

Wallboard texts for Gölgeler ve Hayaletler / Shadows and Ghosts

Four boards – in Turkish, at top; English below – with room for plan with artists' names, titles of works, materials and date below that.

Board I Shadows and Ghosts

[Facing visitor on wall opposite front door]

Do you believe in ghosts? Are you sure? This exhibition invites you not to decide, but to experiment - with what gets caught up in the limits of vision and of life, but which will not just remain on the margins.

Is a representation a ghost? Or a ghost a representation? Why have certain cultures banned representations of the body? Because representation affects what has been thought of as the soul, life as sense and direction, not just its appearance.

This exhibition invites you to review recent and new work by nine contemporary Turkish artists which explores the limits of vision and of belief, in traditional and recent genres of art. Beliefs about who and what we are; where art has been, and where it may be going; where we have been, and where we may be going.

Board II Ghosts of ourselves: bodies in representation

[On opposite side of wall to Board I]

The work in the first half of the downstairs gallery is haunted primarily by senses of the bodies of women and men. Mithat Şen's two paintings conjure with

the traditional set-up of model and painted surface. Obvious indications of gender may not be found. Instead, layered reworkings of the surface suggest repeated attempts to paint what has been there to be seen, but which now haunts the surface of the picture, as if emerging from beneath the renewed attempts to represent it. The surface casts shadows, suggesting the impossibility of representing the depths of the body, from which something seems to rise to the surface. Also resembling a relief mapping of some territory seen from above, the sense of the body painted is one haunted by dispersal into its surroundings

Şükriye Sarı's work occupies the floor, but spreads in a strangely similar way. Using inexpensive materials, Sarı's work seems to repeat certain processes of making. But each reworking is also caught up in a movement of becoming to which it seems to respond, if only to continue with the work imagined. What halts the spreading or the ascending of the construction? The artist reimagines lives – lives in crinolines, lives of an artist – reimagining pasts and futures.

Ebru Özseçen's work entralls us in the ghostly life of appearances. Installed to catch us unawares, Özseçen's practice explores the limits of vision and movement: movements haunted by intentions which they exceed; vision haunted by the impossibility of seeing what disappears. Shadows and lights remain, formless, pregnant.

Board III Spaces and Places: Haunted Geographies

[Somewhere in the back half of the lower gallery – perhaps on left wall.]

Work in the second half of the gallery is more precisely involved with a haunting of places. Hüseyin Alptekin's practice insists on a complex sense of geography in imagining where we are today. Multi-panel installations of pictures, of

signs and graffiti, quote the marks which organise public and counter-cultural spaces. But the boundary between these notions of space, the official and the unofficial waivers. His other piece, the single shot of a beach in Albania, suggests how photography represents places: not only as somewhere which may no longer look like this, but which may not be framed without suggesting a ghostly life which may already haunt their future.

Mürüvvet Türkyılmaz's work returns persistently to how places are already marked by senses of geography. A drawing of writing, like a map, on a table, unsent: behind a pile of envelopes unreceived. Marks made here may reach out to delimit a sense of place, but the marks are already detached from that place, and may not make sense on arrival. Her more recent work turns towards senses of territory which do not accept this risk of illegibility, the unstable life of places: a 'fence' of needles which would divide one zone from another, wounding what supports our imaginings of place.

Hale Tenger's recent work in the lower gallery draws us into a sequence which dramatises a double life. Between imagination and its blockage, the artist works to re-enable and re-stage imagination, undermining its being trapped in the spaces of normal exchanges. The use of video technology simply but decisively undermines the 'live' and 'real-time' of surveillance culture and the anxious protection of space and property that goes with it. The watchful spectator becomes a ghost.

Board IV – Projections and Castings: Reinventing the times of technology

[Upstairs, just to the right of the door to the offices]

Esra Ersen's video of a fountain taken in a park in Vienna positions us above the earth, but beneath the sky. Inviting us to stray from a sense of inhabiting a place, this video sequence is haunted by the rhythms of the industrial machinery which would produce the spectacular, or, like the plane which flies past, would transport us elsewhere. One technology exposes others; representation subverts the dream of a natural object present to view.

Işın Önoğlu's work also involves projection, but this time as if reinventing its terms. Using a cardboard box and a lamp, Önoğlu represents something of how the fall of light from the gallery windows has looked. Made on site, this reinvention of the projector, bypassing the photographic camera, like Ersen's piece, reimagines time beyond its production as photographic moments. Another sense of time is offered, one which is haunted by a non-present past but which makes room for here, today.

Hale Tenger's cast of monkeys decorating a bureaucratic stamp recalls us to a sense of the body as ghost. The cast of the monkeys, an old technology of sculptural production, is deployed to expose a sort of standard of knowledge – a bit of proverbial wisdom – which, surviving alongside the statist apparatus and inside an aura of rarity, suggests the working life of modern bodies, divided between the repetitive tasks of a disciplinary state and reiterations of outmoded knowledge.

Like Tenger, Gürelli uses a technique of casting. The cast which represents a body also represents marks of a process of its representing. But this apparently authentic sculptural object is removed from a sense of the generosity of representation by being set on its head, reminding us of manipulations which may have or may yet interrupt the truthfulness of this representation of the artist's body. Like his other piece, made for this exhibition, Gürelli's work plays with our involvement in visible signs for bodies, reminding us that our very senses of what

we are live in us like ghosts of things seen, but missed in their use. Out of the shadows, but not out of obscurity.