

Projections by Chiara Pirito, Delphine Bedel, Ceren Oykut, Erhan Muratoglu, and Ali Demirel.
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2003 GLASSIGHTS APARTMENT PROJECT

"As soon as I see, it is necessary that the vision ... be doubled with a complementary vision or with another vision: myself seen from without, such as another would see me, installed in the midst of the visible..."
M. Merleau-Ponty, 1968

"GLASSIGHTS" develops from the interest and the re-consideration of the physical implications inherited by the window-glass from where the subject can only see the world from a position within the world -seeing the world from this perspective requires recognition that, in seeing, the subject is simultaneously constituted as an object which is available to be seen.

"Squares, public-buildings, boulevards, monuments, streets, avenues, houses, churches, office-buildings, theatres, etc., are moments in the scenery of the old theatrical concept of the city, a city with which is possible to establish only a "scenic" relationship. The aim is to go beyond this relationship in order to single out structures in which use rather than aesthetics is the main consideration."
Andrea Branzi, 1974

The interest resides firmly focused on the transient lines, the fluxes, of the inner dynamics erupting from an almost invisible clash between interior needs and the city's ponderous influences. The process goes on internalising suggestions and hints arriving from the contextual situation.

Delphine Bedel is interested in the collective memory and public entertainment in relation to personal experiences, subsequently her works explores the boundaries and scripts of motion in urban context. She will project three works together. All of the works have a game quality by inviting the viewer to solve puzzles about being lost and being captured. In the realm of the game, with a sense of vertigo one of the first try-outs is to twirl your own body till you fall ("Loop the Loop" 1999); funfair is the hallucinating land of distortion of reality ("Maze of Mirrors" 1999); A wood, planted like a maze becomes the playground for a breathless chase ("The Script", 2001). For each and every work this game quality operates differently through perceptual illusions in different layers. In each case, the motion they projected disorients the viewer with an accelerating tension.

Ceren Oykut's work is an extract from Belvu project, 2003. Belvu is based on a historically significant building located in Istanbul. Few years ago during the metro construction, the construction company damaged the foundation of the building so it was evacuated. Now it trembles and slowly falls down. Oykut worked on that building for 6 months after the evacuation, she engraved dancing figures to the floor by burning the wood. This dangerous act on a temporary ground, which resonates by itself, implies a resistance. The dancing figures add one more layer to the memory of the building, which will be shattered soon.

Erhan Muratoglu's work is called "Blatta(nt) Orientalis(t)" 2003. It is a computer generated animation with 3D oversized cockroaches trying to find an exit in window frames, running around hasty, gathering in corners and behaving like a herd with no organization. The video track is paired with a soundtrack directly referring to the realm of computer arcade games where the player is kept always on the run to proceed throughout the game. The name of the work involves with a black humour built through the work.

Chiara Pirito's work "Exposure", 2003 is an idiosyncratic descriptive exploration of the tendency to reinforce an inner-private environment in the secluded space of a car by adopting a car jam as the testing ground. The video-triptych is based on three figures encapsulated by the car window that indicates anonymous solitude in the midst of chaotic and pulsating urban

Ali Demirel's work is the continuation of his video "The Pond", 2002-2003. The pulsation of the sound operates together with the vibration of the visuals. The waves pulse with the sound and the acceleration of the rhythm create a psychedellic affect. The surface starts to gain depth and third dimension with this pulsating movement. Moreover, the zoom-in effect invites the viewer to a mirage kind of voyage. It is a voyage starting with a pond as a part of a city to the inner zones of the mind.

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