

THE UNSEEN THE UNSEEN CITY

CURATOR:

EMRE ZEYTİNOĞLU

ARTISTS:

KEREM OZAN BAYRAKTAR

MEHMET ALİ BORAN

VOLKAN KIZILTUNÇ

NURİ KUZUCAN

SİNAN LOGIE

ÇAĞLA MEKNUZE

DERYA ÜLKER

24.02 — 12.05.2024

YUNT

THE UNSEEN CITY

Curator:
Emre Zeytinođlu

Artists:
Kerem Ozan Bayraktar
Mehmet Ali Boran
Volkan Kızıltunç
Nuri Kuzucan
Sinan Logie
Çađla Meknuze
Derya Ülker

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and Booklet Design:
Dilara Sezgin

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exhibition "The Unseen City"
held at YUNT between 24.02.2024
and 12.05.2024, curated by Emre
Zeytinođlu.

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THE UNSEEN CITY

KÜRATÖR:
EMRE ZEYTİNOĐLU

24.02 — 12.05.2024

SANATÇILAR:
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YUNT



Telescopio
della fabbrica
sulle navi



"THE UNSEEN CITY"

EMRE ZEYTİNOĞLU

"The Unseen City" is of course reminiscent of Italo Calvino's wonderful book "Invisible Cities", in which Calvino, like Marco Polo, travels to many cities and describes what he sees: Squares, streets, buildings, towers, domes and the large crowds that move between them... According to Calvino, however, these are not enough to describe a city, because the things he mentions are present in every city and do not reveal a unique character.

This is why Calvino begins to observe people moving between similar things. He asks himself how the individual people in these crowds react differently in the city or how they each use the city differently. It is obvious that Calvino cannot recognise the differences in the character of cities simply by observing their external appearance; he must perceive their individual relationships with people. Observing the reciprocal influences between the city and the "individual" is actually a complete attempt to understand a city. On the other hand, the way people use the city constantly drives it to new dynamics and reconstructs it anew each time. However, this way of using the city is often not openly displayed; much takes place in the minds and interiors. One thing is certain: no matter how hidden the production of the city's inhabitants remains in their heads and private spaces, it is still part of the city and ultimately reflects its character. If you look at this hidden production from time to time and

include it in the definition of the city, the perception or judgement of the city will change. Aykut Köksal says in his book *The Limits of Meaning*: "In reality, the carrier of the 'visible' in a city is the 'invisible'..." This raises further related questions:

- What actually happens in the neighbourhoods or districts of the city that are divided into cultural categories? When we enter these interior spaces, can we still speak of a "same type" of life or a homogeneous cultural structure?
- Are the things that reflect the culture of the city limited to symbolic structures, objects and the visible flow of crowds?
- For example, are architects, craftsmen and workers directly involved in the construction of symbolic structures part of the references that these structures provide? Do they live within these structures or what are their vital practical connections? If they have none, where are they located in the city and to what extent do these symbolic structures include these people?

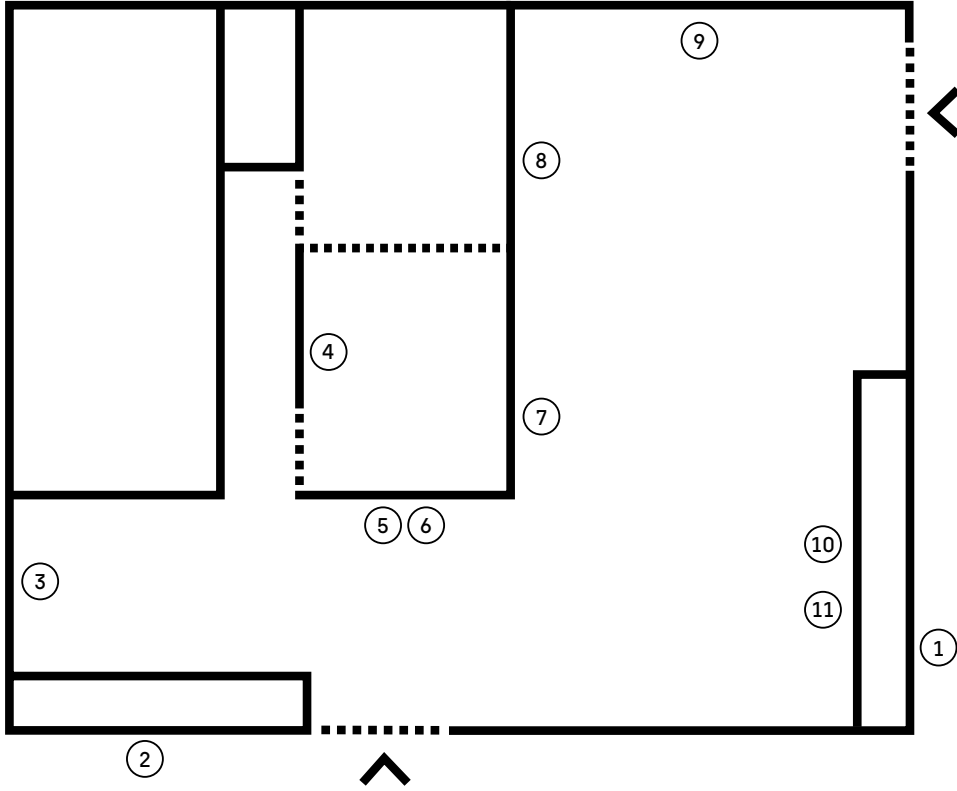
The title of the first exhibition to open at YUNT was "Where is the City?" In this exhibition, the artists explained that a city cannot only be explained by its iconic buildings or squares, but that the areas beyond these buildings are also included. The exhibition text began with this paragraph: "In ancient times, when travellers or merchants came by land instead of by sea, they would ask the people they met on the road, 'Where is

the city?' and determine their direction based on the answers they received. If they then saw city walls or cemeteries in the distance, they were sure that they were very close to the city. This was an extremely common situation, because a city, regardless of its culture, always collects symbols that reflect its character, arranges them hierarchically according to their functions and creates a system between structures and city plans."

The habits of ancient travellers are still valid today... We ponder the recorded composition of symbols that somehow ascended in the city, but the process of this ascension is not understood. This is more than the current state of the city; it is an image of its idealized state in the mind... Even as we define and preserve the cities we live in, we prefer to convey this illusion. And in constructing the symbolic structures and places of a city, we completely forget the role of the "unseen". So a city is not a place defined only by what we imagine and idealize, or by a few symbols that remain in our heads. Many of the things that happen there, many intentions for the future, take place outside our field of vision, diversifying the life of the place beyond our imagination and thus invalidating any definition of a city that we try to make. There are such special places in the city that when you enter them, you encounter images and surprising ways of life that have nothing to do with the street in front of

your door. Therefore, regulations or plans for the future of the city usually remain unrealistic. Moreover, the city that every citizen imagines also remains unrealistic. One of the best examples of this is Sinan Logie's workshop, which was featured in the first YUNT exhibition. In this workshop, which is located in a basement between repair shops, art and design are produced, and on certain days a group of friends meet to make music spontaneously.

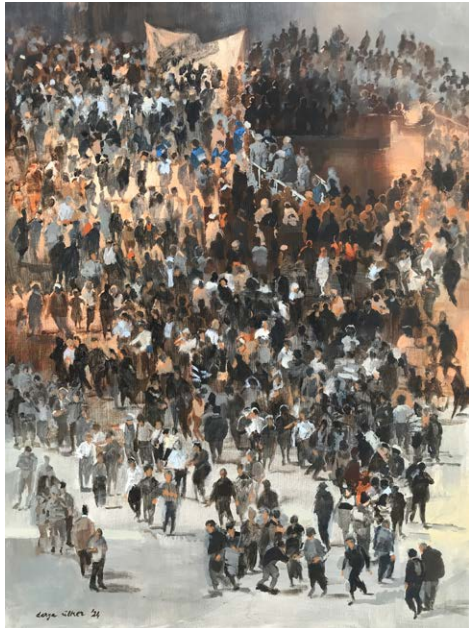
To summarise, this exhibition presents works that reflect surprising actions in the city's interior spaces, the changing meanings of objects and the contradictory lifestyles of the individuals who make up the crowds.



- ① **DERYA ÜLKER**
Habitat
 2024
 Acrylic on canvas
 100 × 70 cm
- ② **NURİ KUZUCAN**
Maquettes for Passage I - IV
 2023
 Marker on glass, wood
 55 × 50 × 9 [each], 4 pieces
Courtesy of the artist and Galerist
- ③ **ÇAĞLA MEKNUZE**
AYŞE
 2017-2024
 Installation
 Poem, three-channel video,
 photograph
 40 × 14 cm | 1' - 34" - 10" | 35 × 50 cm
 [each], 3 pieces
- ④ **MEHMET ALİ BORAN**
Refresh Memory
 2011
 One channel video
 2' 49"
- ⑤ **DERYA ÜLKER**
Habitat / Attachment
 2024
 Acrylic on canvas
 20 × 35 cm
- ⑥ **DERYA ÜLKER**
Habitat / The Unseen City
 2024
 Collage on wall
 100 × 300 cm
- ⑦ **VOLKAN KIZILTUNÇ**
Momentum
 2021
 In a random loop, an audio-enabled
 4K video
 2 channel video
 12'56" - 6'20"
- ⑧ **NURİ KUZUCAN**
Watching Signs
 2013
 Acrylic on canvas
 190 × 200
Courtesy of the artist and Galerist
- ⑨ **NURİ KUZUCAN**
Further
 2013
 Acrylic on canvas
 200 × 190
Courtesy of the artist and Galerist
- ⑩ **KEREM OZAN BAYRAKTAR**
Garden
 2023
 Artificial intelligence-generated
 images
 Mounted on wood
 25 × 17 × 3 cm [her biri], 9 adet
Courtesy of the artist and SANATORIUM
- ⑪ **SİNAN LOGIE**
Inaudible City
 2024
 Single channel video
 02'45"
Courtesy of the artist and Öktem Aykut

DERYA ÜLKER

- ① **Habitat**
2024
Acrylic on canvas
100 × 70 cm



In her work, the artist focuses on crowds of people and their relationships to space. They reflect on new forms and network structures based on the images created by crowds. In addition to the individuals who move within this structure, they are also interested in physical, political and cultural objects. The crowd, which covers the city in a continuous flow, occupies all the accessible gaps of the city in a dispersed body. The crowd transforms the city, producing and consuming it according to its cultural codes. The reciprocal existential relationship between the city and the crowds is evident in everyday life and cultural practises. Only when the squares are not occupied by the invasion of the crowds that make them invisible, when the kaleidoscopic human texture does not make the architectural structures illegible and when the vitality does not seep into the gaps in the concrete, can we speak of the existence of the city.

NURİ KUZUCAN

- ② **Maquettes for Passage I - IV**
2023
Marker on glass, wood
55 × 50 × 9 (each), 4 pieces
Courtesy of the artist and Galerist



ÇAĞLA MEKNUZE

3

AYŞE

2017-2024

Installation

Poem, three-channel video,
photograph

40 x 14 cm | 1' - 34" - 10" | 35 x 50 cm
(each), 3 pieces

The artist reveals the metaphor in reality and the truth in the metaphor. As an homage to Italo Calvino's work "Invisible Cities", in which each chapter is named after a different woman, "AYŞE" is an evocative document. This work consists of photographs and videos taken during the construction of a dock in Kadıköy for a ship called "Cyprus 74" in the summer of 2017. When "AYŞE" was presented to the public in 2024 on the occasion of the fiftieth anniversary of the Cyprus operation, it also opened the door to intertwined explorations of recent history, geography, political and urban choices.



MEHMET ALİ BORAN

4

Refresh Memory

2011

One channel video

2' 49"

Having a memory creates in us a perception of time and the past. Just like the moments we experience, the places where these moments take place are also part of our experience. In this sense, the city in which one lives offers a lived experience characterised by pain, joy and sadness. The organic connection between people and the city has almost disappeared since the city was founded. While Socrates regarded law and rule, i.e. authority, as the determining factor for the city-state (polis), he perhaps also presupposed that the city would achieve a life-sustaining value. To the extent that streets and public facilities come under the control of authority and are transformed into public spaces, people are increasingly confined to their homes.



As the street has become a domain of power, people's resistance to space has become reactive. This resistance has often been equated with rebellion against a tyrant, and people have felt the cold breath of authority on their necks. These events, the state of the public that determines people's fate, have led to an accumulation in the city and in human memory. In this context, "Refresh Memory" is a surreal dream of a group of young people to destroy the city.

DERYA ÜLKER

- ⑤ **Habitat / Attachment**
2024
Acrylic on canvas
20 x 35 cm

- ⑥ **Habitat / The Unseen City**
2024
Collage on wall
100 x 300 cm



VOLKAN KIZILTUNÇ

- ⑦ **Momentum**
2021
In a random loop, an audio-enabled 4K video
2 channel video
12'56" - 6'20"

Volkan Kızıltunç puts the linear-temporal narrative of film and the structural characteristics of video art up for discussion. His aim is to create artworks located at the threshold between contemporary art and cinema by using deconstruction and randomness within the meanings presented by sequential images. This work is built on entanglements. The visual triangle involves encounters with people, cities and environments. The underlying voyeurism never fades. "Momentum" contains the truth that movement never stops. The artist observes, captures and documents movement in all its forms: the movement depicted, the movement of human or non-human bodies, the movement within cities, the movement of moving images, the movement property of the work and finally what inspires the artist and the viewer to move... In the midst of all these circumstances, the artist captures the moment and the movement.



NURI KUZUCAN

8

Watching Signs

2013

Acrylic on canvas

190 × 200

Courtesy of the artist and Galerist

For Nuri Kuzucan, painting is about engaging with the chaos of life and depicting it in the flow of life; as in "Watching Signs" where buildings emerge not from the visible surface of the paint, but almost from within the mist... The artist constantly and consciously strives to break down the barriers symbolized by the structures between the outer reality and the inner world of the individual. The process of observing his works stimulates the senses and aims to eliminate any sense of limitation between outside and inside.



9

Further

2013

Acrylic on canvas

200 × 190

Courtesy of the artist and Galerist





KEREM OZAN BAYRAKTAR

10

Garden

2023

Artificial intelligence-generated images

Mounted on wood

25 x 17 x 3 cm (her biri), 9 adet

Courtesy of the artist and SANATORIUM

Images generated with artificial intelligence show landscapes consisting of objects and vegetation scattered across fragmented terrain in open landscapes. The isometric perspective familiar from computer games and architectural drawings is used. These works emphasise the existence of spaces that strive to separate themselves from their surroundings. Spaces are often depicted as formations in which boundaries begin to dissolve, randomness increases and natural and artificial dichotomies overlap. The artist defines these moments of formation as areas that can potentially lead to encounters that go beyond mere destruction or death, and presents such spaces, especially at the borders of cities, framed by the idea of a "self-emerging garden" In the "Garden" series, the artist uses artificial intelligence algorithms to integrate the factor of chance into landscape design.

SINAN LOGIE

11

Inaudible City

2024

Single channel video

02'45"

Courtesy of the artist and Öktem Aykut

Contributors to the visuals:

Çağla Köseoğulları, Sinan Logie

Editing: **Sinan Logie**

Stage performers: **Dolapdere pazarı**

ve kullanıcıları & Dolapdere Noise

Orkestra, Emrah Altınok, Emre

Akçora, Evren Aysev, Gaye Günay,

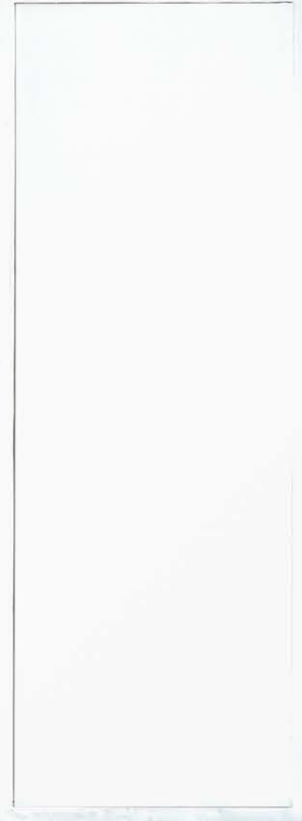
Gümüş Özdeş, Güneş Terkol, Güçlü

Öztekin, Mert Diner, Mert Öztekin,

Muaz Özden

In 2020, the lockdown caused by the pandemic made familiar actions in the city invisible and unheard. During this time, the artist collective Ha Za Vu Zu, consisting of Güneş Terkol, Güçlü Öztekin, Oğuz Erdin and Mert Öztekin, began to use their energy and experimental music practice in Sinan Logie's studio. As a result, dozens of people with different backgrounds and practices such as Çağla Köseoğulları, Emrah Altınok, Emre Akçora, Gaye Günay, Gümüş Özdeş, İkra Kılıç, and Muaz Özden, joined together in gatherings centered around making noise together and called Dolapdere Noise Orkestra. Each participant of this community, which feeds on urban life, absorbs the sounds of Istanbul like a sponge, keeps the entertainment culture away from the consumer networks and shares it freely in music sessions. In this way, the unheard white noise of the city spreads through the space and the inner world both separates itself from the outer world and intertwines with it even more deeply.





KEREM OZAN BAYRAKTAR | b.1984, Istanbul]

He studied at the Faculty of Fine Arts at Marmara University and later obtained his degree as an art expert. He is currently a faculty member at the same institution and lectures at various universities and art institutions, including Mimar Sinan University of Fine Arts. He produces site-specific installations, prints, digital animations, texts, diagrams and presentations that explore the intersection of ecological, cultural and technological systems. Bayraktar has participated in international research programmes such as the BAK Fellowship for Situated Practise (Utrecht) and the Berlin Senate Guest Artist Programme. His works have been featured in various events and venues such as the Tokyo Biennale, Busan Sea Art Festival, Hothouse (Singapore), and D21 (Leipzig). Among Bayraktar's recent publications are "Marmara" (2023), "Yer Ruhları" (2021), and "Dünyaların Haritaları" (2021).

MEHMET ALİ BORAN | (b.1981, Mardin) He graduated from the Ceramics Department of the Faculty of Fine Arts at Sakarya University. He works with different media such as video art, installation, ceramics, performance and video novel. He is one of the organisers of Mişar Art Contemporary Art Talks, which was established in Mardin in 2017. The artist deals with issues of belonging, displacement, cultural heritage and memory in relation to environmental degradation and explores these issues on multiple levels. He examines the positioning of modern-day security systems in the surface areas of his surroundings. Instead of a human-centred reading of place, history and memory, he proposes a holistic reading of existence.

VOLKAN KIZILTUNÇ | (b.1976, Ankara)

He graduated from the Photography Department of Mimar Sinan University of Fine Arts. He continues his postgraduate studies in art at the same department and works as a research assistant. As a founding partner and director of NOKS Art Space, the artist's works have been exhibited in prestigious institutions such as the Israel Museum (Jerusalem), Elgiz Museum (Istanbul), Istanbul Modern, Center of Contemporary Art (Toruń), MAS Museum (Antwerp), TRAFÖ Center of Contemporary Art (Szczecin), Detroit Center of Contemporary Photography, Passau Museum of Modern Art, Essl Museum (Vienna), Teleglion Foundation of Arts (Thessaloniki), as well as the Sinop and Taipei biennials. Kiziltunç was awarded the ESSL ART AWARD CEE in 2013 by the Essel Museum and the Akbank Contemporary Artists Award in 2015. In 2019, he was selected as a guest artist from Turkey for the ISCP (International Studio & Curatorial Program) New York Guest Artist Program with the support of SAHA Association. In 2022, he published his first artist book titled "Sonder" with the support of SAHA Association to accompany his exhibition at Haifa Museum.

NURİ KUZUCAN | b.1971, Sivas) He graduated from Mimar Sinan University of Fine Arts, Department of Painting. He completed his master's degree at the same university's Institute of Social Sciences. In addition to solo exhibitions in Istanbul, Hong Kong, and Shanghai, he has participated in group exhibitions in Berlin, London, Jakarta, and Sydney. Kuzucan's works have been exhibited in institutions such as Pera Museum (Istanbul) and have

recently been included in the collections of Istanbul Modern and the Vehbi Koç Foundation. Most recently, his solo exhibition "Passage" (2023) took place at ARTER.

SİNAN LOGIE | (b.1973, Brussels) He graduated from the Victor Horta Faculty of Architecture at the Université Libre de Bruxelles. He gained his first architectural experience in one of the most progressive offices in Belgium, L'Escout Architectures. Since 2013, in addition to his architectural and artistic work, he has also been teaching Bachelor's and Master's programmes at Bilgi University. He has been working with Öktem Aykut since 2014. In 2014, he co-authored the book "Istanbul 2023" with Yoann Morvan, which deals with the urbanisation of the city. The book was published in French in 2014 and its Turkish version was introduced to readers by İletişim Yayınları in 2017.

ÇAĞLA MEKNUZE | She studied at the Faculty of Communication at Galatasaray University. She performs poetry and works as a journalist. She participated in the "Young New Different V" exhibition organised by Zilberman Gallery in 2014. Her poetry file titled "Azizenin Ölüsü" was recognised as remarkable by Varlık Magazine Yaşar Nabi Nayır Youth Awards in 2015 and published as a book. In 2020, she was a finalist in the "Be Mobile Create Together!" project, a collaboration between France, the Netherlands, Germany and Turkey, and she was a guest artist at Writers Unlimited in The Hague. In 2021, she became the first guest artist in the field of literature in the Baksı Museum Guest Artist Programme as part of the Baksı Cultural and Arts Foundation

Anatolian Awards and produced site-specific works.

DERYA ÜLKER | (b.1979, Ankara) After graduating from the Faculty of Law at Ankara University, she completed a Bachelor's and Master's degree in Painting at Anadolu University and a Master's degree in Art at Mimar Sinan University of Fine Arts. She works as a postgraduate lecturer in the Department of Basic Education at the same university and has been living in Istanbul since 2010. She has had four solo exhibitions at Galeri Soyut, İş Sanat İzmir, Eskişehir Chamber of Commerce and Galeri Kambur and has participated in numerous group and competition exhibitions, workshops, projects and various productions. She has experience as a co-curator at Kiraathane, as a curator at MSGSU and as a visual consultant for Silence Platform against Censorship. She won the Achievement Award at the 76th State Painting and Sculpture Competition 2023. She creates works and develops projects in the fields of theatre, caricature, dance and literature. Her focus areas include crowds, gender, ecology, art and ideology and sound.

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.



YUNT

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