

## Ad Infinitum

SEPTEMBER 9–NOVEMBER 10 2019 | OPENING SEPTEMBER 9, 18.00

**Ayşe Erkmen, Lucia Koch,  
Alicja Kwade, Sarah Morris,  
Sarkis, Taldans, Nasan Tur,  
Ebru Uygun, Jorinde Voigt**

**Curator: Ceren Erdem**

Dirimart is pleased to host the group exhibition titled *Ad Infinitum*. Opening its doors on September 9, the exhibition gathers the works of Ayşe Erkmen, Lucia Koch, Alicja Kwade, Sarah Morris, Sarkis, Taldans, Nasan Tur, Ebru Uygun, and Jorinde Voigt under the curatorship of Ceren Erdem. Taking its title from the Latin expression referring to infinite repetition, the exhibition deals with continuity via rhythm. The patterns we feel, we know, we are taught, from the breathing of organic and inorganic matters to the spinning of their atomic particles, from heart beat to cosmic motions, are combined polyphonically, becoming systems that construct reality and simulacra. Setting off from this notion, with *Ad Infinitum*, the gallery is imagined as a new organism in which various rhythms pulse together, whose image becomes clear for a while. The routine cycle of the gallery space is intervened by site-specific installations, while city, architecture, language, and art are fragmented into rhythmic units, inviting the viewer to reflect within this system on human interactions with his/her environment, the cosmos and ways of perceiving it.

We often see **Sarkis** inviting artists and their works from art history into his works. This time he undertakes the altarpiece panels titled *Crucifixion* (1512–1516) sculptured by Nicolas de Hagenau and painted by Matthias Grünewald for the Isenheim Monastery. Among the most striking and horrifying depictions of the crucifixion, this work defies time with its unique structure. It is this special skeleton that Sarkis highlights. This panel on which death, burial, and resurrection are depicted together appears with a unique extraordinary rhythm and still breathes thanks to it.

Another work that makes visible one of the basic rhythms enabling life belongs to **Ayşe Erkmen**. She takes the social and physical environment in which she exists as a departing point and force the viewer to think about the existing structure by re-positioning it in her own way. With *Air* (2015), Erkmen underlines the simplest state of the material. By detaining the air during the glass-blowing process, those glass sculptures make air, in other words, human breath visible. The contemporaneity of Erkmen's works comes from the fact that they point to existing things by different ways. By creating visible socializing models that open up the reality, the artist invites the viewer to enter into dialogue with physical, visual, social, and psychological dimensions of their environments.

The work titled *Eigenbahn* (2018) by **Alicja Kwade**, the master of curious, uncanny sculptures and installations, names humans living in geocentric world as egocentric beings. Emphasizing that the human microcosmos –based on human cognition that allow humans to grasp the world, though in a short trajectory– is actually an orbit of a much larger, complicated macrocosmos, Kwade, with *Eigenbahn*, reflects motions of those cosmoses and their inter-relations which sometimes involve intersections. Her other work exhibited in this occasion is titled *Malus Fularum* (2019) which is just an ordinary apple, with a variety of connotations from Adam and Eve to smart phones: But it is carved for an investigation on architecture and static with an apple corer, to the extent that almost nothing is left from it. The apple as it is, resembling to a Buckminster Fuller design, with the holes in its structure, depicts space-time bending.



“A Prologue” is a part of *Victory over the Sun* (2017) by **Taldans**, the Filiz Sizan–İl–Mustafa Kaplan duo. Here, they interpret the first Russian futurist opera realized in 1913. The original libretto is in Zaum, the language used by Russian futurists, and the set design was made by Kazimir Malevich. Basing it on their former works, Taldans uses repetitions and series in investigating relations between modes of construction of language and choreography. The video titled “A Prologue” will be on view during the exhibition, whereas Taldans will perform it on September 20, October 4, October 17, and November 9.

**Jorinde Voigt** and **Ebru Uygun**, two artists who involve their bodies performatively in their production processes, are in a fluid synchronization with their works. Voigt evolves the pulse, external signals, and physical movements into complex notations involving a network of intertwined thoughts, forms, and words. Every single meticulously elaborated color and line matrix fed by musical scores or coded classification systems, combines chance elements of hand movements with a high level of empiricism compiled from worlds of culture, science, music, history, and literature. Another theme of interest of the artist is the idea of flying. This is an act that helps her to describe time and space in a different manner, as in the case of the *Synchronicity* series on view in the exhibition. The fact that black feathers are recognized in these works is not because they refer to flying but this material totally absorbing –not reflecting– the light; for Voigt thinks of them as absorption surfaces for collective imagination content. And Ebru Uygun who developed a complex way of handling painting establishes a connection between the act of painting on canvas and act of deconstruction, which is followed by a synthesis. Uygun tears the canvases she paints in strips and arranges them within a new order. Deconstruction and synthesis process gives an opportunity to infinite arrangements of constituents.

In her paintings and movies, **Sarah Morris** creates rhythm harmonies from different patterns: In the last of her movies in which she analyses dynamics of various world cities, treating them as movie characters, Abu Dhabi is the lead actor. While investigating the city’s psycho–geographic urban landscape, Morris looks at its fast growth, economic wealth, history, architecture, and spectacle, illusions, which are especially striking in nomadic work force. Following traces of the city’s structure, undercurrents, and bonding elements, she visualizes the orchestration of different rhythms that make a city.

With her installations, interventions, videos, and photographs, **Lucia Koch** looks for ways of changes that would affect people’s experiences of their environments. With this effort, she draws attention to elements that are generally overlooked. By coating building facades, windows with semi-transparent materials or filters, by creating new layers indoors or by playing in her photographs with the sense of scale of inner volumes, she puts forward the architectural rhythms of spaces or she constructs new rhythms. Light, air, and color are essential materials of the artist. With her site-specific installation titled *We had enough* (2019), Koch intervenes in the daily cycle of the gallery by making lights of a never-ending night to float from a window providing daylight to the space.

Another intervention in routine functioning of the space comes from **Nasan Tur**’s work titled *Fire* (2017–2019). Using fire, an element carrying connotations of danger, loss of control, and destruction, the artist tests the trust of both the gallery and viewers. Tur, in his works, focuses on social conditions, production-value-communication relations, and their relations to power. Describing *Fire* as a living painting, the artist points to its ambiguous state: The fire has a potential to burn the entire building, but it is now in a state that is easily controlled by people. While we enter and exit the exhibition, *Fire* reminds us life and death, and encourages us to think about what’s happening between these two.

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