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On self-limitation

The difference between the inside and outside is much more radical than the difference between public and private. And as such, some of the works in the exhibition, in particular Aydan and Bulent, come from the inside. It is certainly the *sine qua non* that one needs a kind of public space to share this experience—even though this can be questioned as well—

Or, to make matters more complex, we can even speak of the articulations of both the public and private as well as the inside outside within the same spheres.

Between the desire to unchain oneself (the classical impulse of the artist) and the understanding of a self-limitation; the identity as self-limitation versus the classical individualism. There is no sense of emancipatory individualism in the artist's sense.

On Gülsün's crying men, Göle mentions that they cry, naturally, the men cry because they never grow up, he is domestic, no erotic images of malehood, the distance between the mother's bosom and the wife's womb is short and straight.