

S E R B E S T

SÜMEYRA
BAKIR

KÜRATÖR | CURATOR
KEREM OZAN
BAYRAKTAR

MERVE
KARAKOÇ

L I K

D E R E C E

TAYFUN
ERDOĞMUŞ

L E R İ

BEDİRHAN
KILIÇ

KEREM
ÖZKAN

BESTE
SARAÇ

D E G R E E S

DİLA
PİRİNÇ

21.12.2024
- 11.04.2025

BERKAY
TUNCAY

O F

ULYA
SOLEY

F R E E D O M

YUNT

DEGREES OF FREEDOM

This booklet accompanies the exhibition *Degrees of Freedom*, curated by Kerem Ozan Bayraktar held at YUNT between December 21, 2024 — April 11, 2025.

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DEGREES OF FREEDOM
21.12.2024 — 11.04.2025



Degrees of Freedom

Kerem Ozan Bayraktar

Efforts to understand the world often struggle with the gap between static representations and the dynamic nature of reality. We're used to thinking of space as linear, predictable, measurable and smooth. We rely on maps, diagrams and language to make sense of our environment, but the static snapshots we capture often fail to express the fluctuating, changing nature of experience.

Interaction with the environment is full of overlapping moments and sudden shifts. Some experiences solidify over time, becoming familiar reference points that guide our daily lives - like the route we take to work each day. Other experiences remain flexible and open to constant reinterpretation. Our relationship to life doesn't always have to be categorized as either rigid or fluid; rather, like magma, it can exist in varying degrees of intensity. Thus, static representations created in the mind or by machines do not form opposing poles to the dynamism of reality. They may not overlap and are often dissimilar, but they are often intertwined.

Conveying this complex structure of life - especially the experience of space, with its varying densities, stillness and movement - is a challenge. Ultimately, the means of expression are part of the subject itself. We know that we can never be completely objective when talking about ourselves, and the same is true of images that represent themselves.

Traditional models of space, such as Cartesian grids or perspective, have largely abstracted intensities when describing the world. Expressing space in terms of fixed points and coordinates ignores many dynamic elements. Imagine trying to draw a tree on your street by considering densities rather than contours. As you spend time with the tree, you realize that its shape is not trying to reach a specific destination. The structure of its branches is determined by

its relationship to the forces in its local environment. At the same time that the tree is resisting gravity, it is spatially organizing the matter within it to orient itself toward water and light. Its shape is determined by these dynamic relationships with the outside world.

Environmental factors should not be thought of as external pressures acting on a passive form. Rather, they demonstrate the tree's ability to influence and be influenced by its environment. Branches grow through the interaction of internal and external forces, tensions and pressures. There is no pre-existing void waiting to be filled; there is displacement and transformation of matter. These movements create accumulations and layers. For example, the trunk is quite rigid, while the tips of the branches and leaves are very mobile. The inner parts of the trunk, which carry water and nutrients, are alive, while the outer bark is full of dead cells. Such formations are not unique to nature. All systems we interact with are shaped by similar forces. It is this morphological complexity of the world that has inspired the development of various geometries, mappings, and expressions throughout history.

In art, science, and philosophy, traditional methods of representation often assume that the world consists of fixed objects that can be captured as they are. These methods focus on the appearance of objects-particularly how they appear to the human eye-rather than on the processes and forces that shape them. If we were to represent a tree in a traditional way, we would freeze it in an image, reducing its complexity to a two-dimensional sketch. By focusing on what already exists, these methods fail to consider all the other possibilities beyond the present.

It's also possible to think of reality as a network of processes, interactions, and possibilities, rather than as fixed objects. This

is like walking: with each step, there are multiple opportunities to move in different directions, to speed up or slow down. But many factors also constrain movement. For example, you can't take ten steps forward at once. What defines these limits? And what happens if you cross them?

Degrees of freedom* define these limits. This concept is not about measuring how many ways an object can move or change position in space. Instead, it describes what something can become and how it can change.

A system-whether it's an aquarium, city traffic, or the cells in our bodies-has different degrees of freedom that determine its ability to move at any given time, but these can change. Systems can gain or lose degrees of freedom as they undergo transitions, such as phase changes or bifurcations. For example, when water turns to ice, the molecules' freedom of movement is restricted, but this change also opens up new possibilities for interaction and expression.

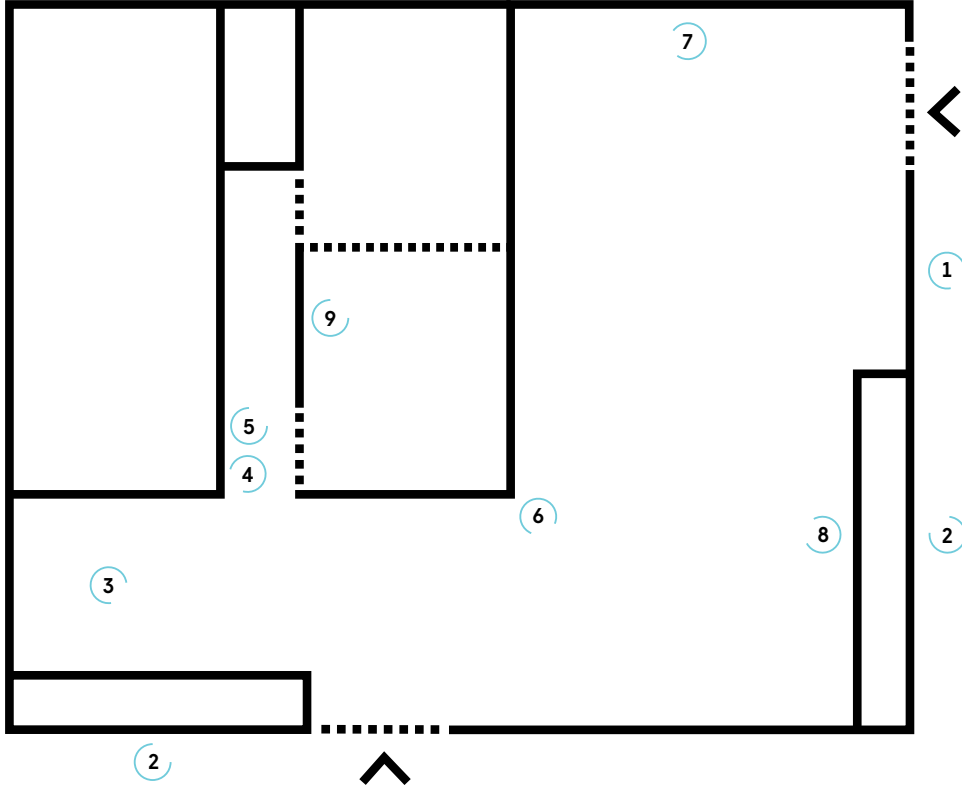
Spaces in which new possibilities emerge are not fixed, metric, or empty, but are composed of intensities. In this sense, the form of an artwork is not about its relationship to fixed images, but about exploring the fields of possibility defined by the degrees of freedom of the system. One question we need to ask, then, is not just what an artwork shows, but what it does-how it brings possibilities to light. How do artists deal with degrees of freedom in their techniques of imaging, creating, constructing, and deconstructing?

This exhibition explores these possibilities and limitations. It features works that question the limits of mapping techniques such as three-dimensional modeling and various projection methods, as well as works that indicate, transform, deconstruct, and

recombine intensities in space. These works, which involve layering, shifting, distorting measurements, intertwining, compressing, folding, stretching, and refocusing, aim to create a space for discussing representation - especially linear representation - in unconventional ways.

YUNT is a space that provides this platform and aims to foster new discussions. It is a temporary field of possibilities, a place where we gather for a while and then disperse. This space is far from familiar art centers, both physically and conceptually. This distance requires us to break habits, to not take the same route to work, to closely observe new branches, and to engage with the unfamiliar.

*The concept of "degrees of freedom" is borrowed from Manuel DeLanda's *Intensive Science and Virtual Philosophy* (Bloomsbury Academic, 2013).



1 **BERKAY TUNCAJ**
Passive Aggressive Poems
2024
Vinyl lettering on wall and glass
Various sizes

2 **SÜMEYRA BAKIR**
Method and Coincidences
2024
Mixed technique
Diptych: 173,5 × 99,5 cm (each)

3 **MERVE KARAKOÇ**
Self-portrait
2022
Blood, infusion set, water engine
Various sizes

4 **ULYA SOLEY**
Location Scouting
2024
UV print
14 × 9 cm

5 **ULYA SOLEY**
Aligning the Stars
2024
UV print
14 × 9 cm

6 **BESTE SARAÇ & DİLA PİRİNÇ**
*Go up a few steps, move forward,
then let yourself slide*
2024
Paper tape, colored pencil
Various sizes

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The Map of Light
2024
UV map printed on reflector canvas
stretched with rubber bands over a
metal frame
265 × 200 cm

8 **TAYFUN ERDOĞMUŞ**
40 Dots
2024
Plant material, gold leaf, acrylic, and
chemical solutions on canvas
Diptych: 31 × 22 × 2 cm (each)

9 **KEREM ÖZKAN**
Untitled
2024
Single channel video
09'39"

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SÜMEYRA BAKIR

KURBAN ÇELİK

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BAYRAKTAR

MERVE KARAKOÇ

DERECE

TAYFUN ERDOĞMUŞ

DEGREES

BEDİRHAN KILIC

KEREM ÖZKAN

BESTE SARAC

DİLA PİRİNG

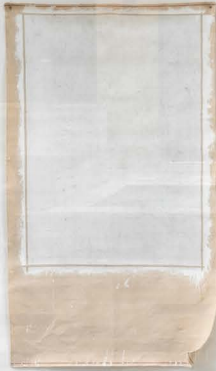
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- 01.04.2025

BERKAY TUNÇAY

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BERKAY TUNCAY



- 1 *Passive Aggressive Poems*
2024
Vinyl lettering on wall and glass
Various sizes

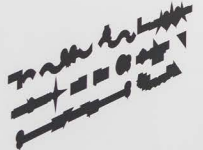
The *Passive Aggressive Poems* series is inspired by the symbols and forms found in Instagram profiles. Berkay Tuncay reorganises and transforms these symbols to create text-like structures. The work explores the realms of visual, concrete and found poetry and aims to expand the artist's experimentation with text. *The Passive Aggressive Poems* encourages reflection on how the digital symbols we encounter daily shape the way we communicate.

SÜMEYRA BAKIR



- 2 *Method and Coincidences*
2024
Mixed technique
Diptych: 173,5 × 99,5 cm
(each)

Sümeýra Bakır's paintings explore the relationships between structure and chance on surfaces. Her work is based on grid-like drawings that follow a series of rules and create a sense of order and organisation. Bakır mixes grids with small irregularities that are difficult to recognise as deliberate or accidental. Bakır's grids, reminiscent of notebooks, file folders and rulers, show the inner inconsistencies, distortions, cracks and discomfort of devices that pretend to create order. The painter and the material, which attempt to create order by imitating machines, already begin to develop in the process of construction.





MERVE KARAKOÇ



3

Self-portrait

2022

Blood, infusion set, water engine

Various sizes

Self-portrait (2022) is an installation in which the artist's own blood is contained in serum sets. This system, which is connected to water motors so that the blood maintains its form, is in a constant state of flux/movement. Thus, it maintains its existence in time only through its electromechanical connection. *Self-portrait* transforms into the space of the artist's search for the "I" and brings a different perspective to the concept of the "I". The outflow of her own blood seems to violate the integrity of the body. When the body no longer retains its integrity and

the boundary between inside and outside becomes blurred, the first thing that called into question is the narrative. This raises questions about idealised and normative representations of the body, about the boundary between the real body and the symbolic body. *Self-portrait* now becomes an independent body and an extension of the artist. This situation takes the form of an interrogation that alienates itself from the "I" in the process of self-recognition through the work that refers to the "I".

ULYA SOLEY



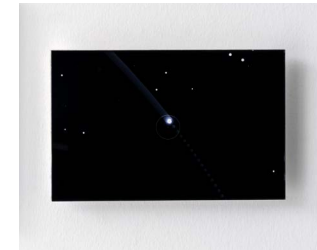
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Location Scouting

2024

UV print

14 × 9 cm



5

Aligning the Stars

2024

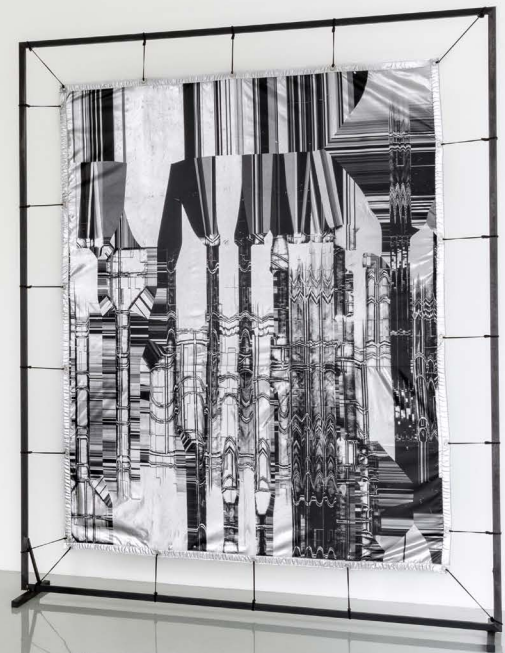
UV print

14 × 9 cm

Location Scouting and *Aligning the Stars* are screenshots from various apps. In the sky and in space - two planes to which we do not have daily access - we follow the traces of speeds that are not part of our daily experience, the speed of an airplane and the speed of light, via a digital interface. While the time/path left behind is expressed as a clear line, the prediction of the uncertain future runs as a dashed line. When predicting the minute an airplane will land or trying to predict the future by looking at the stars, the route of the past becomes important data for predicting the future.



Handwritten text on the wall, possibly a signature or a small note.



BESTE SARAÇ & DİLA PİRİNÇ



- 6 *Go up a few steps, move forward, then let yourself slide*
2024
Paper tape, colored pencil
Various sizes

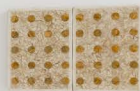
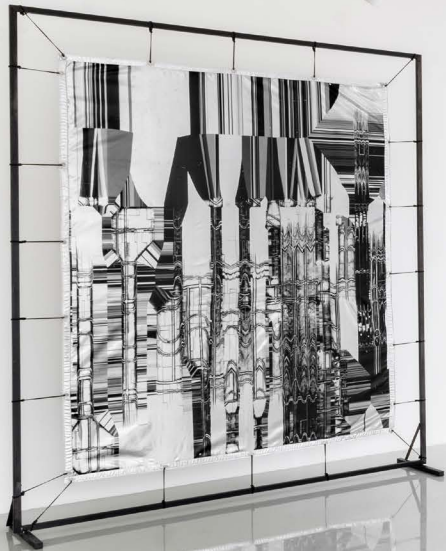
The image of a slide drawn with simple/outer lines on masking tape was placed according to the dimensions of the room with the help of office materials (paper tape, coloured pencil, utility knife, scissors, and ruler). The slide is intended to guide a child, inspired by the movements of nature (climbing up and down). By referring to these systems, the artists simplify the image of the slide and construct it in space.

BEDİRHAN KILIÇ



- 7 *The Map of Light*
2024
UV map printed on reflector canvas stretched with rubber bands over a metal frame
265 × 200 cm

The work consists of a digital print on a reflective canvas enclosed in a metal structure, showing a photogrammetric image of Rouen Cathedral. It unfolds the three-dimensional space of the cathedral to present a two-dimensional representation. This approach transfers the perception of space into two dimensions and reconstructs the spatial experience of the cathedral. Using common tools such as the plane surface and photogrammetry, a representation of the space is constructed. Photogrammetry provides a virtual representation of the physical space, while the flat surface articulates this representation visually. Both methods reveal different dimensions of space through virtual interfaces.



TAYFUN ERDOĞMUŞ



8

40 Dots

2024

Plant material, gold leaf, acrylic, and chemical solutions on canvas
Diptych: 31 × 22 × 2 cm (each)

In his compositions created with plants, the artist explores the relationship between man and nature through layers of time and memory, the plant world, cosmology, biology and the complex nature of new pictorial systems. In a long and painstaking process in his studio, Erdoğan develops a painting technique with these materials that he collects in nature and transforms the surface of the work into an image through chemical interactions. This process has the function of repair and healing for the artist and revives the memory of history in his works.

KEREM ÖZKAN



9

Untitled

2024

Single channel video
09'39"

Untitled (2024) is a computer-based animated video that combines different spatial experiences of space. The moving image is a fictionalised representation of walks in private and public spaces as a continuous experience. The digital image captured from the physical environment navigates through the space between the virtual and the real.

Starting from the house in which the artist personally lives, other spatial experiences

follow. The repetitive nature of the moving image in private and public spaces reverses the relationship between priority and sequence and questions where the boundaries between spaces begin and end. At the same time, it puts up for discussion the idea that the boundaries between spaces represented by lines are entirely dependent on human-specific systems of representation, i.e. the idea that this boundary is a fiction.

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SÖMREKA SAKIN
MEVVA KARAGÖZ
TAYFUN ERDOĞAN
BEŞİM ERGİC
KEDEM ÖZKAN
DİLA PİRİNÇ
29.02.2024
-10.04.2024
SILVA SOLEY
SERPİL TÜNGEL

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SÜMEYRA BAKIR | (born 2001, Istanbul) is continuing her studies at the Faculty of Fine Arts at Marmara University.

KEREM OZAN BAYRAKTAR | (born 1984, Istanbul) graduated from the Faculty of Fine Arts at Marmara University. He then obtained his art diploma. He teaches at Sabancı University. Bayraktar produces site-specific installations, prints, digital animations, texts, diagrams and presentations that explore the intersection of ecological, cultural and technological systems. He has participated in international research programs such as the BAK Fellowship for Situated Practice (Utrecht) and the Berlin Senate Residency Program. His work has been exhibited at various events and venues including Tokyo Biennale, Busan Sea Art Festival, Hothouse (Singapore) and D21 (Leipzig). Bayraktar's recent publications include *Marmara* (2023), *Earth Spirits (Yer Ruhları, 2021)* and *Maps of Worlds (Dünyaların Haritaları, 2021)*.

TAYFUN ERDOĞMUŞ | (born 1958, Isparta) graduated from the State University of Applied Arts, Department of Painting in 1979. He received his doctorate from Marmara University in 1986 and was appointed professor in 1997. His solo exhibitions include Studio Peter Anders (Berlin, 2018), Galeri Nev Istanbul (Istanbul, 2015), Galerie Seits & Partner (Berlin, 2012), Kultur Centrum Schloss Borbeck (Essen, 2006), Royal Academy of Fine Arts (Ghent, 1997), Siyah-Beyaz Art Gallery (Ankara, 1996), and Schering Kunstverein (Berlin, 1986). His group exhibitions include Pilevneli Project (Istanbul, 2019), Galerie Seitz & Partner (Berlin, 2015), Meinblau Projektraum (Berlin, 2012), Tokyo Art Museum (Tokyo, 2010), Total Contemporary Art Museum (Seoul, 2004), and Borusan Art Gallery (Istanbul, 1998).

The works of Tayfun Erdoğan are part of numerous collections, including the Eczacıbaşı

Holding (Istanbul), the Hacı Ömer Sabancı Foundation (Istanbul), the Central Bank of Turkey (Istanbul), OMM (Eskişehir), the Presidential Villa Tarabya (Istanbul), the Royal Palace of Jordan and the Jordan Museum of Art. Tayfun Erdoğan lives and works in Berlin and Istanbul.

MERVE KARAKOÇ | (born 2000, Bursa) graduated from the Faculty of Fine Arts of Marmara University, Department of Painting, and is currently completing her master's degree at the same institution. She focuses on the complex relationship between body and self and deals with bodily waste and its acceptance and rejection. She makes installations with bodily materials such as blood, saliva and faeces. Recently, she has become interested in the spaces where this waste occurs - particularly laboratories, bathrooms and sinks - and she is continuing her research in this direction. Her works have been exhibited in platforms such as Mamut Art Project (Istanbul, 2024) and Sketch to Pixel Digital Art Exhibition (Ankara, 2024).

BEDİRHAN KILIÇ | (born 2001, Istanbul) is a graduate of the Department of Painting at the Faculty of Fine Arts of Marmara University. Kılıç, who participated in "Experimental Media Garbology Workshop" (2023), "Maintenance Manifesto" (Marmara University, 2023) and "Diploma Exhibition" (2024), had his solo exhibition entitled "Synthesis" in 2024, which focuses on space, networks and synthesis. In his works, he deals with the themes of space and representation.

KEREM ÖZKAN | (born 1994, Istanbul) studied Graphic Design at Haliç University and Digital Communication and Media-Multimedia at Lusofona University. He also completed his undergraduate studies at Marmara University's Faculty of Fine Arts, Department of Painting, and is currently pursuing his master's degree at the same institution. Özkan focuses on

the relationship between data and images and continues to work on the perceptual phenomenon of images that are neither purely mimetic nor computational through the relationship between man and machine. In this context, he produces videos with images from everyday life. Among the exhibitions he has participated in are "Istanbul Bilgi University Algı(la)", "Mamut Art Project 10", "Shumen Video Art Festival", "Samsung dArt" and "Gençlere Alan Açık: Medya Sanatı Yarışması (Space for Young People: Media Art Competition)".

DİLA PİRİNÇ | (born 2002, Istanbul) graduated from Marmara University, Faculty of Fine Arts, Department of Painting in 2024. She continues her master's programme at the same institution. She has created works on various materials, techniques and themes. In her recent works, she deals with the themes of women, protest, resistance and banners using knitting and textile materials. Inspired by the aesthetics of banners, she transfers images and writings on the subject of protest and women onto these surfaces.

BESTE SARAÇ | (born 2002, Istanbul) continues her education at Marmara University, Faculty of Fine Arts, Department of Painting. In her work, she is interested in the meaning of the material and the relationship it establishes with its surroundings, and she has created installations from everyday objects. In her most recent works, she focuses on recording the process of the object and the relationship it establishes with its surroundings, documenting the connections from the past with photography, and the idea of reproduction and archiving by recording time.

BERKAY TUNCAY | (born 1984, Istanbul) received his bachelor's degree from Istanbul University, Department of Archaeological Restoration and Conservation and his master's degree from Mimar Sinan Fine Arts University, Department of Computer Aided Art and Design. His work is

based on the study of the impact of the Internet on society and the human mind. Tuncay has participated in many international group exhibitions and presented his work on online culture in various forms, most recently at the Dordrecht Museum, W319, Istanbul Modern and the Montreal Museum of Modern Art. Selected solo exhibitions include " [Fancy Text]" (KUUB.Space, Utrecht, 2024), "CLICKTRANCE", "SANATORIUM" (Istanbul, 2024) and "Just for the hell of it" (DIANA Gallery, New York, 2024). Tuncay has participated in artist residency programmes such as the Jan van Eyck Academie, the Delfina Foundation and Cité Internationale des Arts.

ULYA SOLEY | (born 1990, Istanbul) completed her undergraduate studies in art history and psychology at McGill University. She completed the Master's programme in Culture, Criticism and Curating at Central Saint Martins. She works as a curator at Pera Museum. She recently, she curated the exhibitions "Future Memories" and "A Matter of Taste" at Pera Museum, "Everything familiar, everything foreign" at Versus Art Project and "How should one dress in this situation?" at 601 Artspace New York. Her work deals with internet culture and future narratives from a queer-feminist perspective. Her articles have been published in *Texte zur Kunst*, *CTM Magazine*, *Art agenda*, *Sanat Dünyamız*, *Argonotlar*, *Manifold and Art unlimited*.

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