

endgame

Alexander Garcia Düttmann claims that a playful, distancing and destabilizing relationship can be gained by not fully achieving recognition. If an exhibition is set up with artists who do live in and/or come from the same country, how can it suspend and defer the recognizing act? How can one engage an element of risk something that cannot be consumed very easily? *endgame* aims to suspend the recognizing act by freeing itself from a theme; the show opens itself to chance situations since the works do not constitute a unified context by belonging to the same nation. The spectator will wait in vain for the parts to form a whole, for the single moments to constitute a unified and meaningful context, a coherent connectedness of life. The exhibition appropriates its title 'endgame' from chess, a metaphor that is formative influence on the exhibition. Endgame is the final stage in chess in which the possibilities are various and multilayered unlike the structured middle game. Likewise, in the exhibition the small steps and details will have more meaning than the totality; mistakes and accidents will cause unforeseen moves by juxtaposing works consisting of unplanned or physically incomplete structural units with works that are more structured. Therefore, the dialogue of two works will become more and more dependant on the other. The time-based performances will also recall one of an endgame inasmuch as they are woven with the technique of reversal; what happened before can only be poorly construed from the positions of the few remaining figures.

The working method of the artists and their approach to art communicate different insights, or communicate insights differently. Given that an artistic intervention can be political by modifying the visible - the ways of perceiving and expressing it¹ - their works aim not only to reveal the most palpable and visible political aspects, but also the more subtle and invisible ones. In *PanoptiKon*, 2005, an 11-minute video animation, **Emre Huner** takes man's relationship with architecture and nature, industrialization, modernity and the discontents of modernity as his point of departure, utilizing animation as his medium. When an archive of objects unfolds in a dream-like association with little linear logic, the viewer is invited to study the so-called developments of rationalist modern society, so the evolution of modern science, the modern military machine or the aesthetics of modern architecture. While Huner focuses on the discontents of modernity, **Ali Kazma's** ongoing video series *Obstructions*, 2005-2008, absorbs the viewer in its tangible details of the production process - be it of a household appliance, steel materials or a simple watch, so things that are bypassed in everyday life. The videos monitor man's need for order. This need, as reproduced in the artist's work, can be found in manual labor as well as in the arts and sciences. The juxtaposition of creative labor with unskilled manual labor reconfigures the practices. **Banu Cennetoglu's** interest in uncertainty and the ambiguity of images leads her to photograph spaces that are relatively transitory and unstable, and to question the potential of their inherent uncertainty. The sense of ambiguity is amplified by the installations themselves. *Dysfunctional-ly Sentimental*, 2008, is an individual photo installed in a light-box-type space. Cennetoglu introduces a subtle but deep sense of tension into the work because of the contrast between the palpable chilliness of the space and the latent ambiguity of the photo. **Isil Egrikavuk's** practice is based on deconstructing, questioning and reconstructing information linguistically and visually on an everyday basis via performance. She also blurs the border between fiction and reality. Her performance *Panel* will turn the gallery space into a seminar room where five participants from various positions in the art world will discuss about art on the basis of a text that the artist has written while allowing some improvisation. Egrikavuk's performative gestures are closely related to the work of artist collective **ha za vu zu**. The artists craft their mode of expression through constructing situations which liquidate the discursive element of language and reflect on the basic act of communication. In the performance *What a Loop* they will re-enact a play situation on cinema as a performance, which they have been recording in different venues for a year. **Asli Sungu's** video works are a subtle comment on the projected expectations of others on the individual. In order to reflect on this overweening burden, the artist starts from the inner self. She is usually the protagonist of her videos and usually enduring disappointing experiences. Her four-video installation *Faulty*, 2008, illustrates the vulnerable situation of the individual for which the artist sets herself the task of performing everyday acts in front of experts who constantly criticize them. Lastly, **Asli Cavusoglu's** *In Patagonia after Bruce Chatwin*, 2008, is a book project based on her reenactment of Bruce Chatwin's journey to Patagonia in 1977. Cavusoglu follows the instructions of Chatwin while opening herself to chance situations. She therefore creates her own experience, aiming to highlight the fact that travel literature is produced mostly by first-world traveler-writers inclined towards imperialist exploration.

The side-effect of a project allows one to open spaces of awareness and new questions; and the artistic practice is the only human activity capable of considering the side-effect a positive part of the process.² Thus, utilizing the metaphor of endgame as the structure of the exhibition as opposed to working thematically will encourage the viewer to embrace not only understandings and knowings, but also misunderstandings and misinterpretations that are naturally intrinsic to the process in general. It will further make it possible to introduce margins of un-control, unpredictability, ambiguity and indeterminacy. Unfortunately, it is quite impossible to anticipate the success of the show from a discursive perspective because the more pressing the need to anticipate, the greater the danger that the actualization of what is anticipated as a possibility will be a disappointment because the fulfillment of an expectation dissolves the tension which constitutes it.³ Thus, the side-effects of the exhibition and whether the event will be cacophonous or symphonic remain to be seen.

¹ Rancière, Jacques, *The Politics of Aesthetics* (New York: Continuum, 2004) 17-18.

² Based on the text of Cesare Pietrouisti

³ Alexander Garcia Düttmann, *Between Cultures: Tensions in the Struggle for Recognition* (New York, Verso, 2000) 152.