

ODESSA is calling off season... no snow, no cold, no wind. winter remained somewhere on the Black Sea.

An overcrowded beach in Odessa is on display in an old b/w photo. Rather than radiating pure pleasure, the expectations of jouissance in this place seem to accumulate, approaching the limits of joyfulness and almost inverting into the unpleasant. The relief in Hüseyin Alptekin's appropriation of the photo, that is part of his work *Ah – Odessa*, seems to be a "prozac" green coloured swim ring, that oddly comforting shows a way out, like a life saver.

but where is the black sea? supposedly below the plateau. shopping first: lovelace: disease, contamination, pollution and the romance; beauty, seduction, distinction and the crime... melancholia shading sublime girls of Odessa, nothing today over Philharmonia, but ketamin and opium kompot in Palermo, for the far art, far out.

Hüseyin Alptekin's stay in Odessa, is just one stop in a project tracing Jules Verne's imaginary itinerary around the Black Sea in the novel *Kéraban-le-têtu*. Opposed to the discourse of globalism, the artist uses the travel as a framework for an interest in the exchanges and displacements between the communities in the Balkan area, where migration and voluntary exile has left its marks.

comrades, in a rusted Volga, guardians of the threshold. back to the Brejnev Baroque: haunting Hotel Centralnaya, vodka, salted fish, beer, salted fish, vodka.

In his works, Hüseyin Alptekin seeks "to produce a mapping of another geography and spectrum". Traditionally, and in the days of Jules Verne, a geographical map is connected to the idea of controlling the totality of the world. Hüseyin Alptekin's 'mapping' is of another kind. He takes an awry grip into the flux of images and visual manifestations that are part of our lives. In his works the images appear as decontextualized fragments that for a moment may sharpen our attention towards an unnoticed meaning before we return into the flux of visual stimuli. Hüseyin Alptekin remakes different concepts of visibility, and in the works from Odessa, he relates them to history, pop mythology, and every day life.

there is no black mud, no therapy today. warm champagne accompanied with oxidated mussels in abandoned Arkadia, day-dreaming sedimented on the beach, last summer, next summer, who cares...

In Melancholia in Arkadia, a series of photos show the interior of a sanatorium in Odessa: a simply furnished room with a television broadcasting scenes from a film, a spinning fan, curtains blowing in the wind, wedding costumes on display. Focus, angle and time changes slightly and seems to create an effect of knowing what is at play and yet at the same time not realizing what it is - balancing on different layers of possible contents.

By Hüseyin Alptekin and Lene Crone Jensen