

2

5B



21.09.2024

06.12.2024

Curator

MURAT GERMEN

Artists

TANZER ARIĞ

GÖKÇEN ATAMAN TANYER

NORA BYRNE

GİZEM ÇEŞMECİ

NERMİN ER

SEMİH ZEKİ

YUNT

2.5D

This booklet accompanies
the exhibition "2.5D", curated
by **Murat Germen** held at
YUNT between **September 21**
— **December 06, 2024.**

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Supervisor
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Gökçen Ataman Tanyer
Nora Byrne
Gizem Çeşmeci
Nermin Er
Semih Zeki

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We thank **R. Gülşen**
Tatlısumak for her valuable
contributions.

2.5D

YUNT



2.5D

Murat Germen

We perceive the world in three dimensions (3D), and when we visualise what we observe, we often reduce it to two dimensions (2D). This reduction in representation leads to some visual, contextual and perceptual limitations in the transmission of content, and therefore broadcasters may look for a method of representation that is at an intermediate point between these two different dimensions. This intermediate point is called the two-and-a-half dimensional (2.5D) universe. 2.5D is a method in which two-dimensional retinal projections are used to create what appears to be a three-dimensional environment. Although the result is technically two-dimensional, it forms the basis for creating the illusion of depth. This type of representation can also be referred to as relief / bas-relief. As the bas-relief is an image with little overall depth, it may not make obvious sense when viewed from the side.

Since the Z-axis (depth) must be shorter in the 2.5D embossing method than in the 3D representation, it can be seen as another manifestation of "foreshortening" (a technique used in perspective drawing in 2D to create the illusion that the object extends into space by shortening the lines of the drawn object). Parallaxing, i.e. creating a sense of depth by moving 2D planes independently of each other and/or the background, is also used as a similar illusion method.

It is useful to address the possible perceptual differences of representations that offer different dimensions. The 2D

representation provides an approximate description, you see the same thing from every angle, there are no shadows on the surface, the recognition of content and the control of perception is largely in the hands of the creator of the representation. 2.5D representation adds spatial features to the surface of the object. There are slight differences depending on the viewing angle, the shadows on the surface shift depending on the lighting angle and the 3D illusion increases. Control over content recognition can be relatively evenly distributed between the maker and the viewer. 3D rendering, on the other hand, adds depth and volume at a 1:1 scale, with significant visual differences depending on the viewing angle, with lighting having the greatest influence. In terms of recognition and perceptual control, the viewer can now feel freer than with other representations and feel the need to constantly change position when viewing the object. While 2D and 2.5D representations require vertical walls to be displayed, 3D representations can be displayed independently on any horizontal surface.

I would like to sincerely thank the esteemed group of artists, consisting of Gizem Çeşmeci, Gökçen Ataman Tanyer, Nermin Er, Nora Byrne, Semih Zeki and Tanzer Arıç, in alphabetical order, who have responded positively to my call and who have described in detail the form of transmission I have attempted above from time to time with different purposes, concepts, materials and methods, for the rich and original world they have created in this exhibition.

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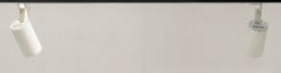
TANZER ARIĞ
GÖKÇEN ATAMAN TANYER
NORA BYRNE

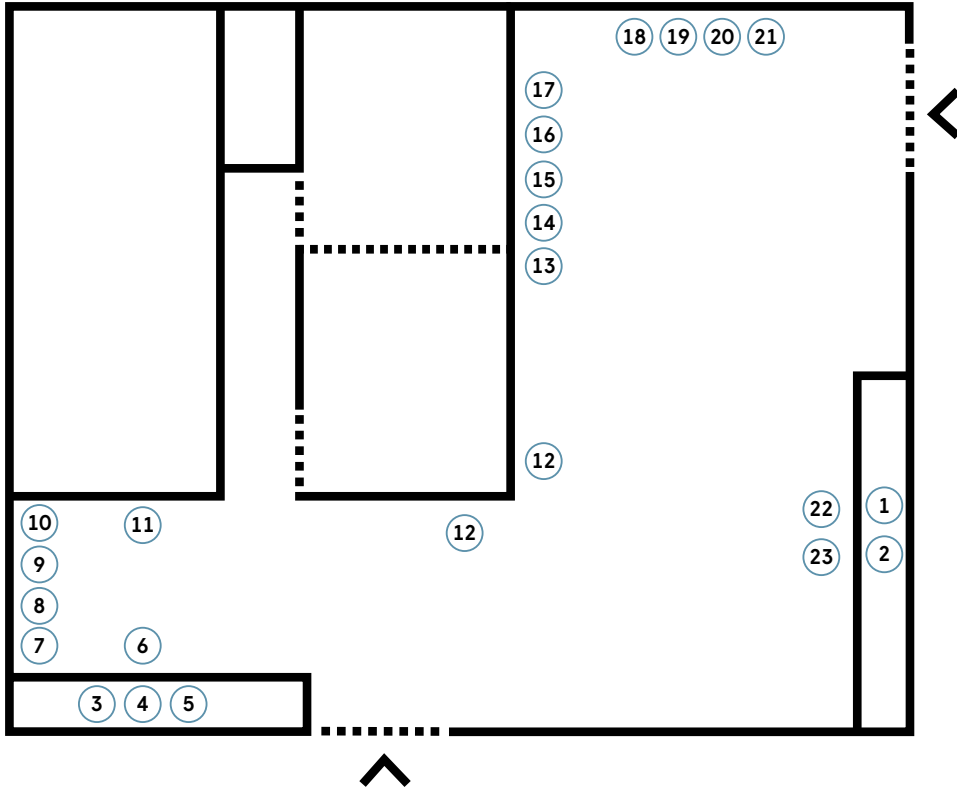
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GİZEM ÇEŞMECI

NERMİN ER
SEMİH ZEKI

Kuratór / Curator
MURAT GERMEN





1 NERMİN ER
Corners Serisi: 1
(Corners Series)
2022
Paper relief and acrylic
52 × 37 cm

2 NERMİN ER
Rooms Series: 5
(Rooms Series)
2022
Paper relief and ink
52 × 37 cm

3 SEMİH ZEKİ
Pueritia
(From the Model Series)
2020
Mixed material
on press canvas
36 × 30 cm

4 SEMİH ZEKİ
Pueritia
(From the Model Series)
2020
Mixed material
on press canvas
36 × 30 cm

5 SEMİH ZEKİ
Pueritia
(From the Model Series)
2020
Mixed material
on press canvas
26 × 21 cm

6 GÖKÇEN ATAMAN
Mustafa Bey Apartent
2021
Found cardboard
30 × 30 × 6 cm

7 NORA BYRNE
Homes: Mischief
(Homes Series)
2023
Found paper collage
35 × 35 × 9 cm

8 NORA BYRNE
Homes: Prescience
(Homes Series)
2023
Found paper collage
21 × 40 × 6 cm

9 NORA BYRNE
Homes: Ease
(Homes Serisi)
2023
Found paper collage
50 × 45 × 8 cm

10 NORA BYRNE
Evler: Acquiescence
(Homes Serisi)
2023
Found paper collage
35 × 35 × 9 cm

11 GÖKÇEN ATAMAN
Temporary X Permanent II
2021
Found cardboard
60 × 60 × 8 cm

12 GİZEM ÇEŞMECİ
Majority
2022
Mixed media
Various sizes

13 SEMİH ZEKİ
Destruction
(From the Destruction Series)
2022
Concrete and wood on wood panel
20 × 18 cm

18 NERMİN ER
Rooms Series: 7
(Rooms Series)
2023
Paper relief and ink
52 × 67 cm

19 NERMİN ER
Pool Series: 10
(Pool Series)
2023
Paper relief and ink
76 × 59 cm

20 NERMİN ER
Pool Series: 15
(Pool Series)
2023
Paper relief and ink
76 × 59 cm

21 NERMİN ER
Rooms Series: 8
(Rooms Series)
2023
Paper relief and ink
52 × 67 cm

22 TANZER ARIĞ
Bank of Provinces
(Absence Series)
2023
Metal CNC cutting
110 × 70 × 6 cm

23 TANZER ARIĞ
Next
(Absence Series)
2020
Metal CNC cutting, MDF
77 × 35 × 10 cm

NERMİN ER



1

NERMİN ER

Corners Serisi: 1
(Corners Series)

2022

Paper relief and acrylic
52 × 37 cm



2

NERMİN ER

Rooms Serisi: 5
(Rooms Series)

2022

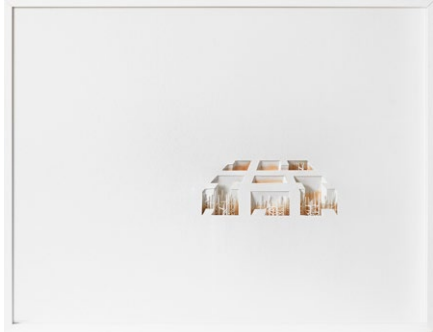
Paper relief and ink
52 × 37 cm

Nermin Er, who usually composes with few elements in a simple, elegant and often humorous way, harmonises content and form with remarkable harmony in her work. The artist, who begins her contemplation in three dimensions and sometimes expresses them on a single surface or through sculptural forms, installations or videos, meticulously explores the limits and possibilities of materials. In this respect, her primary materials — paper and ink — can appear in different forms, surprising arrangements and unexpected sizes in the various series. The artist's basic methods include various gestures and interventions such as accumulation, distribution, stacking, addition-subtraction, deepening of surfaces or embossing. These techniques emphasise details from daily life or abstract various emotional experiences. As she explores different ways of seeing, thinking and expressing, sometimes a tiny detail can emerge on a macro level or conversely, large and heavy objects or subjects can transform into new forms and become imbued with different sensations as they become lighter and smaller. Even if at first glance these compositions seem to establish relationships through form rather than clear references, they conceal messages and traces that have to do with our environment, the order or disorder that surrounds us, ecology, the city and humanity on a cultural, social or individual level.

Nermin Er's strong connection to paper is evident in works that emphasise the flexibility and diversity of this relationship. Here, paper transformed into animations or accompanied by ink, reliefs or more pronounced urban landscapes and architectural cut-outs such as pools, stairs and diving boards, micro-scenes or simple uses of colour with lines, cuts and depths, as well as gestures and interventions that focus solely on the texture of the surface stand out. In the rich world of paper, many details that reflect the artist's visual language are presented in multipartite, symmetrical or complex groups, taking into account their interrelationships.

In this context, the series "Pools", "Rooms" and "Corners" consist of micro-spaces that the artist has created with paper and colours. Each of these series can be read as variations of rooms that reflect depth and perspective on the paper surface. They consist of paper reliefs that create effects reminiscent of familiar gardens, pools, architectural sections or building elements.





18

NERMİN ER
Rooms Series: 7
(Rooms Series)
2023
Paper relief and ink
52 × 67 cm



20

NERMİN ER
Pool Series: 15
(Pool Series)
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Paper relief and ink
76 × 59 cm



19

NERMİN ER
Pool Series: 10
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Rooms Series: 8
(Rooms Series)
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52 × 67 cm







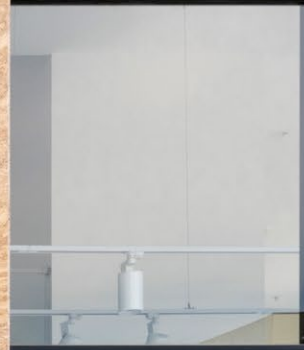
TANZER ARIĞ
GÖKÇEN ATAMAN TANYER
NORA BYRNE

2.5B

21.09.2024 06.12.2024

GİZEM ÇEŞMECİ
NERMİN ER
SEMİH ZEKİ

Küratör | Curator
MURAT GERMEN



SEMİH ZEKİ



3

SEMİH ZEKİ
Pueritia
(From the Model Series)
2020
Mixed material
on press canvas
36 × 30 cm



4

SEMİH ZEKİ
Pueritia
(From the Model Series)
2020
Mixed material
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5

SEMİH ZEKİ
Pueritia
(From the Model Series)
2020
Mixed material
on press canvas
26 × 21 cm

The series "From the Model" was created during a period in which the artist was not in the studio for 76 days due to the lockdown announced in March 2020. During this time, the artist began transforming models he found in his home in Cihangir into works of art. He assembled various pieces that he already had into this series by arranging them in the moment. The "From the Model" series can be thought of as a three-dimensional image that represents a child's play to overcome the feeling of being stuck.

SEMİH ZEKİ



13 14 15 16 17

SEMİH ZEKİ

Destruction

(From the Destruction Series)

2022

Concrete and wood on wood panel

20 × 18 cm

The “Destruction” series, on the other hand, is created by embedding painted pieces of wood in concrete, using the printing ink from the woodcuts that the artist made for the “Wave” exhibition. The underlying concept of these works is based on the logic of recycling, which also permeates the artist’s other works. Wood and concrete, materials that the artist would later use frequently, are used together for the first time in these works. The ability of the wood to detach itself from the concrete surface in the painting can also be seen as a preliminary study for a process that leads from painting to sculpture.



GÖKÇEN ATAMAN TANYER



6

GÖKÇEN ATAMAN
Mustafa Bey Apartment
2021
Found paper cardboard
30 × 30 × 6 cm



11

GÖKÇEN ATAMAN
Temporary X Permanent II
2021
Found cardboard
60 × 60 × 8 cm

In her works “Temporary X Permanent” and “Mustafa Bey Apartment”, Gökçen Ataman Tanyer deals with the feeling of never really belonging to a place. The cardboard boxes she uses in her works symbolise mobility and transition, because we pack our lives into portable boxes when we move to a new place. These boxes carry our hopes, dreams and even our memories to the next place.

The chosen source material, found cardboard, symbolises the constant state of migration and transience. These cardboard houses remind us of the constant state of movement in search of a sense of home that transcends physical boundaries.



NORA BYRNE



7

NORA BYRNE
Homes: Mischief
(Homes Series)
2023

Found paper collage
35 × 35 × 9 cm



8

NORA BYRNE
Homes: Prescience
(Homes Series)
2023

Found paper collage
21 × 40 × 6 cm

In Nora Byrne's collages, meaning is created at the intersections or overlaps of two- and three-dimensional spaces. Here, meaning is found both in the layers that make up the work and in the relationships between these layers and the whole. As the parts move, they illuminate and obscure the components, creating a space for the transience of experience and meaning.

"Homes" explores the concepts of identity and belonging through composite visual representations of place. In this context, "home" is not defined by a single place, but is associated with a range of emotions linked to different places. Two-dimensional pieces are assembled to visually represent the complex relationships to our surroundings while representing a single place over time.

NORA BYRNE



9

NORA BYRNE
Homes: Ease
(Homes Serisi)
2023
Found paper collage
50 × 45 × 8 cm



10

NORA BYRNE
Evler: Acquiescence
(Homes Serisi)
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Found paper collage
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GİZEM ÇEŞMECİ



12

GİZEM ÇEŞMECİ

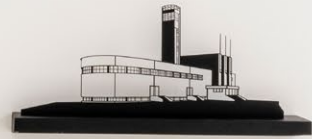
Majority

2022

Mixed media

Variable sizes

Cities are structures that reflect how social life is organised. The gradual chaos and complexity of today's cities show us how social and individual life has evolved. The collapse of space itself tells us how the population has become a mass. This spatial mass parallels the transformation of individuals, once understood as autonomous entities, into formless spatial units. As individuals gradually lose their ability to generate sociality out of their own uniqueness, they become cogs in the processes of production and reproduction imposed upon them. In such an environment, in which the uniqueness of individual existence is lost, spatial organisation becomes a mass. "Majority" reflects this reciprocity between the individual and the space.



TANZER ARIĞ

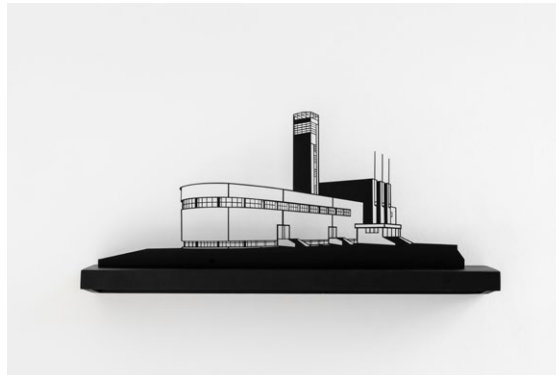


22

TANZER ARIĞ
Banks of Provinces
(Absence Series)
2023
Metal CNC cutting
110 × 70 × 6 cm

23

TANZER ARIĞ
Next
(Absence Series)
2020
Metal CNC cutting, MDF
77 × 35 × 10 cm



The "Absence" series comprises a series of works by Tanzer Ariğ that relate to the city of Ankara, where he currently lives. In this series, which includes works such as "Bank of Provinces" and "Next," the artist draws attention to the condition of important urban structures and uses them as symbolic elements. Ariğ focuses on buildings that have been discarded and are quickly disappearing in the hustle and bustle of the city, on those that were still there yesterday but are no longer there today, and on those that face the same fate tomorrow. With these works, the artist wishes to encourage a reconsideration of the place and importance of these buildings in the collective memory and, at the same time, to point out the profound damage that their disappearance means for the structure of the city and its inhabitants. The works are based on the idea that a solid link between the past and the present of a city can only be achieved through the uninterrupted and complete preservation of its data. They attempt to alleviate the sense of alienation that people experience in the face of rapid change and transformation.

TANZER ARIĞ | (born 1975, Ankara) graduated from the Faculty of Fine Arts at Hacettepe University in 2000. He completed his master's degree in 2005 and his art programme in 2015 with a thesis on "Void and possibilities of new mode of expressions in today's art." Ariğ continues his work in Ankara and is currently an associate professor in the Department of Sculpture at the Faculty of Fine Arts of Hacettepe University. Tanzer Ariğ has been represented by Vision Art Platform since 2019.

GÖKÇEN ATAMAN TANYER | (born 1981, Ankara) graduated from the Faculty of Fine Arts at Hacettepe University in 2004 with a degree in sculpture. In 2005, she completed her graphic design studies at the Humber University Institute of Art and Design in Toronto. She works as a designer in various institutions and has participated in exhibitions at home and abroad. In 2020 she was awarded the Sustainable Art Prize.

NORA BYRNE | (born 1990, Lee, New Hampshire) graduated from the Department of Art History at the University of Wooster in 2012. After completing her Masters in Museum and Gallery Practises at University University London in 2018, she went on to complete her Masters in Visual Arts at Sabancı University. Her education has led her to focus on cities and spaces as research topics. She is currently the head of the design department at Nadas Istanbul and a member of the Dialogue Association, the organiser of the annual Mahalla Festival. She regularly participates in the festival with installations and murals. Her urban collages and design works have been exhibited at Sakıp Sabancı Museum in Istanbul and Spazju Kreattiv in Malta.

GİZEM ÇEŞMECİ | (born 1989, Bursa) graduated with honours from Mimar Sinan Fine Arts University in 2016 with a degree in painting. She completed her master's degree at the Department of Painting at Anadolu University. The artist has been working with the Ferda Art Platform since 2019.

NERMİN ER | (born 1972, Istanbul) graduated from the Sculpture Department of Mimar Sinan University of Fine Arts in 1995. In addition to her professional career in animation, she has had regular solo exhibitions at Galeri Nev Istanbul since 2004. Her work titled "Tek Göz Oda" was exhibited at the opening of Yanköşe by Kahve Dünyası in 2017. Using paper and ink as her main materials, she has participated in group exhibitions in institutions and venues such as :mentalKLINIK Atölye (Istanbul, 2002), Aksanat (Istanbul, 2004), Siemens Art Gallery (Istanbul, 2005), Pera Museum (2005), Helene Nyborg Contemporary (Copenhagen, 2006), Istanbul Modern (2013), Cappadox (Cappadocia, 2017), Müze Evliyagil (2018), Riverrun Istanbul (Istanbul, 2019) and Open Space (Berlin, 2020). In 2020, she received an invitation from NGBK / Depo Berlin Residency Programme and her works are represented in numerous corporate collections such as Arter, Mudo Collection, Polimeks, Evliyagil Museum, Ömer Koç Collection and Baksı Museum.

MURAT GERMEN | (born 1965, Ankara) graduated from the Department of Urban Planning at Istanbul Technical University in 1987. With a Fulbright Scholarship, he earned his Master's degree in Architecture at the Massachusetts Institute of Technology (MIT) and received the Gold Medal of the American Institute of Architects (AIA). He has published two monographic books with Skira (Italy) and MASA (Turkey). Germen has participated in over a hundred solo and group exhibitions in countries such

as Turkey, the USA, Italy, Germany, Great Britain, Mexico, Portugal, Uzbekistan, Greece, Japan, Russia, Ukraine, Poland, Bulgaria, Iran, India, Australia, France, Canada, Bahrain, Korea, Dubai, China, Sweden, Switzerland and Egypt. Numerous editions of his works can be found in national and international private collections as well as in the collections of Istanbul Modern, Proje 4L Elgiz Contemporary Art Museum, Toruń Contemporary Art Centre (Poland), Benetton Foundation's Imago Mundi – Istanbul Codex, Yapı Kredi Cultural Arts, Odunpazarı Modern Museum and Müze Evliyagil. He teaches photography, art and new media at the Faculty of Arts and Social Sciences at Sabancı University.

SEMİH ZEKİ | (born 1981, Bolu) graduated from the Faculty of Fine Arts at Marmara University in 2004 with a degree in painting. In 2012, he completed his Master's degree in Art Theory and Criticism at Işık University. He has had solo exhibitions titled "Brut Layers" (2015), "Demolition" (2017) and "Autopoiesis" (2019) at Bozlu Art Project and has been featured in various gallery publications. His most recent exhibition, "Wave" (2023), took place at Vision Art Platform Akaretler, which has represented him since 2021.

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GİZEM ÇEŞMECI
NERMIN ER
SEMIH ZEKI
Kısmi Çerçeve
MURAT GERMEN



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