



10th Biennial of Young Artists from Europe and Mediterranean

17 - 31 July 2001 Sarajevo

Selections From Turkey

Visual Arts

Burcu Arısoy
Betül Güney
Leyla Gediz

Music

Kırıka

Sabancı
Üniversitesi

Representatives of Turkey

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**KASA
GALERİ**

**Sabancı
Universitesi**

Sabancı

**University selects young artists
from Turkey participating in the Biennial of
Young Artists from Europe and Mediterranean.**

Sabancı University is a private university in Istanbul established by Vaksa, the Sabancı Group foundation. Since 1974, this foundation has implemented numerous projects, setting up educational institutions, student hostels, cultural centers and libraries.

With Sabancı University, the foundation has embarked on its most comprehensive project to date, which is giving education on Visual Arts, Social Sciences, Engineering and Natural Sciences disciplines.

Sabancı University is giving a greater importance to promote, support and educate young creators from Turkey and abroad. In addition to the graduate and undergraduate degree programs in Visual Arts and Visual Communication, a contemporary art gallery named "Kasa Galerî" has been established in Minerva Han. The Minerva Han where Sabancı University has started its operations was built at the beginning of 20th century and housed many banks and institutions. The vault situated at the basement of the building has been transformed into the art gallery under the name Kasa that literally means 'vault' in Turkish. Upon commencement of instruction on campus, the building is retained as the University's downtown Communication Center and houses the Kasa Gallery.

To endorse and exhibit works by emerging young artists and designers has been one of the focuses of the gallery policy. Bearing this in mind the gallery opened its doors with an exhibit called " Winds into the Future" that later became a yearly exhibition series featuring works of emerging artists and designers. The gallery program is organized as series that include art, drawing, photograph, and design exhibitions annually. Now in its third season "Kasa Galerî" has a progressive and credible reputation in Istanbul artistic environment. While exhibiting national and international artists, designers, Kasa is also an active center where lectures, workshops and seminars on art and design are held.

Sabancı University is honoured to present art works by **Burcu**

Anısoy, Leyla Gediz, Betül Güney and the music of **Kırka** for the 10th Biennial of Young Artists from Europe and Mediterranean in Sarajevo.



Born in 1979 in İzmir,
Arısoy is currently in her fourth
year at the Marmara University,
Faculty of Fine Arts.

Untitled
Oil on wood
2001



Untitled
Oil on wood
2001



Burcu Arısoy

Group Exhibitions

2001 Geleceğe Esintiler
[Winds to the Future], Kasa Gallery,
Sabancı University, İstanbul

2001 Albatros Group Exhibition,
İstanbul

2001 Marmara University,
Faculty of Fine Arts, semester
exhibition, The Arts Program,
Art Gallery

2000 Beş Kimlik [Five Identities],
Garanti Harbiye Art Gallery

2000 Kargaşa ve Gelecek
[Chaos and the Future],
Çekirdek Art Group

2000 2nd Turkcell University
Students Painting Awards

2000 2nd International
Students Triennial

2000 20. Günümüz Sanatçıları
[20th Contemporary Artists]
exhibition, The State Painting and
Sculpture Museums Association

1999 Sergi 2000 [Exhibition 2000],
Marmara University, Faculty of
Fine Arts, Arts Program Exhibition

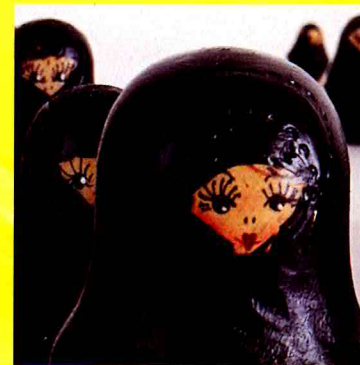
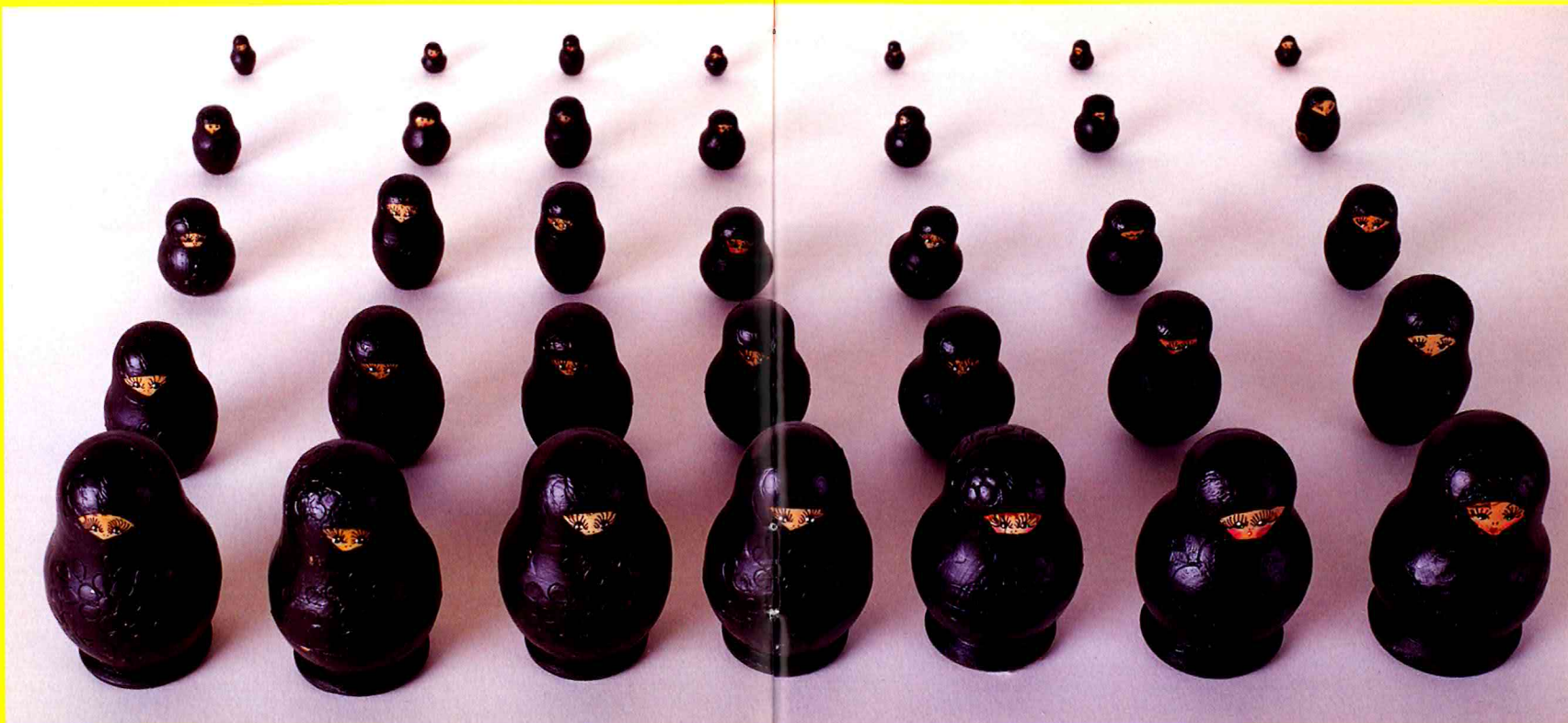
1999 Marmara University, Faculty
of Fine Arts, Art Fair Exhibition

Awards

2000 20. Günümüz Sanatçıları
[20th Contemporary Artists]
competition, The State Painting
and Sculpture Museums
Association Achievement Award

About Her Works

'Mine is an installation of Russian handmade decorative objects: matrushka dolls, as veiled women, or soldiers. Through these objective codes, I have expressed my (subjective) belief about the sameness of the differences which are established by certain social value systems. By bringing together these two ideologies (military and religious), which I deem to be myths, I have reduced them to mere symbols. I chose the matrushka dolls in particular to do this, not only because they are commercial objects that arouse nice feelings, but also because they point to a system. The matrushka dolls are reminiscent of hugging, and of fertility; with their formal differences and simultaneous sameness, they are far from any ideology, they are nevertheless commercial, cute and simple objects the systematics of which are reminiscent of those ideologies. When I dressed them with the black purdahs and the soldier uniforms, the feel of fertility changed into a sense of inclusion (embrace), and the sense of embrace turned into a feeling of closure (sanction), and the relation between the small and the big turned into status quo and hierarchies.'



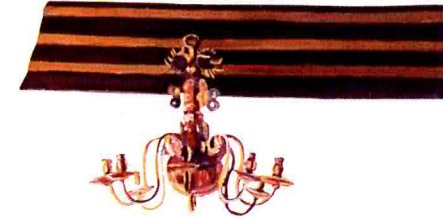
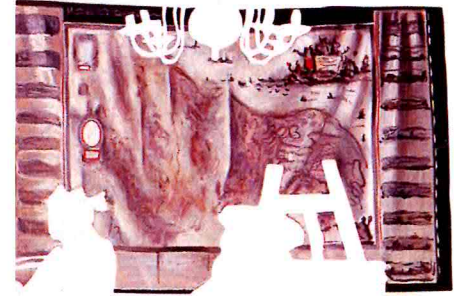
Untitled
Oil on wood
2001

Born in 1975 in İzmir,
Güney is currently in her fourth
year in Dokuz Eylül University,
Faculty of Fine Arts.

Group Exhibitions

2001 Geleceğe Esintiler
[Winds to the Future], Kasa Gallery,
Sabancı University, Istanbul
2000 Görüntüsüz 800 Resim
[800 Paintings without Sight]
installation exhibition,
Dokuz Eylül University,
Painting Program
1998 American Cultural Center,
Student Group Exhibition, İzmir

Deconstruction I
Oil on canvas
250x65 cm.
2001
▼



About Her Works

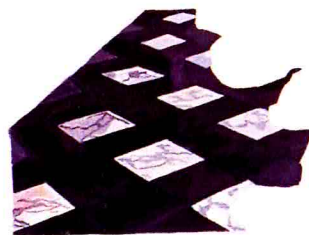
'There is a resemblance between the deconstructionist technique Derrida puts forth and the schizophrenic condition. The dismantling and the scattering of the psychological functions and behavioural integrity, is a general description of schizophrenia. Likewise, the deconstructionist technique aims to do away with the integrity of the text,

the consistency among related texts, and the inversion of the conventional antonyms. The deconstructionist technique aims to reach the substance that holds up a text, to break the spell of a text, to use the dual meanings and the oppositions within a text to be able to invert the text and to break its fluency. Deconstruction creates a text out of

another one by commenting on it in abundance, and by pushing it to its limits. A deconstructionist approves with praise the scattering of truth, the dispersion of integrity, the transition from insightful discussions to never-ending debates, and the replacement of sobriety and rationality with spectacles and hysteria.'



Deconstruction II
Oil on canvas
250x65 cm.
2001



About Her Works

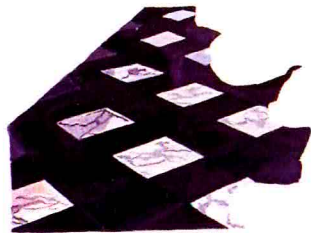
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Deconstruction II
Oil on canvas
250x65 cm.
2001





Born in 1974 in Istanbul, Gediz attended the Slade School of Fine Art (UCL) between 1994 and 1998, and Goldsmiths College, from 1998 to 1999.

Group Exhibitions

2001 Geleceğe Esintiler [Winds to the Future], Kasa Gallery, Sabancı University, Istanbul
1999 Cool, coordinated by Giacomo Picca, London

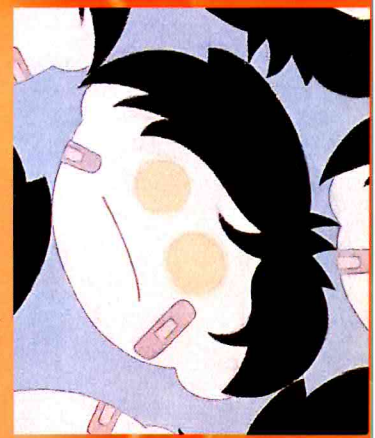
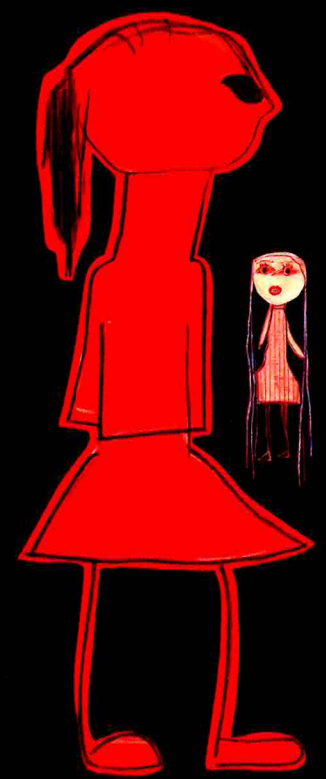
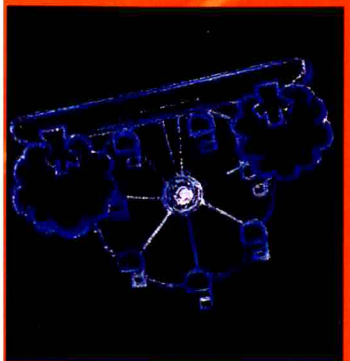
Awards

1997 Still Life Competition, 1st Prize, The Slade School of Fine Art
1996 Still Life Competition, shared 1st Prize, The Slade School of Fine Art

1996 Steer Medal for Painting, The Slade School of Fine Art
1995 Summer Competition, 2nd Prize, The Slade School of Fine Art

Leyla Gediz

Untitled III
Oil on canvas
89x89cm,
2000 ▶



◀ **Untitled IV**
Oil on canvas
120x120cm,
2001

About Her Works

'In the case of my work, chaos indicates the inner tension and anxiety of an individual, who does not quite fit in with the all-too-grown-up world. Childish reactions against authorities achieve little more than confirming the status-quo, and a

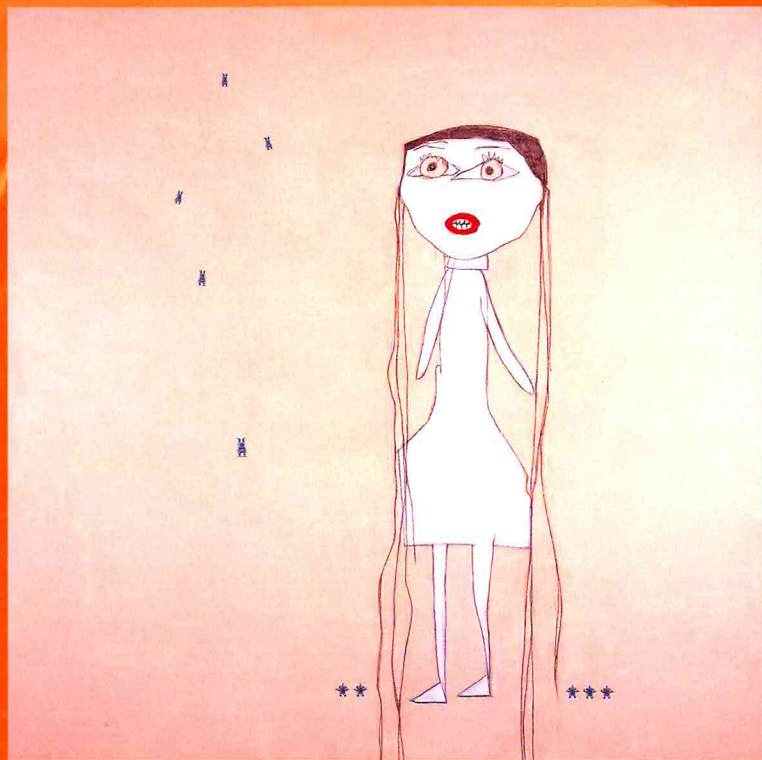
silent agreement runs through all parts of the society, that narcissistic behaviour requires taming. The cultural constitution of the art of painting offers exemplary academic dogmas and fashions to help sustain the desired order upon

invalids. The bigger the disillusion, the more the painted surface resembles a battleground, a site of chaos, which pleasantly overlaps with painting's fate to date. Painting already suffers from a relentlessly twofold condition: one part stuck

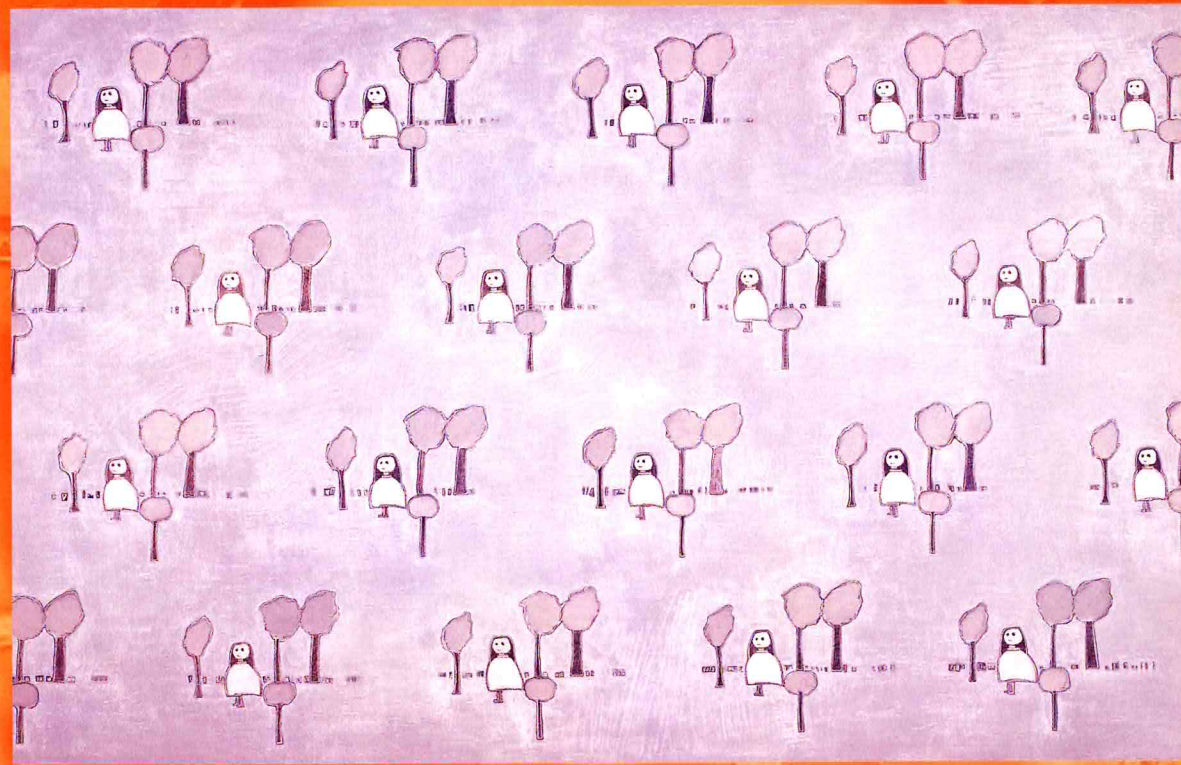
in that infamous irony that marks the aftermath of postmodernism, and one part continuously feeding off modernism. In the hands of the narcissistic child, painting becomes a magnified glass, through which the personal is viewed, and

ruthlessly analyzed. Right from the start, my aim has been to produce such models, first-hand samples, that may serve as points of reference when decomposing wider social phenomena.'

Untitled I
Oil on canvas
182x116.5cm
2000



Untitled II
Oil on canvas
112x112cm
2000





Salih Nazım Peker (saz and vocal)

Born in 1974 in Izmir, Peker graduated from the Faculty of Law in Istanbul University. He is still continuing his graduate studies at Galatasaray University. Since his early highschool years, he founded several independent music groups and gave many concerts. He also played the 'baglama' in various Turkish Folk Music choirs. In 1990, he participated in the Shrewsbury Folklore Festival with the İzmir Folk Music Youth Choir, and the group was awarded second place in the festival. In 1993, at the Oklahoma State University and the Wichita State University festivals, as a member of the Turkish Students Association, he was awarded first place in the Folk Music branch. With Sarp Keskiner, he founded the Istanbul Blues Company, and gave

hundreds of concerts. At the Efes Pilsen Blues Festival in 1997, the group was the sole Turkish blues band to perform. Later in the same year, Istanbul Blues Company received third place in the Roxy Music Awards. In the albums, 'Kökler' (1997-Ada Müzik) and 'Sair Zamanlar' (1999-Double Moon Records), Peker worked as the composer, the lyricist, the arranger and the performer. In the summer of 2000, in Katerini, Greece, he was the sound and visual director of 'Sestanbul' as the special guest of the Turkish Habitat Association in the Balkan Youth Festival. Since 1996, he has been writing articles on Turkish folk music, classical Turkish music, ethnic music and world music in Roll magazine. With Ulaş Özdemir, he produced the documentary 'Fethiyeli Ramazan Güngör ve Üç Telli Bağlaması', which was released by Kalan Müzik

kırka

Salih Nazım Peker
Orçun Baştürk
Ferhat Yegül
Cem Devrim Akdoğan
Sezgin Boynik
Ulaş Özdemir

in 1998. In the February of the year 2000, he founded kırka with Orçun Baştürk and Cem Devrim Akdoğan.

Orçun Baştürk (drums and percussions)

Born in Istanbul in 1977, Baştürk is still continuing his education at the Beykent University Cinema-TV Program. Since his early high school years, he has been making music in various rock and punk groups. Being one of the founders of the Replikas group, he has played in many concerts with them. The group's album 'köledoyuran' was released by Ada Müzik in 2000. For the theater, he has worked with Lale Müldür and Nadi Çoker for the music production of 'Büyük Ünlü UyuMu'. He has also produced the music for 'Biyolojik Mevzular' directed by Melih Koyuncuoğlu, and participated in the efforts for 'Sahte Kimlikler' staged by

Kumpanya Theater Company. He founded kırka in 2000 with Salih Nazım Peker and Cem Devrim Akdoğan.

Ferhat Yegül (trombone, ney)

Born in Ankara in 1980, Ferhat Yegül studied the violin in Ankara Anadolu High School of Fine Arts, and received his trombone training in Bilkent University, Performing Arts Faculty, Prep School. He is currently playing the ney for the Amateur Ankara Classical Turkish Music Choir, and making music with the kırka group.

Cem Devrim Akdoğan (electric bass guitar)

Born in 1977 in Istanbul, Cem Devrim Akdoğan is still a student at the Bahçeşehir University Cinema-TV Program. Since his early youth, he has played with various rock, punk and metal music groups. He has founded kırka in 2000 with Salih Nazım Peker and Orçun Baştürk.

Sezgin Boynik (vocal and poetry)

Boynik was born in 1977 to a Kosovan Turkish family in Prizren. After his graduation from highschool in Prizren, he moved to Turkey. From 1996 to 2000, he

attended the Samsun 19 Mayıs University and graduated from the Department of Psychology. He especially focused on the issues of urban culture, subcultures and the situationists. Both in Kosovo and in Turkey, he worked with many punk groups as a vocalist and a lyricist, aired punk programs on several radios and published underground punk magazines. Currently, he is working for his masters degree in the Department of Sociology in Mimar Sinan University.

Ulaş Özdemir (additional effects)

Özdemir was born in 1976 in Kahramanmaraş. Since his highschool years, through his father's influence, he has been deeply involved with Turkish folk music. He arranged several folk music anthologies around the city of Maraş. Also since his highschool years, he wrote essays on music for Express. In 1998, his anthology of Maraş songs, 'Ummanda / Maraş Sinemilli' was recorded live and published by Kalan Müzik. Some of the recordings in this album were made with elderly musicians in several villages during his field work, and the sayings in the album were recorded for the first time. Özdemir also contributed to several other albums as a guest artist, and

gave concerts in and outside of Turkey. Several songs from 'Ummanda' were included in the albums 'Musiques de Turquie' created by Jerome Cler and published by Actes Sud in France, and 'Remains of Anatolia' created by the English Songlines magazine. Özdemir wrote articles on music for many journals, newspapers and internet sites, including Roll magazine of which he was one of the founders. He still works for Kalan Müzik, is part of the kırka project with Salih Nazım Peker, the 'Aşık' project of folk songs from contemporary Turkish bards with Engin Arslan, and the 'trans(e)fusie' project in Belgium which aims to fuse European, African and Middle Eastern music.



About Their Music

'*kirika* has been effected by the folk music created in the major cities of the Ottoman Empire such as Istanbul, Urfa and Thessalonike. This music which embraces the unconventional sounds of the Bektashi winds, the humility of folk songs, the fleeting lustfulness of the *kantos*, and the sweet sorrow of love songs might have taken its inspiration from an Anatolian

Greek (Rum) woman's seductive voice, from the melodic voice of an Urfa poet, or from the cries of an Istanbul gentleman. That's where *kirika* has founded itself: on a sense of being 'broken', a sense of hybridity... The careless but sincere sounds of the old records, and the extra-tonal insistence of the ghazelle singers... that is where *kirika* finds a punk feel and amplifies

it in its own songs. Distanced from things like academic criticism and commercial pressures, late Ottoman urban folk music was very humbly produced and has left us a heritage which today *kirika* envies. Unfortunately, nowadays, we don't have that kind of freedom.'





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