



**BAřIR BARLAKOV**

**Adsız**, 2001

71x100 cm

LightJet C-type print

Diasec on aluminum

*If this city hadn't existed, we would never have been able to see how a city  
composed of chaos could remain standing in spite of everything.*

*If this city had never existed we would've gone on living with the belief that the  
daydreams we had in the cave were the only things around us, and we wouldn't have  
presented ourselves to every curator or artist, whom we took as the "young models  
of the creative self", despite knowing that at the point we stood we would have put  
on a better performance selling cheese or kilim (if we weren't innate artists). I don't  
refuse the domination – the games and the destructions- of this city on our consciousnesses.*

*Instead, I feel sad for its discovery of us. Whatever we did, it first for this city  
to see it,  
to like it,  
to welcome it,  
to defend it*



**ERGİN ÇAVUŞOĞLU**

**Image-Desire, 2008**

97 x 150 cm

LightJet C-type print

Diasec on aluminum

The memory can retain but a certain number of images, and ‘tis as impossible for one human creature to be perfect master of ten different languages as to have in perfect subjection ten different kingdoms, or to fight against ten men at a time. I am afraid I shall at last know none as I should do. I live in a place that very well represents the Tower of Babel; in Pera they speak

Turkish,  
Greek,  
Persian,  
Hebrew, Arabic, Russian, German,  
Armenian, Walachian, Dutch,  
Slavonian, English,  
French, Italian,  
Hungarian;

and, what is worse, there is ten of these languages spoke in my own family.

Lady Mary Wortley Montagu  
The Turkish Embassy Letters  
first published 1763  
(London, Virago Press 1994), p.122

ERGIN ÇAVUŞOĞLU

Image-Desire, 2008  
100 cm x 82  
JLiphtef-C-type print  
Dissac on aluminum



**AHMET ELHAN**

**Yapının Adı**, 2008

125x125 cm

LightJet C-type print

Diasec on aluminum



89 -0.01 • THY 6.85 (%2.14) -0.15 • TRKUT 9.4 (%0) • TKBNK 4.78 (%1.24) -0.06 • TEKFN 8.1 (%-61) -0.05 • TAKSM 0.55 (%0) • TOFAS 4 (%0.5) 0.02 • TURCS 5.25 (%1.87) -0.1 • TRCYM 1.55 (%1.06) -0.71 • TRKOM 4.14 (%1.43) -0.06 • TTRAK 10.8 (%1.82) -0.2 • TRDMK 5 (%3.85) -0.2 • TUKAS 0.62 (%0) • TPRAS 27 (%0.92) -0.25 • USAS 1.34 (%0.74) -0.01 • ULKER 2.98 (%1.32) -0.23 (%2.1) -0.05 • VKFIN 2.27 (%2.16) -0.05 • VAKKO 0.91 (%1.09) -0.01 • VANET 3.34 (%2.34) -0.08 • VARLYO 0.83 (%2.35) -0.02 • VSTLB 3.7 (%1.07) -0.04 • VSTEL 1.86 (%2.11) -0.04 • VKFC (%0) • VKNKG 0.61 (%1.61) -0.01 • YATAS 1.39 (%0.73) -0.01 • YAZHG 7.8 (%1.27) -0.1 • YKBNK 2.64 (%2.22) -0.06 • YKBFN 2.3 (%0.44) 0.01 • YKRRY 2.44 (%0.41) 0.01 • YKBYO 6.63 (%1.56) -0.01 • ACBDM 8.25 (%1.79) -0.15 • ADCIM 4.46 (%0.9) 0.04 • ADCIMB 2.78 (%1.42) -0.04 • ADEL 5.3 (%1.85) -0.1 • ADCIMC 0.5 (%0.04) 0.01 • AFEES 12.6 (%0) • AFML 8.8 (%2.76) -0.25 • 83 (%1.22) 0.01 • AKBNK 6.15 (%3.15) -0.2 • AKCAN 4.66 (%0.85) -0.04 • AKENJ 10.8 (%0.93) 0.1 • AKSIG 4.95 (%2.94) -0.15 • AKSIP 0.99 (%1) -0.01 • AKMRZ 36 (%1.37) -0.5 • AKSA 1.98 (%1.06) -0.26 (%1.48) -0.04 • ALBKN 3.38 (%0.59) -0.02 • ALCAR 10.3 (%0.96) -0.1 • ALCTL 1.3 (%2.26) -0.03 • ALRYO 19.7 (%0.51) 0.1 • ALKAG 1.43 (%1.42) 0.02 • ALKIM 8.1 (%0.61) -0.05 • ALTNF (-1.08) -0.02 • ADCAM 2.03 (%1.02) -0.2 • ANSEL 2.38 (%0) • ANHYT 3 (%2.6) -0.08 • ANSIG 1.23 (%0.81) -0.01 • ARCLK 4.58 (%0.43) -0.02 • ARENA 1.9 (%0.52) -0.01 • ALTYO 0.55 (%0) • ARSAF (-0.2) • ASYKB 2.55 (%6.25) 0.15 • ATAYO 0.54 (%0) • AKANT 1.43 (%1.38) -0.02 • ATLYO 0.64 (%1.54) -0.01 • ATLTS 0.64 (%4.92) 0.03 • AVIVA 14.6 (%1.35) -0.2 • AVRYO 0.45 (%2.27) 0.01 • AY (-0.5) • BKAMB 2.96 (%1.33) -0.04 • BANVT 2.36 (%1.67) -0.04 • BEKOE 0.71 (%0) • BERDN 1.23 (%0) • BOSCH 69 (%0) • BIMMG 42.75 (%5) -2.25 • BISAS 0.7 (%2.94) 0.02 • BSTAS 2.45 (%1.47) 0.02 • BOYNR 1.32 (%1.49) -0.02 • BRISA 52 (%0) • BORYP 0.34 (%2.86) -0.01 • BRUSN 11.9 (%0.83) -0.1 • BORYA 3.56 (%0) • BOSEV 25 (%1.96) -0.5 • BASYO 0.63 (%1.56) -0.01 • 89 (-0.2) • ISYTR 1.6 (%2.44) -0.04 • ISYO 0.7 (%1.41) -0.01 • IZDMR 3.02 (%0.67) 0.02 • IZOCM 1.5 (%1.96) -0.3 • KPLMN 5.9 (%0) • KAREL 1.31 (%0) • KARSN 1.67 (%1.18) -0.02 • KRTSN 55 (%3.08) 0.3 • KIPA 7.05 (%0.7) -0.05 • KLBMB 0.47 (%6.82) 0.03 • KLMNS 5.4 (%0.92) 0.05 • KONGD 2.5 (%1.57) -0.04 • KONCM 40.75 (%0.61) -0.25 • KORDS 1.93 (%1.53) -0.03 • KOZDV 1.99 (%0) • KUTPL 2.27 (%10.28) -0.26 • LINK 1.9 (%0.52) -0.01 • LOGO 2.44 (%0) • LUKSK 1.96 (%2) -0.04 • MRMSA 9.1 (%1.09) -0.1 • MENSA 0.47 (%2.08) -0.01 • MERKO 2.74 (%0) • METRY 0.62 (%1.47) -0.01 • MNDRS 0.38 (%2.54) 0.01 • MRBAS 1.16 (%0.87) 0.01 • MARDCM 4.96 (%4) -0.02 • MARSH 10 (%0.99) -0.1 • METTKS 0.53 (%1.92) 0.01 • MUTLU 2.46 (%1.28) -0.11 • MUS (-0.8) • NONFN 12.05 (%1.23) -0.15 • NETHL 0.63 (%1.56) -0.01 • NETTUR 0.65 (%0) • NUROL 2.04 (%0) • NUHCM 12.6 (%0) • OLMUK 4.02 (%1.01) 0.04 • OTOKR 14.5 (%2.11) 0.3 • OYAKVO 0.40 (%2.8) -0.24 (-0.02) • PENG0.108 (-0.27) -0.03 • PETKM 5.35 (%0.93) -0.05 • PINAR 9.8 (%2.61) -0.08 • PIMAS 2.25 (%0.88) -0.02 • PNRSU 5.05 (%2.88) -0.15 • prnst 4.6 (%0) • TRPLR 3.1 (%0.0) • 01 • PETOF 6.05 (%1.63) -0.1 • RAYSG 2.65 (%3.23) 0.08 • REYSA 4.68 (%1.74) 0.08 • SGMYO 0.68 (%1.45) -0.01 • SBHNL 4.86 (%2.8) -0.14 • SANKO 2.66 (%0) • SARKS 2.68 (%2.24) -0.02 • AD (-0.61) -0.02 • SISECM 1.62 (%0.61) -0.01 • SKRBN 2.45 (%1.61) -0.04 • SKRPL 2.44 (%1.21) -0.03 • SOKTS 5.45 (%1.8) -0.1 • SMIST 8.86 (%0.67) -0.06 • SIMPA 4.28 (%2.73) -0.12 • SODAS 1.15 (%2.43) -0.25 • TACYO 1.32 (%0) • TATKN 2.46 (%1.6) -0.04 • TAVHA 7.55 (%3.21) -0.25 • TUBRG 1.5 (%0) • TRCLL 7.85 (%1.88) -0.15 • TACYO 0.5 (%5.66) -0.03 • TEB 1.53 (%0) • TEKFN 0.7 (%1.8) -0.01 • THY 6.85 (%2.14) -0.15 • TRKUT 9.4 (%0) • TKBNK 4.78 (%1.24) -0.06 • TEKFN 8.1 (%-61) -0.05 • TAKSM 0.55 (%0) • TOFAS 4 (%0.5) 0.02 • TURCS 5.25 (%1.87) -0.1 • TRCYM 1.55 (%1.06) -0.71 • TRKOM 4.14 (%1.43) -0.06 • TTRAK 10.8 (%1.82) -0.2 • TRDMK 5 (%3.85) -0.2 • TUKAS 0.62 (%0) • TPRAS 27 (%0.92) -0.25 • USAS 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**ŞAKİR GÖKÇEBAĞ**

**Yapının Adı, 2008**

88x125 cm

LightJet C-type print

Diasac on aluminum









**GÜL ILGAZ**

**Yapıtın Adı, 2008**

52x150 cm

LightJet C-type print

Diasec on aluminum

Şimdi de ters yöne akıp geçiyorsun: karanlığın, sislerin  
boydanboya örttüğü dingin sularda, ancak hayal-meyal  
seçilmene yarayan aydınlığınla, hiddetli kanalı yavaştan  
ortalayıp giderken—herhangi bir iskeleye varmayı  
umuyor musun?  
Kasım

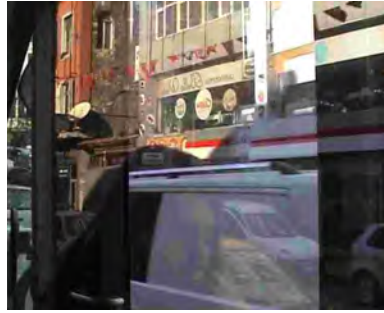
Artık geçip gidebilirsin, istediğin gibi:  
Görünmeyeceksin şimdi bana da, artık—  
ben bile görmeyeceğim, artık, seni.

Geç git artık şimdi.  
Mayıs

And now you are passing by, drifting in the opposite direction:  
on the torpid waters covered throughout by darkness and fog,  
with your illumination only good enough for you to be barely  
discerned, going slowly mid-stream on the angry flow of the canal—  
do you hope ever to reach any quay?  
November

At last you can pass by and go, as you wish:  
You will not be seen by me too, anymore—  
even I, will not see you, anymore.

Pass by and go now at last.  
May



**NATALIYA LYAKH**

**Yapıtın Adı, 2008**

LightJet C-type print

Diasac on aluminum







As with himself and the picture of his "other," Pamuk suggests, Istanbul is haunted by another Istanbul, a shadowy presence in the shadows. He sees the city in black and white, mirrored in the ancient engravings and old photographs that illustrate the book -- a city in which ruined buildings conjure up the ghosts of their former selves and stately monuments insinuate their future collapse. Through the descriptions of other writers -- several Turkish masters, various traveling foreigners -- Pamuk parades yet more double-images of the Istanbul he knows. As seen by the poet Yahya Kemal or the historian and encyclopedist Resat Ekrem Koc, by Gerard de Nerval or Gustave Flaubert, Pamuk's Istanbul keeps unfolding like a series of Rorschach tests, multiplying its ink-stained ghosts and tempting the reader with potentially infinite interpretations.

Istanbul as shared melancholy, Istanbul as double, Istanbul as black-and-white images of crumbling buildings and phantom minarets, Istanbul as a city of maze-like streets seen from high windows and balconies, Istanbul as an invention of foreigners, Istanbul as a place of first loves and last rites: In the end, all these attempts at definition become Istanbul as self-portrait, Istanbul as Pamuk himself. "Here we come to the heart of the matter," he says early in the book. "I've never left Istanbul, never left the houses, streets, and neighborhoods of my childhood." Such a city becomes the inhabitant's in more senses than one. "To Be Unhappy Is to Hate Oneself and One's City," is the title Pamuk gives the 34th chapter. The reader must therefore deduce that he is not an unhappy man, because Istanbul is a book by a man in love.

(THE WASHINGTON POST, 26.6.2002)  
 My City of Ruins Reviewed by Alberto Manguel

## SITKI KÖSEMEN

Yapıtın Adı, 2008

200x128 cm

LightJet C-type print

Diasac on aluminum



As with himself and the picture of his "other," Pamuk suggests, Istanbul is haunted by another Istanbul, a shadowy presence in the shadows. He sees the city in black and white, mirrored in the ancient engravings and old photographs that illustrate the book -- a city in which ruined buildings conjure up the ghosts of their former selves and stately monuments insinuate their future collapse. Through the descriptions of other writers -- several Turkish masters, various traveling foreigners -- Pamuk parades yet more double-images of the Istanbul he knows. As seen by the poet Yahya Kemal or the historian and encyclopedist Resat Ekrem Kocu, by Gerard de Nerval or Gustave Flaubert, Pamuk's Istanbul keeps unfolding like a series of Rorschach tests, multiplying its ink-stained ghosts and tempting the reader with potentially infinite interpretations.

Istanbul as shared melancholy, Istanbul as double, Istanbul as black-and-white images of crumbling buildings and phantom minarets, Istanbul as a city of maze-like streets seen from high windows and balconies, Istanbul as an invention of foreigners, Istanbul as a place of first loves and last rites: In the end, all these attempts at definition become Istanbul as self-portrait, Istanbul as Pamuk himself. "Here we come to the heart of the matter," he says early in the book. "I've never left Istanbul, never left the houses, streets, and neighborhoods of my childhood." Such a city becomes the inhabitant's in more senses than one. "To Be Unhappy Is to Hate Oneself and One's City" is the title Pamuk gives the 34th chapter. The reader must therefore deduce that he is not an unhappy man, because Istanbul is a book by a man in love.

(THE WASHINGTON POST, 26.6.2005)

My City of Ruins Reviewed by Alberto Manguel



**MAURIZIO PELLEGRIN**

**Yapıtın Adı**, 2008

200x134 cm

LightJet C-type print

Diasac on aluminum

*This Eastward Bent Moon*

I remain bewildered  
without grasping the unwinding  
of some hours  
almost as if the strength of the road  
should punish my uncertainties  
and as though I would hope  
to gather around  
all what could recall  
this eastward bent moon  
and now that time has denied itself  
I have space only to betray my hands  
and sometimes what is left  
of my naivety





**NERİMAN POLAT**

**Yapının Adı**, 2008

67 x 100 cm

LightJet C-type print

Diasec on aluminum

## The Threshold of the City

In the black-and-white Yeşilçam movies, İstanbul's threshold appears to be the steps of Haydarpaşa Railway Station that descend to the sea. Those arriving in İstanbul from the provincial cities by train, exit through the imposing doors of the station that opens up to the pier and gaze at the sprawling city with astonishment and apprehension. Then, they turn around, lift their heads up to the sky stretched over the building's façade and see the clock tower. They seem to wonder curiously if the time of where they come from corresponds to the time where they are now. Here, time must surely flow with a different rhythm. There elapses an eerie, hesitant moment between fear and admiration, between the point of origin and the destination, between the instant before and the shortly thereafter. That moment, is the threshold of the city...

## The City's Rhythm is Feminine

Apart from her defined roles as wife and mother, the woman can only find herself an identity in a city that evolves into a metropolis. Thus the common pulse of the City and the Cinema beats in the veins of the woman. And this is why the city-time is liberating, seductive and frightful. To define it in a single word, the city-time is uncanny, just like a woman...

Uncanny contains darkness. For the one who stands on her threshold, the woman is darkness. So is the city...



## ALİ TAPTİK

**Yapıtın Adı, 2008**

76 x 100 cm

LightJet C-type print

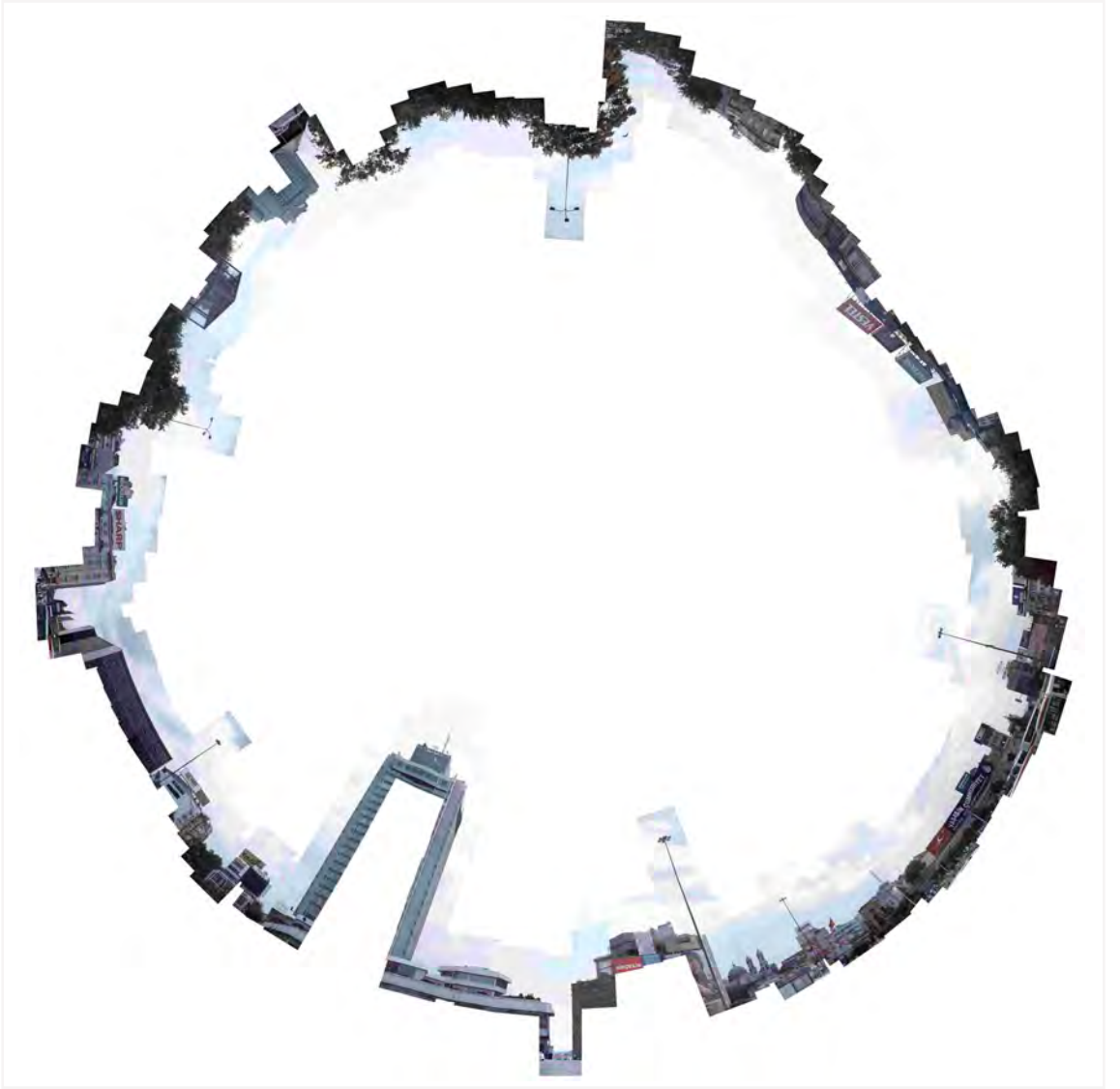
Diasec on aluminum

**It was precisely then that Armanoush felt the pulse of the city for the first time since she had arrived in Istanbul. It had just hit her why and how people fall in love with Istanbul, in spite of all the sorrow it might cause them. It would not be easy to fall out of love with a city this heartbreakingly beautiful.**

**Elif Şafak**

The Bastard of Istanbul p 257  
Penguin Books 2008





**SENCER VARDARMAN**

**Yapıtın Adı**, 2008

125 x 125 cm

LightJet C-type print

Diasec on aluminum

