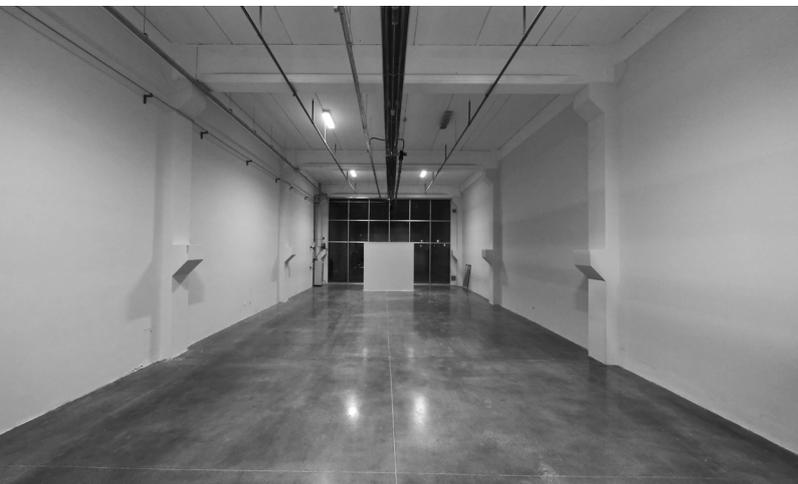
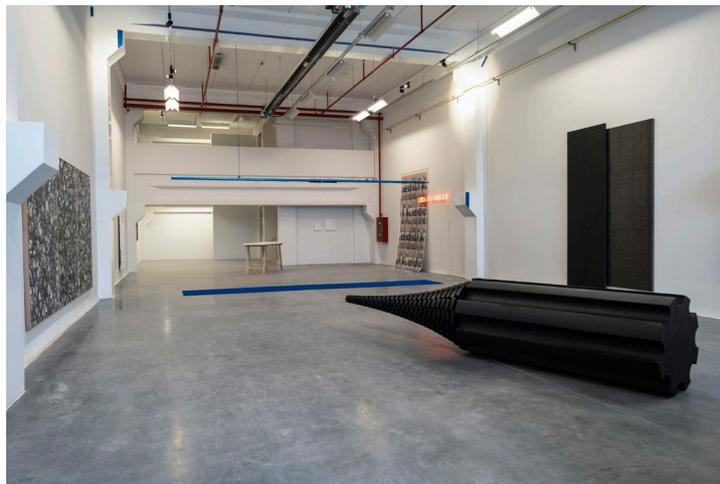
Open Space is the choreography of the different answers that artists give to the chaos of the world which can quite hurt sometimes. Every work in *Open Space* is a different manifestation of the effort to create an order from chaos. Whether it overflows from the passages of the human or arises from the incomprehensible functioning of the external world, chaos is a reality that is impossible for one to endure and to accept. One is always full of terror against chaos. All these solid walls, locked doors are humble measures taken against chaos. But all these efforts are predestined to be disappointed. Then maybe one should give up these futile attempts, these efforts

to separate chaos from order. Açık Mekân is an opportunity for conversation between chaos and order.

We have an internal and an external world, and in between there are various boundaries that are hard to overcome. We have heard it as such; we accept it as such. What if it is not? *Open Space* is diligent to combine a bipolar space that has been arbitrarily separated as inside and outside, to establish it as a continuity. The space that we call our internal world – who knows the source of the habit that led to it? – where feelings and thoughts are in motion, and the space that we know as the external world where our body nests and moves are both maybe different aspects of the same thing. These different aspects reveal the points where they are intermingled in *Open Space*.

What goes on in *Open Space* happens for all to see. The meaning is neither in the depths behind the one who sees, neither on the tip of the tongue of a sublime authority. The meaning is not a secret that should be solved or learned. It is a structure that is to be built by playing together. The works positioned in *Open Space* are formed together with the visitors; the meaning occurs when the visitors open up themselves and are included in the game. Therefore, don't be afraid, go ahead. There is nobody judging you. Spend some time in *Open Space*. Dwell in *Open Space*.

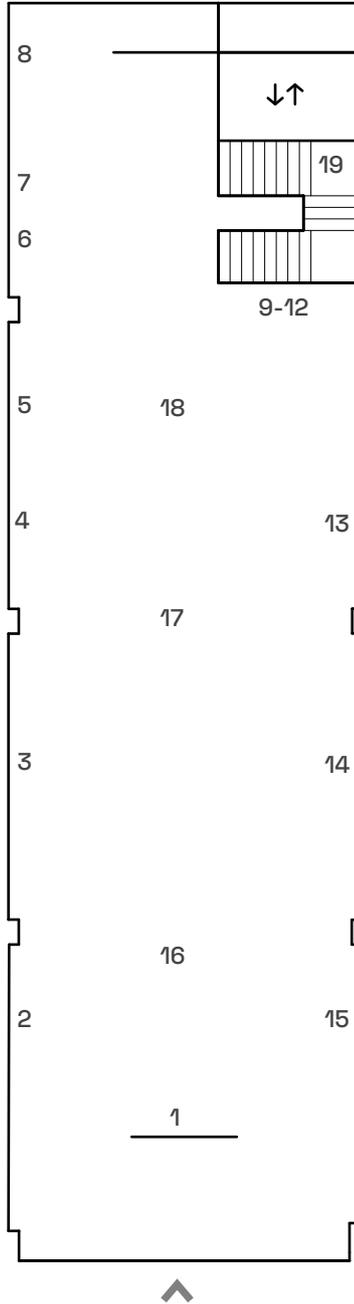
**Open Space 3* is the third step of the exhibition series by the artists who respond to Nuri Kuzucan's invitation.



↑ IMALAT-HANE, photograph: Cem Akça

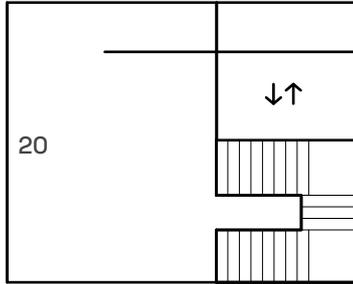
→ Open Space 3, installation views, photograph: Cem Akça

GROUND FLOOR

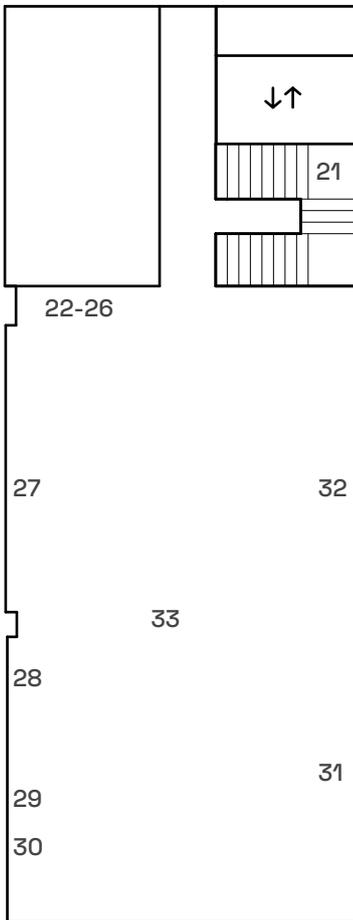


- 1 **Canan Tolon, *Untitled***
2021, oil painting on wood, 20 x 20 cm, collection of the artist
- 2 **Sinan Logie, *Fluid Structure (Phase 20)***
2020, oil painting on canvas, 200 x 177 cm
by courtesy of Öktem Aykut
- 3 **Murat Akagündüz, *Trace Series***
2021, graffiti on marouflage canvas, 3 pieces, each 200 x 150 cm
- 4 **Canan Tolon, *Untitled***
2018, 28 x 36 cm, 57 x 49 cm (framed)
Grease pencil on mylar, collection of the artist
- 5 **Seçkin Pirim, *Spontaneous***
2021, 214 x 111 cm, 300 gr bristol paper painting
by courtesy of Dirimart
- 6 **Sinan Logie, *Fluid Structure (Phase 21)***
2020, oil painting on canvas, 65 x 50 cm (74 x 59 cm framed)
by courtesy of Öktem Aykut
- 7 **Sinan Logie, *Fluid Structure (Phase 21)***
2020, oil painting on canvas, 65 x 50 cm (74 x 59 cm framed)
by courtesy of Öktem Aykut
- 8 **Nuri Kuzucan, *Black Squares and Whites***
2019, acrylic paint on canvas, 105 x 95 cm, by courtesy of Galerist
- 9 **Nermin Er, *Days Heap Upon Us***
2018, paper, 26.5 x 26 cm, by courtesy of Galerinev Istanbul
- 10 **Nermin Er, *Günler Days Heap Upon Us 26/33***
2018, paper, 39 x 39 cm, by courtesy of Galerinev Istanbul
- 11 **Nermin Er, *Pool Practice 1/10***
2019, paper, 39 x 39 cm, by courtesy of Galerinev Istanbul
- 12 **Nermin Er, *Pool Practice 2/10***
2019, metal sculpture, 85 x 85 cm
by courtesy of Galerinev Istanbul
- 13 **Nil Yalter, *Exile is a Hard Job***
2015, serigraphy and neon on linen, 325 x 300 cm
by courtesy of Galerist
- 14 **Kemal Seyhan, *Untitled***
2020, oil painting and graffiti on canvas
300 x 100 & 280 x 200 cm (diptych), by courtesy of PiArtworks
- 15 **Nuri Kuzucan, *Re-construction***
2020, acrylic paint on canvas, 195 x 185 cm
by courtesy of Galerist
- 16 **Seçkin Pirim, *Past/Future***
2018, polyester, 214 x 111 cm, by courtesy of Dirimart
- 17 **Deniz Gül, *Blue Passage***
2021, blue car paint, galvanized cable tray, ultrasonic sensors,
loudspeakers, blue doormat, sound: workers' protest under the
leadership of the Turkish Metal Syndicate Osmangazi Branch
in the AKP Automotive Factory operating in the Bursa Nilüfer.
Hasanağa Organized Industrial Zone, February 2021.
- 18 **Nermin Er, *Distant Ground Series***
2020, paper, 10 pieces, each 30 x 31 cm
by courtesy of Galerinev Istanbul
- 19 **Nuri Kuzucan, *Black Square Compositions***
2021, paper collage, 77 x 77 cm, by courtesy of Galerist

MEZZANINE FLOOR



UPPER FLOOR



- 20 **Nermin Er, Study Lines**
2019, paper, 50 pieces, each 15 × 15 cm
by courtesy of Galerist
- 21 **Ali Kazma, Book Series, Untitled 4,5,6**
2021, archival pigment print, 50 × 75 cm, by courtesy of Galerist
- 22 **Nermin Er, Days Heap Upon Us**
2018, paper, 40 × 30 cm, by courtesy of Galerinev Istanbul
- 23 **Nermin Er, Days Heap Upon Us 14/33**
2018, paper, 25 × 25 cm, by courtesy of Galerinev Istanbul
- 24 **Nermin Er, Days Heap Upon Us 11/33**
2018, paper, 30 × 30 cm, by courtesy of Galerinev Istanbul
- 25 **Nermin Er, Untitled**
2021, paper, 65 × 50 cm, by courtesy of Galerinev Istanbul
- 26 **Nermin Er, İsimsiz**
2021, paper, 65 × 50 cm, by courtesy of Galerinev Istanbul
- 27 **Nuri Kuzucan, Black Cubes, White Gaps**
2020, acrylic on canvas, 200 × 195 cm, by courtesy Galerist
- 28 **Nil Yalter, Sound of Painting**
2008, video with colour and sound, 14', 2/6, by courtesy Galerist
- 29 **Nil Yalter, Sound of Painting – Flying**
2008, acrylic on canvas, 120 × 120 cm, by courtesy Galerist
- 30 **Nil Yalter, Sound of Painting – Haç 1**
2008, acrylic on canvas, 105 × 125 cm, by courtesy of Galerist
- 31 **Suat Akdemir, Singular Plural**
2020, 100 pieces, each 40 × 40 cm
- 32 **Ali Kazma, Electric**
2017, 3 channelled synchronized HD video, 6'
By courtesy of the artist and Borusan Contemporary
- 33 **Sinan Logie, Fluid Structure (Phase 21)**
2021, wood and steel, each of them 151 × 25 × 25 cm
by courtesy of Öktem Aykut

ARTISTS

MURAT AKAGÜNDÜZ

He has graduated from the Mimar Sinan University Fine Arts University Painting Department in 1995. During his university years, he worked in the fields of fresco and lithography. Between the years 1995-2010, he was among the founders of the Hafriyat Art Group. He continues to work in Istanbul.

SUAT AKDEMİR

The artist worked in Özdemir Altan's and Adnan Çoker's studios for two years during his education at the Mimar Sinan University Fine Arts Faculty. Afterwards he continued to work as an assistant at the same faculty. Akdemir's abstract works contain multiple layers and different dimensions. In order to examine the physical relationship of various materials such as footprint, rust and gunpowder with each other, Akdemir brings together different canvases. Afterwards, he cuts, even burns these pieces and brings them together with acrylic paint.

NERMİN ER

Nermin Er (1972, Istanbul) has graduated from the Mimar Sinan Fine Arts University Sculpture Department. Beside her professional career in the field of animation, the artist has regularly opened solo exhibitions at Galeri Nev Istanbul since 2004, and her work entitled A Single Room was exhibited in the opening of the platform Yanköşe realized by Kahve Dünyası in 2017. Er is an artist who uses paper and ink as primary materials. Among the exhibitions that the artist has participated in are Riverrun Istanbul (Istanbul, 2019), Open Space (Berlin, 2020), Evliyagil Museum (2018), Cappadox (Cappadocia, 2017), Istanbul Modern (2013), Helene Nyborg Contemporary (Copenhagen, 2006), Siemens

Art Gallery (Istanbul, 2005), Pera Museum (2005), Aksanat (Istanbul, 2004), :mentalkLINIK (Istanbul, 2002). The artist was invited by NGBK / Depo Berlin Artist-in-Residence Program in 2020 to ZKU Berlin. Her works are in many institutional collections such as Arter, Mudo Collection, Polimeks, Evliyagil Museum, Ömer Koç Collection, Baksı Museum.

DENİZ GÜL

Deniz Gül is a Turkish contemporary artist, born 1982, in İzmir. She is known as a conceptual sculptor and a writer. Gül's practice comprises how language performs as text, sculpture and space. She is infamous by her novel like exhibitions that feature installations and sculptures speaking of structure, composition, form, consequence. The singularity of her practice lies in the thread she deploys in her works. Her act, which could be registered as processes, refers to her engagement with time and material. Gül actualizes her works with the craftsmen/ craftswomen she works with and operates in between the threshold of the concrete and the poetic, the visible and the invisible. Her works have been featured in institutional exhibitions like the Istanbul Biennial (2015), the Sharjah Biennial (2017) and she has shown at key galleries and museums such as Arter, Badischer Kunstverein, The Center for Contemporary Art Ujazdowski Castle, Centre De Cultura Contemporania, Palais des Beaux Arts de Lille. Gül's books and exhibitions are known with the names, Loyelow (2016), B.I.M.A.B.K.R. (2013), 5 Person Bufet (2011) and her latest novel is published by Norgunk. She has been featured in articles at Artnet News, Frieze Magazine, the Financial Times and Art in America. Meydan (2020), is the last fragment of

Gül's studies of the last ten years encompassing 5 Person Bufet, B.I.M.A.B.K.R. and Loyelow. The artist continues her research on language, action, sound, space and text with her upcoming piece Scratch and Surface.

ALİ KAZMA

Ali Kazma is a lens based artist living in Istanbul and Paris. Kazma's works raise fundamental questions about the meaning and significance of contemporary human presence and activity. His works, which have strong associations and dialogues with one another aim to create conceptual and physical spaces, which foster aesthetic and ethical discourse on a range of interconnected topics. The artist shoots and edits all the works himself.

Ali Kazma (b.1971, Istanbul) completed his BA in the University of Colorado at Boulder and 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 Galeri Nev Istanbul (Istanbul, 2019), Albergo Diurno Venezia (Milan, 2018), MUNTREF (Buenos Aires, 2018), Arter (Istanbul, 2015), CAPRI (Düsseldorf, 2015), Hirshhorn Museum (Washington, 2010). Group exhibitions and biennials include 6th Kuandu Biennale (Taipei, 2018), 7th Moscow International Biennale of Contemporary Art (Moscow, 2017), MAXXI (Rome, 2016), Musée d'Art Contemporaine de Lyon (Lyon, 2013), 30th Sao Paulo Biennial (Sao Paulo, 2012), Istanbul Biennial (Istanbul, 2001, 2007, 2011) Muzeum Sztuki Lodz (Lodz, 2012), Istanbul Modern (Istanbul, 2011), Museum Kunstpallast (Düsseldorf, 2010) and New Museum

(New York, 2010). He has received the UNESCO Prize for Promotion of the Arts in 2001 and the Nam June Paik Award in 2010. The artist's works have been included in a number of institutional collections such as CNAP (Paris), Istanbul Modern, MEP (Paris), MONA (Tasmania), Sztuki Museum (Lodz), Tate Modern (London), TBA21 (Vienna), Foundation Louis Vuitton Collection (Paris) and VKV Foundation Collection (Istanbul). Ali Kazma lives and works in Istanbul and Paris.

NURİ KUZUCAN

In his paintings Nuri Kuzucan explores intimate spaces and urban landscapes. He is concerned with how the modern city affects the dweller and unravels the solitude through abstract forms that resemble masses of concrete. Depicting imaginary spaces, Kuzucan makes his paintings by layering paint, starting with an arrangement of small geometric pieces that end up creating a discernible whole. The artist expresses his reaction to modernism also in his choice of material: the paper tape he uses consolidates the impact he seeks to create upon the viewer. Kuzucan's works have a fundamental context: to imagine a three-dimensional space within two-dimensional space, and he excels in doing this through his personal power of observation and a contemporary reflection on the culture of seeing. "Open Space" (2004), "Traffic" (2006) and "Are you Happy?" (2008) introduced Kuzucan's bewildering sense of perspective. In "Plan" (2010), the artist moved away from the more intimate wanderings in his earlier shows and presented a birds-eye view on to the city. His first solo show at Edouard Malingue Gallery, Hong Kong, "ISTHK / HKIST" showed how metropolises, from Istanbul to Hong Kong, have become signifiers and quantifiers of modern living. His second solo exhibition at the

Edouard Malingue Gallery in Hong Kong "The Blissful Defect"(2016) built on the works from the first solo exhibition focusing on the appearance of the modern city and its anonymity. His first exhibition in Mainland China "Name"(2018) took a stronger look on the city of Istanbul and the understanding of its historical and cultural background. Last but not least, with his two year project titled "Open Space 2" (2020) Kuzucan tested the grounds for constructing a neutral plastic space through the his works and the names he invited to the time and space generated by the exhibition at GALERIST.

Nuri Kuzucan (b.1971) studied and majored in Painting and mastered in Social Sciences from the Mimar Sinan University of Fine Arts in Istanbul. Kuzucan had multiple solo exhibitions in Istanbul and Hong Kong and participated in numerous group shows in Basel, Berlin and Dubai. Nuri Kuzucan's work has been exhibited in public collections such as the Pera Museum in Istanbul and has been recently added to the permanent collection of the Museum of Modern Art Istanbul and the permanent contemporary art collection of the Vehbi Koç Foundation. In the event of his first solo show in Hong Kong, an extensive publication has been created on the artists work accompanied with texts by leading international commentators in the field of Contemporary Art. Key contributors include: Levent Calikoglu (Chief Curator, Museum of Modern Art Istanbul), Arianne Koek (CERN Residency Programme), HG Masters (Editor-at-large, Art Asia Pacific) and Bige Orer (Director, Istanbul Biennale).

SİNAN LOGIE

Sinan Logie completed his Architecture Studies at Institut Supérieur d'Architecture Victoria Horta

in Brussels in 1998 and began his architecture career in one of Belgium's most progressive architecture offices, L'Escaut Architectures. Since 2005, Logie has developed his personal architectural and artistic work through various projects in Belgium and Turkey. His work has been exhibited and published in Europe, USA and Turkey. He is currently leading his research and teaching in architectural design studios at Bilgi University, Istanbul. Logie is the co-author of the book 'Istanbul 2023' (Paris, B2, 2014) (Istanbul, İletişim, 2017) with Yoann Morvan, analyzing the urban spread of Istanbul.

In 2016, Logie co-founded The Center for Spatial Justice (Mekanda Adalet Derneği) with Yaşar Adanalı, an independent urban research institute, focusing on spatial justice issues in Istanbul and beyond. Logie has been working with Öktem Aykut gallery in Istanbul since 2014.

SEÇKİN PİRİM

Seçkin Pirim (b. 1977, Ankara) identifies his sculptures constituted from repetitive forms with his life. The artist has opened and participated in many solo and group exhibitions in national and international art institutions, and has been awarded with more than 20 prizes in the field of sculpture and design. His works have been exhibited in institutions such as Borusan Sanat, Pera Museum, Museum Haus Konstruktiv, Glory Yeh Museum & Sculpture Park, Yverdon-les-Bains and Saatchi Gallery. His works are among collections such as China National Art Museum, Istanbul Modern Art Museum, Eczacıbaşı Foundation Collection, Odunpazarı Modern Museum, Baksı Museum ve Elgiz Museum. Pirim lives and works in Istanbul.

KEMAL SEYHAN

Kemal Seyhan (b. 1960, Turkey) lives and works in Vienna and Istanbul. Among his exhibitions are Kemal Seyhan (solo), Pi Artworks London, UK (2021); Kemal Seyhan (solo), Pi Artworks Istanbul, Turkey (2021); Intersections, Pi Artworks London, UK (2021); Music to My Eyes, Bodrumbodrum Art Gallery, Turkey (2021); Proportional Line and Structures (solo), Ark Kültür, Istanbul, Turkey (2019); Untitled – Poetics of Inner Space (solo), Pi Artworks Istanbul, Turkey (2018); Icons of Thinking: Images and Texts, Evliyagil Museum, Ankara, Turkey (2018), Syntax (solo), Osthaus Museum Hagen, Hagen, Germany (2017); 30 Jahre Galerie Cora Hölzl Düsseldorf, Driendl*architects, Vienna, Austria (2017); Freundschaftsspiel Istanbul:Freiburg, Museum für Neue Kunst Freiburg, Freiburg, Germany (2016); Freiburg Modern Art Museum, Freiburg, Vier Künstler (2016), Galeri Mekan86, Vienna, Austria (2016); Locus, Versus Art Project, Istanbul, Turkey (2016); Vivid Dark of a Space (solo), ArtOn Istanbul, Turkey (2016); Ondas Negras (solo), GPLSpaceVI, Vienna, Austria (2015); Where Do We Come From? Where Are We Going?, ArtOn Istanbul, Türkiye (2014); Opera Gallery Dubai DIFC, Dubai, UAE (2013); 41 Meters (solo), Zorlu Center, Istanbul, Turkey (2013); Blue and Black (solo), ArtOn Istanbul, Turkey; Sieben Grengange, House Wittgenstein, Vienna; Crystal City, Mars, Istanbul, Turkey (2011); Kemal Seyhan (solo), Cora Hölzl Gallery, Düsseldorf, Germany (2010); Artists Pick Artists, ArtSümer, Istanbul, Turkey (2010); Hüma Kabakçı Collection exhibition, Osthaus Museum, Germany (2010); Mönchehaus-Kunst Modern Museum, Goslar, Germany (2010), Pecs Modern Art Museum, Pecs, Bulgaria (2010); Second Encounter, ArtSümer, Istanbul, Turkey (2009); BM Suma Gallery, Istanbul, Turkey (2007), Galerie

Gabriel, Viyana, Avusturya (2005); 21st Century, 20er Haus, Vienna, Austria (2004); T-Art, AAI Gallery, Vienna, Austria (2002); Abruf Museum, Vienna, Austria (2000); The Other, UPSD, Habitat, Istanbul, Turkey (1996).

His works are in collections such as The Tyrolean State Museum Ferdinandeum, Innsbruck, Austria; Arch Driend Collection, Vienna, Austria; Die Roland Madesta, Nürnberg, Austria; Istanbul Modern, Istanbul, Turkey and Evliyagil Museum, Ankara, Turkey.

CANAN TOLON

Canan Tolon was born in Istanbul and raised in France. After receiving her Baccalauréat, she studied architecture and design, at Napier University in Edinburg, Fachhochschule in Trier, and at the Architectural Association in London. She received her Bachelor of Art degree with highest honors at Middlesex University (previously known as Hornsey School of Art) in London in 1980, and a Master of Architecture at University of California at Berkeley in 1983. She held her first solo exhibition in 1983 at the University of California Architectural Gallery. She has shown widely in the US and abroad. Tolon is known for her work which employs space, with random and premeditated inventive processes in conflict with natural elements. Her painting technique simulates that of photography, revealing a vision of a problematic world often overlooked. Her paintings and installations are in prominent museums and private collections worldwide. Tolon lives and works both in Istanbul and in the San Francisco Bay Area.

NİL YALTER

One of the leading representatives of the French feminist art movement and video art in the

1970s, Nil Yalter (b. 1938, Cairo) has received her highschool education at the American Robert College in Istanbul. Expressing herself with dance, theatre and painting in this period, Nil Yalter started to perform pantomime and continued with it during her journey to India by foot. In 1965 the artist moved to Paris. In the late 1960s she actively participated in French countercultural and revolutionary political movements. In her video, performance and installation works which she has been producing since the 70s, the effect of both these social movements and the science of ethnology is observed in a plural aesthetics specific to the artist. Furthermore, it is possible to see the influence of abstract art, especially of Russian Constructivism in her canvases and digital works from her first paintings on. In Nil Yalter's works, the style in question is one that can be considered as autobiographical, where all these influences and the personal and the political are intertwined.

Nil Yalter's works have been exhibited in museums such as Los Angeles Museum of Contemporary Art, National Museum of Women in the Arts (Washington, DC), Museum of Modern Art PS1 Gallery, Contemporary Art Center (Vancouver, Canada), Musée d'Art Moderne de la Ville de Paris, Hessel Museum of Art, New York. Her works are in permanent collections of museums such as Tate Modern, Istanbul Modern, Centre Pompidou, Fonds National d'Art, Museum Ludwig. ■

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