

Desiring Machines

2-16 October 1997

Yıldız Technical University Y. Sabancı Art Center

Petre Nikoloski

Aleksandar Stankovski

Igor Tosevki

Server Demirtaş

Hüseyin Alptekin/Arhan Kayar

İsmet Doğan

Suzana Milevska, curator

SCCA-Skopje, Macedonia / Museum of the City of Skopje / Yıldız Technical University

Petre Nikoloski

Solo Projects

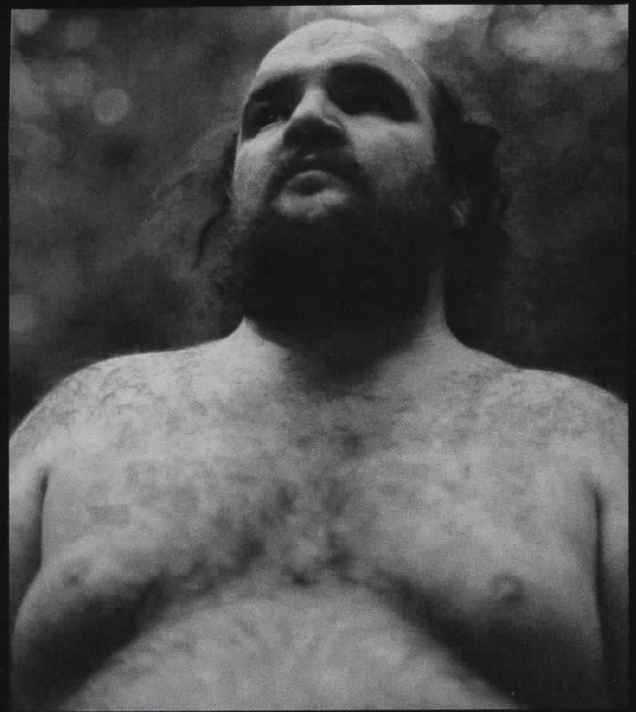
- 1989 Museum of Contemporary Art, Skopje, Macedonia
Olga Petrov, Panchevo, Yugoslavia
- 1990 Grizedale Forest, Cumbria, England
- 1991 Art Space Society, Leeds, England
Harlow Carr Botanical Gardens, Harrogate, England
- 1992 Beck Crypt, London, England
London Ecology Center, London, England
- 1993 Venice Biennial, Venice, Italy
Roof/Terrace, Leeds City Art Gallery, Leeds, England
- 1994 Irwel Way Sculpture Trail, Rosendale, Lancashire, England

Group Shows

- 1991 Cherry Hinton Hall Park, Cambridge, England
- 1992 Hatfield University, England
- 1994 Ernst Museum, Budapest, Hungary
Kunst Bunker, Nurnberg, Germany
Banff, Alberta, Canada



"Landscape" Homage to Tasmanian Aborigines, photograph made in Tasmania/Australia in collaboration with Joachim Froese-Photographer



A still from the wqvideo project, "Shamanism, Psychoanalysis and Kuantum Mechanic", 1997

Aleksandar Stankovski

- 1959 Kicevo, Macedonia
1985 Faculty of Fine Arts, Skopje, Macedonia

Solo Exhibitions

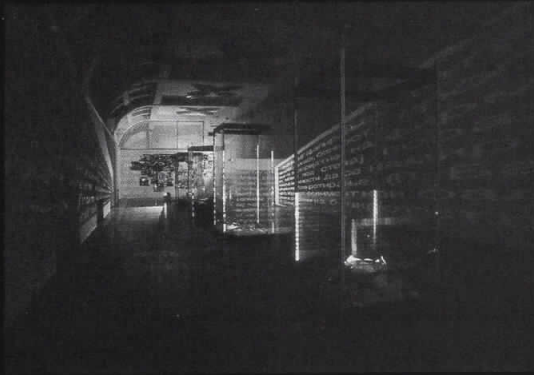
- 1980 Gallery, Skopje, Macedonia
- 1985 25 Maj, Art Gallery, Skopje, Macedonia
- 1986 Gallery Kromos, Zagreb, Croatia
- 1987 Kunst Onder der Torre, Breda, Holland
- 1988 Museum of Art, Monterey, USA
- 1989 BSW Gallery, Cologne, Germany
- 1990 Orlando Gallery, Cologne, Germany
- 1991 Schoultke Gallery, Cologne, Germany

Group Exhibitions

- 1985 Expression, Gesture, Action, Museum of Macedonia, Skopje, Macedonia
- 1989 Shiva-Shakti, Museum of Macedonia, Skopje, Macedonia
- 1990-91 Burning of Maya (multi media), Gallery Schlahthof, Cologne, Germany
- 1992 Order-Chaos, Museum of the City of Skopje, Skopje, Macedonia
- 1994 Europe Rediscovered, Copenhagen, Denmark
- 1994-95 Image Box, the First Annual Exhibition of Soros Center for Contemporary Arts, Mala Stanica Cultural Center, Skopje, Macedonia
- 1995 9 1/2 - New Macedonian Art, Skopje Museum of Contemporary Art, Skopje, Macedonia

Video Art

- 1987 "Closeness", video, 6.40min. (H. Popducev, Z. Trajkovski)
- 1992 "Kokino", video, 93min. (D. Abjanic, Z. Trajkovski)
- 1994 "Nightary", video, 124min. (Z. Vangeli)



Igor Tosevski, "Dossier", Installation view, 1997

Igor Tosevski

- 1963 Skopje, Macedonia
 1988 Academy of Fine Arts, Helsinki, Finland

Solo Exhibitions

- 1990 Akateeminen Kirjakauppa, Helsinki, Finland
 Youth Cultural Center, Skopje, Macedonia
 1994 Mijacki Zografi Gallery, Skopje, Macedonia
 Museum of the City of Skopje, Skopje, Macedonia
 1995 Synthesis, Youth Cultural Center, Skopje, Macedonia
 1996 Diglocations, Cultural Center, Skopje, Macedonia
 Dossier 96, Art Salon, Veles, Macedonia
 Dossier 96, Marko Cerenkov Cultural Center, Prilep, Macedonia
 Dossier 96, Art Gallery, Kumanovo, Macedonia
 1997 Dossier 96, Museum of the City of Skopje, Skopje, Macedonia

Group Exhibitions

- 1990 Zero Group, Institute of Eastern European Art, Cologne, Germany
 Shakti, Zero Group, Museum of Macedonia, Skopje, Macedonia
 1994 Macedonian Artists' Association Annual Exhibition of Prints, Skopje, Macedonia
 Macedonian Artists' Association Annual Exhibition of Drawings, Skopje, Macedonia
 Image Box, the First Annual Exhibition of Soros Center for Contemporary Arts, Mala Stanica Cultural Center, Skopje, Macedonia
 1995 Ko-ka, Cultural Center, Skopje, Macedonia
 Macedonian Artists' Association Annual Exhibition of Drawings, Skopje, Macedonia
 Cifte Amam, Skopje, Macedonia
 9 1/2 - New Macedonian Art, Skopje
 Museum of Contemporary Art, Skopje, Macedonia

Hüseyin Alptekin

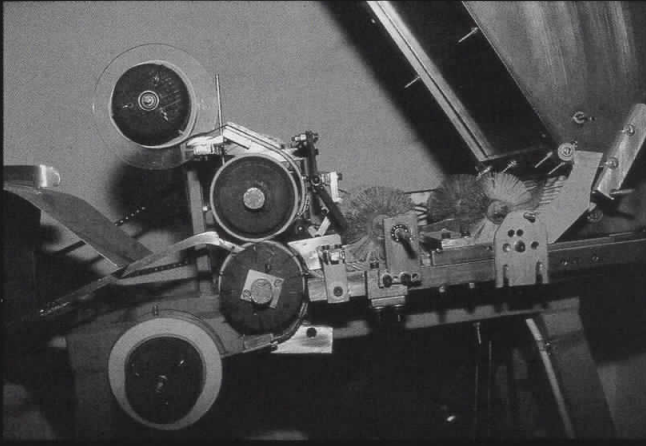
- 1991 Hierarchy, Ankara
 1992 Heterotopia, Ankara
 Blind Potent Spot / Magneto-Radiator
 1993 A Foreigner=A Traveller, Schiedam
 1994 Little Things, New York
 1995 Karakum: Desert in the Bath, Budapest
 Herakleitus Promenade / Purification of History, Ephesos
 Turk, Truk, İstanbul
 1996 Artist in Depression, İstanbul
 1997 Gummy Bears in Soaps, Vienna

Arhan Kayar

- 1989 Organized Seretonin I, Feshane, İstanbul
 1990 Made a traffic barrier as art on İstiklal Street, İstanbul
 1991-93 Bundled some hundreds of people together and painted them
 1992 Organized Seretonin II, Gazhane, İstanbul
 1996 Whirled a whirligig in Assos



"Donald Duck Syndrome and Autumn Depressim"



Server Demirtaş

- 1957 İstanbul
1984 Mimar Sinan University, İstanbul

Solo Exhibitions

- 1991 Derimod Cultural Center, İstanbul
1992 State Gallery of Fine Arts, İstanbul
1994 Atatürk Cultural Center, İstanbul
1995 Gallery B, İstanbul
Yüksel Sabancı Art Center, İstanbul

Group Exhibitions

- 1984 State Painting and Sculpture Exhibition, Ankara
1985 Contemporary İstanbul Artists Exhibition, İstanbul, Ankara
1987 New Tendencies Exhibition, İstanbul
Contemporary İstanbul Artists Exhibition, İstanbul, Ankara
1988 Contemporary İstanbul Artists Exhibition, İstanbul, Ankara
1989 Ten Artists, Derimod Cultural Center, İstanbul
Contemporary İstanbul Artists Exhibition, İstanbul, Ankara
1990 2nd Grand Exhibition, İstanbul, Ankara
1993 Writing and Difference, Gallery B, İstanbul
1994 Mine Art Gallery, İstanbul
At the Close of the 20th Century, Gallery B, İstanbul
1997 Meeting in Art, İstanbul

İsmet Doğan

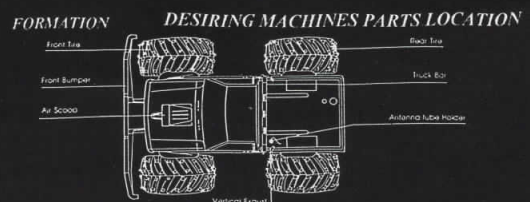
- 1957 Adıyaman
1982 Marmara University Faculty of Fine Arts, İstanbul

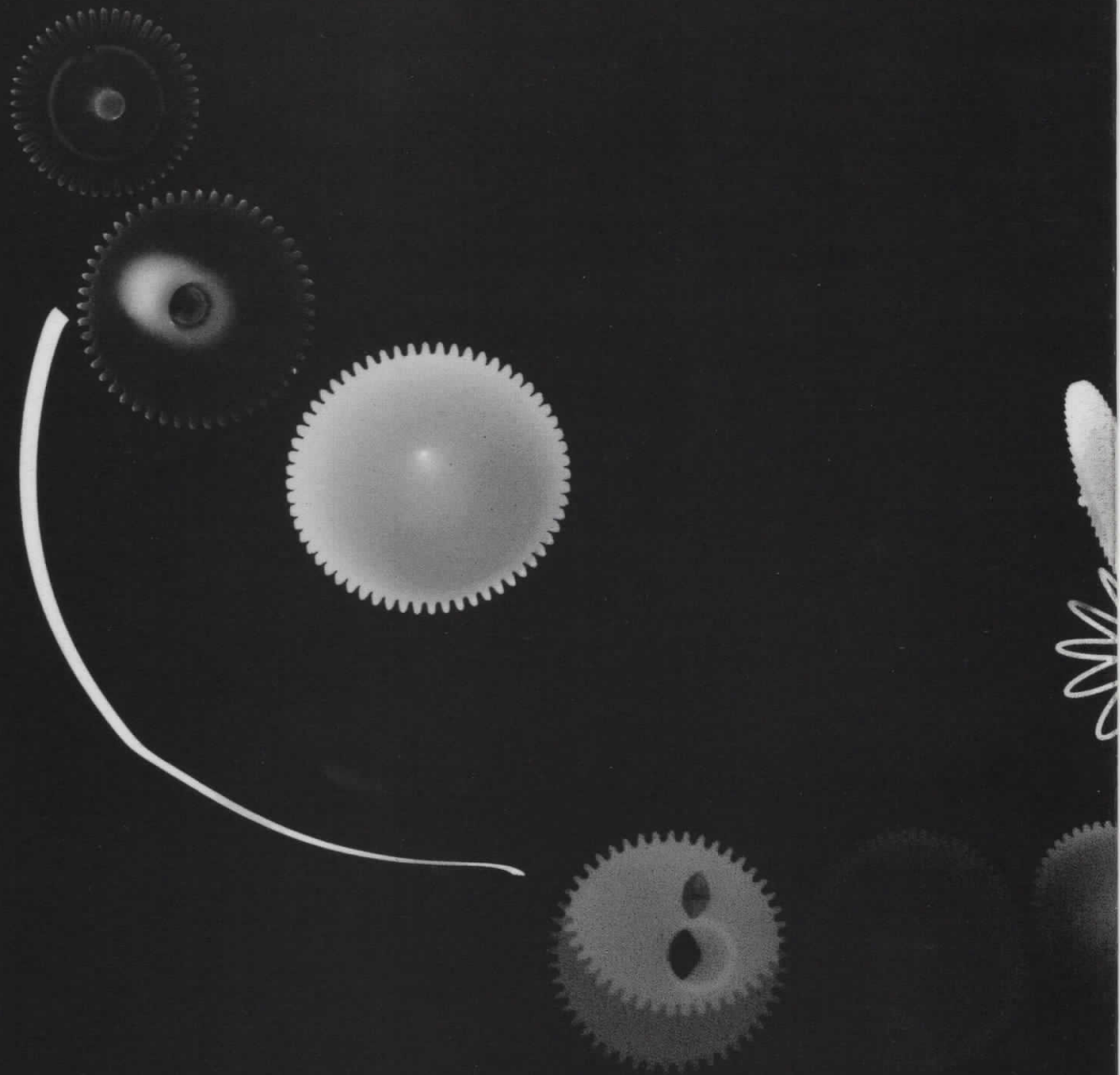
Solo Exhibitions

- 1985 Urart Gallery, İstanbul, Ankara
1987 Urart Gallery, İstanbul
1988 Paint - Material - Medium, Cite Internationale des Arts, Paris, France
1990 Vakko Gallery, İstanbul, Ankara, İzmir
1992 Installation, Camera Lucida / Voyörizm / Body / Power, Urart Gallery, İstanbul, Ankara
Installation, History / Fundament / Geography / Identity, Taksim Gallery İstanbul
1993 Installation, Death and Art, Museum of City of Skopje, Skopje, Macedonia
1994 Imitation / Image / Imitate / Mirror, Urart Gallery, İstanbul

Group Exhibitions

- 1981 New Tendencies, İstanbul
1985 New Tendencies, İstanbul
1986 In the Period of Modernism on Turkish Painting, Atatürk Cultural Center, İstanbul
1988 Gallery Mi-Ge, La Haye, Holland
1989 Annual Exhibition, Cite Internationale des Arts, Paris, France
A Cross-Section From Turkish Painting, Gallery Beytem, İstanbul
1990 Paristanbul, Cite Internationale des Arts, Paris, France
Bodies, Urart Gallery, İstanbul
1991 Maja-aktarımlar, Urart Gallery, İstanbul
1992 Serotonin II, Gazhane, İstanbul
1993 Anı-Bellek II, No.50 Akaret Houses, İstanbul
Writing and Difference, Gallery B, İstanbul
1995 Globalisation-Government, Violence, Misery, Devlet Han, İstanbul
1996 Other, Antrepo, İstanbul
City-Labyrinth-Language, İTÜ Taşkılla, İstanbul
Medium, Performance Days, Atatürk Cultural Center, İstanbul
1997 Meeting in Art, İstanbul
Crossing, Artisan Gallery, İstanbul
Intra Medium: Hypnotists-Hypothrapy-Body Losing, Performance Days II, Darphane, İstanbul





Ufuk M. Duygun

The project: "*Desiring Machines*" is an exhibition related to the unconscious mechanisms hidden as invisible patterns in the individual but also social and historical structures.

Its starting point is the concept taken from *Anti-Oedipus*, a book written by the French philosophers Deleuze and Guattari wherein the authors conceived the concept of desiring machines in opposition to Freudian Oedipus complex claiming that there is no individual statements, that under any visible process of individualization and subjectivization underlies some unconscious general apparatus. According to them the desiring machines are not productive, there is no distinction between product and production because the desiring production is a continuum of flows: machines which are connected to other machines in an endless chain.

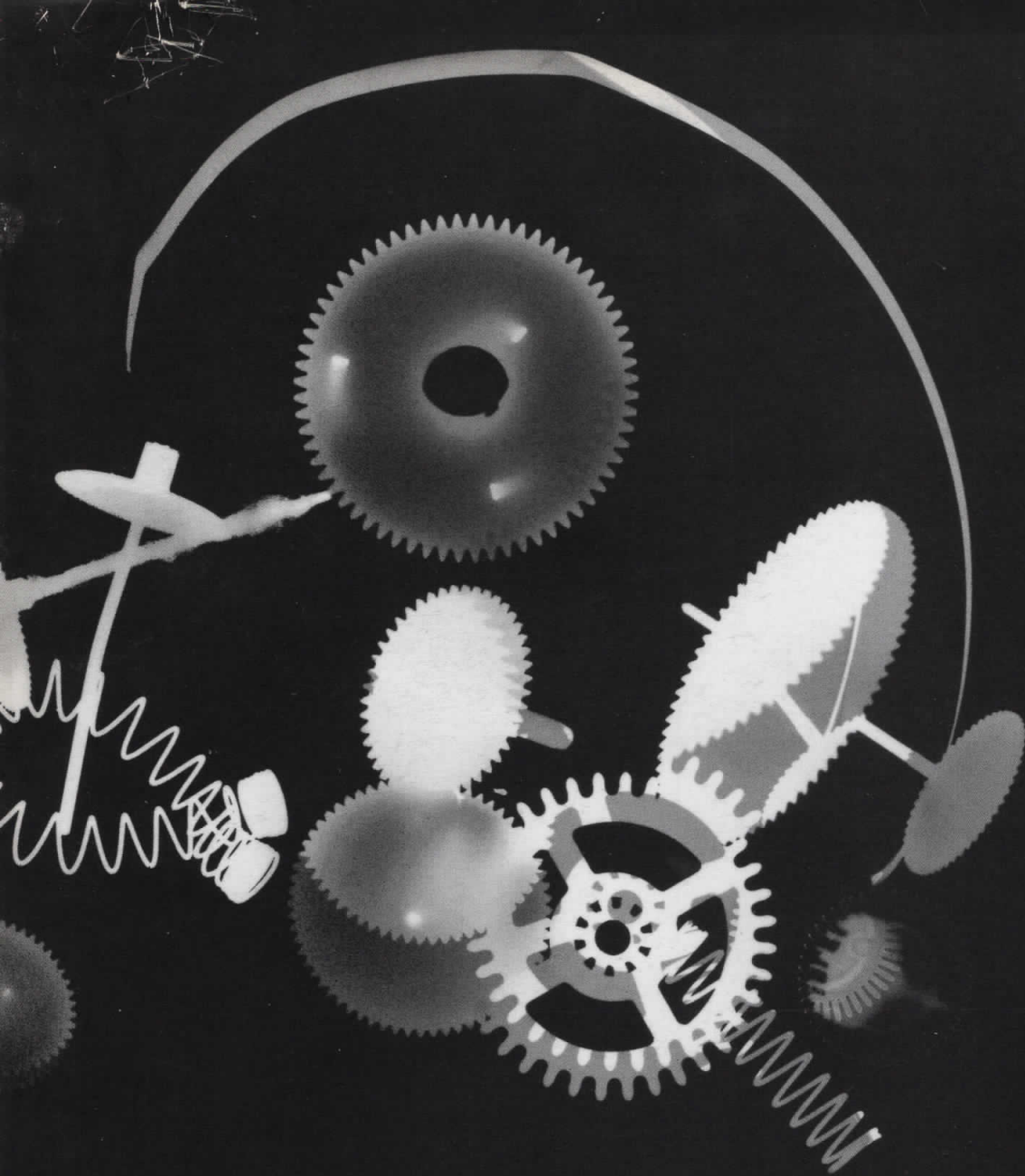
This project links the relations of art production with the society relations and tries to understand the hidden power of unconscious as a moving strength for artistic action. It means that art is not considered only as an individual statement of the artist but also as a screw which is moved by different turns of the

outer directions. At the same time, art enables the decoding and deterritorialization of the social and political desiring machines.

In the desiring machines everything functions simultaneously, but with ruptures, cuts and breaks, with distances and fragmentations that never make a whole of its elements, they function the best at the moment when they don't produce anything. As the art itself.

The artists presented at this exhibition are dealing with the desire in the field of real, imaginary and symbolic power of the patterns that lie under the visible images. Not always they are machines. Only in the case of Server Demirtaş the object that he is exhibiting once was a real machine that does not function. But even then, the Demirtaş's piece tells us the story, about the artist who wanted to control his life with the constructive pragmatism but the unconscious desire for disorder stopped the functioning of the mechanical device.

The concept of Igor Tosevski is also dealing with the production and the low technology but in more



general sense. He questions the function of the rejected objects calling them art. Namely, the left overs from the factories that were deliberately shown as non-productive in order to be privatized at lower price are becoming art objects by the performative speech act of the artist thus gaining at least artistic value.

The work by Petre Nikoloski is devoted to the wishful thinking of people who, not understanding the wishers of the others, had caused many disasters. The case of the death of thousands of aboriginal in Tasmania was the starting point. The destructed relation towards food and projecting the desire for food to the dead at the funeral rituals comes as the vantage point.

The psychoanalytical sofa was the main instrument of detecting the hidden desires and mechanisms and thus become the main symbol for the attempt of the humans to investigate and understand where is the origin of their problems. The artists Hüseyin Alptekin and Arhan Kayar are paroding this attempt to locate all our problems and fantasm taking account of the wider context of formation of one's mind structure.

The treatment of sexual desires as products of our mind had impact on the artist Aleksandar Stankovski who is ironizing this simplified thesis by constructing a mind/body machine. In his video the image and character of the monster is accumulating all the metaphors for the unfulfilled wishes in the society.

The remote control is a mechanism that is the paradigm of the invisible power that moves the one's desires. The law of the father, according to Lacan, is this symbolic structure which is exhibited and performed by the İsmet Doğan's child toy, wherein the child is simulating the big controller/father.

Suzana Milevska