

The Walk
Efe Songun

“Freedom is a heavy load, a great and strange burden for the spirit to undertake. It is not easy. It is not a gift given, but a choice made, and the choice may be a hard one. The road goes upward towards the light; but the laden traveler may never reach the end of it.”

Ursula K. Le Guin, *The Tombs of Atuan*

The walk is a call for freedom...Both for the protagonist of the story and for its audience. At first we hesitated to take the walk. Then we took baby-steps with the help of the ones who were already out. They already knew the best thing to do with the ones who took their time to head out – it was to push them to the streets where some hesitate to walk. Somehow, they know that hesitant ones have always been walking – even if their walk is inside.

The walk is an encounter...With the characters of the story and with their creative processes. The walk we took to create has evolved with the tools we found along the way. Then it took shape with time and our needs. But most importantly with our encounters. The courage to create took a simpler form as we took our steps. It looked like innocence at first, then it wasn't. Yet, it showed us how the dramatic part of the walk is that courage. It looked like courage at first, then it wasn't. But it showed us that the compulsive part is the identity. Or it looked like identity at first, yet it wasn't.

The walk is a LGBT and Queer narrative.... It creates a bond between the narrator and its audience. Once we started the walk, it was not easy to go back to where we started. Since where we started was a place where the curtains were shut tight. At our walk, we saw the journals, photos, quotes that came out of closets. Then we looked and saw woman kissing with red lipstick on, and men who were embracing one another. We pulled out the drawers and swung open the closet doors that we once kept only to ourselves.

The walk is a tale of a city... It's a eulogy to the journeys that the characters took. We took a fast leap in to the story. Yet we walked in the city. We walked in Kabatas, Karakoy and talked about the nineties. Then we walked in Sishane, Kadiköy and talked about the millennium. Walked down to Tophane and up to Cihangir. And we talked about the tens.

The walk is a game of light and sound. We need to play a little game at a time when our voices are muted and the light can not even be seen in the reflections.

After graduating from Yeditepe University, Finer Arts Department, Fashion and Textile Design in 2012, the artist continues his graduate degree at the same institution on Plastic Arts.

Toprak has been a part of many group exhibitions since 2006. The artist concentrates on drawing, mixed media, video and installation arts.



The artists has shared *Red* and *Game is Over* for The Walk exhibition.

Red, 2015, Mixed Media
Playground, 2017, Installation
Game is Over 1, 2017, Mixed Media
Game is Over 2, 2017, Mixed Media
Quite1, 2017, Mixed Media
Quite 2, 2017, Mixed Media

2006 - Yeditepe University, Group Exhibition
2007 - Yeditepe Üniversitesi Group Exhibition
2012 - Nazım Hikmet Kültür Merkezi Group Exhibition,
2012 - Mixer Art Gallery Group Exhibition,
2013 - ART 350 Group Design Exhibition,
2013 - Halka Sanat Gallery Artship- Crossroads Initiatives ve Halka Art Project
2013 - İstanbul Ticaret Odası Group Exhibition,
2014 - Hayaka Artı, Nereden Nereye Group Exhibition,
2015 - Halka Sanat Gallery, İtiraf et , korkuyorsun! Group Exhibition,
2015 - Mamut Art Project Group Exhibition,
2015 - Ekavart Gallery Group Exhibition,
2016 - Gallery Bu, Pan Echo Group Exhibition,
2016 - Tuyap Book ve Art Fair Group Exhibition

Workshops:

2013 - Halka Sanat Gallery Artship- Crossroads Initiatives ve Halka Art Project
2014 - Tepe Nautilus Young Artists' Workshop

Leman Sevda Darıcıoğlu, İstanbul, 1985



Leman Sevda Darıcıoğlu 1985. Born in Izmir, currently lives & works in Istanbul.

Member of Istanbul Queer Art Collective. She produces in the fields of visual and performance art and views the body as a “resource to be unraveled”. Seeing private lives as a manifestation of social lives, she often creates projects inspired from her personal life and experiences. She likes to use the art as a tool of transforming her self, her limits and her subjectivity and she approaches her art practice as a “map of possible utopias” where she creates the world she wishes to live. She’s trying to use her art as a tool of transforming her self, her limits and her subjectivity. Since may 2016 she has been pursuing queer performance project *fuckmekitty*.

She’s in the advisor team of a selection of Queer Theory called *Queer Düş’ün / Queer Fantasy/Thought* in Sel Publishing House and translator of some queer books. She edited and compiled a queer theory book called *Queer Temaşa / Queer Contemplation/Spectacle* in Sel Publishing House (2016).

She has performed or exhibited her projects at art galleries, performance/event halls, art spaces like Space Debris Art Gallery, 44A Art Gallery, D22, Soho House, Visibility in Art Festival, Mamut Art Project, Who Would Have Thought, Tüyap İstanbul Art Fair. She has co-curated *Dream Pavillion* within *Enexpected Territories* at 26. Tüyap İstanbul Art Fair, Artist 2016.

She is performing 10 day long live performance *Empoisoned Princess* which is at the same time an active installation at AlanIstanbul between 6-15th of February.

The artists has shared *without talking about (Silence II)* and *Best Friends 4 Ever* for The Walk exhibition

without talking about (Silence II), 2015, installation
Best Friends 4 Ever, 2017, Installation

History of Sexuality

2015 - ...

The “History of Sexuality” series I created based upon my childhood stories, is a journey of going back, in my own past. This journey takes place in the home of a white, heterosexual family. In every step I took into my past, I began to realize that the walls of this house are so fragile that it can only survive on the shoulders of its inhabitants. In order for the house not to shatter, the bodies have to shatter, and the inhabitants have to pretend that whatever happens isn’t actually happening, leaving the events in silence. The inhabitants hold onto this silence firmly. The white, heterosexual family legend is pursued blissfully with the silence that mounts the inhabitants of the house.

without talking about (Silence II)

It deals with a sexuality which is experienced but not expressed or talked about. It has been created with questions such as ‘can sexuality be implied without using a terminology directly related to it’, ‘can the ‘spacelessness’ between body and sexuality be handled in terms of its relation with the space created by memory and language (and the absence of it)’. It expresses that in a deeply rooted political tradition that puts talking about the ‘societal matters’ before talking about sexuality, without really talking about it, sexuality and societal matters are discussed through the same absence of expression and that this absence of expression is similarly traumatic.

After graduating from Sakarya University, Fine Arts Department in 2006 and finishing his graduate degree at the same institutions Social Research Department, he has published his thesis on the subject of 'Nudity and Erotism in Modern Art' in 2012.

The artist separates the individual from society and attracts attention to his other structure with de-individuation.

The artist emphasizes social abstraction and inner conflict by undressing the individual who turns out to be the same as the rest of

the society after going through social processes. He questions the existence concern of human with his works composed with the concepts like loneliness, estrangement, belonging to nowhere... etc. He bends, minifies and hides the bodies and the body parts in order to expose the psychological tension caused by deindividuation, nihilism, emptiness, insensibility, going, leaving, abandoning, giving up ... In his works he uses his own body as an object and depicts figure-skin-body relation within the frame of existence problem in mostly abstract locations.



Modern communication tools present idealized body images. This perfect body image causes admiration, envy and jealousy. As a result of a person's desire to change his body with this admiration, the body retreats from its real biological meaning and becomes a consumption target. The organic integrity of human body is ignored and it is turned into a piece of flesh with those body images. This work abolishes the logic of body and hopes to remind that body is a biological trash, a piece of flesh that is going to decompose and disappear one day.

The artist emphasizes the incompatibility of individual and locational identities and also discusses city-location- person issues. His work involves different interpretations of the status of metropolitan people who estranges himself by othering the similar feelings which became all the same..

The artist has shared a part of the series, *Everybody says I love you* for The Walk Exhibition

Part of 'Everybody says I love you' installation series, 2015, Mixed Media

Solo Exhibition

- 2015 “I Don’t Want Go Back Home Alone Tonight” Maumauartworks / İSTANBUL
2014 “Why Do You Leave a Piece of You Wherever You Go?” Galeri Artist Çukurcuma / İSTANBUL
2013 “ His Room” Galeri Espas / İSTANBUL
2012 “ Tales” Galeri Artist Çukurcuma / İSTANBUL
2010 “Lullabies to Sleep” Solo Exhibition - Galeri Binyıl / İSTANBUL/TURKEY

Selected Group Exhibition

- 2015 “x+4y=?” Galeri Ark / İSTANBUL
2015 I Have a story –Art gallery of Bosnia and Herzegovina / MONTENEGRO
2015 I Have a story –Art gallery of Bosnia and Herzegovina / TİRANE
2014 I Have a story –Art gallery of Bosnia and Herzegovina / SARAJEVO
2014 HOWL – 44A Galeri /İSTANBUL
2014 Who Would Have Thought – İstanbul LGBTİ Pride Week Exhibitions Maumau Gallery / İSTANBUL
2014 States of Material II - Armaggan Art & Desing Gallery / İSTANBUL
2014 The Spirit Of Paper – Alan İstanbul / İSTANBUL
2013 "Mostra Collectiva DI ARTISTI TURCHI" ITALIA-FRENZE
2013 ART 7/24 Vol.2 _ Armaggan Art & Desing Gallery / İSTANBUL
2013 Discarded – Hayaka Artı Gallery / İSTANBUL
2013 İn Search for The New - Armaggan Art & Design Gallery / İSTANBUL
2012 “Cut&Paste Collage Exhibition” – Galeri İlayda / İSTANBUL
2012 The Terror of Reality - Depoİstanbul
2011 “One” Armaggan Art and Desing
2011 Painting and Sculpture Museum Association Exhibition in The 30. Year Akbank Sanat / İSTANBUL
2011 İstanbul Summer Exhibition- Antrepo 5 /İSTANBUL/TURKEY
2011 “Up and Coming Exhibition” – Artium Art Gallery – İSTANBUL/TURKEY
2011 “A.İ.A.P. Freedom From Scratch - Youth Events V” Beşiktaş Çağdaş-M. K. M. / İSTANBUL
2010 “Young/New/Differnet” - Casa Dell'arte Art Gallery/ İSTANBUL/TURKEY
2010 “rh+ artmagazin Final Exhibition of Young Artist of the Year 2009 Competition ” Beşiktaş Çağdaş-M.K.M /İSTANBUL/TURKEY
2009 “28. Contemporary Artists İstanbul Exhibition” – Akbank Sanat / İSTANBUL/TURKEY

Fairs

2014 ARTİST 24. Uluslararası İstanbul Sanat Fuarı & Pinelo Galeri - TÜYAP / İSTANBUL

2014 53. İnternationalı Bursa Festival BURSA / TURKEY

2013 "CHANIaRT 2013 CONTEMPORARY ART FESTIVAL"Black and White Dreams Olivepress
Contemporary Art Museum Dromonero, GR-73002, Crete / GREECE

2013 ARTİST 23. İnternational İstanbul Art Fair & Pinelo Galeri - TÜYAP / İSTANBUL

2011 Contemporary İstanbul –Akbank Sanat – Lütfi Kırdar Kongre ve Sergi Sarayı / İSTANBUL

2011 ARTİST 21. İnternational İstanbul Art Fair & Galeri Espas - TÜYAP / İSTANBUL

2011 Artbeat & Myra Galleries – Lütfi Kırdar Kongre ve Sergi Sarayı / İSTANBUL

2011 “Art Bosphorus Contemporary Art Fair - Fulya Congress and Cultural Centre - İSTANBUL/
TURKEY

2009 The international art exchange exhibition In celebration of global fair and festival / INCHEON/
S.KORE

Ceren Saner was born in 1991, Istanbul, Turkey and studied business administration at Koc University (TR), graduating in 2014.

She's become a self-taught visual artist working with photography and videography.



Her first documentary film that she produced and directed while she was a student titled “ *Traces of My Uncle* ” has been shortlisted for the Small Axe Radical Short Film Awards in UK in the Best Student Film – Factual/Documentary category. Starting with her senior year in college, she was committed to Dreamstalk, the only dream platform that enables young people to express their dreams freely. She's become the only ‘dream photographer’ of it and documented performed dreams for two years, her works from that period created her first solo exhibition “In Pursuit of a Dream”. In May 2015, she participated in a workshop with Fotomagazin Der Greif in Istanbul and created a collective publication entitled >>*in between photographs*<< and then in July 2015, she was exhibited in three different categories in Fifth Annual Exposure Award which's reception has taken place in the Louve Museum.(Black & White Photography Collection, The Candid Photography Collection)

In 2016, she was one of the resident artists in The Art Department's art residency program in Bodrum, Turkey. Since November 2016, she is currently living and working in Berlin and on a photo showing & talk tour entitled - “ *Isn't It Love?* ” - around Germany in collaboration with 7 Letters Collective. She has been in Cologne, Munster, Stuttgart, and Hamburg so far, and will be having various events in Berlin, Brunswick, Düsseldorf, Gottingen, Mainz and Munich within her tour. In fact, she has done one *solo exhibition* and will be having more solo exhibitions through the tour. Heretofore her works have been exhibited in France, Germany, United Kingdom, United States of America, and Turkey.

The artist shared *Isn't it Love?* and *Liquids* photography series for The Walk Exhibition.

Isn't it Love?, 2013-2014, Digital Photography Series, 25 X 18 cm
The Rooms within myself, 2016, Sound Recording, 11' 01”

Isn't it Love?

Love has freed itself from its given form, it began to fight to gain back its own identity. Once again, it asks, “ why shall I be concealed, isn't it Love? ”

Between 2013 and 2014 “ isn't it Love? ” series was a witness to a private queer-theme party chain that was periodically organized by a group of friends.

there are the rooms within myself, which I take shelter. they have blue walls. they know my hands, my hands the most. they are witnesses to what has remained hidden, and they claim the most apparent.

like an old mirror: they collect and stack what they find new in me, on what stayed with me from the old. places where I am able to feel, all of myself. where I belong, and where I am set free.

where I got down on my knees, where I darkened my fingertips. the walls are of a rich blue in the rooms within myself and they absorb the darkness of my own hands, and the tears from my eyes.

and now eternities are written over and over on blue walls

in the rooms within myself.

Sema Semih, İstanbul, 1987



Sema, 1987, İstanbul. After graduating from Bogazici University, Philosophy Department continues the graduate degree at the İstanbul Bilgi University, Cultural Studies Department.

Since 2016, Sema work at the Sabancı University Woman and Gender Studies Department's Excellency Center as a project coordinator on Gender and Memory Walk.

Sema works on the intersection of academia, activism, daily life practices and the arts in the conjuncture of critical and creative potentials. Sema is interested in art-based experimental research methodology that results from the cultural dilemma that embodies with body, language, gender and sexuality.

In 2014, Dzigo Vertig a video project that was co-produced with Nihal Albayrak was a part of İstanbul Pride Week Exhibition, Who would have thought.

The artists has shared *Şu an* for the walk exhibition.

"Şu An", 2017, Sound Recording, Notebook, Pen, 64'



Born in Cyprus Kyrnea, 1978.

Graduated from Mimar Sinan University, Department of Photography in 2000.

He had first solo exhibition called “Total / Part” in Cyprus Nicosia March 2006.

He has participated in numerous international exhibitions and has resided at Indiana University, Alfred Kinsey Institute as researcher and guest artist.

Currently, he works in MSGSU Fine Arts Faculty Department of

Photography. Lives and works in Istanbul, Turkey.

The artists has shared *A day... (Handan, Ebru, Gizem)* for the walk exhibition.

A Day...(Handan, Ebru, Gizem), 1997, Digital Show

A DAY...

In June 1996, Habitat II* conference was held in Istanbul, and arrangements had been made in several parts of the city within this process. A gentrification process was also experienced in the social context, and conflicts emerged at this very point. Although trans individuals living in Istanbul had been exposed to forced displacement several times until then, they left their living spaces in Habitat II process as a result of the physical and psychological violence they had been exposed to through a much more organized structuring. In this process in Beyoğlu that is referred as “Ülker Street incidents” and remained on the agenda for a long time, the violence trans individuals were subjected to was presented as an ordinary result of the so-called depravity. Frequently brought up to the agenda by the press as transvestite terror, the incidents turned into a severe attack, where a group of neighborhood residents also got involved.

During this distressful period they experienced in Ülker Street, trans individuals could live in their homes by turning off the lights at night and had to live with an absolute darkness for a long time. All these turned these individuals into a family within a struggle for existence and allowed them to live together and support each other. Interdependence of trans individuals was one of the few elements that let them survive. For several individuals excluded by their families, “family” was the other trans individuals, who were marginalized like themselves.

Under current conditions, attacks against trans individuals in Istanbul and various cities in Turkey are more intensive than ever before, and these individuals hardly exist in the public space. Photographs, in this context, not only recapture what was experienced in the past, but also have a predicative value for today.

In the city’s past, trans individuals were wanted to be invisible and even to disappear, most of them spread to different districts and some lost their lives while working as sex workers. These individuals, whom I traced and reached somehow, have completely different lives now. A “black” line they drew under the past, like the black curtains they used to cover their windows in the period of clashes in Ülker Street, is rendering them invisible again. Although the forced migrations they experienced have made their faces and existence unclear, the period they represent has an important place in the city’s history.

The photographs show three trans individuals that had to leave Ülker Street in the process of Habitat II. After having enough of the cruelty of the police and neighborhood residents and leaving there, they moved to a different part of the city and got used to not go out of their homes much. My story with them pertains to a day I spent in July 1997, one year after they left where they used to live.

* *United Nations Conference on Human Settlements*

Thank you!

Reyda Ergün
İbrahim Karcı
Sine Ergün
Atalay Yavuz
Naz Cuguoğlu
Margaux Jeanne
Umut Ay
Mehmet Uğur Yüksel
Zaferhan Yumru
Atalay Yavuz
Fatih Özgüven
Ali Betil
Zeynep Dadak
Baturalp Özcan
Osman Umuroğlu
Doğu Eroğlu
Esra Özban
İlhan Sayın
Tugay Hanegelioglu
Aydiñ Yüksel
Nazime Atiş
Bahar Balık
Berkay Yahya

Nazime's Car
Reyda's Kitchen
21 Cafe Cihangir
Komşu Cafe
KÖŞE
The Wooden table at Harup Yeldeğirmeni
Hıdır Ellez Festival
maumau
Yeldeğirmeni
Mimar Sinan Üniversitesi, Fine Arts Department
Perşembe Pazarı
Cihangir Local Coffee
Viktor Levi
Naboo Kafe
Civar Cafe
Ankara // Bodrum

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