

WHERE IS THE CITY?

CURATOR:
EMRE ZEYTİNOĞLU

04.11.2023
— 04.02.2024

ARTISTS:
M. CEVAHİR AKBAŞ
SETENAY ALPSOY
SERCAN APAYDIN
CAN AYTEKİN
ANTONIO COSENTINO
MUSTAFA DUYMAZ
AHMET ELHAN
MURAT GERMEN
SİNAN LOGIE
MUSTAFA PANCAR
RÜÇHAN ŞAHİNOĞLU

YUNT

WHERE IS THE CITY?

Curator:
Emre Zeytinođlu

Artists:
M. Cevahir Akbař
Setenay Alpsoy
Sercan Apaydın
Can Aytekin
Antonio Cosentino
Mustafa Duymaz
Ahmet Elhan
Murat Germen
Sinan Logie
Mustafa Pancar
Rüçhan řahinođlu

Visual Communication
and Booklet Design:
Dilara Sezgin

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the exhibition "Where is
the City?" held at YUNT
between 04.11.2023 and
04.02.2024, curated by
Emre Zeytinođlu.

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for her valuable contributions.

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"WHERE IS THE CITY?"

EMRE ZEYTİNOĞLU

In the past, travelers or merchants, if they were coming by land rather than by sea, would ask people they encountered on the roads, "Where is the city?" and determine their direction based on the answers they received. When they saw the distant city walls or cemetery areas, they would be sure they were very close to the city. This was a very common situation because a city, regardless of its culture, always collected symbols that would reflect its character, arranged them in a hierarchical order according to their functions, and created a system between buildings and city plans.

Of course, each city was not identical; these cultural characteristics would change their appearances or the feelings they conveyed, enabling them to be imprinted in memory. Nevertheless, these cities had a common logic; symbolic structures of the city would gather in the centers, leaving open spaces around them, and the city's inhabitants would find opportunities to meet each other, conduct business, or communicate in these squares during their leisure time. When we read the notes taken by travelers

and merchants from that era, we see that they mostly described these symbolic structures and squares and obtained information about the cities.

However, today's modern metropolises are entirely different; cities are no longer associated with a single center or some symbolic structures, and city plans do not reflect the characteristic features of an ancient culture. In these metropolises, there are multiple centers intersected by numerous highways. These centers do not emerge in a pre-designed manner; they grow through the inclusion of settlements outside the city and are shaped by the individual interventions of the residents, growing in line with various functions; thus, they demonstrate organic development.

For example, if one of those old travelers or merchants were to come today and ask, "Where is the city?" they would be told that they are already in the city and have been walking in it for a long time. Although some romantic writers and poets, some artists, and some city dwellers may still continue to describe a few cityscapes or

an old square and a few buildings when the word "Istanbul" is mentioned, Istanbul is not just made up of these. It is a very fragmented, multi-centered "urbanization zone" where its centers are used only as transit areas and its boundaries are indistinct.

And there is no longer a place to ask, "Where is the city?" so much so that we, as residents of this city, will not be able to provide a clear answer to such a question. Perhaps we will tell the one who asks, "The city is everywhere."

This exhibition moves beyond nostalgic approaches to Istanbul or hopeful thoughts about the future and is based on the reality of the city today. In this city where cliché distinctions like "center-periphery" can no longer be determined, there can be no talk of an "ideal Istanbulite," the distinction between those who are originally from there and those who came later and are foreign to that "culture," or the reality of "old Istanbul images." The artists featured in the exhibition invalidate such an "Istanbul tale" with their works. In

these works, instead of city symbols that have lost their functions and turned into tourist showcases, we encounter images of structures, squares, neighborhoods, and urban groups that have found functions in today's system. These artists, it seems, are not yearning for an empty cultural structure that no longer exists in Istanbul or has outlived its time; they are revealing today's existing culture, confirming the city's current reality, and trying to convey this to the audience.

In the end, this gallery space is located in a "place" that encompasses these situations. Therefore, starting with such an exhibition as the opening will establish a connection with the audience of that "place," eliminate the center-periphery distinction, and reflect different ideas on the existing metropolitan logic.



① **SETENAY ALPSOY**
Inhabitants of the Shell
Changing City
 2023
 Pencil, graphite and charcoal on paper
 119 × 103 cm

② **MUSTAFA PANCAR**
Wayout
 2022
 Oil on canvas
 60 × 60 cm

③ **MUSTAFA PANCAR**
Sculpture Park
 2022
 Oil on canvas
 60 × 60 cm

④ **MUSTAFA PANCAR**
Slippery Moments
 2022
 Oil on canvas
 60 × 60 cm

⑤ **MUSTAFA PANCAR**
Daydreaming
 2022
 Oil on canvas
 60 × 60 cm

⑥ **MUSTAFA PANCAR**
What Sort of Place That We Come To?
 2022
 Oil on canvas
 100 × 125 cm

⑦ **CAN AYTEKİN**
Barrier
[Everything is in its Place Series]
 2014
 Oil on canvas
 150 × 200 cm

⑧ **CAN AYTEKİN**
Barrier
[Everything is in its Place Series]
 2014
 Aluminum
 41 × 90 × 33 cm

⑨ **M. CEVAHİR AKBAŞ**
As Getting Closer III
 2021
 Fine art print, wooden frame
 73 × 73 cm
 Photograph, 3+1 AP

⑩ **M. CEVAHİR AKBAŞ**
Getting Closer II
[Pathway series]
 2017
 Fine art print, wooden frame
 53 × 78 cm
 Photograph and drawing,
 3+1 AP

⑪ **M. CEVAHİR AKBAŞ**
Getting Closer I
 2016
 Fine art print, wooden frame
 79 × 63 cm
 Photograph, 3+1 AP

⑫ **SETENAY ALPSOY**
Remnants of the Transformed City
 2023
 43 × 260 × 7 cm
 Installation

⑬ **SERCAN APAYDIN**
Black Hole
 2016
 Oil and assemblage on canvas
 200 × 280 cm

⑭ **MUSTAFA DUYMAZ**
Concrete Pleasure -I-
 2016
 Oil on canvas
 100 × 150 cm

⑮ **MUSTAFA DUYMAZ**
Concrete Pleasure -II-
 2019
 Acrylic on canvas
 50 × 50 cm

⑯ **RÜÇHAN ŞAHİNOĞLU**
Outside XXXIII
 2013
 Acrylic on canvas
 100 × 150 cm

⑰ **RÜÇHAN ŞAHİNOĞLU**
Outside XXXII
 2013
 Acrylic on canvas
 100 × 150 cm

⑱ **MURAT GERMEN**
Nail
 İstanbul, Fikirtepe
 2014
 Lambda C-print + diasec
 107 × 250 cm
 1/5 + 1 AP

⑲ **SİNAN LOGIE**
Fluid Structures
 ⑳ **[Phase 21]**
 2021
 Wood and steel
 Each 151 × 25 × 25 cm

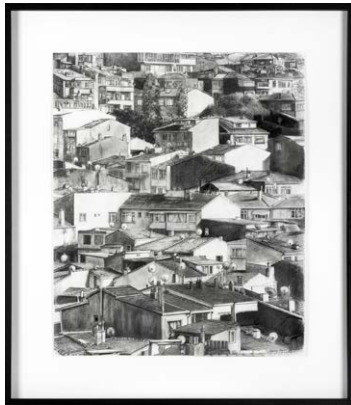
AHMET ELHAN
 ㉒ **File #020 Notebook 9 007**
File #020 Notebook 9 008
File #020 Notebook 9 011
File #020 Notebook 9 002
File #020 Notebook 9 004
File #020 Notebook 9 006
 ㉓ **2022**
 Pigment print on paper
 40 × 50 cm
 Unique

㉔ **ANTONIO COSENTINO**
Corner
 2014
 Oil on canvas
 150 × 210 cm

SETENAY ALPSOY

- ① **Inhabitants of the Shell Changing City**
2023
Pencil, graphite and charcoal
on paper
119 x 103 cm

In "Inhabitants of the Shell Changing City," the city, which has changed both socially and physically, is now a boundless sea of concrete with neither an entry point nor an exit. The buildings that overflow beyond the boundaries of the paper with their overcrowded houses and overlapping lives stand there with all their details, as if there is nowhere to escape, from the nearest to the farthest.



1

- ② **Wayout**
2022
Oil on canvas
60 x 60 cm

- ③ **Sculpture Park**
2022
Oil on canvas
60 x 60 cm

- ④ **Slippery Moments**
2022
Oil on canvas
60 x 60 cm

- ⑤ **Daydreaming**
2022
Oil on canvas
60 x 60 cm

- ⑥ **What Sort of Place That We Come To?**
2022
Oil on canvas
100 x 125 cm



2



3



5

MUSTAFA PANCAR



4



6

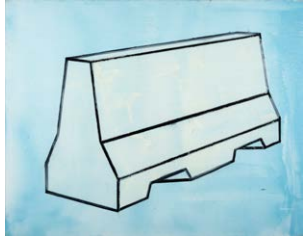
Mustafa Pancar's paintings often delve into urban narratives and the melancholy within the city. He attempts to create the "moments – space[s]" of life within the landscape. The movements of people are important to the artist, and he explores the hidden emotions within them. Pancar adorns imaginary faces on different human characters to reveal a psychological reality. The moments depicted in his works are not always happy; individuals can be seen in contemplative and anxious states of mind. **Mustafa Pancar** blurs scenes to create a narrative with the help of abstraction or ambiguity, blurring scenes to get behind realism. The artist is particularly interested in painting buildings as he sees buildings as extensions of the emotions of the characters.

- 7 **Barrier**
[Everything is in its Place Series]
2014
Oil on canvas
150 × 200 cm

- 8 **Barrier**
[Everything is in its Place Series]
2014
Aluminum
41 × 90 × 33 cm

Can Aytekin's "Barriers" belong to the "Everything is in its Place" series, which he produced in 2014. In the production process, which did not start consciously at that time, the things that Aytekin sees in the places he lives and sees every day are eventually gathered on a route. The monuments, statues, pedestals, and concrete barriers along the route extending from Şişli to Taksim, from Beşiktaş to Çayırbaşı form the subject of the exhibition.

In the years in question, Taksim Square was surrounded by the barriers featured in the work. After a while, the barriers placed in the square start to be lined up side by side, raised and lowered. Can Aytekin frequently observed and photographed this recurring process. Each of these barriers made of concrete weighs 1,750 kg. Occasionally painted, these barriers, which have become interesting for Aytekin in this aspect, still appear in unexpected places today. The barriers, which limit open spaces for various periods of months or even years, are urban furniture for the artist. They exist almost invisibly and change their place in the city.



7



8

- 9 **Getting Closer III**
2021
Fine art print, wooden frame
73 × 73 cm
Photograph, 3+1 Ed.

- 10 **Getting Closer II**
[Pathway series]
2017
Fine art print, wooden frame
53 × 78 cm
Photograph + Çizim, 3+1 Ed.

- 11 **Getting Closer I**
2016
Fine art print, wooden frame
80 × 63 cm
Photograph, 3+1 ed.

The series "As Getting Closer" invites you on a journey that explores the anatomy of the city, where buildings rise and human lives come closer to each other. When viewed from the periphery of the city, tall buildings can be seen from afar, but what is seen is only the cold and distant face of these structures. As we move closer to the centre, the lives hidden and trapped within these buildings are revealed.

The rising buildings signify how people live together more closely and densely. In order to capture the complexity and diversity of life in the heart of cities, this trilogy prefers to focus on the city and its inhabitants from a distance. The series "As Getting Closer" aims to carry the tension of the city with it as the photograph and its viewers move towards the centre of the city.



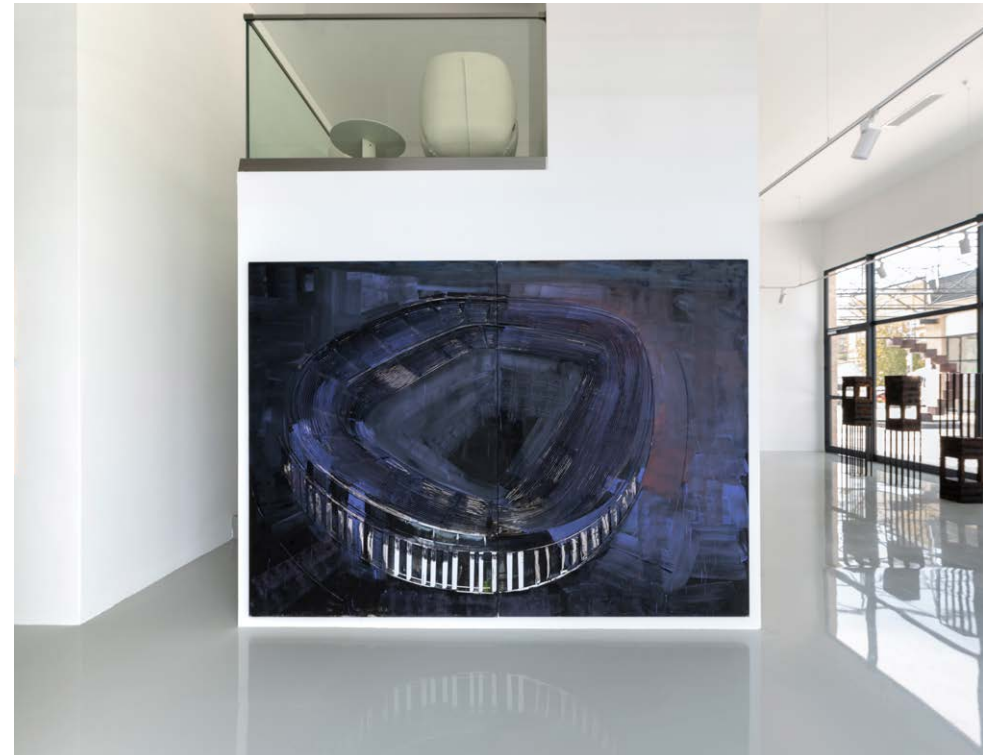
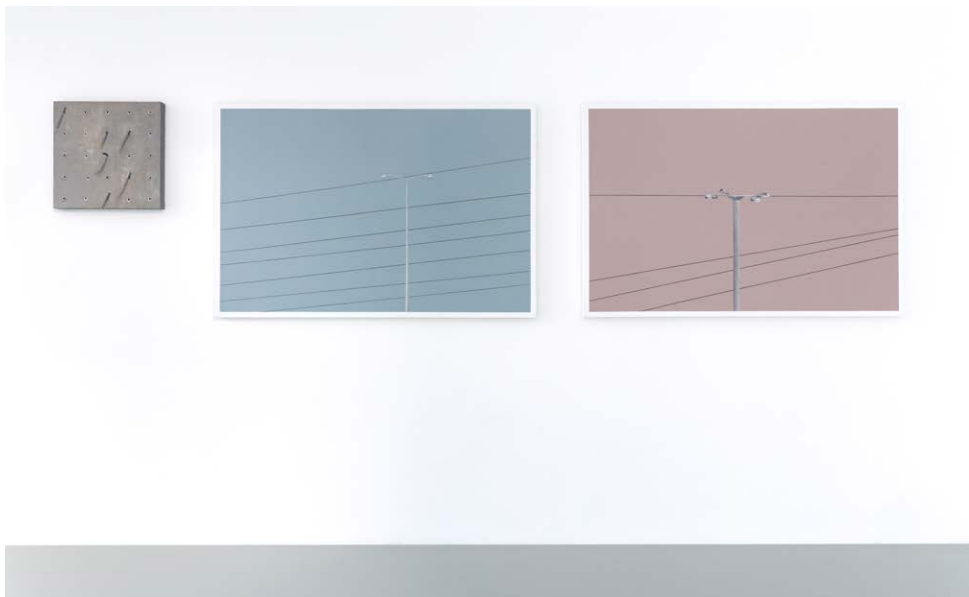
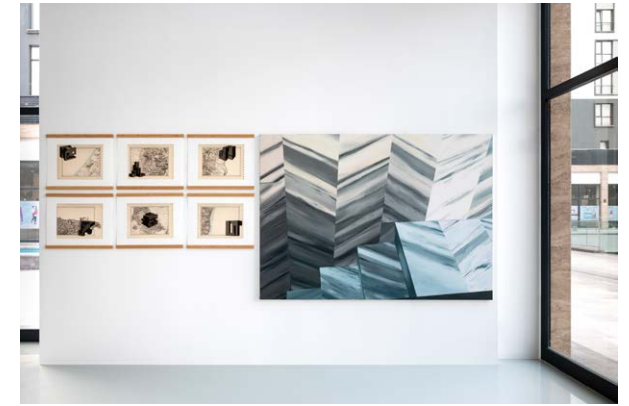
9



10



11



SETENAY ALPSOY

- ⑫ **Remnants of the Transformed City**
2023
Installation
Wooden mailbox, bills and letters,
light, acetate drawing, plexiglass,
keys
43 × 260 × 7 cm



12

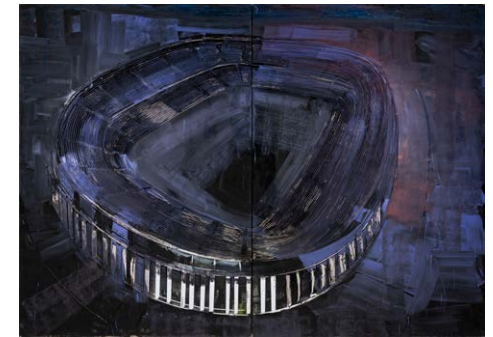
As the city changes rapidly and violently, both demographically and physically, it leaves **Alpsoy** with a lot of material to work with. The artist, who has been working with found objects for some time, establishes an organic relationship with the buildings through these objects, while at the same time establishing a connection with the "past" and the "present". In his installation, each discarded mailbox, now "transformed" as a faint echo of itself, imagines lives related to the "city." Each of these boxes represents a household. With their accumulated bills, advertisements and envelopes, they are positioned as a micro-

scale archive of the lives of the building's inhabitants before the demolition.

Urban transformation has turned the city into a colossal construction site, the boundaries of which are no longer clear. **Setenay Alpsoy** removes mailboxes from a building undergoing transformation and brings them to her studio. The mailboxes in her works are not the reproach of an artist who looks at the past with romantic eyes. With the mailbox, which the artist sees as a symbolic representation of the city, a miniature relic, she draws attention to a city symbol that she wishes to continue despite the transformation.

- ⑬ **Black Hole**
2016
Oil and assemblage on canvas
200 × 280 cm

Sercan Apaydın's work titled "**Black Hole**" is one of the pieces included in the artist's painting series inspired by stadiums as an architectural form. The artwork is created as a large-scale diptych, constructed using an assembly and collage technique. The stadiums, which have been rapidly renovated in recent years, have always been recognized as arenas dominated by the prevailing ideology in every period. The aesthetic, structural, and introverted sociological aspects created by the aforementioned situation are considered quite decisive in forming the general structure of the city. When viewed from above at night, especially in its unlit state, the cityscape represents a vast void, even resembling a black hole.



13

SERCAN APAYDIN

MUSTAFA DUYMAZ

14 Concrete Pleasure -I-
2016
Oil on canvas
100 x 150 cm

15 Concrete Pleasure -II-
2019
Acrylic on canvas
50 x 50 cm



14

15

The proliferation of private spaces, coupled with the destruction and restriction of public spaces, forces individuals to confront the harsh reality of life. It has to sustain its life and compete with time by taking advantage of the indispensable glamour of urban culture. Today, cities and people begin to resemble each other. Cities without identity preserve their own texture; instead of planned and solid structures, they are intertwined with random, ugly structures, resembling compressed prisons. The "Concrete Pleasure" is a state where every inch of land once regarded as a treasure is replaced by concrete, replacing forests and woodlands.

When people living in the city are considered with the reality of their most natural rights such as production, housing, education, culture and socialisation, the

lack of identity also comes to the fore. People who migrate from the countryside to the centre, who leave their homeland at the expense of finding a job and benefiting from the blessings of the city, are left alone with their own fate. It is observed that employment and cultural problems arise in metropolises obeseised by wrong asylum seeker policies. The removal of spaces and social areas from the public sphere, the destruction of nature, and the encroachment of skyscrapers are often accepted as commonplace. Urban transformation planned and projected based on gentrification is presented as an accepted situation for the majority. In these constrained spaces where our freedom of movement is restricted, individuals with different cultures and economic powers strive to realize their ideals, pursue their happiness, and continue their lives with hope.

16 Outside XXXII
2013
Acrylic on canvas
100 x 150 cm

17 Outside XXXIII
2013
Acrylic on canvas
100 x 150 cm

Rüçhan Şahinoğlu carries the concepts of miscommunication, loneliness and alienation, which are the main themes of her works, to the urban environment. Her paintings feature deserted streets, lifeless building facades, tense electrical transformers, and, most prominently, street lamps standing alone. These street lamps, which are the main iconographic elements of the artist's recent paintings, turn into silent witnesses of the fast, noisy and ambitious flow of the city.

Since 1997, Rüçhan Şahinoğlu has been sending postcards featuring urban landscapes from various cities in Turkey and around the world to her address in Istanbul. Through this long-running performance that spans years, the artist expresses her internal loneliness and

the existential struggle through her paintings. By blending hundreds of city photographs she has taken, Şahinoğlu creates new landscapes that are no longer any place, but only the product of mental fictions and transform into urban images. These new landscapes, which are not associated with any specific location but are products of mental constructs, have become urban images. It is possible to find, on the one hand, the deep abstract traces and atmosphere of the loneliness of the human soul in the process of urbanisation and modernisation, and on the other hand, the cold superficiality of virtual environments. The changing meanings and forms of life and existence in the city constitute an important dimension of Şahinoğlu's landscapes.



16



17

RÜÇHAN ŞAHİNOĞLU

MURAT GERMEN

- ⑱ **Nail**
İstanbul, Fikirtepe
2014
Lambda C-print + diasec
107 × 250 cm
1/5 + 1AP



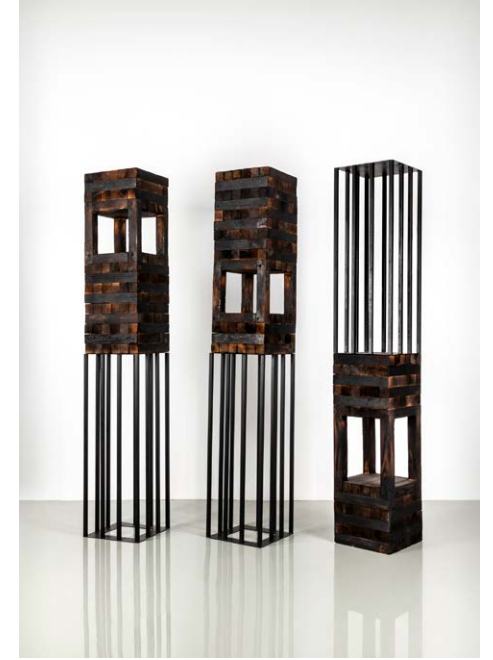
18

Murat Germen's work, titled "**Nail**" alludes to an idealized notion of resistance, built around the temporary stance of a homeowner who refused to sell his plot during the urban transformation process in Fikirtepe, a pilot district for urban renewal in Istanbul. The loss of cultural, architectural and natural heritage to the greed of rent in the last 20 years pushes us to resist this loss in various ways. According to **Germen**, we tend to be inclined towards not following the ordinary course of events and perceiving unexpected developments as acts of resistance.

The house depicted in the artist's work may have been demolished when property developers persuaded the homeowner to sell at a higher price. Nevertheless, the image of the house has been etched in people's minds as a symbol of resistance. The images that portray things that no longer exist also carry the potential to deter us from making similar mistakes in the future. According to **Murat Germen**, this situation is much like the photographs of the rubble taken after an earthquake.

- ⑲ **Fluid Structure (Phase 21)**
2021
Wood and steel
⑳ Each 151 × 25 × 25 cm

In all his works under the title "**Fluid Structures**" **Sinan Logie** attempts to establish a connection with the mental states of his life. He defines each production phase as a new "phase." In recent years, the artist's state of production can be interpreted as an expression of the urban situations he experienced in Istanbul. The images and experiences may correspond to very different scales, encompassing architectural details as well as the alleyways of a shantytown.. This process can be seen as a state of inward and outward reflection that concentrates on the triangle of space - body - mind.. During the journey the artist allows the material to deteriorate in the production process.. At this stage, the traces left by our actions, in other words, our personal responsibilities, are being questioned.



19-21

SİNAN LOGIE



AHMET ELHAN

- 22 File #020 Notebook 9 007
File #020 Notebook 9 008
File #020 Notebook 9 011
File #020 Notebook 9 002
File #020 Notebook 9 004
- 27 File #020 Notebook 9 006
2022
Pigment print on paper
Each 40 x 50 cm
Unique

In the process of cataloging the world, mapping is one of the essential tools. The use of map codes, produced through a method based on a bird's-eye view, provides an "objective" standard for determining an individual's location on earth and the boundaries of settlements. Land of all sizes is delimited using this method, and ownership is allocated, ranging from individuals to the state. Conflict and reconciliation become

visible in these "sovereign" territories.

Ahmet Elhan centres on the understanding that constructs "perspectives" by taking the gaze of the right eye of a standing man and constructs the method of depicting the world in three dimensions. In the distribution of land, he takes a view that sees the world from above. In this series, the artist aims to superimpose both perspectives.



22-27

- 28 **Corner**
2014
Oil on canvas
150 x 210 cm

*"In **Antonio Cosentino's** works are countless images that come from daily life, from the depths of his personal memory or from the visual culture of the city he lives in.. In the 90s, when the displacing characteristic of lower and upper art was being discussed in the contemporary art scene, Cosentino and his fellow artists embarked on an archaeology of a view that questioned the elements of subculture.. Starting from this period, materials related to the visual culture of the geographical space in which we live, such as signs, shop signs, packaging paper, and tiles, coexist in Cosentino's paintings without dominating over each other. The artist's images embrace both a discrete and fragmented narrative as well as a whole and repetitive one, while opening a third window: a colourful and contemplative memory space. His memory works like a constant archivist, recording many things, both written and visual. Cosentino's dynamic and playful structure evokes concepts such as mega-cities and urban architecture's short lifespan, the abandonment of human scale and locality, superhuman speed, and even consumption. It serves as a reminder of forgetfulness characteristic to modernity.**



28

*Excerpt from a text written for the "Foundation-less" exhibition curated by Pinar Öğrenci.



**PARTICIPATING
ARTISTS IN THE
EXHIBITION**

M. CEVAHİR AKBAŞ | (born 1985, Istanbul) lives and works in Istanbul. He is a member of the part of the Istanbul Biennial Work and Research Program. Akbaş aims to bring to light the situations embedded in his memory using with today's language of expression, both by pushing the possibilities of technology and by making use of different disciplines. the language of today, pushing the limits of technology and drawing from various disciplines. He strives to keep the principle of causality alive in his creations.

SETENAY ALPSOY | (born 1983, Istanbul) lives and works in Istanbul. She graduated from Mimar Sinan Fine Arts University, Department of Painting in 2005. In 2009, she completed her master's degree at Mimar Sinan Fine Arts University, Department of Painting. Her work, "Gayrettepe Son Durak" [2019], was included in the selection of The Trinity Buoy Wharf Drawing Award exhibition, one of the prestigious awards of the UK. She has two works in the permanent collection of One Thousand Museum in Miami, Florida, USA. Alpsoy has been recognized with awards such as the Turkish Heart Foundation Painting Competition, 2nd Prize [2005], and the İpek – Ahmet Mery Art Awards, Painting and Sculpture Competition, Achievement Award [2009]. She was also selected as a finalist for the Sustainable Arts Foundation in 2021.

SERCAN APAYDIN | (born 1983, Izmir) lives and works in Heybeliada. He graduated from Eskişehir Anadolu University Faculty of Education, Department of Art Teaching and completed his master's degree in

the Department of Painting at Akdeniz University Faculty of Fine Arts. In his paintings, he mostly produces works that question the ideological shaping of space, area and architectural elements. Especially in his cityscape paintings, he creates collage and assemblage pastes by using artificial materials as well as paint. From time to time, he produces three-dimensional forms and creates installations.

CAN AYTEKİN | (born 1970, Istanbul) lives and works in Istanbul. He graduated from Mimar Sinan Fine Arts University, Department of Painting, Adnan Çoker Studio, in 1977. Following his graduation, he continued his career as an academic staff member. Can Aytekin currently teaches at the Mimar Sinan Fine Arts University, Department of Printmaking.

ANTONIO COSENTINO | (born 1970, Istanbul) lives and works in Istanbul. He graduated from Mimar Sinan Fine Arts University, Department of Painting, Adnan Çoker Studio, in 1994. In 1996, he co-founded the contemporary art group "Hafriyat" with Hakan Gürsoytrak and Mustafa Pancar. Cosentino participated in 16 exhibitions with Hafriyat Group, both in Turkey and abroad, which he also curated. In 2006, he established the first independent exhibition space named "Hafriyat Karaköy" with Hafriyat Group and undertook the management of the space with the members of the group for three years. During this period, the exhibition space hosted 26 exhibitions and events and participated in two fairs, one in the Netherlands. Cosentino and Hafriyat have participated in 16 exhibitions both nationally and

internationally, including exhibitions curated by the group. In 2006, they established "Hafriyat Karaköy," an independent exhibition space in Istanbul, where they hosted 26 exhibitions and events, including two art fairs. Cosentino has also worked as both a curator and an artist in various exhibitions. He organized the exhibition "Turbo Works" in Munich in 2011.

MUSTAFA DUYMAZ | (born 1972, Van) lives and works in Istanbul. He graduated from Gazi University Department of Fine Arts Education, Painting, Department of Fine Arts Education, Painting, in 1999, and completed his postgraduate education at Gazi University Faculty of Fine Arts. He is one of the founders of the "Yaygara Contemporary Art Initiative." Duymaz has received several awards, including the Gazi University Painting Competition Award [1999], Nuri İyem 2008 Painting Competition Award [2008], and the 33rd Dyo Painting Competition Award [2009].

AHMET ELHAN | (born 1959, Izmir) lives and works in Istanbul. He received education in graphic design and cinema.

MURAT GERMEN | (born 1965, Ankara) lives and works in Istanbul. As an artist, educator, and archivist, Germen uses photography as a means of expression and research. He received a master's degree in architecture from the Massachusetts Institute of Technology (MIT) with the American Institute of Architects (AIA) Gold Medal. He teaches photography, art, and new media courses at Sabancı University's Faculty of Arts and Social Sciences.

The artist's oeuvre focuses on issues such as the effects of over-urbanisation and gentrification, property / dispossession, new forms / devices / methods of imperialism, participatory citizenship, urban rights, sustainability of local cultures, human destruction of nature, climate change, global warming, water rights. Cultural heritage, local archiving, documentation as an act of collecting evidence, personal memory / collective memory conflicts, dynamics between betrayals and relics are some of the central concepts in his work. Representation, simulation, various interpretations of history, promises of objectivity and sovereign networks are among the concepts Germen frequently questions. His work focuses on issues such as excessive urbanization and gentrification, ownership and dispossession, new forms, devices, and methods of imperialism, participatory citizenship, urban rights, the sustainability of local cultures, the environmental impact of human actions, climate change, global warming, and water rights. Germen explores concepts like cultural heritage, local archiving, documentation as an act of collecting evidence, conflicts between personal memory and collective memory, betrayals, and legacies in his works.

He has published two monographic books from Skira [Italy] and MASA [Turkey]. He has contributed to more than one hundred solo / group exhibitions in Turkey, USA, Italy, Germany, England, Mexico, Portugal, Uzbekistan, Greece, Japan, Russia, Ukraine, Poland, Bulgaria, Iran, India, Australia, France, Canada, Bahrain, Korea, Dubai, China, Sweden, Switzerland, Egypt and other countries. Numerous editions of the

artist's various works have been included in the collections of Istanbul Modern, Project 4L Elgiz Museum of Contemporary Art, Toruń Contemporary Arts Centre [Poland], Benetton Foundation's Imago Mundi - Istanbul Codex, Yapı Kredi Culture and Arts, Odunpazarı Modern Museum, Museum Evliyagil.

Skira [İtalya] ve MASA'dan [Türkiye] olmak üzere iki adet monografik kitabı yayımlandı. Türkiye, Amerika, İtalya, Almanya, İngiltere, Meksika, Portekiz, Özbekistan, Yunanistan, Japonya, Rusya, Ukrayna, Polonya, Bulgaristan, İran, Hindistan, Avustralya, Fransa, Kanada, Bahreyn, Kore, Dubai, Çin, İsveç, İsviçre, Mısır gibi ülkeler olmak üzere yüzün üzerinde kişisel / karma sergiye katkıda bulundu. Sanatçının farklı eserlerine ait çok sayıda edisyon, yurtiçi / yurtdışındaki kişisel koleksiyonlara ve Istanbul Modern, Proje 4L Elgiz Çağdaş Sanat Müzesi, Toruń Çağdaş Sanatlar Merkezi [Polonya], Benetton Vakfı'nın Imago Mundi – Istanbul Codex, Yapı Kredi Kültür Sanat, Odunpazarı Modern Müze, Müze Evliyagil koleksiyonlarına dâhil edildi.

SİNAN LOGIE | (born 1973, Brussels) graduated from the Free University of Brussels, Victor Horta Faculty of Architecture. graduated from the Faculty of Architecture at the Free University of Brussels, Victor Horta. He gained his initial architectural experience with one of Belgium's most progressive offices, L'Escout Architectures. Logie moved to Istanbul in 2011 and has been teaching at Istanbul Bilgi University's undergraduate and graduate studios since 2013. The artist settled in Istanbul in 2011. Since 2013, in addition to his architectural and artistic

work, he has been teaching at Bilgi University in Undergraduate and Graduate studios. Sinan Logie has been working with Öktem Aykut since 2014. 'Istanbul 2023', a book he co-authored with Yoann Morvan discussing the urban sprawl, was published by B2 Publishing House in Paris in autumn 2014. The Turkish version of the book was published in 2017 by İletişim Publishing House. In collaboration with Yoann Morvan, he authored the book "Istanbul 2023," which discusses the fragmentation of the cityscape. The book was published by B2 Yayınevi in Paris in the fall of 2014. The Turkish version of the book was made available to readers by İletişim Yayınevi in 2017.

MUSTAFA PANCAR | (born 1964, Istanbul) lives and works in the UK. He graduated from Mimar Sinan University, Department of Painting, and also completed his master's degree at the same university's Department of Painting. In his paintings, he uses a semi-figurative approach to depict urban life, the atmosphere of urban architecture and human activity within it. His work focuses on city life, the atmosphere of urban architecture, and human activities within it. He is one of the founding members of the "Hafriyat" artist group, established in 1996.

In addition to his personal solo exhibitions, he has participated in numerous group exhibitions both nationally and internationally in Türkiye and abroad. In addition to oil painting, he works with materials such as drawing, watercolour, collage and sculpture. using various mediums such as oil painting, drawing, watercolor, collage, and sculpture.

RÜÇHAN ŞAHİNOĞLU | (born 1970, Istanbul) lives and works in Istanbul. She opened her first solo exhibition in 1995 and has participated in various group exhibitions in Türkiye and abroad. Şahinoğlu is known for her intriguing projects that use postcards as an art form, such as "Gönderen: Rüçhan Şahinoğlu" and "Artist Postcards." She is considered one of the first representatives of the "mail art" movement in Turkey. Until 2021, she served as a faculty member at Marmara University Faculty of Fine Arts. The artist was awarded the Türkiye İş Bankası Art Grand Prize (1998) and the Tekel Painting Competition Award (1995).

YUNT

Non-Profit Art and Interaction Space

YUNT, located in Sultanbeyli, is a non-profit art and interaction space. It aims to increase the community's exposure to artistic activities. In addition to exhibitions and events, it provides an educational program and supported publications, allowing individuals it engages with to establish new sensory relationships with the world. It aims to contribute to the proliferation of potential social change through the experiential and interactive opportunities it offers.

Through its event program and incentive policy, YUNT supports artistic production and intellectual thought.





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