

Turkish Pavilion, 52 Venice Biennale Press Release



Aydan Murtezaoglu and **Hüseyin Bahri Alptekin** will be in the Turkish pavilion at this year's Venice Biennale. For the first time in the history of Turkey's participation in the Venice Biennale, the project will take place in the **Artiglierie of the Arsenale**. The project is coordinated and organized by the Istanbul Foundation for Culture and Arts, the parent institution of the International Istanbul Biennials. The commissioner is **Vasif Kortun**. The project is funded by Garanti Bank, Turkey with additional support from the Ministry of Foreign Affairs, Republic of Turkey, and the Friends of the Biennale.

Exhibition:

10 June – 21 November 2007

Preview:

7 - 9 June 2007

Aydan Murtezaoglu's recent photographs *hip activities* bring together intimate images from recent political demonstrations, and everyday contexts with images of emergent middle-class, modest, and seemingly benevolent families from circa 1968. On further scrutiny, one can detect the artist, not totally inside but certainly not outside the event at which the late-sixties watch so sedately. These works play both witness and protagonist in melodramatic parades of displacement generated by the modernist experiment. The subject is neither inclusive nor exclusive to the image. The viewer is presupposed and integrated into the event with all his/her trepidations and deficiencies.

Aydan Murtezaoglu participated in many exhibitions including "Looking Awry" Apex Art, NY (2003); "Resources: Politics of Belief," Badischer Kunstverein (2005); "The Balkans Trilogy," Kunsthalle Fridericianum (2004). She also took part in the 1st Moscow Biennale of Contemporary Art (2005); 2nd Tirana Biennale (2003); Cetinje Biennial, Montenegro, (2004); the 6th Periferic Biennial, Iasi (2003); 4th (1995) and 6th International Istanbul Biennials (1999).

Hüseyin Bahri Alptekin's recent videos are called *incidents*. As opposed to the staunch rootedness and genuine impenetrability of Murtezaoglu's photographs, Alptekin's videos weave together disparate geographies with graceful empathy. When Alptekin records from the same point, days on end, the hangout of a Nigerian garbage collector in Istanbul, one does not end with a representation of destitution, but a touching impression of how this individual organizes his space and in turn reorders the world while it continues its activities around him. Alptekin has been engaged with the invisible under-belly of globalization for the last fifteen years engaging in a cosmos of authorless, inter-textual displaced existences.

Huseyin Alptekin has participated in numerous exhibitions and symposia including the 4th (1995) and 9th (2005) International Istanbul Biennials; 24th São Paulo Biennial (1998); 4th Cetinje Biennial, Montenegro, (2004); Manifesta V; 47th October Salon: Art, Life and Confusion, Belgrade, 2006; and How Latitudes Become Forms, Walker Art Center (2003).

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