

DALINC

AN EXHIBITION ON DIGITAL FLOW
CURATOR SEYHAN MUSAOĞLU

ARTISTS

A. BILL MILLER
CO-MEKANIKDOLL
DENİZ B. TURAN
FURKAN TEMİR
HAYDİROKET
HAZAL DÖLENEKEN
LARA KAMHI
MEHMET ÖĞÜT
ÖZGÜR DEMİRCİ
STRANGE QUARK UED

JUNE 15-16-17

CISTERN OF PHILLOXENOS



T.C. KÜLTÜR VE TURİZM
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Taking its inspiration from the elements that have been the subject of philosophy since ancient times in order to understand the origin of life, the exhibition “Dalınç”[Immersion] literally translates to; a silent ecstatic enthusiasm, meditation driven from awe of a beautiful appearance and/or a thought.

According to some eastern philosophies; the fifth component to the elements besides air, fire, earth and water (which is the main reason of the cistern’s construction), -if these four mystical elements are the other explaining building unit- is transcendental meditation, or aka immersion or “dalınç” as known in Turkish.

The exhibition, which Musaoğlu constructs its focus as a transcendental immersion with water, based on elements of being, and focuses on the psyche of individuals trying to keep up with the trends of our age. Just like the remnants that act on the memory of water, our identities and forms of expression turn into coded symbols in an augmented digital flow. They evolve through the windows we look from within a screen. We see that the artists in the exhibition deal with the ways of understanding/signifying the self of our existence from different perspectives like the hypotheses put forward by the Ionian thinkers who explain the building blocks of existence with elements. While mirroring the cultural reflections of these lands with the audio-visual installations in the exhibition, a mental journey map is drawn that is open to interaction by bringing together esoteric symbolism with colors and nature’s elements.

The cistern’s mystical nature is transformed into an experience where opposite and at the same time mirror image elements of water-fire and air-earth are removed from the symptomatic symmetry and dispersed into space, evoking different impressions. A digital flow where images and colors are constructed to balance our masculine and feminine energies and create spaces for ourselves in the digital world we have created... Dalınç describes our manipulated versions with the use of reflections of nature and sounds. It thus offers the viewers an experience of themselves.

Şems says “Consider each travel you embark on as an internal journey!” Here, you too can embark on an internal journey. You can talk to the light here.

Welcome to Dalınç.

Curator Seyhan Musaoğlu

ARTISTS

A. Bill Miller
co-MeKaniKdoll
Deniz B. Turan
Furkan Temir
Haydiroket
Hazal Döleneken
Lara Kamhi
Mehmet Öğüt
Özgür Demirci
Strange Quark UED

MEHMET ÖĞÜT

_Grejuva-Alaz

_Katarsis 3.0*

Grejuva means an unquenchable fire that burns on water. Fire is the core of this work. In Ancient Greek Philosophy, Heraclitus describes arkhe (basic matter) as “fire” as the basis of all these elements. Accordingly, fire is the first basis of existence and unity that dissolves all oppositions in it. Alaz, as the illuminated language of things that burn in various forms, makes the life cycle visible. It becomes a word that balances the soul. On these foundations, Grejuva-Fire visualizes man’s conflict with nature. While considering water as the element that extinguishes fire, nature can do the opposite within its own rules. The work reminds us how incapable we are in against nature although we think that we control it. Nature creates its traces with its norms; the work has a witnessing stance rather than a state of intervention. Life is a constant flow. In the relationship between nature and human beings, fire is indispensable for life as a concept that both destroys and creates. We see that the work constitutes the basis of the balance of life as a conflict based on this contrast.

Catharsis performance series, are based on transforming the two artists’ production processes into an experimental and interactive dialogue. Seyhan Musa and Mehmet Öğüt structure their performances in three stages: movement, sound and visuals. Each phase is part of a whole. While the nature is traced in the movement phase, a responsive mutual communication is used in the sound phase. In the last phase, a moving visual collage is formed. In the end, despite all the differences, the possibility of interaction is proven and the role of the audience is examined in the performance. The installation in the cistern, consists of a flow video projected on canvases the artists painted during their interactive performance they titled “movement”.

**Grejuva-Alaz, 2021, video installation, 4’22’’, 16/9 1080p HD video, single edition*

Katarsis 3.0, 2021, audio-video installation, 40’

LARA KAMHI

_Idios & Koinos Kosmos III*

Heraclitus spoke of the awake having a mutual world, while the asleep ones return to their individual worlds. Idios Kosmos means “World of Ideas” in Greek. Koinos, meaning “Shared World”, not only stands as opposed to Kosmos but also coexists with it. Examining the moments when our existences intersect and diverge as a result of our unique experiences and learnings, this study investigates the stages of rupture and reconnection between the abstract and concrete states of thought.

**2021, site specific audio-visual installation*

A. BILL MILLER

_Untitled_MovementSystems Series*

We exist within an environment that can be characterized by the ubiquity of digital technologies. I look for moments where breaking and broken technological systems blur the boundary between the real and virtual. In those moments there is potential to experience and lose oneself somewhere between the machine and the human. As I lose myself, I become a movement system of data dancing.

the body is a system. the system moves in order to sense/feel. the movement is an operation of the system to sense/feel. the movement is a system. the system is a feeling.

These animated sequences were developed as monthly sketches where motion capture data was used to generate simulations and experimental compositions.

**2020, animated video with audio soundtrack, 1'20', 1'30", 30', 3'28"
MOCAP, Particles, 3D Animation, Post Processing*

HAYDİROKET

_datasynk

_datapool

_moon*

Although repetition evokes eternity, it is imperfect like life itself. Man-made production, on the other hand, reinforces the imperfections of life and takes the place of substance in the conditions of the day. Whether the substance is water, air, or earth, we consume everything today in the form that has evolved into codes. Especially in recent times when we can't touch each other, codes appear as a way of life; communication turns into a one-sided flow rather than being a collaborator, and we become an intermediary. The digitalization process, which is a human production, will of course contain all the human flaws. The effort of technological developments to cover up these flaws contains the impossible.

Haydiroket demonstrates this impossibility in his work with a data pool using the Commodore 64 / PETSCII character set called datasynk.

**datasynk & datapool, 2021, PETSCII, GIF animation, 2021
moon, 2021, mashup graphics, single channel video loop*

STRANGE QUARK UED

_Plasmoid-01-02-03

_Mycelial*

In my productions, I mostly feed on my subject of study; physics, and biology which is my study of interest. Maximalist structures have therefore been the narrative feature I chose. In nature, we observe fractalization and irregularity, not primitive geometries that are the building blocks of the modern world. I experimentally investigate the intricate relationship that consciousness establishes with nature through optical perceptions.

Although the fourth state of matter looks like a dilute plasma, it is an electromagnetic conductor. Plasmoid is ephemeral. It is uncanny and scary, but because of its low density, it has a low ability to harm. While producing plasmoids, I took advantage of the methods I developed to produce distorted, impossible optics.

The artwork Mycelial is a perception experience developed in Sinop forests.

**Plasmoid 01-02-03, optical glitch render*

Sound Design: Deniz B. Turan / Mental Arson, 2021

Mycelial, 2019, digital manipulation

Filming: Ece Denizci, Sound Design: Günce Acı

DENİZ B. TURAN / MENTAL ARSON

Deniz B. Turan designed the sound for Strange Quark UED's video installation titled Plasmoid. Turan creates compositions fusing psychedelic bass music and late romantic and impressionist eras together.

CO-MEKANIKDOLL

_Air is what we are bound to share,
Water is how we cleanse*

co-MeKaniKdoll focuses on performance art, experimental music and sound art, as well as Fluxus and alternative sound & music theories. Her sound work relies on improvisation but relies heavily on a structured composition with knowledge of classical music and probability theories.

For the Dalınç exhibition, she recorded field recordings of the water in the cistern. She then created a sound composition altering the frequencies based on different meditative sessions she has practiced, reflecting on the elements that form the essence of the exhibition: fire, earth, air, and water. For her sound is a transcendent experience; the earth is how we keep balanced, fire is what ignites our passion, water is what holds our emotional memories, and the air is bound to carry what we ought to speak and share with others... so we can spread the light.

*2021, sound installation, 77'22"

3D moving visual: Matt Ching

ÖZGÜR DEMİRCİ

_The Things I Want to Tell You*

Özgür Demirci presents a story of a journey towards the source of spiritual, physical, and historical wounds and healing that come to life with a person and/or acquired later. Demirci brings together the points where the wound and ointment meet and separate in a two-channel performative video with two different texts and the participation of specially designed sound and music for each.

Starting from bodily healing, in this work "The Things I want to Tell You", he realizes the parts of social, environmental, political, and spiritual wounds under the skin and turns to the issues that feed them.

*2020, two channel video installation, sound-color, 22'40"

FURKAN TEMİR

_Model4_for_dalınç.usdz*

While producing digital images the 'real' has been the inspiration. The majority of the applications such as render systems, digital photography have been engineering inventions to digitize the physical world's rules in a hyper-real manner. Over time, some new media artists gathered around more futuristic esthetics. In the meantime, there have been talks about a post-truth era that has been developed and spread from the USA. Has it been considered that machines can influence the 'truth'?

*2021, AR sculpture

HAZAL DÖLENEKEN

_Stamina II*

Right at that moment, the moment is recreated every moment with the relativity of time, the place itself, the physical limits of the body, the dream seen, between the layers of the mind, the learned boundaries and limits, the power of imagination, the archetypes in its existence, the collective consciousness, gene transfer, instincts, intuitions, the past, and the present along with everything you perceive.

But when the moment is created, it is already past, and it starts a new new-creation process with everyone who experiences it.

Stamina II by Hazal Döleneken is a performance, created by the lyre, gong, tom, cymbals, kick, trombone, voice, and digital distortion of these sounds. This performance, focused on creating and breaking down by digitizing within this experience cycle, transforms it into an experience by destroying and recreating it at every moment together with the conscious and unconscious decisions of all the images that make up space, time, and human being physically and mentally.

June 17th, couple hours depending on endurance, the artists will go on a 3-day focus-meditation prior to the performance.

*17 Haziran 2021, live sound performance

Drums: Yağız Nevzat İpek

BIOGRAPHTIES



A. BILL MILLER

A. Bill Miller is an Associate Professor of Art and Design at the University of Wisconsin-Whitewater. He earned his MFA at the University of Wisconsin-Milwaukee and has exhibited or screened his work nationally and internationally. In 2013, TRANSFER Gallery held the first solo exhibition of his work. Bill also performs with live audio/visuals and has performed in traditional gallery exhibitions as well as Art and Music Festivals including VIA Pittsburgh in 2011, DINCA Fest Chicago in 2013, Slingshot Athens GA in 2014, and ongoing collaboration for Milwaukee Psych Fest.

CO-MEKANIKDOLL

co-MeKaniKdoll, born in Paris, is a multi-media artist whose work spans the fields of live performance, sound art, film and video, and 2-D media. Drawing inspiration from diverse sources, her work investigates the gap between sound production and music composition, contemporary feminist theory, and the history of avant-garde filmmaking.

Utilizing analog and high-tech sound equipment paired with 16 mm & 8 mm films taken by the artist in live performances, the artist performed under the name “MeKaniKdolls” as a duo. Co-MeKaniKdoll has been collaborating with different sound artists and making work based on water memory, earth elements, and healing theories ever since. She has been performing widely with collaborations celebrated internationally in genres of sound and experimental noise. Some of the venues her work has been presented at are The Kitchen (NYC), New York Studio Gallery (NYC), Lit Lounge (NYC), Curta 8 Film Festival (Brazil), and Istanbul’s famed venue, Babylon.

DENİZ B. TURAN

Deniz B. Turan / Mental Arson (Istanbul, 1995) is a music maker and sound designer. After getting his bachelor's in Film Scoring at Berklee College of Music, he moved to the heart of Hollywood to pursue film music for a year and then went on to live as a nomad across Latin America while freelancing as a ghost-composer for video games and various media.

Doing what musically needs to be done for 'normal' projects aside, since 2016 Deniz has been in collaboration with artists such as Strange Quark, Yebu Tonu, and Turbulent Determinism.

FURKAN TEMİR

Furkan Temir (Sivas, 1995) started his journalism career at the age of seventeen during the Syrian civil war. He took photographs and wrote articles on the battlefields for many magazines and newspapers around the world such as The New York Times, Le Monde, and CNN International. In parallel with his journalism career, he held dozens of exhibitions in the field of digital art, both at home and abroad. Between 2016 and 2019, he was the creative director of 140journos. For a while now, he has been looking for a sustainable new within the advertising industry, while also making an effort to "understand Turkey".

HAYDIROKET

Working under the pseudonym Haydirocket, Mert Keskin is an Istanbul-based artist and curator. His main mediums are GIF, video, collage, and analog video art. The artist's work resembles and mashes up the aesthetic of 8-bit color graphics, glitches, and video signals seen in early Nintendo, Sega, Commodore devices, and VHS tapes.

He was a part of some Demoscene groups in the mid-'90s before having his talents tapped by the likes of Ferragmo, MTV, Converse, and Tumblr. His work has been exhibited at venues such as The Whitney Museum of American Art (New York), Museum of the Moving Image (New York), Smithsonian's National Air and Space Museum (Washington, D.C.).

Moreover, he has participated in many exhibitions worldwide and has worked with numerous companies in the entertainment business. Last but not least, his style has been written about in Complex, The Creator's Project, Design Faves, JUXTAPOZ, The Daily Dot, Digital Trends, ArtSlant, Art F City, and Dazed Digital. And his GIPHY channel has more than 14.7 billion views online.

HAZAL DÖLENEKEN

In her works; Hazal Döleneken examines herself between cycles, instincts, dreams, and technology and her future manifestation. Interactive sound installations, multimedia, and bio-art performances with the body have been exhibited in festivals, exhibition areas, and museums such as Istanbul Biennial, Contemporary Istanbul, Sonar Istanbul, İKSV Theater Festival, Arter, Heterotopia, Istanbul Archeology Museum, Arter, Mix Festival, Istanbul Experimental Film Festival, Digi Logue. She took part in festivals such as Italy's 5th Electroacoustic and Contemporary Festival, Switzerland Chiassoletteraria International Literature Festival, Italy Cose Cosmiche, Istanbul Jazz Festival, Greece Music Showcase with trombone, voice, and piano performances along with her acoustic and electro-acoustic compositions. Award-winning short films with Hazal's music were shown in festivals in countries such as America, Turkey, Russia, Germany, Slovakia, India, and Portugal.

He worked as a sound designer as the founding partner of DECOL, took part in the Royal Orchestra of Koninklijk in the Netherlands. He wrote music for groups such as Diskant Ensemble and Saygun Quartet. Digilogue Alt City Art program was involved in the US-based C minor Foundation Japan project. She completed her undergraduate education in the Department of Music of Istanbul Bilgi University, which she entered as the first after Amsterdam Conservatory, Den Haag Royal Conservatory. The artist, who is in the thesis stage of her master's degree in composition at MIAM, is preparing her album.

LARA KAMHI

Kamhi studied Theatrical Studies at University Sorbonne Nouvelle Paris-III and Film Studies at the American University of Paris before completing her Bachelor's Degree in Film and Television at Istanbul Bilgi University.

She completed her Master's Degree in Fine Art Media, in 2013 at the Slade School of Fine Arts (UCL). She is the founder and director of the independent art initiative named Prizmaspace where she nationally and internationally curated an exhibition series comprising of nine shows focusing on site-specific, immersive, and cinematic approaches.

Kamhi has exhibited her work in national and international galleries, museums, festivals, and public spaces since 2009. Having directed numerous short experimental films during her student years, she has been also working as a music video director and visual, stage & lighting designer for plays, videos, concerts, and events. The artist has prepared a clip series of short films within the scope of her first feature film "Chaosmos", which she will direct. She continues her works as a founder and director; Prizma Productions, which carries out works on magical reality, science fiction, and fantasy genres, continues under the roof of Istanbul.

MEHMET ÖGÜT

He completed his master's degree in painting at Marmara University Institute of Educational Sciences. The artist, who then studied at the Kabk: Royal Academy of Art, is currently studying Proficiency in Art (Doctorate) at Yıldız Technical University. Ögüt participated in exhibitions and film screenings in cities such as Istanbul, Diyarbakır, Vienna, Amsterdam, Rotterdam, and Cologne with his painting and video works. He was awarded the ESSL Art Award Cee for his work in 2015. Among the exhibitions from the past years, he participated in is Grejuva in Bilsart in 2019, V.I.G. Special Invitation in Vienna in 2016, Frame Of Mind at De Kijkdoos Art Space in Amsterdam in 2015.

ÖZGÜR DEMİRCİ

Özgür Demirci (Konya, 1982) carries out the fiction of individual and social events that centralize the concept of memory through various artistic production practices.

Demirci completed his undergraduate degree in Interdisciplinary Arts at Yıldız Technical University in 2008 and his master's degree in C: Art: Media from Valand Academy of Fine Arts in 2010. She continues her Proficiency in Art education at Dokuz Eylül University Art and Design Department.

A member of the Izmir Cultural Platform Initiative (IKPG) and one of the founders of the independent art organization Monitor, the artist continues her work in Izmir.

STRANGE QUARK UED

Uğur Engin Deniz also known as Strange Quark UED (1979, Istanbul) started working on video art, experimental cinema, and 3D computer graphics after getting his bachelor's in physics. UED has participated in numerous installations, stage operations, and various group and solo exhibitions since 2008. His concepts revolve around the philosophy of science, sociology of technology, impending trans-human era (not as an -ism, but a foresight of the future probabilities. His interests are mainly focused on optical phenomenology, glitches, and emergence that runs counter to traditional methods in computer graphics. In 2021 he started a complementary presentation of his old and new productions under the pseudonym "Strange Quark". He had his works shown in notable group exhibitions such as the "Creative Code Festival New York in 2020, "/fu:bar/ glitch art expo", Zagreb in 2016-2019, and solo exhibitions at L'Unique and Digital Zone Galleries in 2020 and Escape Universel, Paris, France in 2016.

SEYHAN MUSAOĞLU

CURATOR

Curator, art consultant, and artist. She is also the founding director of Space Debris, the independent art space he founded in 2014 - focusing on innovative dialogue with a collective spirit. Musaoğlu graduated from Brandeis University (Boston, MA) with honors from the Department of Performing Arts and Fine Arts, and completed her master's degree at Parsons, The New School of Design, New York. Musaoğlu, whose works have been exhibited in many galleries and art venues in New York, Boston, Istanbul, Tokyo, and Curitiba, founded Space Debris in Istanbul Karaköy after working as the art director of the Broadway 1602 Gallery, New York for four years. In addition to her curatorial work for the past seven years, she also acted as the curatorial consultant and art advisor for various projects online and irl. In 2020, she was the selected as the curator from Turkey for the Museum Without Walls exhibition, which was held internationally by the British Council, and was awarded the first prize in the Golden Spider awards in the Culture and Art category with the exhibition they organized. Musaoğlu is a founding member of the Performistanbul Performance Arts Development Board, which focuses on popularizing performance art in Turkey and establishing a research library on performance art.

EDA HİSARLIOĞLU

CURATORIAL ASSISTANT

Eda Hisarlıoğlu graduated from Istanbul Technical University Faculty of Architecture in 2020. She aspires to establish an interdisciplinary practice with her interest in contemporary art, exhibition design and critical urban/architectural theory. In addition to her production assistant role at the 5th Istanbul Design Biennial in the past, she continues to work as an editor at Amsterdam-based Failed Architecture. She continues her internship at London-based curatorial agency Looking Forward as part of the Contemporary Art and Curatorial training program by Akbank Sanat and Open Dialogue.

EXHIBITION TEAM

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RENOSANS

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