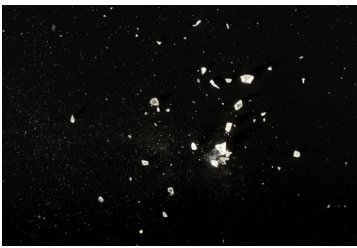


DIRIMART DOLAPDERE

**NASAN TUR****Splinter My Eye**

OCTOBER 24 - DECEMBER 3, 2017

OPENING OCTOBER 24 | 18.00



Nasan Tur  
Diamond  
2017

Dirimart is pleased to announce *Splinter in My Eye*, Nasan Tur's first solo exhibition at the gallery. Comprised of new works, the exhibition runs through December 3 at Dirimart Dolapdere.

Nasan Tur has a diverse practice that ranges from sculpture, drawing, video, and photography to performance, and installation. Placing observation, analysis, and reproduction at the core of his works, Tur explores political ideologies, subliminal messages, and the symbols of power and dissent. The relationship between production and value and modes of communication as well as variability of people's perceptions and reactions depending on their cultural background constitute the significant part of the social conditions that the artist observes and indicates.

The exhibition takes its title from an aphorism, "The splinter in your eye is the best magnifying glass," in Theodor W. Adorno's book *Minima Moralia: Reflections from Damaged Life*, written in 1944-1949 during his exile in the US. Here, Adorno shows how the smallest changes in everyday behavior stand in relation to the most catastrophic events of the twentieth century. Moving forward, Nasan Tur takes on splinter in the eye as a metaphor, the possibility to get an awareness what it means to see rather than a thing that destroys the ability of seeing. In the exhibition, Tur works with symbols of power, wealth, and status and questions their existence as well their function inside the society in order to reveal their vulnerability. Could the objects and words Tur chooses as his raw material be more appropriate now, shaping anew as deformed by the artist, for the questions of our society and political situations we are confronted? As he smashes a diamond or destroys the cliches of politicians, Nasan Tur draws attention to the fragile and transient nature of the power that we assume is permanently ours and the value systems that constitute it.

The damaged chandeliers, spectacular and yet dangerous, a photograph that contains the infinity of the universe, and the words hung on the wall, simultaneously familiar and strange, resettle the imagery and their language, as we are familiar from Nasan Tur's practice. Thus, he disorganizes the value, function and potentiality of art itself and poses new questions and possibilities. And we are facing one of these questions as we are looking at ourselves in a mirror at the end of the show: Who am I?



**Nasan Tur** (b.1974, Offenbach, Germany) has exhibited extensively internationally, including solo exhibitions at Oldenburger Kunstverein (2017), Fondazione Adolfo Pini, Milano (2017); Blain/Southern, Berlin (2016), Deweer Gallery, Belgium (2016); Kunst Haus Wien (2016); Blain/Southern, London (2015); Kunstraum Innsbruck (2014); Kunsthall 44 Moen, Denmark (2014); Kunsthalle Mannheim (2011); Kunstmuseum Stuttgart (2009) and Yapı Kredi Kazım Taşkent Art Gallery, Istanbul (2009). A major solo show at Pori Art Museum in Finland in 2018 is upcoming.

Important group exhibitions include Documenta 14 (2017); Bucharest Biennale (2016); Lentos Museum Linz (2016); Palais de Tokyo, Paris (2015); Fondazione MAXXI, Rome (2015); Centre Pompidou, Paris (2015); Museo d'Arte Moderna, Bologna (2015); Martin Gropius Bau, Berlin (2014); Hamburger Bahnhof, Berlin (2013); Istanbul Modern (2013); Whitechapel Gallery, London (2013); Arter, Istanbul (2011); Schirn Kunsthalle, Frankfurt (2009); Taipei Biennale (2008) and Istanbul Biennial (2007).

Nasan Tur lives and works in Berlin.

For detailed information please contact the gallery at [info@dirimart.com](mailto:info@dirimart.com) or **T +90 212 232 66 66**.  
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