

Özlem Günyol & Mustafa Kunt

Upfalling Ones

20 MARCH–28 APRIL 2024

DIRIMART DOLAPDERE

Dirimart is proud to announce the third solo exhibition by Özlem Günyol & Mustafa Kunt with the gallery, the artist duo who employs methods, such as translation, coding, deconstruction, classification, addition and layering in their works. The exhibition of the duo, which seeks an aesthetic of rearranging things by separating them into fragments and disconnecting them from their physicality and contexts with great precision and diligence, can be seen at Dirimart Dolapdere between 20 March and 28 April 2024.



Photo: Yarat Contemporary Art Space

Mustafa Günyol & Mustafa Kunt

The Clock, 2022

Wet painting on aluminium, anti-reflex glass, electric clock movement

Ø 104 cm

(h: 23 cm)

1/3 + 2 AP

Upfalling Ones showcases seven artworks, including four new ones by Günyol & Kunt, offering a humorous perspective on the expression of power through the physical size or height of things. The exhibition is a highly intricate ensemble of objects that the duo re-elaborates and re-addresses in their different works invariably, bringing public space monuments closer to the audience by transforming them into the objects of everyday life, such as carpets, stairs or climbing walls, and conveying them into the exhibition space as players: a flagpole of life-size dimensions, appearing as a wall pattern at the exhibition, can serve as a material for video work, while a public space sculpture serving to four entirely different projects at the same time.

Bringing the power symbolising objects together at the exhibition space by reducing them to the human scale, *Upfalling Ones* establishes a new human-centred order rather than a hierarchical one that subordinates humans. Transforming the objects of an order in which power is defined by size and height, the exhibition opens up a space for multiple interpretations by bringing these objects to the viewer's level.

Welcoming visitors to the exhibition space, *Neither Up nor Down* contains the 1:1 scale model of a section of stairs leading to the world's highest flagpole in a 3-hectare square in Baku. The work is drawn from the similarities of stairs with flagpoles: stairs have the primary function of upward/downward movement, like flagpoles as the representative of power, and they form a vertical, almost sacred path to power, like giant flagpoles, diminishing people even further with each step towards the base. Based on that, the artwork disrupts this vertical representation by shifting the perspective horizontally. By rendering the stairs dysfunctional when placed parallel to the ground, it separates them from the path to power.

Spanning the walls of the exhibition space, the *Self-portrait* series shows the world's largest flagpoles in life-size dimensions. These self-portraits, folded dozens of times to fit into the exhibition space pictorially, bend the flagpoles in a movement that is the complete opposite of their function, almost bowing them in front of the viewers.

A performance installation titled *Free Solo* is a climbing wall project for which the duo creates replicas of the accessible parts of numerous statues and monuments in Frankfurt, Istanbul, and Çanakkale. According to the artists, while monuments bring people together in celebrations and/or protests, many people also tend to climb them during these gatherings, and this desire – the desire to rise beyond physical existence by benefiting from the power of the monument at that time and place – constitutes the starting point of the artwork.

At the centre of the exhibition floor lies the artwork titled *Clock*, blurring the concepts of time, space, and place: as a clock on the ground cannot tell time without lines and numbers and the way it displays time depends on the viewer's position, the time changes with each person. Since it has no reference point, it blurs the perception of time as it rotates on its axis, making it unable to respond to the system it operates within.



The clock is circled by the installation titled *Possibilities for a Sculpture* which focuses on monumental public space sculptures in different geographies, depicting the human figure in various forms. Transforming the sculptures' poses into written instructions and arranged in the size of the projection of the sculptures' pedestals, these carpets are placed on the gallery floor, aligning it with the upper points of these pedestals. Each viewer reading the instructions creates a temporary version of these sculptures, while the objects placed on the carpets or the people standing on them turn into temporary new sculptures of these pedestals.

Higher than the Ground, Lower than the Sky consists of fixed ascending stairs indicating the pedestal heights of public space sculptures in different cities. Pedestals serve the function of lifting things placed on them, yet in the installation, their heights converge with the bodies of the stairs, the tools of the up-and-down movement. Therefore, the installation both diverts an object with daily use from its function and gives it a new function. The irregularly arranged steps of the stairs draw a portrait of the hierarchical order in the public space, while the possibility of moving the steps when necessary shows that this hierarchy can be reconstructed at any moment. *Higher than the Ground, Lower than the Sky* also allows it to be read as a measuring object indicating the invisible layers rising from the ground.

Finally, the video work titled *Cityscapes* allows viewers to observe various places of the city from the perspective of twelve monuments in Istanbul, which are, due to their historical significance and views, photographed or filmed endlessly on any given day. While a stationary camera captures seemingly ordinary angles at first glance, belonging to 12 different 'heroes', it allows the viewer to experience the city in almost life-sized dimensions, adding a new perspective to all these images. *Cityscapes* shares the unique perspective of the monument's main character, making it accessible to everyone.

Upfalling Ones can be viewed at Dirimart Dolapdere from 20 March to 28 April 2024.

Özlem Günyol (b. 1977, Ankara) and **Mustafa Kunt** (b. 1978, Ankara) moved to Germany and attended the Frankfurt Art Academy – Städelschule – after graduating from Hacettepe University's Department of Sculpture in 2001. In addition to numerous awards and scholarships, they recently won the HAP Grieshaber Preis der VG Bild-Kunst Award in 2017, which is given to an artist every year in Germany. The selected solo exhibitions of the duo, who have been thinking and producing together since 2005, include *The Image Without the Image*, Kulturkreis der deutschen Wirtschaft, Berlin (2019); *Ses-li Harfler I Ses- siz Harfler*, Dirimart, Istanbul (2019); *Beyond the Horizon*, Projektraum des Deutschen Künstlerbundes, Berlin (2017); *minute by minute*, Dirimart, Istanbul (2015); *Özlem Günyol & Mustafa Kunt*, FAK, Dortmunder Kunstverein, Dortmund (2014); *UP!UP!UP!*, Temple Bar Gallery & Studios, studio 16, Dublin (2011); *be-cause*, Basis, Frankfurt (2007); *354512 cm²*, Altes Hauptzollamt, Frankfurt (2003) and selected group exhibitions include *10: Abstractions, Intimations, Ruminations*, İMALAT-HANE, Bursa (2023); *To See a World in a Grain of Sand*, Kunstverein zu Assenheim, Assenheim (2023); *The 90s on Stage*, Salt Beyoğlu and Salt Galata, Istanbul (2022); *Would you still love me if I painted parrots all day?*, Dirimart, Istanbul (2022); *And Now the Good News: Works from the Nobel Collection*, Pera Museum, Istanbul (2022); *WALK!*, Schirn Kunsthalle Frankfurt, Frankfurt am Main (2022); *As rights go by / On loss of rights and lack of rights*, Freieraum Museums Quartier, Vienna (2016); *New Frankfurt Internationals: Solid Signs*, Nassauischer Kunstverein, Wiesbaden; Frankfurter Kunstverein, Frankfurt (2015); *ars viva 12/13 – Systeme*, Kunstmuseum Liechtenstein, Vaduz (2013); *Out of Lines* (film screening), Parasol Unit, London (2012); *Untitled*, 12th Istanbul Biennial, Istanbul (2011); *Hector Kunstpreis 2009*, Kunsthalle Mannheim, Mannheim (2009); *El Dorado, About the promise of Human Rights*, Kunsthalle Nürnberg, Nürnberg (2009) and *Making a Scene*, Fondazione Morra Greco, Naples (2008). The artist duo currently lives and works in Frankfurt.

For detailed information please contact the gallery at press@dirimart.com or +90 212 232 66 66. All images are subject to copyright, gallery approval must be granted prior to reproduction.



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Özlem Günyol & Mustafa Kunt

Yukarı Düşenler Upfalling Ones

Mart 20 March—Nisan 28 April 2024

- 1. Ne Yukarı Ne Aşağı**
Neither Up nor Down, 2023
Polyester üzerine boya
Paint on polyester
262 x 225 cm
- 2. Painting of Flagpoles | Bakü, 2024**
Duvar üzerine dijital baskı
Digital printing on the wall
Değişken ölçüler
Variable dimensions
- 3. Painting of Flagpoles | Jeddah, 2024**
Duvar üzerine dijital baskı
Digital printing on the wall
Değişken ölçüler
Variable dimensions
410 x 340 cm
- 4. Painting of Flagpoles | Çamlıca, 2024**
Duvar üzerine dijital baskı
Digital printing on the wall
Değişken ölçüler
Variable dimensions
335 x 300 cm
- 5. Serbest Tırmanış**
Free Solo
2019-2022
118 adet; poliüretan, magnezyum tozu, kontrplak üzerine akrilik boya
118 pieces; acrylic paint on polyurethane, magnesium powder, plywood
70 x 50 x 3,5 cm
- 6. Saat**
The Clock
2022
Alüminyum üzerine ıslak boyama, yansıma önleyici cam, elektrikli saat mekanizması
Wet painting on aluminium, anti-reflex glass, electric clock movement
Ø 104 cm
(h: 23 cm)
1/3 + 2 AP
- 7. Heykel için İhtimaller (I-XVI)**
Possibilities for a Sculpture (I-XVI)
2024
polyester keçe ve lastik
polyster felt and rubber
Değişken ölçüler
Variable dimensions
- 8. Yerden Yukarıda, Gökten Aşağıda**
Higher than the Ground, Lower than the Sky | Frankfurt
2022-2024
Demir üzeri elektrostatik boya
Electrostatics paint on iron
420 x 45 x 20 cm
- 9. Yerden Yukarıda, Gökten Aşağıda**
Higher than the Ground, Lower than the Sky | İstanbul
2022-2024
Demir üzeri elektrostatik boya
Electrostatics paint on iron
420 x 45 x 20 cm
- 10. Yerden Yukarıda, Gökten Aşağıda**
Higher than the Ground, Lower than the Sky | İzmir
2022-2024
Demir üzeri elektrostatik boya
Electrostatics paint on iron
420 x 45 x 20 cm
- 11. Yerden Yukarıda, Gökten Aşağıda**
Higher than the Ground, Lower than the Sky | Ankara
2022-2024
Demir üzeri elektrostatik boya
Electrostatics paint on iron
420 x 45 x 20 cm
- 12. Şehir Manzaraları**
Cityscapes
2023-2024
Digital video, loop

