

REVEAL THE LAYERS



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N.Ş: It's actually a bit difficult to get to know you solely through *Stratigrapher*. As someone who knows your previous exhibitions, I'd like to go back a bit: we were able to see how you worked with so many different materials and experimentally in two consecutive exhibitions at MAC Art Gallery in 2010-2011; canvases, paper works, objects, videos, sounds... This diversity of materials gradually decreased, and in your latest exhibition, there were almost only canvases made with a single material. How did this simplification of materials come about?

E.E: The first two exhibitions were closer to each other in terms of form and display type, but it should be remembered that these two exhibitions were only eleven months apart and in the same location. Therefore, the short time period and same venue made the similarity unsurprising. Nonetheless, there was also a

significant change in the paintings in the second exhibition that you wouldn't expect to happen in eleven months. From this perspective, it's not possible to know me through a single exhibition or artwork. I have many different sides and emotions, all of which coexist together. In this sense, I am constantly surprising myself. I have encountered those who liked my previous exhibitions but not this one, and those who liked this one but not the previous ones. I focused my lens on one of the tools within the material family and moved through its diversity within itself. Fundamentally, it's not the action that changes, but rather the object. When you are at periscope depth and see something outside and dive down to the bottom for a new move.

If we look at it in order, the first exhibition consisted of paintings made with henna, collages, photographs, objects, foam sculptures, and found materials, resulting in a mixed yet dynamic exhibition. I was younger and had the courage to accompany my negligence and messiness at the time. I was a student at Mimar Sinan University, and some of my works from my first year at school were also exhibited. Prior to that, I was somewhat familiar with many of the tools and materials that were mentioned. However, most of the works in the first exhibition had already exceeded the spectrum of these tool and material definitions. There were various elements such as paintings made on paper that had undergone various treatments with henna, film strips, combinations obtained from the chemical properties of various adhesives, foam, video, and small toys that I cannot even count. When I look back at that period, I see that I unconsciously created little inventions and found combinations. This interest had started in high school.

My involvement with plastics did not change much and continued up to today. It has only become a little more refined and sophisticated. In my second exhibition, this diversity was filtered out to some extent and there were also installations and ad-hoc works. However, I felt that I was moving towards a material integrity in the paintings. I had made large-sized paintings with a predominance of paper and acrylic, and there were no more paintings made with alternative materials. This situation that I mentioned seemed to have taken off even more in my second exhibition. Sometimes, people's texture compatibility occurs with certain things, and sometimes it does not. The feeling that I can change something in the material by touching it has never changed in me. This is a very physical connection. It eventually becomes a kind of reflex where the belief in oneself is turned into a creative activity. It is not difficult to sense that there is something special in the action and the result that is achieved when one's creativity is activated or is in harmony with it. It can be a material, a concept, a word, writing, or an action. The important thing is the creative and revolutionary activity. They were in my tool kit on that day, and today there

may be other things. We should not forget that some exhibitions behave molecularly, while others are more characteristic and holistic.

In addition to all this production, subtle connections and undercurrents have always continued. For example, the portraits in the yearbooks that I used in the video that gave its name to my first exhibition were motifs that were repeated in my second exhibition in the wall installation “Altar” and subsequently in the “Subjects” series in my third exhibition “Nostomania.” We can talk about these connections here and there. At the time, topography was one of the subjects I was interested in while painting; it was not far from my current position, in other words. After a dangerous journey with my grandfather, we went to pick up a relative that we had never seen before from a refugee camp in Iraq, and we encountered a sea of mud and chaos. What I saw that day went deep into my memory. We picked up an elderly woman dressed in all white from amidst the mud and chaos and took her with us. Years later, I found the photos from that trip and decided to make pictures with henna and soil. So, all of this was both autobiographical and topographical. My concern was to capture a topographical image. Let's call it a tomography of both my past and topography. I was after material that would give topography an inherent visuality and memory in the most straightforward way.

However, I almost never indulged in a purely material fetishism. I didn't use that material without a specific reason. Like Adolf Loos' motto “Form follows function”, for me, material and form usually move simultaneously with content. I use it with a conceptual apparatus that will play a functional role in it. Ultimately, all of these develop spontaneously. Of course, there were problems of that period we talked about. I saw that I couldn't think about the aftermath of some things in the excitement of that period. For example, I saw that the adhesive material of the tape I used at the joining points of the paintings caused damage to some paintings years later. Or, there were problems like acidic problems and yellowing of some papers over time. I also liked transforming materials and forcing them into extreme junctions when I was in high school. I think there is a special aspect in everything that appears at the extreme. They also have a kind of fragility. I find a great melancholy in every special thing being fragile at the same time. Just like the differences between mechanical and electronic systems. The electronic system is more efficient, faster, more sensitive, but dependent on many delicate parts in a delicate balance. A small part's malfunction locks the system.

This variety of materials nowadays continues in a different way; more carefully and sensitively. In the past, I was faster and more reckless; I was also lacking in some of the financial means to reach certain things. Therefore, I created things with whatever I could get my hands on and every object that entered my workshop. I both enjoyed and was compelled to do this. I keep some of the good habits that remained from that time. I rethink many things that were missing repeatedly. For example, I didn't have much knowledge about frames, but I realized over time that I needed a certain type of eye muscle for this and I focused on it. The acid levels of papers weren't my problem, it seems, and now I don't use them without careful examination. My inclination for exploration and experimentation - although these two words are problematic - has not diminished much. Recently, I encountered a type of paper made of stone and achieved good results. In the "Stratigrapher" exhibition, there seems to be little evidence of all of this, but there is intensive research and reading in the background. I reached these results by experimenting with hundreds of different things. This time, I had a goal of finding a middle ground between the possibilities created by the material and the special result I wanted to achieve.

If we talk about the change in the form of exhibition, I had already done the forms of production and exhibition that we mentioned at the beginning. I felt that repeating them again now would not make much sense. At this point, instead of a behavior like 'let me try this now', which inevitably results from focusing on the shortcomings each time, a need for simplification and streamlining in both exhibition and production should have caught my eye. Some of the variable factors here are the spaces where I had previously opened my exhibitions, which were spaces with plenty of slight labyrinthine, indentations, corners, and hidden areas. You can make small surprises here. Since the space does not show you everything at first, you find a hidden space for the hidden. I think preparing exhibitions in such spaces is more interesting and rich than preparing them in a white cube. It could also be interesting if these spaces were room by room. As for the new exhibition, the space was more cubic and quite white. At first, I wanted to break this uniformity by distributing small patterns, but in the end, I thought that trying to comply with this uniformity would be an interesting move that I had not made before.

N.Ş: In addition to the material issue, I would like to add that in the early stages of your practice, we could see fragments from your studio-research process in your exhibitions; you were bringing a part of your studio - including sketches and notes - to the exhibition. Therefore, someone who is curious about the techniques you use could easily follow the clues by

looking at these. In this latest exhibition, there is nothing about the process behind your work; and there is a curiosity about how you made some of the pieces, as you mentioned that you often get asked “How did you make this?” What can you say about this technique issue?

E.E: The method of showing the kitchen is just one of the exhibition methods. In fact, even back then, I wasn't showing the kitchen completely; I was taking fragments of my workshop-research process, including sketches and notes, to the exhibition. So someone who is curious about the techniques I used could easily follow them by looking at these clues.

In my first exhibition, there were so many different issues that each subsequent exhibition became an expansion of the fragments from the first one. When you produce a wide variety of work, it becomes pointless to expect an audience to understand what turns into what over time. And sometimes, even you may not notice certain transformations unless you analyze them. For example, the wall installations “Kingdom” and “Altar” from my first and second exhibitions respectively, became part of the series “Generation Construction” shown in “Nostomania.” There were always connections that I didn't point out explicitly.

As for following the trail, I thought a detailed text would be sufficient. The structures of the works and other elements that stalkers could follow might not yield good results. Some people found the text too conceptual, but the slight misconception there is that these are terminologies, words, and categories that belong to that discipline. If you're talking about perspective when talking about art, let's say, there's no other name for it; you have to pronounce it. You can explain it later if you want, but you can't do that in every sentence you talk about it. In that sense, this exhibition was not a conceptual one.

At that time, many people were asking me about what my henna paintings were and how I made them. Actually, the issue was not about the material. There is nothing particularly special about using a material outside of its intended purpose. Moreover, it may not always yield good results. It is important to consider not only your skill in using it, but also the reason why you use it, what you produce with it, or why you are drawn to it, which is in a symbiotic relationship with the content.

Many people also had questions about the series called “Nostomania” in the exhibition of the same name. When I worked with paper, I processed it through various techniques, and because I used everyday tools such as rollers and

sponges instead of traditional brushes for the painting materials, it made it difficult to define its impact. For example, it looked more like an engraving than paint. Its appearance with a layer of dust or residue on it suited the concept of nostomania better and helped create the ecology of the exhibition. Like the general characteristic of everything a person emits in life, it is impossible for this to be completely independent of all the things that the person who executed it emits. We might call this “touch”

The question “How did you do this?” in that context, I sense that there is a hidden aspect to it; people understand that there is something familiar, but a suspicion arises somewhere. The essence of Freud's uncanny concept is the feeling of distrust and anxiety towards familiarity and familiarity, and there is no extraordinary situation regarding the unfamiliarity of what is seen here. The whole point is the feeling of distancing oneself from the familiar. Let us remember how we became alienated from the institution called the court in Kafka's “The Trial”. There were no cabinets, niches, protrusions, or indentations in this exhibition to show the kitchen. I think the topology of the space itself did not allow for it. However, the heat in the kitchen of “Stratigrapher” was greater than in the other exhibitions.

N.Ş: If someone closely follows you, they would know that you sometimes delve into specific topics and make them your concern. Sometimes it's a film by Bergman, sometimes found school journals, and sometimes it's clocks or birds. In this exhibition, we see that you are interested in earth science and the earth's surface. Assuming that one morning you did not wake up with this interest, I would like to ask about the source of this particular curiosity and all other curiosities.

The issues I'm interested in can touch each other on very different levels, or I find that channel. To give an example, I had a painting called “Sediments of Time” that I made a while ago. The issue here was how to find an image that would correspond to the name I gave the painting instinctively. I had answered a simple question. Of course, I examined many sources while doing so. After some time passed, when I started researching what a sediment is, I learned that there is a discipline called sedimentology that means the science of sediments. Also, while researching the field of stratigraphy, I came across two sub-disciplines called geochronology and chronostratigraphy. So there was a science branch for the answer to my instinctive question. I couldn't ignore it, of course. At that point, I started a thorough research. I found a big book by a geologist named Sam Boggs, which was also translated into Turkish. I also started reading authors like Manuel De Landa or Fernand Braudel. In addition, I examined numerous documents.

Sometimes these topics have a conceptual level of connection, and other times it's just a formal, aesthetic, or literary connection. The problem is not the diversity of these topics, but the fact that they are being done by someone known as a "painter". Otherwise, if you set up your camera and captured snapshots from a mountain, then a factory worker, and then a cut of a bug, no one would ask you about the relationship between them. This is the way the discourse is constructed, and there is nothing to complain about. That's just how things are.

Apart from that, as someone who is curious, I enjoy pursuing things. I think my senses are open to these things. Perhaps the film "Stalker" that I mentioned earlier is actually mine. For example, when you mention Bergman, you can't help but think of faces and portraits. From there, there are many paths that lead to journals and subjectivities. Therefore, a pattern already exists. However, my concern - needless to say - is not to depict images or portraits from Bergman's films. I think that would be meaningless. The social and formal layers in school yearbooks have theoretical connections with the layer science that I'm interested in today. Revealing these layers, while continuing in a different sense and dynamics sequence from a school yearbook, moves in other horizons of meaning in stratigraphy. I have always been interested in ornithology, for example. During my childhood and adolescence in Hakkari, I always had a curiosity for the mountains and rocks, both in terms of bearing the weight of a geography's political atmosphere and history, and in terms of my eyes being opened to them. Every rock in our region has a name that describes a place. The semiotic, semantic, and linguistic relationship established with geography is so profound that you cannot carry a piece of it.

When I worked with archives and did subjects, I read about the political construction of childhood by Ashis Nandi, a sociologist from India, along with the book written by Gürkan Öztan. I also researched Ismail Kaplan. I'm more interested in research and definitions than simple complaints. There was a long research and reading process behind this exhibition. There was also a lot of effort. I worked hard to figure out the mechanics of how this exhibition, which is called painting, could work. It's not simple mimesis; I was pursuing a more essential and mechanical approach. I was really interested in the mechanics of it. The reason why I don't see myself solely as a painter is rooted in this. The rules here don't interest me. Sometimes, putting the pieces together takes a long time, and it's during this time that the laboratory we call the kitchen starts to form.

N.Ş: Speaking of layers, in some of your works, you have created by scraping, subtracting, and even erasing, rather than the traditional painting technique of layering paint on top of each other. This act of scraping on the painting surface has become a dominant theme in your recent exhibition. What does scraping, digging, or scratching mean to you as a metaphor?

E.E: Some of the reasons why I used the techniques of collage and frottage in some of my older paintings were because the images were covered up and then revealed again by erasing them. When they emerged, they came out as if they were attached to a layer. Sometimes, they were just revealed by erasing them. I also scratched the paper in a few places. Apart from simple goals such as subtracting instead of adding, destroying instead of building, there are also some hidden intentions, such as concealing and rediscovering something. This layering or scratching process was present from the very beginning. For example, "Subjects" was a matter of both archival-documentary and intergenerational fracture and layering. I was essentially scratching the documents there, both physically and in terms of research. In my older paintings, the physicality was more dominant. Sometimes, I was in a wrestling match with the paper that exceeded the limits of courtesy. Like the witch in Hansel and Gretel, I would first strengthen and nurture these papers, then wear them out, erase them, and scratch them. Sometimes, it was really a metaphor, and sometimes it had a very direct and action-oriented aspect. This issue of working with scratching and layering is purely related to paper. I can say about paper what the philosopher said about the world: "We do not live in the world, we live and exist with the world." We do not work on paper, we work together with paper. This cannot be done on a canvas. There, you can only scratch off the layer of paint you have created on it, or make cuts like Fontana did. In a stretched canvas, the surface opens up from one space to another like a membrane. Of course, this is on a symbolic level and a fairly minor scale. However, paper is not just a pattern, it is made up of layers and compositions, and it is absorbent.

N.Ş: As someone who loves design and production, you are pursuing the forms that have spontaneously emerged without being designed and tracing their traces in this exhibition, but at the same time redefining them. So there is an indirect process of production and design. How much of the forms on these canvases came out spontaneously during the studio process, and how much did you design? How much did you carry an existing form onto the canvas?

E.E: Perhaps a little bit of all of these... In some paintings, design was more prominent, while in others, I progressed through the openings created by the materials. I'm not sure which of these I should say I designed for. I also often draw content from nature. Sometimes, in addition to colliding tools to find form, I also need to make a special movement with them. Finding this movement can take some time. Two examples related to movement: Movement is fundamental to Pollock's drips, just as Richter's wiping movement is. Sometimes, when searching for tools and shapes that will contribute to the content you are working on, you are also looking for what you can do with a found motif or form. Both of these actually represent the initial stages of a process. I have never painted aimlessly or mechanically. There is always something that I have sown the seeds of beforehand. It takes time for them to sprout and find direction. I believe that there is a conservative and dogmatic aspect to getting stuck on something. I feel that there is a strange, hidden message that suggests that you have reached the truth. Therefore, plurality instead of singularity, fluidity instead of stability...

For example, when making ripple paintings, I learned that there are geometric parameters and clear physical rules for how these ripples are formed. I examined a ripple index and understood roughly what the physical rules of the painting would be. But of course, this was not enough. I had the idea of combining this concept with painting practice. A classical painting could be quite unpleasant and insufficient. So I had to take these doings aside and bring the work to a point where the tools could open the way for me and reach synchronization. Then, if we use those words that I don't really like, the process of experimentation and experimentation begins. This is a point we could call chemical, textural, and affective. A kind of taste, visual data... From here on out, you find a movement based on the principles you are pursuing with the data you have. In the following stages, you deal with the small problems of what emerges as a result and its practice, but you have a form in your hands. The content of something also creates its form. For example, the most characteristic feature of layer science was its constantly diversifying structure. So the main character of the subject I was interested in was also included in my own organizational form. This was the mechanical issue I mentioned earlier: reaching its principles of formation and its representational forms... Actually, both the forms in nature and the forms we produce are among the possible probabilities of the universe. Therefore, there is no meaning in the distinction between natural and artificial. The most artificial thing that can be done is the most fundamental and natural thing in the universe: fusion.

N.Ş: Until recently, black, white, and dark tones were prominent in your work. However, the subject of this exhibition, such as the earth's crust,

caves, stalactites, and stalagmites, were in pale, dark, and brown tones, whereas the colors you used in your paintings were very vivid, and even included a bright red canvas in the exhibition. In fact, two of the works in the exhibition were so graphically textured and colorful that they could be mistaken for digital art. Unlike your previous productions, this was a very colorful exhibition. How did this “bold” transformation occur?

E.E: I have always been interested in color, but I can say that I have only been using it comfortably for the past three years. While doing this, I researched the color scales of certain periods and geographies. I have been interested in color since I started making art, but I cannot say that there was a beginning to my fondness for black and white. One reason for this is that when I was looking forward to going to primary school, I was excited to wear a black and white apron, for example. Black and white films, photographs, applications designed solely for black and white photography... They all have a special place in my heart. You learn about light and dark values in black and white, and each color has a different gray equivalent. That's why some very good color paintings or films can fall apart when you convert them to black and white. Or conversely, a very bad color palette painting or film can be saved by black and white because color is an energy package, whereas black and white is not. These two operate with very different languages and codes. As I became familiar with geological terminology and tried to combine it with my practice, I felt the need to play with its visual codes to some extent.

The power of black and white is as strong as the forces and rhythms, vibrations, and colors of the drawing. Of course, I am not saying that brown tones are not colors, I do not want it to be understood in that way. However, some artistic language needed to be added to it so that I could bring these two areas closer together. Otherwise, it would have resulted in dry mimicry. I thought about this a lot while making the paintings. One of the reasons behind this was the time when I started to become interested in color. So, I don't really insist on it too much. Sometimes I ask myself why and think about possible answers.

The situation is different for Ripple because there is an event happening with water there. Although some of the pictures are colorful, none of them are colorist. Sometimes I visit caves or salt mines. Recently, I came across something that caught my attention: colored cave lighting... It's not a very brilliant idea, so it's normal for it to have very bad results, but I also came across some amazing examples. Because the normal lighting is dim, sometimes you cannot see the bottom of the crystal-clear water in these caves because it's dark. However, they can be very fascinating with colored lighting. One possible source of their color could be the pictures. I didn't make any effort for them to

look digital, but it's true that some of them do look like that. I think it was due to both the smooth surface texture of the canvases and the thinness of the paint. These paintings could not have emerged without them. There are also side effects of this delicate extreme. I chose the red color for the painting because of a poem by T.S. Eliot. I might have also been influenced by an anecdote about the color red related to Bergman's movie "Cries and Whispers" in an interview of his. The breaking point actually happened when I was in Istanbul. I had started to take an interest in autochrome photographs. They caught my eye like a magnet. That was when I realized that I would lean towards this direction. However, I am not confident in this regard.

N.Ş: There are also some analogies in the exhibition, such as representing the forms found in nature in somewhat abstract forms of human-made structures. Is there any role for the interest in morphology here?

E.E: Yes, my interest in this subject continues. It started a few years ago when I found a book called "Moravian Karst". I was combining some karstic shapes with architectural elements from there. Then I learned that two architects whose work I was looking into, Adolf Loos and Hoffmann, were also born in Moravia. All of these topics we've discussed seem to come together like a network to me. Sometimes I start working on one aspect, then leave it and move on to another. You put your hand into something and feel that there is something there, and as you dig deeper, the fog in a section of the map that was previously hidden clears, revealing a new area in front of you. While doing this, I was thinking about how to present the 'positive' and 'natural' elements in a particular space and visual language using Hegelian concepts. I had observed the best example of this when I visited Cappadocia. That is, the carving of religious spaces into natural spaces was like a materialization of Hegel's positive and natural definitions of religion. You can see this more clearly when you go off the tourist routes and reach places that are not widely visited.

Pre-modern institutions were a kind of naturalized symbolic forms. Today's seemingly contract-based institutions' claims to naturalness or antiquity work on a kind of threatening negative connotation in their absence. One of my concerns has always been to look for clues of the atmosphere I pursue. This can be philosophical, artistic, literary, or directly related to the actuality of life. We should not forget that sometimes you just imagine an atmosphere. You don't even need to complicate it or make it more complex. Just an atmosphere, that's all. When I delve into the issue of human-made structures or spaces, I have benefited greatly from three names: Beatriz Colomina, Henri Lefebvre, and Gaston Bachelard. Of course, I was also researching the morphologies of buildings or architectures that the discursive non-practices pointed out, which

have an important place in Foucault's conceptualizations. The most fundamental feature of the space produced today is that it is a contradictory, antinomic space. When you create a duality in a structure, when you divide it, the relational problems between these two will arise from now on. The dominant power structures prevailing in a place seem to be spreading the representation of the hegemonic discourse. I can say that most of the architectural forms that impress me are hidden in this 'intermediary' form. This formlessness, let's say the ungraspable formlessness, has always tickled my curiosity. I am interested in non-normative forms. I even remember structures embedded in nature or naturalized structures from our village. The parts of the houses reserved for various functions were attached to other houses. For example, ovens or pantries for baking bread, stables, etc. Therefore, earth roofs were both composite and roads you passed by. You couldn't tell where a roof of a structure ended, where the earth began, or where the road was until you saw a chimney or a big hole. Sometimes, when you looked down through this hole, you would come face to face with a pair of cow eyes or a human face looking back at you. These very strange incidents have never left my mind. You should not set aside your autobiography. My favorite figure on this topic of human-nature forms is a crazy French postman named Ferdinand Cheval.

“Karstwelt” series, I brought the structures inside the limestone out to the outside and focused on their inconsistency with the outside reality. When you look out of a window, you are looking at another reality plane. The main character here is a kind of collage. But such a collage; Benjamin says that before the invention of the train, people who had never known each other never found themselves in the same space without talking face to face. I think this is the essence of what is called collage. There is also a window and outside here. I think the eerie atmosphere of the “Karstwelt” series is due to this optical distancing. It is not that the architectural elements, the house, the shack, are dissolving or integrating into the rocks.

N.Ş: My personal observation is that you have a particular interest in the theme and form of home; this interest can encompass a sheltered area formed by two adjacent rocks, the concept of home in the sociological context, or the basic need for shelter. Indirectly, there may be a relationship between caves, surface formations, or the cathedral you depict and the idea of 'home,' or we may be mistaken in forming such a relationship.

E.E: Starting from the end, cathedrals do not establish an analogy with home. When examining the chronostratigraphy field, the similarity in scale between the basalt columns I encountered or natural formations like Devil's Tower and the structural forms of cathedrals, as well as the fact that these cathedrals can be

a good example of my positive structure fiction, led me to the idea that they could be compatible. I didn't have to think too much about what its formal personality would be. I visited Gothic cathedrals repeatedly, and their main architectural forms already paved the way for me. My concern here was to engage in a creative artistic activity with the data I had. However, let's repeat Bachelard's two lines on the relationship between cathedral and home: "The house that rises in my heart / Becomes my silent cathedral." These stratigraphic formations are not always horizontal but sometimes form upright, columnar or pillar-like structures, which also drew my attention. Moreover, they resemble a time that is almost pre-anthropocene, between post-anthropocene.

Let's call what I am interested in home or space. Bachelard says, "The important thing is not to describe houses, to reveal their pictorial qualities, or to analyze their comforts." We are on a Rosetta stone that is built on thousands of works of art and literary ontologies based on primal and primary nuclei. This is a topic where you can find clues in everything from architecture to art history, from cinema to social subconscious, or from optical subconscious. For example, the most prominent example in cinema is Tarkovsky's Russian dachas (note on page six: Dacha is a term for detached or site-built housing located near former Soviet and Eastern Bloc cities). When I started to explore the literary material related to home and examined the archives, I opened up to an infinite world. In Bachelard's poetic and dreamlike writings about the home, or the dreams established about living in uninhabitable places, there is a dimensional emotion and topophilia beyond naivety. You need to feel this.

While organizing the "Nostomania" series, I realized that nostomania is not just a simple intense version of nostalgia. Such a definition was not made anywhere, but I understood that nostomania was related to space and the concept of topophilia, rather than a longing for the past. In ancient Greece, there was a concept called "apoikia" during the colonial period, which means a distant home from home. Odysseus' return to Ithaca in the Iliad is an example of this distinction. The home is the first cosmos of humans. It doesn't matter where or how it is.

This motif has always been present in my work, even the oldest one, sometimes appearing as a primitive idea and form of a home. When you say "protected," I thought of Le Corbusier's definition of home. He says, "The house provides protection against cold, heat, and observation from outside." When Beatriz Colomina talks about him, she focuses on the observation issue. Because without this viewing issue, it is a very bland definition. Here, both the relationship of the home with mass media and the dialectics of publicity and privacy have a role. Beatriz Colomina's book after him, "Domesticity at War,"

dealt with this issue. For Le Corbusier, the window is an organ that observes the outside and a kind of picture frame. There is an image outside; if you are in a position to see it, you are in the privacy area, and if you are inside the outside image, you are in the public area. Of course, this situation later reverses with mass media.

N.Ş: Everything can be a subject of art; this time, you focused on a specific subject like earth science and tackled a timeless topic. In your previous exhibition, you addressed a topic related to recent history. Can we think of this as abstracting yourself from the agenda and conjuncture?

E.E: I'm not sure, this may be a coincidence. As I mentioned before, I don't dwell on the same things repeatedly. Maybe some time needs to pass before addressing the same topics. Desire to abstract oneself from the agenda is not shameful, but I didn't have such a desire. This topic was slowly coming to the forefront when I was in Turkey. In Germany, I was following the agenda in Turkey without fail, but the atmosphere is naturally different. When I think about this topic, I'm not sure if I would have had the chance to delve into it so deeply if I had continued to live in Turkey.

I want to follow my interests and orientations more. My nature doesn't accept strategic moves like "what should I do now?" If I want to do something related to the agenda or conjuncture, I will do it, it's not something I haven't done before. If you are producing something related to the agenda, you need to do it without hiding behind mimetic symbolism. Because there is a contradiction in the nature of the work if you earn good money and become a more famous artist as a result of this. John Berger said that Picasso's most beloved works by the wealthy were from the Blue Period, which depicted the poor. Jokingly, I think this is a kind of vanitas. In the end, whether you do it or not, you are constantly within a symbolic activity. Someone who truly sees what is urgent in a conjuncture and shows it without hiding behind symbol regimes or mumbling is aware that there is a cost to pay, and yet, if they are not afraid of paying that cost, they are a courageous person. Zehra Doğan is a good example of this. I think her recent works are both the most conjunctural and the most political ones. Many will sneer at what I said, but it doesn't matter. Those who break out of the contract in a community are punished because such contracts are built on the basis of complicity in crime.

This is a topic that contains quite a few traps. Firstly, there is the issue I mentioned earlier, which is that I don't think these kinds of works that revolve around a certain upper-middle class have any sincerity. On the other end, there is a handicap where there was a kind of pastoral literature explosion in Germany during the early years of the Nazi regime. This is in the form of

praising German rural life, folk culture, and nature. It is highly likely that this was a mixture of Wittgensteinian reverse demonstration resulting from self-censorship, or nationalist homeland praises. Nevertheless, what I want to say is that there is a long distance between these two extreme situations. Let everyone do what they do best, whether it is within or outside of the current agenda.

N.Ş: Although you say that you follow Turkey in the same way, you have been living in Germany for about two years now. How does living and creating there affect your life and work?

E.E: Living in a country is not the only important thing; where you live in that country also matters a lot. There is a very “documentary” aspect to living here. My first experience was being overwhelmed by this documentary nature. In Turkey, you can live a kind of off-the-books or off-the-record life. I am not talking about glorification, criticism, or social welfare topics here. Regardless of the nature of the documents that refer to me, they entangle me in a Kafkaesque way. But I can say that my life has become calmer. Although I was not leading a very active life before, I have always been a calm person since I can remember. I thought that living in a place closer to nature, at the bottom of the forest, would be an opportunity to connect with it. This yearning has always been with me.

When I first came here, I looked for a workshop for a while. Later, I set up a workshop and started working. Most of my days were spent here. Not only coming here for work, but also the change in my workshop practices and habits influenced my work. At some point, you don't have to choose between remembering who you are, where you come from, your roots, and being open to new experiences and dynamics of another life in a new place. We should not ignore the chaotic pleasure of experiencing them all together. As someone who has always worked at home, I was curious about the rhythm of going back and forth to a workshop. The workshop is a place where you can completely create a purposeful space that you can also dirty, unlike your home that you are afraid to dirty and provides you comfort... It is also a thinking space. Everyone puts their heads into a space for their art. Call it a workshop or a home.

Contrary to everything I've said, the pictures that came out were cleaner than the ones at home. When David Lynch was young, he received a scholarship to go to Salzburg, but after a while, he found the city too clean and believed that he couldn't create anything there, so he returned to Philadelphia, a dirty industrial area. When I came here, I was afraid of this excessive order and cleanliness, but nothing happened. It's still too early to analyze how it affected

my art. You find yourself fulfilling some longings and discovering new ones. This process is not an easy one. Going to a new place where nobody knows you, and you're in a sort of foreign status where nobody knows you is not easy.