

ПРОЧИСТУВАЊЕ
PURIFICATION
DARINMA

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PURIFICATION



Čifte amam Skopje
Čifte Amam Skopje





PURIFICATION

I have to admit, I was a bit confused upon first hearing the title of this exhibition. The word “purification,” set in the context of Balkan circumstances — both historical and contemporary — evokes a series of rather negative associations.

But my confusion was only temporary. Knowing Tomur and the work of some of the artists participating in the exhibition, I became convinced that we would escape familiar Balkan traps. Of course, “Purification” was indeed an interesting exhibition of works exploring the deepest recesses of things spiritual and modern artistic expression.

Additionally, this exhibition acquired an even higher dimension precisely because of the building in which it has been organized. Is there a more appropriate venue for the subject of “Purification” than the elegantly cleansed Ćifte Amam Turkish bath? This exquisite 15th-century work of architecture, recently adapted into a modern exhibition space, seems ideal. For those not fully acquainted with the history of this building, we must mention that the bath received artists even before its restoration and adaptation into a gallery. Even as it lay neglected and nearly in ruins, Ćifte Amam “lived” with the arts and welcomed exhibitions.

Now, in its full mystical beauty, this building is the setting for an important encounter with contemporary Turkish art. The magic interior of the bath — its unassuming stylized ornaments, its niches and small and large rooms — has simply embraced our guests from Turkey, accepting their work as its own.

This encounter will be even more significant if it purifies our thinking and creates new sources of positive energy. This, in turn, will constantly remind us that we need such encounters, and that contact should be frequent in the promotion of arts and culture in this corner of the world.

Zlatko Teodosievski
Director, Art Gallery, Skopje

PURIFICATION: BODY, SOUL, ART

Purification is a derivation of the Latin word *purificatio*, meaning "1. ... the act of operation of separating and removing from anything that which is polluted or foreign to it. 2. The act of operation of cleansing ceremonially by removing any pollution or defilement 3. A cleansing from guilt or the pollution of sin; the extinction of sinful desires, appetites and inclinations."¹ Cleansing, separating, removing, eliminating and exterminating are actions related to the act of cleaning, both physical for the body and spiritual with the utter goal for the pure and ultimate. Cleaning the body is simple event if the goal is limited to the body. If it is the first step towards purification of the soul, it becomes part of a complex procedure. A fundamental mistrust in the material world and its values is often a basic motivation to unclaim them to reach to the essential and universal knowledge. The rudimentary living in contrast to the civilized world epitomizes natural and inherent wisdom sought after. The natural world corresponds to the spiritual world, while the elements in the layers of cultures throughout humanity are considered a hindrance to arriving at the essence. If purification for many people is to give up worldly life through elimination, cleaning and cleansing, water, fire, air and earth, the basic elements of life, become both the medium and the symbols of purity and purification. Fountains, as an instrument, hamams, as a space have special meanings in the lives of the Eastern world incorporating the worldly action of cleaning of the body with that of the soul.

It is not a mistake to say artists throughout history have always sought to express their own universal truths and realities whether they created for patrons or for themselves. With more freedom, independent of patrons, the artists had a gradual turn towards interpretation, abstraction, reflection, expression from naturalism and observation in the 19th century and beginning of the 20th century. Art which is inspired by life started to include more of artists' focus of life both material and spiritual.

The correspondence between art and life, myth and reality; artifact and spirit are often a door leads the artists to mysticism in their search for the truth, and hence to dwell on sublime becomes an important motive in the act or creation. The pictorial poetry of the visible event and its significance create an esoteric context. Some artists, on the other hand, prefer to simplify forms in a sense purifying their thoughts and interpretations. Mark Rothko's pure abstract paintings and some of Joseph Beuys's installations and performances are examples of the first group while Klee, Miro, Mondrian and Brancusi can be classified under the second approach. Even the Minimalism of the 70's could be interpreted as an act of purification.

The eleven Turkish artists in the exhibition at Çifte Amam have all different interest and approaches in their art. What they have in common is their intensification on their subjects by concentrating one idea, eliminating the secondary issues. Even if the works are not created for the special theme "Purification" of the exhibition, their works are proofs of artistic purity. Some are interested in simplifying their forms; others dwell on subjects within their vision. What could be a better place than hamam, a space to unravel their purified concentration! A statement from each artist about the act of purification along with their works expresses their beliefs and attitude to art and life. In other words, each artist greets Macedonia by opening up his/her soul through works in the exhibition.

Prof. Tomur Atagök

¹ Webster's New Twentieth Century Dictionary unabridged, William Collins Publishers Inc., second edition deluxe color, s.1465

CRIME AND PURIFICATION

Is purity really possible? Are the plants only good and pure living beings exposed to external evils insensitively and passively and still enjoy their internal truth? How about the animals that have to act viciously to stay alive? Sin and wickedness unfortunately enter into the arena of life with only human beings. Since our starting point is a sin, it is normal that we are expelled from the garden of paradise and goodness... Is purity really possible? Doesn't growing and getting stronger mean, in other words, developing our capacity to commit crime, to beat others, to overcome, to rule? Or is what we call goodness a state when we suspend our ability for evil?

Sin is a state when we are pushed to be against the moral commands of the authorities from the top to the bottom (from god to politics). The pressure is directed from the outside to the inside, from the top to the bottom. The evil, on the other hand, is the push from the inside to the outside. We hurt the others in both cases. The hurt eventually is directed to ourselves. The heavy deposits, accumulations of crimes and sins finally, lead us to search for formulas to save ourselves. Because not to be saved means to pay a heavy due. This can lead to loss of intelligence. Everyone facing crimes and sins asks for justice (in reality only for himself). Unfortunately, there is no justice. There is only conscience. Conscience is the name given to the pain left inside us even when we hide our evils or impose them on others with all our might and wisdom. It is a deep pain inside which makes you unhappy in spite of everything. Conscience is something like evil which you are endowed with because you are a human. The social power wants strong person. This can also mean a person with the capacity for both crime and power. The second, and the most common, suggestion is cooperation with crime; a sneaking supplement is passive, without risk and open to defense... We have to develop some methods of purification against the destruction this social organization will cause. This is a social corrective state... We purify ourselves; in religious places, in our intimate friends' homes, in the forgiving place of nature, in the purity of water... All the purification rituals are ceremonies that purify us from the evils we committed rather than the evils of the world. We try to protect ourselves from the power of the strong, we apologize to them... We make use of the power of water, air, earth and fire, the four basic elements of life in these ways of purification. We take ablution, we bath in the sacred water, we seed the earth, we purify ourselves with the magic of the fire, clean our conscience with clean breathe. These four elements have special powers to destroy as well as create just like fateful duality of man. The ways of purification become heavier along with the weight of crime and purification turns into a process of masochistic ordeal: it turns into a process of torture taking revenge on our bodies for the crimes our soul has realized. Crime and punishment are the names given to the universal tragedy that is constructed through conscience and fear. And is also the eternal theme of arts.

It is a puzzle dating from Dante to Shakespeare, from Dostoyevsky to Kafka, from Leonardo and Piero Della Francesca to Tarkovsky, from Caravaggio to Derek Jarman. These are black areas that tint the humanity through flesh, passion and blood. We can easily state that art is a way of purification: sometimes it is a cool garden to run away from the evil of the world, it is sometimes an attack on evil and sometimes it is purification through confession. Only the good artists live the pain for the others and try to change the results of others' sin. Because it is only in true art there is a need for unworldly, unselfish and pure justice. Artistic justice represents divine justice.

The artists are here, in this rich, pure and painful geography of Europe, for "purification". Now this painful Balkan region that had to bear the consequences of a war which it didn't cause is hosting the children of the people who contributed to its culture in many ways. Crimes, sins and atrocities will survive along with humanity and so will art, which is against them all. This is a meaningful meeting. This is a purification that is enveloped in the exceptional architecture that represents both the mystical and worldly Hamam concept.

Prof. Balkan Naci Islimyeli

TOMUR ATAGÖK

Purification for the artist is art, itself.

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- 1939 Istanbul
1962 BFA, Oklahoma State University, Stillwater, Oklahoma,
USA
1963-64 California College of Arts and Crafts, Oakland, California,
USA
1965 MA, University of California, Berkeley, California, USA
1983 Ph.D, Mimar Sinan University, Istanbul
1980-84 Assistant Director, MSU Painting and Sculpture Museum,
Istanbul
1984-97 Director, Culture, Press, Public Relations, Yildiz Technical
University, Istanbul
1989- Founder, Chairperson, the first Museum Studies Program
in Turkey, YTU, Istanbul
1993 Professor, YTU, Istanbul
1997-00 Chairperson, Department of Fine Arts, YTU, Istanbul

- 1984 Vakko Art Gallery, Izmir, Ankara
1983 State Gallery of Fine Arts, Istanbul
1982 Bebek Akbank Gallery, Istanbul
1981 State Gallery of Fine Arts, Istanbul
1979 Hoogoven Cultural Center Art Gallery, Drenthe, Holland
1978 Baraz Art Gallery, Istanbul
1975 American Information Center Art Gallery, Istanbul
Cumali Art Gallery, Istanbul
1974 Taksim City Gallery, Istanbul
1970 AAA Art Gallery, Washington, USA
Court C Gallery, Tacoma, Washington, USA
1969 Shavey-Schiller Sergisi, Washington, USA
1968 Freemason Gallery, Upper Preston, Washington, USA
The East Shore Gallery, Washington, USA
1966 State Gallery of Fine Arts, Istanbul

One Person Exhibitions

- 2002 Anadolu University, Eskisehir
Gallery Akdeniz, Ankara
2001 Teksin Art Gallery, Istanbul
2000 Cey Fine Arts Gallery, Istanbul
TESK Art Gallery, Ankara
1997 Aksanat, Akbank Art Center, Istanbul
1996 Clarion University, Art Dept. , Pa., USA
ACME Art Gallery, N.C., USA
1995 National Gallery, Skopje, Macedonia
National Gallery, Bitola, Macedonia
Mine Art Gallery, Istanbul
1994 Kocaeli University, Izmit
Gallery B, Istanbul
1993 Mine Art Gallery, Istanbul
1992 French Cultural Center, Istanbul
Rotary Art Gallery, Izmir
1991 Derimod Cultural Center, Istanbul
1989 Lami Art Gallery, Istanbul
Kayaalp Art Gallery, Istanbul
1988 Museum of Painting and Sculpture, Ankara
1985 Garanti Bank Art Gallery, Istanbul

From the top of the mountain to the drop of water
Who has the power? Water, air, fire, earth
To be purified of power is power
Power without control is no power

Digital print and paint on oilcloth, 2002-2003
140 x 315 cm



ADNAN ÇOKER

Space is purification, itself. Space is everything.

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- 1927 Istanbul
1944-51 BFA, MA Zeki Kocamemi Studio, State Academy of Fine Arts, Istanbul
1951-55 Studied "Space" with sculptor Hadi Bara
1955 State Scholarship to study art, Paris, France
1956-57 The studio of Andre Lhote, Paris, France
1957-60 The studio of Henry Goetz, Paris, France
1960 Assistant, State Academy of Fine Arts, Istanbul
1961-66 Organised "Painting, Accompanied by Music" Exhibitions, State Academy of Fine Arts, Istanbul
1963 Founded the "Blue Group" together with four friends, Istanbul
1964-65 A French Scholarship to study engraving and painting at the studios of Hayter and Goetz, Paris, France
1965 Emilio Vedova Studio, Summer Academy of Salzburg
1966 Instructor, Painting Department, State Academy of Fine Arts, Istanbul
1968 Commissioner, "Turkish Graphic Art" exhibition, Budapest, Hungary
1974 Commissioner with Turan Erol, "Contemporary Turkish Art" exhibition, UNESCO, Paris, France
1976 Professor, State Academy of Fine Arts, Istanbul
1977-79 Director, Museum of Painting and Sculpture, Istanbul
1978 Commissioner for Turkish Section, 12th Art Biennial of Alexandria, Egypt
1978 Commissioner for Turkish Section, Balkan States Plastic Arts Exhibition, Bucharest, Hungary
1983-85 Head of Painting Department, Faculty of Fine Arts, Mimar Sinan University (State Academy of Fine Arts), Istanbul
1994 A catalogue published by Gallery B, Istanbul

- 1991 Works of Paris and Istanbul Between the Years 1959-1965, Arda Art Gallery, Ankara
1990 Periods, Mine Art Gallery, Istanbul
1989-90 Graphics from the Period of Abstract Expressionism, Macka Art Gallery, Istanbul
Retrospective Exhibition (catalogue / book printed), Derimod Cultural Center, Istanbul
1988 Minimal Symmetry II, Garanti Bank Art Gallery, Istanbul
Minimal Symmetry II, Mine Art Gallery, Istanbul
1973 Black Symmetry, American Cultural Center, Istanbul
1969 Black Pictures, Gallery I, Istanbul
1966 Collages, Turkish-German Cultural Center, Istanbul
1962 Gouaches, Turkish-German Cultural Center, Istanbul
1961 Paris Works, Turkish-German Cultural Center, Istanbul
1954 Non-Objective Pictures, Maya Art Gallery, Istanbul
1953 Pre-Exhibition, Faculty of Linguistics, History and Geography, Helicon Art Gallery, Ankara

Selected One Person Exhibitions

- 1996 Compilations, Mine Art Gallery, Istanbul
1996 Positive Elements, Aksanat Gallery, Istanbul
1994-95 Minimals and Variations, Gallery B, Istanbul In Parallel with Dome Sequence, Gallery Nev (Eight original silk-screen printings for Gallery Nev), Ankara, Istanbul

Caligraphy I
Acrylic on canvas, 2002
60 x 60 cm

Caligraphy II
Acrylic on canvas, 1996-2002
60 x 60 cm



SERVER DEMIRTAŞ

Is it possible to cleanse off the bad "things" in this dirty world without any trace behind? If we cannot find the ways to keep our conscience clean, we may have to use all our energies for purification. We have to be able to be innocent.

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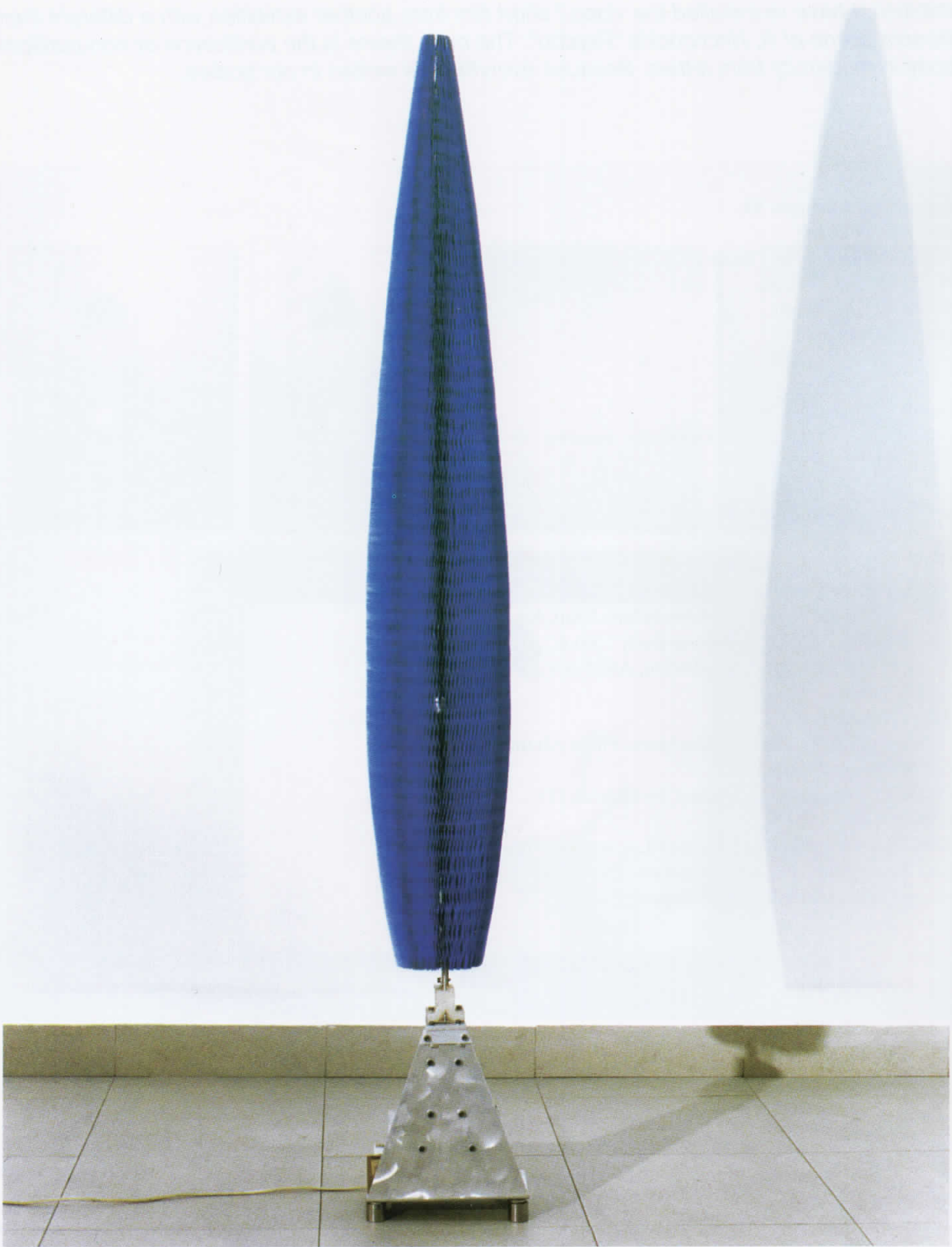
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1957 Istanbul, Turkey
1984 BA, State Academy of Fine Arts, Painting Department,
Istanbul

Selected One Person Exhibitions

1995 Yuksel Sabanci Cultural Center, Istanbul
1995 Gallery B, Istanbul
1994 Ataturk Cultural Center, Istanbul
1992 State Academy of Art, Istanbul
1991 Derimod Art Center, Istanbul

Untitled
Paper, motor, 2003
30 x 30 x 170 cm



ISMET DOĞAN

For this exhibition, I have re-installed the video / short film from another exhibition with a different theme, changing the bathroom scene of A. Hitchcock's "Psycho". The main theme is the purification or non-purification of the forgotten body in modernity from letters. Because everything is written in our bodies.

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1957 Adiyaman, Turkey
1978-82 Faculty of Fine Arts, Marmara University, Istanbul

Selected One Person Exhibitions

- 2003 TRGDY: BZM, Pg Art Gallery, Istanbul
2000 LAPSUS (One-day silence), "The Painting-Work"
Exhibition, Cultural Center of Dolmabahce; Urart Art
Gallery, Istanbul, "Medium: Writing-Body", Book
1999 Flesh-Castration-Abjection, Installation, AKM Art
Gallery, Istanbul
Medium: Writing-Body
1997 The Lost of the Body-Desiring Machines, Photo Album-
Mobil Exhibition, Istanbul
1996 Labirent-city-Language, Installation for Habitat, ITU
Taskisla, Istanbul
Book-Medium, Projected and Curated Logos (Aphasia)-
Semion (Asemasia)- (Non) Signification- (Non)
Comm/uni/cati/on, Installation, European Passage,
Istanbul

Purification of the body from letters

Video installation, 2003
Video (14 min. 15 sec.)
Photos 4 (40 x 50 cm)



BEDI IBRAHIM

The meaning of purification is sound for me, because, while the water is going through the seven layers of the earth, the sounds it makes symbolizes purification.

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- 1959 Skopje, Republic of Macedonia
1985 BFA, Faculty of Fine Arts, Department of Sculpture,
Skopje
1999 MA, Faculty of Fine Arts, Skopje Associate Professor,
Faculty of Fine Arts, Department of Sculpture, Skopje

One Person Exhibitions

- The Skopje Art Gallery (Daut Pasha Hamam), A Stem of
the Wishes, Skopje, Macedonia
- 2001 Exhibition of Drawings and Objects, Strumica, Macedonia
CIX Gallery, "My Diary", Drawings and Objects, Skopje,
Macedonia
Exhibition of Drawings and Objects, Prilep, Macedonia
The Skopje Art Gallery (Daut Pasha Hamam), Skopje,
Macedonia
- 1997 Prag, An Independent Video Project, Chifte Hamam,
Skopje, Macedonia
- 1996 My Room, SAM Gallery, Skopje (the Union of the
Architects of Macedonia)
An Exhibition of Drawings and Objects, Kuzguncuk,
Istanbul, Turkey
- 1992 Kadikoy Cultural Center, Istanbul, Turkey,
Yuksel Sabanci Cultural Center, Istanbul, Turkey
The Skopje Art Gallery (Daut Pasha Hamam), Skopje,
Macedonia
- 1987 CEDUS Art Gallery, Sarajevo
- 1986 Gallery 25 May, Skopje, Macedonia
- Seven Wells**
Installation - Object, 2003
mixed media
320 x 140 x 140 cm
- Island of Birds
object, 2002
mixed media
90 x 90 x 9 cm
- Family Three
object, 2002
mixed media
170 x 50 x 8 cm
- Nest
object, 2002
mixed media
80 x 80 x 20 cm



BALKAN NACI ISLIMYELI

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- 1947 Adapazari, Turkey
1967 BA, State School of Applied Fine Arts, Istanbul
1972 Assistant, DTGSYO, Istanbul
1975 Summer Academy, Salzburg
1977 MA, State School of Applied Fine Arts, Istanbul
1980-1981 Academy of Art (National Grant), Florence
1983 Ph.D, State School of Applied Fine Arts, Istanbul
1986 Associate Professor, Faculty of Fine Arts, Marmara University, Istanbul
1989 Research, New York, USA
1990 Visiting Professor, N.Y.U. Hagop Kevorkian Near Eastern Studies, New York, USA
1991 Fulbright Grant, New York University, USA
1993 Full Professor, Faculty of Fine Arts, Marmara University, Istanbul
1995 Visiting Professor, Hartford Trinity College, USA
1996-2003 Various Art Colonies
2000-2003 Maltepe University, Istanbul
2003- Bilgi University, Istanbul

Selected One Person Exhibitions

- 2002 Timeless, PG Art Gallery, Istanbul
2000 Deja Vu, Mine Art Gallery, Istanbul
1998 Face, Ataturk Cultural Center, Istanbul
1996 Crime, Kazim Taskent Art Gallery, Istanbul
1995 Steps, Zion Art Gallery, Houston, USA
1994 Word, Aksanat Art Gallery, Istanbul
1992 Straight Jacket, Garanti Art Gallery, Istanbul
1991 Straight Jacket, Sch Nap Gallery NYU, New York, USA
The Letters, Sch Nap Gallery NYU, New York, USA
1990 Trace, Ataturk Cultural Center, Istanbul
1989 "Air, Water, Earth, Fire", Ataturk Cultural Center, Istanbul
1988 Selections, Urart Art Gallery, Istanbul
Pentimentos, Ataturk Cultural Center, Istanbul
1987 Tanbay Art Gallery, Ankara
1986 Urart Art Gallery, Istanbul
1984 Urart Art Gallery, Istanbul

- 1982 Urart Art Gallery, Istanbul
1981 Macka Art Gallery, Istanbul
1979 TGSYO Art Gallery, Istanbul
Vakko Art Gallery, Istanbul; Izmir
1975 Melda Kaptana Art Gallery, Istanbul
1974 Taksim Art Gallery, Istanbul
1972 Turkish-German Cultural Center, Izmir
Taksim Art Gallery, Istanbul
1971 Taksim Art Gallery, Istanbul

**Sheets on rope with clothespin,
installation, 2003
mixed media**

Shadows on Pure Sleep
Video installation, 2003, 1 VHS cassette
4 x 7 m

Heri Köçkar'ın "Kırmızı" serisi, 2010 yılında İstanbul'da düzenlenen "Kırmızı" sergisinde sergilenmiştir. Seride, beyaz duvarlar ve zeminler üzerine, kırmızı iplerle bağlanmış, beyaz kumaş parçalarıyla oluşturulan yapıtlar yer almaktadır. Yapıtların ortasına, küçük, sarı karton kutucuklar yerleştirilmiştir. Serinin adı, Türkiye'deki kırmızı iplikten yapılan kumaşların, özellikle beyaz kumaşların, kırmızı iplerle bağlanmasıyla ilişkilendirilmiştir.



Heri Köçkar, "Kırmızı" serisi, 2010. Beyaz kumaş parçaları, kırmızı ipler, sarı karton kutucuklar. İstanbul, Türkiye.

NUR KOÇAK

"Purification in Nur Koçak's works has been reached through the pure forms she paints to show, to document and to remember of what she lives." Tomur Atagök

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1940 Istanbul
1958-60 Western High School, Washington, DC, USA
1964-67 Technical Designer, Lausanne, Switzerland
1968 MA, State Academy of Fine Arts, Istanbul
1970-74 Supérieure des Beaux-Arts, Paris, France Instructor, State
Academy of Fine Arts, Istanbul
2000-01 Instructor, Education Faculty, Marmara University, Istanbul

One Person Exhibitions

2003 Portraits, Is Sanat Gallery, Istanbul
2000 Shop Windows 3, Mine Art Gallery, Istanbul
Souvenirs de Bonheur, Ercument Kalmik Museum, Istanbul
1994 Retrospective Presentation 3, Selvin Art Gallery, Ankara
1993 Shop Windows 2, Garanti Bank Art Gallery, Istanbul
Shop Windows 1, Lami Art Gallery, Istanbul
Retrospective Presentation 2, Mine Art Gallery, Istanbul
1987 Retrospective Presentation 1, Mine Art Gallery, Istanbul
From the Family Album, Macka Art Gallery, Istanbul
1984 1974-1984, Garanti Bank Art Gallery, Istanbul
1982 Les Envois, State Gallery of Fine Arts, Istanbul
1976 Objects Fetiches-Femmes Objects, State Academy of
Fine Arts, Istanbul

Colorado River, Arizona, USA
Digital print, 1997
100 x 155 cm

Gardens of the Alhambra Palace, Granada, Spain
Digital print, 2003
100 x 155 cm

Obruk Lake, Konya, Turkey
Digital print, 2000
100 x 155 cm



ŞÜKRAN MORAL

I have chosen "hamam" to express the meaning of purification in art as a metaphore since 1997. The fact that transgression and purification are tied together with each other and create strong visual impact is very exciting for me. It was also a pleasure to discover purification incorporates a great amount of sin, prohibition and dirt.

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Samsun, Turkey,
1984 University of Ankara, Education School for Arts
1995 Studied at the Academy of Arts in Rome
Lives and works in Rome and Istanbul

Selected Exhibitions

- 2003 Time in Jazz Berchidda, Curated by Antonello Fresu and
Giannella Demuro
Five: Cinco Mujeres para el arte Fundacion La Morada,
Curated by Paolo Angelosanto, Santiago, ChileArt Live 3
Fondazione Sandretto Re Rebaudengo,
Curated by Fam, Torino, Italy
- 2002 L'incognita Dell'Altro, Sala dei Templari Molfetta,
Curated by Giacomo Zaza, Italia
- 2001 Camera della donna, University of Detroit, Michigan, USA
Modern Turk: Turkish Art in the Second of the 20th
Century, Istanbul Art Museum Foundation, Topkapi
Palace, Istanbul, Turkey
- 2000 Leaving the Island, Metropolitan Museum of Pusan,
Curated by Tom Van Vliet Korea Ironik, Flash Art
Museum, Curated by Lino Baldini, Trevi nell'Umbria, Italy
1° International Forum for a Culture of Peace by
Mediterranean Women Creators, Rhodes, Greece
Malati di Mente, Bologna, Italy
Verso L' India, Performance Hamamindia, Theatre of
Rome, Rome, Italy
P.O. BOX, Curated by Sulpiz Boisseree/ Book-Leman,
Istanbul Foundation of Art and Culture, Istanbul, Turkey
P.O. BOK S.M.A.K. Ghent, Belgium
- 1999 Hamam, RAI Italian Television (7-8-999),h24.00\0035,
Curated by Enrico Ghezzi, Italy

- Rome Film Festival, Palazzo Delle Esposizioni, Curated
By Bruno Roberti, Rome, Italy
Meltin Pot Fluviale Murazzi, Curated By D.Salani,
O.Gamberi, Turin, Italy
Spore University of Cassino, Curated By Bruno Corà
Cassino, Italy
- 1998 World Wide Video Festival, Stedeljik Museum, Curated
By Tom Vliet, Amsterdam Holland
Medialization, Edsvik Konst Kultur, Curated byJosef
Backstein, Stockholm, Sweden
- 1997 Speculum & Istanbul, 5th International Biennial of
Istanbul, Curated By Rosa Martinez, Istanbul, Turkey
Speculum & Obitorio, Museum Laboratory of
Contemporary Art, University of Rome, Rome, Italy
- 1994 Arte Espulsa Artista Espulsa, Leonardi V Gallery, Genova,
Italy
Arte Espulsa Artista Espulsa, Macka Gallery, Istanbul,
Turkey

Hamam
Video, 30 min., 1997



GÖNÜL NUHOĞLU

"Makes my hair stand on end, day and night because scaring sleep frightens me, oppressed with terror, unknown darkness, like a deep hallow.

Hurting my head insisently, dizzily. Heart has a burning desire for insignificance." Charles Baudelaire

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1961 Istanbul, Turkey
1983 Management Department, Bogazici University, Istanbul
1988 English Department, Marmara University, Istanbul

One Person Exhibitions

2003 Iceberg, Grigor Prlichev Cultural Center, Ohrid, Macedonia
2002 Dust and Shadow, Basilica Cistern, Istanbul
1998 No Way Out, Hagia Irene, Istanbul

Insignificance
Installation
Soap, mirror, plastic dolls, 7 metal pieces (42 x 42 cm), 2003

Whirl, 2003
video



GÜLSÜN ORHON

"TO MEET OURSELVES

... I welcomed myself coming from far a ways. I cut in his path, welcomed myself. I was searching for many years. He came out among other people at the end, I welcomed him.

I myself, come from far away from the other. It is not under my monopoly. He is free. He comes from far away, from the other who searches, asks, inquires, who sees himself as an opportunity, a sense, actions in entity; comes from far away, from the other. From the other People. From Culture. From the Society. From the Nature. From the Arts. From the Sciences. From the Values.

I myself come from mankind: I have to be able to welcome him. I have to have the knowledge and the courage to cut in the path of myself who comes from mankind and say 'hello' to him."

Ahmet Ýnam – Cumhuriyet BT Eki- 4 Ekim 2004

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1969-1972 Sculpture Department, State Academy of Art, Istanbul
1977 BFA, Sculpture Department, Massachusetts College of
Arts, USA
1980-1990 Instructor, Ceramics Studio, Istanbul

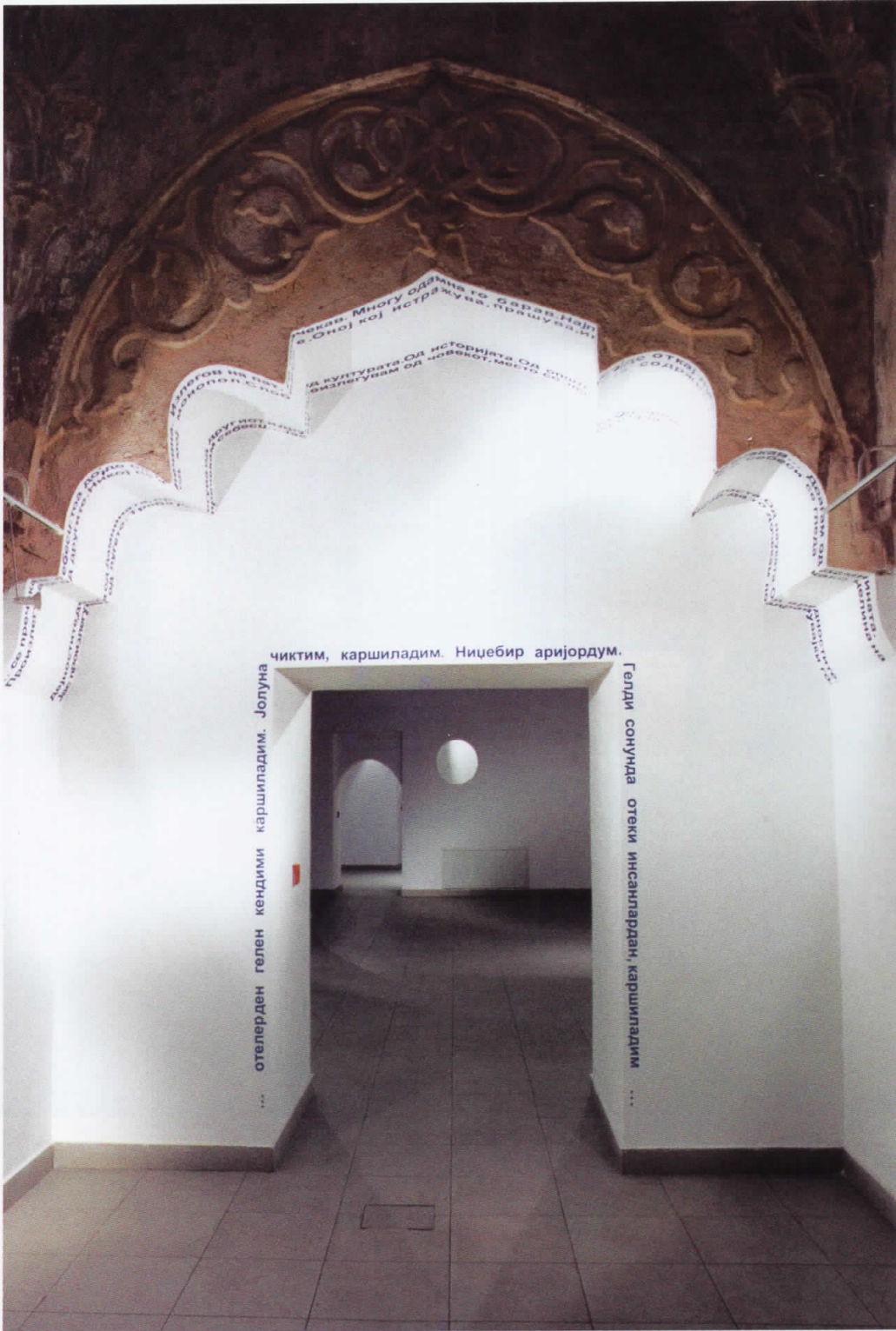
One Person Exhibitions

2002 Bodies and Rooms, Karsi Art Gallery, Istanbul
1997 Oscillation, Derimod Art Center, Istanbul
1995 Taksim Art Gallery, Istanbul
1994 A Room of One's Own, Installation, Women's Library
and Information Center, Istanbul
1993 Installation, Uryanizade Street No: 35, Istanbul
1992 Homes, Installation, Bereketli Street No:30, Istanbul
1975 Fairy Chimneys-Nature Sculpture, State Senate, Boston,
USA

Mirror
Installation
Mirror, 2003
Ø: 35 cm

To Meet Ourselves
Installation
Stickers, 2003

front view - text in Macedonian;
rear view - text in Turkish



MEHMET ÖZEN

*Did I live it moment by moment, did it live me?
Was I in it, was it in me?
Let's say you got away,
Did it stay in you, did you stay in it?
Are we what we are with what is left, are we what we are with what is not left.
Or we are what we are with just, what is ... moment, moment...*

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0090 536 450 64 85 cell
E-mail: mehmetozenart@hotmail.com

1971 Istanbul, Turkey
1996 Painting Department, Faculty of Fine Arts, Marmara
University, Istanbul
1997 - Art Instructor, Dogus College, Istanbul

One Person Exhibitions

2002 3rd Eye, Painting Exhibition, Taksim Art Gallery,
Istanbul
2001 Class without Class, Video Installation and Performance,
Dogus University, Istanbul
1999 Identity, Frankfurt am Main, Germany
1999 Anybody, Hofheim, Germany
1998 Anybody, Video Installation and Photography Exhibition,
Istanbul
1998 Performance, One to One, Dogus University, Istanbul

Purification I
Video installation
Video, Bust (h: 60 cm), 2003

Purification II
Dyptic photo
2 (70 x 100 cm), 2003

Purification III
Photo
70 x 100 cm, 2003



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