

Exhibition 2016

revealing  
the city through  
memory

BAK



ANADOLU K LT R

## Advisors

Berke Baş, Can Candan **docIstanbul – Center for Documentary Studies**  
Refik Akyüz, Serdar Darendeliler **Geniş Açı Project Office (GAPO)**  
İrem İnceoğlu, Zeynep Gönen, Gökçe İnce

## Project and Exhibition Coordination Team

Eylem Ertürk, Latife Uluçınar **Anadolu Kültür**  
Övgü Gökçe Yaşa, Mukadder Ezel Yılmaz **Diyarbakır Arts Center**

**Video Projects Editing** Gökçe İnce

**Photography Projects Exhibition Design** Serdar Darendeliler

**Photography Projects Editing** Gökçe İnce, Murathan Sırakaya

**Video Post-production** ColorUp

**Photography Prints** LamArts Fineart Print

**Graphic Design** Vahit Tuna Design and Consultancy

**Graphic Designer** Ece Eldek

**Exhibition Installation** Kubilay Özmen, Ahmet Aküzüm, Ümit Durak

**Exhibition Teaser Production** UKA Film

**Project Video Production** Murathan Sırakaya

**Subtitles Translations** Kawa Nemir (Kurdish), Ayşegül Koç (English)

**Translations** Kawa Nemir (Kurdish), Nazım Dikbaş (English)

**Press and Communication** Mehtap Doğan, Sevil Gedik

**Digital Communication** PAZ Film Agency

## Special Thanks

Anahit Hayrapetyan, Serra Akcan, Serpil Polat, Sevgi Ortaç, Koray Kesik,  
Şeyhmus Diken, Şahin Sonyıldırım, Funda Erkal, Dilek Kurt, Şengül Ertürk,  
Derya Bozarslan, Özlem Yılmaz, Roza Erdem, Aslı Ildır, Eceworx, Nadan  
Özcan, Gamze Toksoy, Ezgi Bakçay, Bahar Çuhadar, Gökhan Halitoğulları

## Photographers and Directors

Aliye Erkurtulgu (İzmir)  
Aram İkrâm Taştekin (Diyarbakır)  
Atahan Eker (İzmir)  
Ayberk Ersürmeli (Çanakkale)  
Barış Can Ayata (Batman)  
Berîvan Akelma (Diyarbakır)  
Derya Gümüş (Batman)  
Gizem Demirtaş (İzmir)  
Gözde Özkurt (İzmir)  
Melikenaz Yalçın (Aydın-İzmir)  
Mert Gözmen (Diyarbakır-İstanbul)  
Mesut İslah (Balıkesir)  
Murat Kartal (Diyarbakır)  
Murat Yüksel (Mardin)  
Onur Tekin (Çanakkale)  
Osman Sadi Temizel (İzmir)  
Özgür Hiçyılmaz (İzmir)  
Özlem Avunç (Diyarbakır)  
Recep Seyhan (Diyarbakır)  
Recep Susem (İzmir)  
Refiq Dildar (Batman)  
Serdar Nas (Şırnak-Van)  
Yağmur Cihan (Balıkesir)  
Zehra Güzel (Urfa)

A rooftop opening onto the city, a stone that is hard to digest, invisible people, and some who remain hidden, some who migrate, some who cannot remember, some who write on the skin, some who flow with the stream of life, and some who make life what it is... The BAK: Revealing the City through Memory exhibition, from the eyes of 24 young people, who met to explore each other and the lands they live on, tells stories about the country and cities we live in, and about people, spaces, transformation, the present, past, memory, and places far away and close by. Photographers and directors that go after stories from different cities, for a period that lasted over a year, took part in workshops, carried out joint photography and video projects, and turned the cities they came from and their identities into a part of collective production.

During this period, when the differences between the west and east of Turkey have become deeper, and a shadow has been cast over the hope of coexistence, many issues related to living here, and living together became the subject matter of the projects of these young people. Transformations taking place in cities, the hidden subjects of city squares, the social and personal memory of generations that were forced into exile in the West, everyday life in the East during periods without clashes, women who have created an alternative living space, people who tell different stories with their bodies, and people living on the cultural thresholds of the cities... The voice of these young people that can be heard through these stories enables us to discuss what the past and present have to say about the future.

# LOOKING AT THIS FRAGILE LIFE - Forming Bonds

**Gamze Toksoy** - Associate Professor, Mimar Sinan University,

Department of Sociology

**Ezgi Bakçay** - Lecturer, Marmara University,

Faculty of Fine Arts

Forming bonds, travelling from one place to another, to find something about one's self there, to touch the stones of this new destination, to wander in its streets, to hear the sounds of the city, to feel its smell, and to form bonds between what one has and what one meets. The BAK exhibition takes us to bonds formed with our past, our present and with what has been forced away from us but in fact remains right by our side. Amidst discourses and practices that aim to separate and distance us we remember our bonds with each other, with cities, and with objects. Traces, sounds and colours open doors. Which doors do the newly established bonds open? When we speak of these bonds we do not mean the concomitance of the same, or of integration. Those who become part of each other's lives enable us to discover new directions, and perhaps, by meeting new lives, listening to them and by opening channels of passage, we multiply. The BAK exhibition reminds us that the bonds we form with our living spaces are tightly woven with our experiences.

In this sense, at the exhibition, we come across a presentation that goes beyond the conveyance of images

and narratives with visual and aural media –here, we meet the field of experience itself. Those who produced the works seek to transmit the story of their presence in circulation. Travelling from one place to another is not only a matter of passage over physical space, it is the creation of moments of meeting, of facing one another and listening to each other, it is about sensing smells and touching stones. The more we experience the city through our stories about the urban space, the more we can speak of crossing a boundary, and writing such stories with the streets we wander along, the houses we visit, with textures and sounds. Looking at the city as a field of experience, to be there, to create stories, at times with traces of destruction and at other times with lives rebuilt, to look at each other through such stories, and then to try to understand by using the tools of remembering enables us to grasp everyday life itself as a field of creative activity. To remember the power of this vital experience time and time again appears more important than ever at the present junction where we are surrounded by violence and are subjected to images that directly represent violence. If we are to speak of understanding and narrating, then we must remember that borders are both physically and emotionally surmountable, and that we do not only leave a part of ourselves behind at places we go, but we also add one.

To present a certain geographical zone only as the home of suffering, in actual fact, disregards what exists there of life, and every other thing that has and will continue its existence within the cycle of life; thus pronouncing lives there as unworthy of being remembered. Images that belong to wars and acts of violence that today have become tools of the dominant discourse, images that claim to represent violence, can they help us understand what has taken place? Is there a way to understand those subjected to violence from the

distance we stand and look? Can we truly mourn lives that have not been lived at all, have not provided any pleasure, and for which pain was the only fate? Such images do not allow us to form bonds, with them, the distance between the lives that we look at from afar and ourselves increases, and we begin not to see traces of life even if they are among the ruins, and their potential for transformation.

This is precisely the context in which the work titled **Ordinary Conditions** gains importance. Here, the gaze turns towards various spaces and ordinary moments where, in Diyarbakır and Mardin, people spend their free time, rest, have fun, relax and touch each other. The work thus returns their entire sensorial diversity to lives for which the extraordinary state has become the law, and the exception the rule. By jolting visual representation frameworks that are reproduced systematically especially by the media; the work challenges the perception that pain, dismal working conditions, poverty and deprivation are the fate of certain societies and peoples. The same effect is revealed in the work titled **the Resort of the East: Hazar**. At first glance, the viewer could easily imagine that the people resting on a lake side in the Sivrice district of Elazığ are in either the Aegean or Mediterranean areas. At that moment, the viewer realizes that the gaze speaks with a visual language that has been constructed. Here, talent and aptitude, pleasure, desire and sensitivity have been shared out in an unequal manner. The gaze is political before it is optical. A function of art is to draw the gaze into an insecure field, to the shores of the dominant visual language. Thus the body that takes pleasure, whose life is valuable and whose killing constitutes a crime, is emancipated from the monopoly of a defined class and cultural subjectivity. From this moment on, it is possible to discuss a social structure formed of people rendered equal in the fragility of the body.

## Precarious Lives

The constant presentation of certain geographical zones via emergency zone conditions, leads to violence also being defined within a certain framework, and violence being accepted as death, murder, bombing and destruction, and other types of violence that continue to pervade our lives are covered up. However, the violence brought on by the transformation of capital and the change of cities is everywhere. In the same manner that stories of **The Last Cornershop** from places far from each other can come together, we can see the loss created by the transformation of urban space and the similarity of those losses, and form commonalities. Remembering the omnipresence of all the different aspects of violence enables us to rethink how fragile all lives are. In *Precarious Life*, Judith Butler says “To be injured means that one has the chance to reflect upon injury, to find out the mechanisms of its distribution, to find out who else suffers from permeable borders, unexpected violence, dispossession, and fear, and in what ways.”<sup>1</sup>

As we face the fact that the sovereign has directed its weapons of violence, its war machines towards a specific geographical zone, to remember that all lives are fragile, and to think about the vulnerability of every single one of us, to recognize the omnipresence of mourning, suffering and the sense of loss, provides us with a possibility to understand others. In the works titled **Zîlan, İmbpoΣ (Imbros), Veger (Return)**, while the precarity of different identities in different geographical zones is transmitted via testimonies, bonds with spaces that have been severed and forced displacements are transformed into narratives within which each one of us find ourselves, and the communal records of our vulnerability through life stories that intersect.

## Stone and Memory

To reconstruct stories of the past within the present often leads to the transmission of life experiences within a framework drawn out by those in power. Those who use the tools of remembering in the service of the ruling discourse, decide what is to be recalled, and what should be left behind, thus weaving the politics of memory. This strain of politics, with its strategies of remembering and forcing to forget, does not only trap certain geographical zones within certain images, but also seeks to define and frame objects. Yet the work titled **Stone**, in the way it is shown to us, manages to shed the framework defined by the image of “children throwing stones”, and forces us to think about the past along with the stone, and furthermore, to rethink our concept of memory. The stone belongs where it is, wherever you go in the world, whatever land you visit, the stone will keep a record of the memory of place, and collect layers of stories. The stone has witnessed many lives long before you existed. When the viewer is considered as a subject, and the viewed as an object, the relationship between the viewer and viewed is a relationship of domination. The human being looks at nature and all other living beings, sees, determines, represents and rules. But what if, this time, the stone looked at you and told you the story of how thousands of sovereigns met their demise? The stone’s testimony would reveal as clear as daylight the relationship between civilisation and conceit, ignorance and barbarity.

Stone builds space, contributes to transformation, and even if you do not leave a single stone standing “there” today, stones will continue to come into being as a means of expression, and resistance. Those whose voices are not heard as words tear stones apart from the city, as if they were words in a gargantuan dictionary. It is interesting to note

here that the word for ‘child’ in Latin, “infans”, means ‘he or she who cannot speak, without speech, mute’. The stone, as a swear-word, as a question or as a word, turns into a word play of children whose mother tongue has been declared illegal. “Throwing stones at a helicopter” is first and foremost a symbolic act. Another striking aspect in the work titled Stone is that the two videos installed to face each other listen to each other and allow each other to speak unconditionally. The narratives in the “Stone” videos deliver the cultural codes of the stone in different geographical zones, ascribe new meanings to these codes within the present and transform them into the common line of section of the memory of different geographical zones.

## Hidden Subject

Hundreds of people have souvenir photographs taken at Mardin Kapı Keçi Burcu and Konak Watchtower every day. During these special moments, people position themselves at the centre of the entire visual world. It is as if the entire city has been prepared for their gaze. Their temporary presence appears as the only source of meaning in the place, it is almost as if this landscape had not come into existence until they saw it. And when they leave, all will descend into darkness, like all other tourist destinations. But what if there is someone there who has settled on that beautiful stage before you took to it? Someone who has seen and will see all the tourists, and who, with his or her temporary presence, inhabits the location where the gaze aimed at tourists seizes its prizes? He/she has seen you long before you look at him/her. This Hitchcockesque gaze is that of the birdfeed vendor, of the tea seller, and of “hidden subjects” seen by no one. The bearer of the gaze, the subject and its object swap places at once. The city looks at you through the eyes of the hidden

subject, and catches the voyeur. This uncanny game of gazes has been expressed in many master - pieces in art history. However, Hans Holbein's painting titled "The Ambassadors" that conceals an anamorphic skull is the first to come to mind. While **Hidden Subject** turns the established gaze inside out, it also makes us question the transformation of conventional tourist photographs into "spoils" captured from places we visit. Lives that continue when we are not there, the people who truly own the place, those who are settled there –they resist becoming part of what we have snatched away from the place.

### Sharing Spatial and Temporal Zones

**Koma Dam** presents a short section from the lives of women who have created "a life of their own" on the rooftop of an apartment block in Batman. They do not make do with the parts of time and space that is their share, and live the aesthetic and political experience of reorganizing life. On the same rooftops, their sisters in Ancient Greece used to plant lettuce seeds in plant pots. After the lettuce began to sprout, they would leave these sprouts to die in the July sun. When the sprouts began to die, the feast dedicated to the God Adonis would begin on rooftops. Outside the masculine world, between public and private, interior and exterior, city and nature, on this rooftop in Batman, "the eternal laughter of women" continues to echo. This space that escapes gravity, this space where women construct themselves as subjects with their performance, could only have been filmed in this manner. Filming begins. The director leaves his/her position behind the camera and stands before it. Once again the positions of subject and object become instable. The sense of freedom in the film becomes tangible through form as much as content.

### Means of Repair

In geographical zones where violence is on the increase, we are forced to live lives where we cannot become a subject, where we are not recognized as a subject and where our right to intervene is taken from us. The decision regarding within which geographical borders we shall live, and where we can or cannot go in the physical sense is taken without our consent and imposed on us. We are expected to accept and submit to the practices of violence that render geographical zones "extraordinary". The sovereign says, *this is not up to you, you cannot interfere in your everyday lives outside the framework that has already been drawn*. As violence expands, as the geographical zone is transformed into fate, we are increasingly forced to give up our practices of thinking, feeling, understanding, remembering, re-looking, and re-looking not as booty hunters, but in order to understand. This also means that a platform is provided for the transformation of bodies into pieces of flesh hurled from one place to another. Yet bodies, bodies that bear the trace of pain, can transform those traces into a part of life through tattoos, into a tool of the communal language of images inscribed upon bodies, as exemplified in the work titled **Writing on the Skin**. In the conventional representation of suffering, there is no sign that lets us feel that those lives existed, that they were worth mourning and remembering. Images that time and again present the feeling of despair and victimization give us neither the chance to remember experience nor the chance of hearing, feeling or healing one another. In conditions where possibilities of meeting each other, collecting common stories, experiencing cities, streets and living spaces, our means of repairing our lives are also taken from us. As in the work titled **Hayit/ Chaste Tree** meeting each other beyond images presented after they have been othered through



identities, getting to know each other, visiting each other, and meeting each other by creating the means of acting together... Constructing shared lives where labour and the home are shared, and everyday life itself is woven like a basket.

### **Where is the Perpetrator?**

In the works featured in the BAK project, the concept of memory seeks to activate our minds as a common line of section both of space and time. But why is this? Why do we wish, today, to return to certain narratives, why must we reveal the traces of pain on the body, why must the story, the voice of a nomad be heard, when and why did all these sounds become inaudible? These questions show us that the representations of the perpetrators of these experiences we have undergone are crucial in the reversal of strategies of remembrance and forced forgetting. Does presenting all this pain we have suffered via those who have been subjected to that pain once again transform certain geographical zones and certain social groups into the locus of suffering? Rendering the perpetrator invisible, and the failure to represent those responsible of the continuing acts of violence, means that a significant chasm remains in the transmission of social memory, along with the unanswered question as to how this chasm can be filled in times far from us.



## **Photographs and Videos**

# the resort of the east: hazar



Photographers **Atahan Eker, Murat Kartal**

48 archival pigment print photographs (various sizes), souvenir photographs, folio print lake illustration, 1000-print runs of 5 different postcards on American Bristol paper, 2015  
Hazar Lake and its environs (Elazığ)

Hazar is a lake within the borders of the Sivrice district of Elazığ. It is also a large resort area that allows people in the area to take a break from city life. *The Resort of the East: Hazar* focuses on the holiday habits of people from different social and economic backgrounds living in Diyarbakır and its environs have formed from past to present. Today there are more than twenty recreational facilities, holiday villages, hotels, camps, picnic sites and summer estates around the lake. In this project we discover life styles involving various occupations from fishing to water sports, and different holiday habits and relationships from villas to tent camps. Hazar presents old souvenir photographs taken from family albums alongside contemporary photographs to open a window to everyday life and recreational styles in the East.

19

Atahan Eker was born in 1988 in İzmir and continues to live here. He is a final year student at the Dokuz Eylül University Faculty of Fine Arts Department of Photography. In addition to taking photographs, he is also interested in nature and cycling. Murat Kartal was born in 1987 in Diyarbakır, he lives in Diyarbakır. He is a graduate of the Kocaeli University Faculty of Fine Arts Department of Photography. Murat returned to Diyarbakır in 2013, and focused on transmitting the stories he was interested in via collective artistic production. He works as a photography teacher at the Bağlar Vocational and Technical Anadolu High School in Diyarbakır. Atahan and Murat chose to focus on a previously untouched topic and decided to photograph life in resorts in the East, and throughout the summer months recorded the holiday habits of people from different social backgrounds at various facilities around Hazar Lake.

[Click for  
the photographs](#)

[Click to  
meet the team](#)

# koma dam



Directors **Berîvan Akelma, Yağmur Cihan**

Short video, 12'27", February 2016  
Batman

*Koma Dam* is the story of women who have turned the top of an apartment block into their own space. The housetop is a space that has a special meaning in the culture of the region, and especially in summer months becomes a space for conversation, spending time together and sleeping in the open air; thus becoming an alternative living area for women in Batman, a city that has suffered from unplanned urbanization. The conservative world outside, just like men, is not allowed here! This space, used by mothers and children during the daytime, and young women at night, hosts a wide range of everyday practices from eating to chatting, and dancing the *halay* to watching films. Centred around the joy of establishing 'a common space of one's own', and opening a window onto the city by also lightly allowing life on other housetops to enter the frame, *Koma Dam* invites us into the exciting world of young women who reorganize life in an unlikely space.

21

Berîvan Akelma was born in 1990 in Dicle, Diyarbakır and continues to live here. She is a graduate of the Dicle University Faculty of Architecture Department of Architecture. She continues her postgraduate studies at the Mardin Artuklu University Department of Architecture. She works as an architect at the Diyarbakır Metropolitan Municipality Project Office. In the field of women's studies, she is especially interested in the relationship between women, labour and the city. Yağmur Cihan was born in 1992 in Bursa, lives in Balıkesir. She is a graduate of the Balıkesir University Faculty of Science and Literature Department of Mathematics. She is a founding member of the Balıkesir University Women and Life Society and the Balıkesir Women, Life and Freedom Platform. An amateur photographer, Yağmur focuses on the relationship between women, space and women's labour. Berîvan and Yağmur departed from the concept of women's spaces, and filmed the story of young women who created an alternative space on the rooftop of an apartment block in Batman.

[Click for  
the video](#)

[Click to  
meet the team](#)

# the last cornershop



Photographers **Melikenaz Yalçın, Recep Seyhan**

58 archival pigment print photographs (13,3 x 20 cm.), 12 photographs and maps (various sizes) printed on Eidinger paper, 3 panoramas (various sizes) printed on wall paper, 2 notebooks, 2015  
Diyarbakır, İzmir

*The Last Cornershop* tells, via the lives of shopkeepers, the story of the changing life in neighbourhoods in the city centres of Diyarbakır and İzmir that have suffered demolition because of urban transformation. The project focuses on the experiences of the residents of the Ali Paşa neighbourhood in the historical Sur district of Diyarbakır, the Ege neighbourhood of the Konak district of İzmir, which has a predominantly Roma population, and the Kadifekale neighbourhood of İzmir, also known as 'little Mardin'. In stories of the last shopkeepers who live and run shops in these three different neighbourhoods facing demolition and who also form a memory of their neighbourhoods, we witness the transformation not only of buildings, homes and shops but also the culture of local solidarity. In *The Last Cornershop* we see reflections of living with and struggling against not only demolition but also great uncertainty.

*\*Clashes that began in Suriçi in 2015 and which have intensified since has completely changed the experience of living in this area. Today, as a result of clashes, demolition and mass migration, the damage caused to the city and its people has surged to an irrevocable level...*

23

Melikenaz Yalçın was born in 1988 in Istanbul. She grew up in Van, studied in Ankara, and completed her postgraduate studies in Aydın. She lives in İzmir. She continues her doctoral studies at the Ege University Department of Clinical Psychology. She is interested in photography and the stories of ordinary people in cities. Recep Seyhan was born in 1987 in Suriçi, Diyarbakır, and continues to live here. He is a graduate of the Dicle University Ziya Gökalp Faculty of Education Department of Teacher Training for Chemistry. He works as an accountant at a private company. Recep is a member of the Diyarbakır Amateur Photographers Club (DİFAK), and is interested in urban transformation and the Hewsel Gardens. Melikenaz and Recep followed the lead of an idea that attracted their attention during a street exercise at the first BAK workshop; and sought to tell the story of how urban transformation affects neighbourhood life and cultural values by taking photographs of cornershops.

[Click for  
the photographs](#)

[Click to  
meet the team](#)



# hayıt / chaste tree



Photographers **Aliye Erkurtulgu, Mert Gözmen**

*41 archival pigment print photographs (various sizes), souvenir photographs,  
2 archival pigment print illustrations, 2015  
Söke (Aydın)*

This project takes its name from the shrub ‘hayıt’ [Vitex agnus-castus, the Chaste tree], a native of the Mediterranean region and also known as the ‘five-fingers shrub’ and used in basketry and parasol-making. The Purçu family, who in 1970 migrated from Çanakkale to Aydın’s Söke district, earn their living by making parasols from hayıt shrubs. Özcan Purçu, the eldest son of the family who for a long time has been in the parasol-making business, chose a different career, and in 2015 became the first Romani member of parliament in the history of Turkey. Hayıt focuses on the members of the Purçu family and their work to convey the everyday life of a Roma family via photographs. The project draws attention to issues such as economic freedom and labour and combines the position of the Roma community in the local economy with family’s story.

25

Aliye Erkurtulgu was born in 1991 in İzmir and continues to live here. Aliye is a final year student at the Dokuz Eylül University Faculty of Fine Arts Department of Photography, and is interested in everyday habits, different cultures and modern life. Mert Gözmen was born in 1994 in Diyarbakır and lived in Diyarbakır until he moved to Istanbul in 2015. He is a graduate of the Türk Telekom Anadolu Technical High-School. He is currently preparing for the Faculty of Fine Arts Department of Painting. Mert is interested in human stories and has a special interest in Roma culture. Aliye and Mert developed a project on their shared interest in Roma culture and photographed the life and production of the Purçu family who live in the Söke district of Aydın and make parasols from hayıt, the chaste tree.

[Click for  
the photographs](#)

[Click to  
meet the team](#)

# zîlan



Directors **Derya Gümüş, Özgür Hiçyılmaz**

Short video, 16'43", February 2016  
Western Anatolia

*Zîlan* is an effort to track the memory of those who survived the massacre of Kurds in the Zilan region of the Erciş district of Van in 1930, and were forced into exile in Western cities. 85 years after the massacre, two young people, one from Van, the other from Rize, visit one of these cities in Western Anatolia in order to record the memories of exiled families regarding the massacre and observe the impact exile had on them. In *Zîlan*, a past completely lost meets a present based on acceptance, and in which any transmission between generations has been rendered impossible. The film strives to both approach and keep its distance to the people it lends an ear to and the places it records, thus becoming a poetic expression of the failure to remember and speak.

27

Derya Gümüş was born in 1986 in Van, she lives in Batman. Following the Van earthquake she migrated to Batman with her family. Derya is a graduate of the Atatürk University Faculty of Education Department of Science and Technology and currently works as a science and technology teacher at a primary school in Batman. She is interested in massacres that took place in the past and the traces they left in memory. Özgür Hiçyılmaz was born in 1992 in Rize, he lives in İzmir. He is a final year student at the Dokuz Eylül University Faculty of Fine Arts Department of Photography. Özgür grew up in a village of Rize, and believes that the important social events in Turkey's past should be remembered and confronted. Özgür and Derya decided to work on the Zilan Massacre, and decided to set out to record the memories regarding the massacre of families that were forced into exile.

[Click for  
the video](#)

[Click to  
meet the team](#)

# writing on the skin



Photographers **Bariş Can Ayata, Gizem Demirtaş**

19 archival pigment print photographs (various sizes), souvenir photographs, newspaper and magazine cuttings, folio print tattoos and stencils, 2015  
Batman, Diyarbakır, İzmir

*Writing on the Skin* departs from the tattoos of three characters in Batman, Diyarbakır and İzmir that inscribe traces of incidents and people that define their lives onto their bodies in order to expand onto other stories these lives are connected to. In Batman, from Dicle Anter's tattoo that has become a family symbol we move onto the loss of his father Musa Anter; in Diyarbakır, via Helin's story who has a peace tattoo, we learn about the story of her close friend who sets fire to himself on February 15; and in İzmir, Tayfun's tattoos allow us to find out about Oliver, who passes away at a young age, and whose heart is transplanted to Tayfun. *Writing on the Skin* reveals how personal memory and perception of identity is expressed on the body, thus presenting a short look on stories that tie people together and set them apart.

Bariş Can Ayata was born in 1988 in Ovacık, Tunceli, he lives in Batman. He is a graduate of the Dicle University Faculty of Veterinary Medicine. His adventure in theatre began with the Dicle University Theatre Company (DÜNİT) and continued in various companies. He works as a veterinary surgeon at the Batman Provincial Food, Agriculture and Husbandry Directorate. He continues his postgraduate studies at the Siirt University Department of Zootechnics. Barış Can believes that the essential elements that shaped his identity have been the cities that he has lived in – Dersim, Diyarbakır and Batman. Gizem Demirtaş was born in 1992 in Çanakkale, she lives in İzmir. She is a final year student at the Dokuz Eylül University Department of Maritime Management. Gizem's interest in historical buildings in cities has expanded to include the stories of the people themselves. Gizem and Barış Can followed the traces of memory and identity on the body, and via the stories of three characters who have had tattoos made, produced the *Writing on the Skin* project that unravels the layers of individual and social memory.

29

[Click for  
the photographs](#)

[Click to  
meet the team](#)



# imbpoz (imbros)



Directors **Murat Yüksel, Onur Tekin, Zehra Güzel**

Short video, 16'42", February 2016  
Gökçeada (Çanakkale)

*IMBPOΣ (Imbros)*, is a short documentary that aims to share the stories of people who live on the island today known today as Gökçeada. The film takes a close look at the Greeks in Turkey in order to trace both the ruthlessness of the state that has injured society, and a strong sense of belonging that goes beyond all types of identity. *IMBPOΣ*, also a story of an island which was turned into a 'prison', brings together images of various locations across the island with witness accounts of people who continue to hold onto each other despite losses they have suffered via interviews. And also making note that social and personal memory is composed of what these people remember and tell stories of, and traces that are still visible in the space...

Murat Yüksel was born in 1988 in Osmaniye, he lives in Mardin. He is a graduate of the Afyon Kocatepe University Department of Food Technology. He works as a public officer at the Mardin Dargeçit Provincial National Education Directorate, and contributes as a citizen journalist to various web sites. Murat's family is originally from Dersim, and their history features many stories of forced migration, and Murat is interested in people forced into exile by the State and also, issues of identity. Onur Tekin was born in 1990 in Istanbul, he lives in Çanakkale. He is a student at the Çanakkale Onsekiz Mart University Department of Ceramics. He has taken part in various culture and arts projects. He believes that the stories of people whose voice has been silenced is worth telling. Zehra Güzel was born in 1988, in Urfa and continues to live here. She is a graduate of the Mustafa Kemal University Faculty of Education Department of Teacher Training in Painting. Zehra works as an art teacher at a secondary school, and has taken part in many exhibitions. She is interested in refugees and the issue of migration, and also stories of ordinary people. The team, in İmbros, went after the traces in the memory of the residents of Gökçeada and its recent history.

[Click for  
the video](#)

[Click to  
meet the team](#)

# ordinary conditions



Photographers **Osman Sadi Temizel, Özlem Avunç**

33 archival pigment print photographs (various sizes), 2015  
Diyarbakır, Midyat (Mardin)

*Ordinary Conditions* is a project designed to convey the everyday life of people through photographs during a recent period when truce continued in parts of Turkey often referred to in the context of clashes and pain. Watersides, pools, streets, shopping centres, art workshops, festivals, marketplaces, weddings, cafes, parks, camps... By looking at various spaces in Diyarbakır and the Midyat district of Mardin where people spend their spare time, rest, have fun, relax and touch each other, we witness the flow and ordinariness of life through photographs. However, clashes that have intensified in the year 2015 have completely stopped life here and have had a profound impact on the life of people in the region. A number of locations that became part of this project were also damaged during the clashes. *Ordinary Conditions*, as it seeks to discover a means of developing a comprehensive view at cities and their habitants, also becomes an expression of the desire to continue the ordinary life during the time when there were no clashes.

33

Osman Sadi Temizel was born in 1991 in Denizli, he lives in İzmir. He is a student at the Dokuz Eylül University Faculty of Fine Arts Department of Photography. He focuses on documentary photography, and Sadi's work has featured in various exhibitions and magazines. His first experience of the East of Turkey was after he finished high-school, during his compulsory military service in Şırnak. Özlem Avunç was born in 1987 in Diyarbakır and continues to live here. She is a graduate of the Mersin University Faculty of Education Department of Psychological Counseling. She works as a counsellor teacher at a primary school in Diyarbakır, and has been learning tango for 3 years. She believes that the ways the East is represented in media does not reflect the truth. Sadi and Özlem, believing that the East should be shown in every aspect, designed a project focusing on moments people enjoyed everyday life, and photographed the 'ordinary conditions' of life.

[Click for  
the photographs](#)

[Click to  
meet the team](#)

# stone



Directors **Aram İbrahim Taştekin, Gözde Özkurt**

*Short video, 7'40", February 2016, Diyarbakır*

*Short video, 3'45", February 2016, İzmir*

*Stone* is composed of two video projects made by two young directors who come from different, distant areas of Turkey and from different life experiences on the basis of a common concept to reflect their inner world. The project treats the semantic borders of an object that has been used for different aims throughout history, that has become part of and conceptualized in language in various ways from different viewpoints. On the one end of these borders is the image of the stone which Kurds, from their childhood on, cannot imagine separately from the physical qualities of the land they live on and the struggle that takes place across it. On the other end, there is another 'stone', as one of the thousands of images oscillating between the conscious and subconscious in memory, body, and the culture and language that surrounds them.

35

Aram Taştekin was born in 1988 in Diyarbakır and continues to live here. He is a graduate of the Cegerxwîn Cultural Center Department of Acting. He is currently an actor at the Şanoya Yekta Hêvî Theatre Company. He also works as a theatre and drama tutor. He believes that every city and culture has its own memory, and that different cultures should be able to live together. Gözde Özkurt was born in 1989 in Amasya, she lives in İzmir. She is a graduate of the Dokuz Eylül University Faculty of Fine Arts Department of Film Design and Scriptwriting. Gözde works on short and medium-length film scripts, and is receiving creative drama education, and is interested in the different uses of urban spaces throughout history and city legends. Aram and Gözde produced two independent videos regarding the different meanings of and personal reflections on "stone".

[Click for  
the video by Gözde](#)

[Click for  
the video by Aram](#)

[Click to  
meet the team](#)



# hidden subject



Directors **Ayberk Ersürmeli, Serdar Nas**

Short video, 12'40", February 2016  
Diyarbakır, İzmir

Two popular locations in Diyarbakır and İzmir: Mardinkapı Keçi Burcu [Mardin Gate, Goat's Bastion] and Konak Saat Kulesi [Clock Tower]. There are some people who have worked for many years in these two locations, and have unwittingly appeared in photographs taken by others – visitors or customers! *Hidden Subject* sets out to get to know these people who appear in photographs circulating on social media, and sets up a meeting between the photographs and the people. In this manner, we enter the world of people working in historical and touristic locations visited by great crowds and have become symbols of their cities. As *Hidden Subject* gathers small impressions of these people who remain invisible despite always 'being there' and their invisible labour, it also opens a door onto stories hidden in the heart of the city.

37

Ayberk Ersürmeli was born in 1994 in Istanbul, he lives in Çanakkale. Ayberk studies at the Çanakkale Onsekiz Mart University Department of Radio, Television and Film, and is an active member of the university's film society. He takes part in short film productions. Serdar Nas was born in 1991, in İdil, Şırnak, he lives in Van. He is a graduate of the Hacettepe University Department of Teacher Training in Computer and Educational Technologies. He is continuing his postgraduate studies in the same field at Yüzüncü Yıl University. He is interested in social media management, mobile applications, artificial intelligence algorithms, graphic design and the sociological structure of the area he lives in. In their film that they shaped around a news report with the heading, "The Most Photographed Man In The World", Ayberk and Serdar told the stories of people working, and featuring in the background of places in İzmir and Diyarbakır which are most frequently photographed.

[Click for  
the video](#)

[Click to  
meet the team](#)

# veger (return)



Directors **Mesut İslah, Refiq Dildar**

Short video, 13'45", February 2016  
Batman, Kozluk (Batman), Güroymak (Bitlis)

Hacı Selahattin is a 104-year old Koçer, a nomad. He has lived as a nomad until he has reached this age. However, now he can no longer travel to high-altitude areas because of his old age, he has to remain for six months of the year at the home of his children in the city, while young Koçers take their herds to higher plateaus. *Veger (Return)* begins in the dusky rooms where Hacı, far from the lands he desires, bears the burden of the gloom of the city and in which he feels old and forlorn. When the Koçers descend from the plateau with the herds, it is time for Hacı, who is desperately hoping to rejoin Kozluk Ceznê, to lay foot onto the lands he yearns for. Thus the film takes us out of small, closed rooms into the life of Koçers who work in wide open areas and live in tents. *Veger* allows us to become a guest to the Koçers' life-style, which is transmitted from one generation to the next, and the unique relationship they form with the land.

39

Mesut İslah was born in 1994 in Eskişehir, he lives in Balıkesir. Mesut is a final-year student at the Balıkesir University Department of Architecture and also a member of the Balıkesir Cinema Amateurs Association. His fields of interest include cities and the thresholds, loss of identity and migration in cities. Refiq Dildar was born in 1992 in Batman and continues to live here. Refiq is a final-year student at the Batman University Faculty of Fine Arts Department of Film and TV, he is interested in everyday life in cities, nomadic culture and stories of everyday people. He continues to work in the field of editing. In their film, Mesut and Refiq accompanied the 104-year old Koçer Hacı Selahattin, a man who lives on a threshold, in his journey from his solitary life in the city to rejoining the young Koçers.

[Click for  
the video](#)

[Click to  
meet the team](#)

# During BAK



Director **Recep Susem**

11 short videos, 2'-4', February 2016

Aydın, Batman, Çanakkale, Diyarbakır, İzmir, Gökçeada, Hazar Lake, Mardin

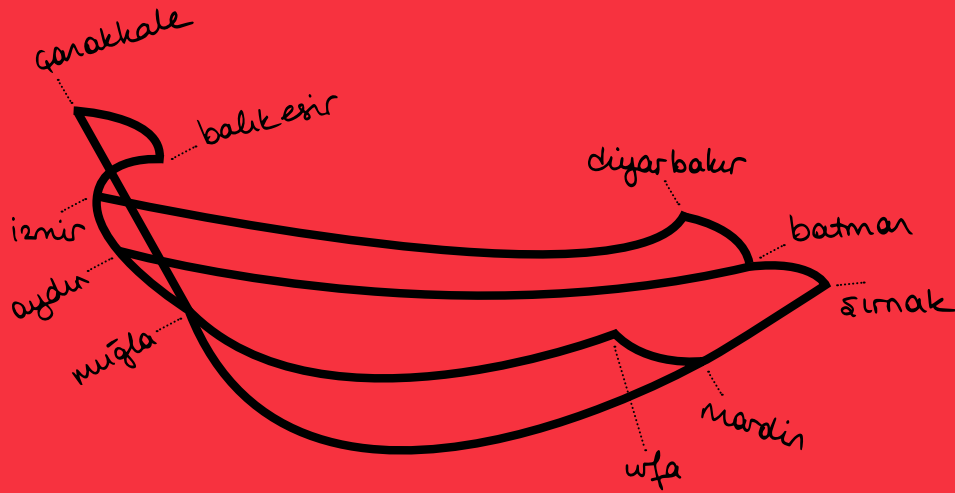
*During BAK* records the experiences of the BAK: Revealing the City Through Memory project teams during workshop, meeting and production processes that took place in various cities throughout 2015. In these short videos, the dialogues of participants with their team colleagues and their approaches regarding the photography and video work they produce together is revealed in brief moments during shooting sessions. In *During BAK*, we observe how young people from different backgrounds and cultures, within a common artistic production practice, relate to people and cities whose stories they tell. As we lend an ear to young people who discover new people and spaces, and seek to create their own fields of expression, we also witness the impact on them of the changing political and social agenda of Turkey.

41

Recep Susem was born in 1991 in Bitlis. He has lived in İzmir since 2004. He is a graduate of the Yaşar University Department of Radio, Television and Film, and continues his postgraduate education at the same department. Recep has worked as a cameraman and director's assistant in various projects and also has his own short films and scripts. He is interested in lives on the peripheries of cities, and spaces where urban and rural zones intersect, and different life styles meet. Recep followed the teams during the workshops and production period to record the memory of BAK and produced short videos that allow us to observe the collective production process.

Click for  
the video





BAK: Revealing the City through Memory is a collaborative cultural production project that brings together young people from different cities of Turkey. BAK, by introducing the young people participating in the project to one another, aims to create an atmosphere in which they get to know each other and their cities better, and work together to transmit stories about their cities through photography and video projects.

BAK was first realized in 2013-2014 with 24 participants from four cities, and in its second period in 2015-2016, extended its geographical scope to issue its open call to young people between the ages of 20 and 28 from Aydın, Balıkesir, Batman, Çanakkale, Diyarbakır, İzmir, Mardin, Muğla, Şırnak and Urfa who were interested in video and photography. The first workshop with selected participants took place in March 2015 in İzmir, and the second workshop took place in May 2015 in Diyarbakır. The shooting and post-production processes that followed the workshops resulted in 5 photography and 6 video projects around the themes of the city and memory collaboratively produced by 24 young people from different geographies. The projects will be exhibited from March to June 2016 at DEPO in Istanbul, Amed Art Gallery in Diyarbakır and K2 in İzmir in three languages, Turkish, Kurdish and English.

43

The BAK project is coordinated by Anadolu Kültür and Diyarbakır Arts Center, and is realized with the collaboration of docIstanbul – Center for Documentary Studies and Geniş Açık Project Office (GAPO). The project is supported by the Charles Stewart Mott Foundation, the Open Society Foundation and the Consulate General of Sweden.



## BAK Project Timeline



### Call and Selection of Participants

November 2014 – February 2015



### 1. Workshop | İzmir

9 – 15 March 2015



### Research Period

March – May 2015



### 2. Workshop | Diyarbakır

23 – 29 May 2015



### Shootings and Post-production

June 2015 – February 2016



### İstanbul Exhibition

5 March – 10 April 2016



### Diyarbakır Exhibition

16 April – 8 May 2016



### İzmir Exhibition

27 May – 25 June 2016



### Events

April - June 2016

## Coordinators and Partners

### Anadolu Kültür

Anadolu Kültür was established in 2002 by people active in the fields of arts and culture in order to carry out artistic and cultural projects in cities across Turkey and abroad. Implementing these projects with the belief that cultural exchange and cooperation can lead to dialogue and mutual understanding among individuals with different social backgrounds and national or ethnic identities; Anadolu Kültür works to create open spaces for artistic collaboration and critical debates, aiming to contribute to the social change and development of a society free of prejudices which values pluralism and where cultural diversity is perceived as an asset rather than a source of contention.

[www.anadolukultur.org](http://www.anadolukultur.org)

### Diyarbakır Arts Center (DSM)

Diyarbakır Arts Center (DSM) was founded in 2002 as the Diyarbakır branch of Anadolu Kültür, and aims to contribute to the production and exhibition of art in Diyarbakır and its region. DSM continues its activities with its local partners active in the fields of civil society, culture and arts in institutional and individual collaborative projects it develops in Turkey and the international field, and acts as a bridge between the local potential of Diyarbakır and both other cities of Turkey and various international actors.

[www.diyarbakirsanat.org](http://www.diyarbakirsanat.org)

### docİstanbul – Center for Documentary Studies

Established in 2007, docİstanbul - Center for Documentary Studies is a nonprofit training, research, policy and networking center based in İstanbul, focused on all facets of non-fiction film-making, past, present and future, with a particular emphasis on the development of the understanding, appreciation and indeed production of the creative documentary film in Turkey.

<http://docistanbul.blogspot.com>

### Geniş Açı Project Office (GAPO)

Geniş Açı Project Office (GAPO) was founded at the beginning of 2007, based on the experience and expertise of Geniş Açı Photography Magazine, which was published between 1997-2006. GAPO is an organizational and curatorial team working in coordination with both national and international art institutions to organize exhibitions, workshops and educational programmes and publish books, as well as providing advice for photographers, coordinating traveling exhibitions and parallel events, and giving advanced level lectures in the field of photography.

[www.gapo.org](http://www.gapo.org)

KİM? HANGİ KONU? HANGİ HİKAYE? NEREDE? NASIL? (1-2 CÜMLE) YAPILABİLİRLİK?

fkmizmir

sifre: fkmizmir.955

ERİŞİM

JOSEF  
KOUDEKA

1. Gizli Özne ☒ (Ayberk + Serdar) - İzmir Saat Kulesi  
Hasankeyfi - Batman  
Çarşı Kale Truva At

2. Köşü Köşü ☒ (Eda + Aram) DB, İzmir, İstanbul

3. Hesirê Geliye Zilan ☒ (Özgür & Derya) Aydın - Van (Rübnik)

4. Hayali Ev / Karlıda Ev Maketi ☒ (Şevda & Mert) DB

5. AĞLAMAK ESİDENDİ ☒ (SADİT ÖZLEM) DB - Mardin / Şırnak

6. NERDEYİM BEN ☒ (Zilan & MUSTAFA) Mardin - İzmir

7. DEMİR ATLILAR ☒ (MURAT SİTANAN) Mardin - Aydın - Van - Mardin

8. BİR BAKARSA GÖRÜYÜM ☒ (REFİK & GÖZDE) Batman - İzmir

9. DEĞ / DÖNME ☒ (BARIŞCAN & GİZEM) Mardin - Batman - DB

10. Mekân Bı Mekân ☒ (ONUR & MURAT) Mardin - DB - Çarşı Kale - Batman

11. YANSIMA MİZESİ ☒ (ALİYED & CELAL) İzmir - Batman - Çarşı Kale

12. GİZİK ☒ (VELİ & ZEHRİ) UŞAK Kadın Cezaevi - MÜĞLA Erkek Cezaevi

13. KAPALI KUTULAR ARDINDA ☒ (YAĞMUR & BERKAN) DB - Balıkesir

14. ŞEVKAT BAKKAL ☒ (RECEP & MEHKE) DB - 21.11.2021

MERTİÇ - Ağır plaka salıver  
narin eller  
- Güneş günleri

GÖZDE - Sıkıcı ve bozuk  
kız çocukları  
kızın hayatı  
Eğilim, meraklı  
yazı yazan kadın  
1.2.3.4.5.6.7.8.9.10.11.12.13.14.15.16.17.18.19.20.21.22.23.24.25.26.27.28.29.30.31.32.33.34.35.36.37.38.39.40.41.42.43.44.45.46.47.48.49.50.51.52.53.54.55.56.57.58.59.60.61.62.63.64.65.66.67.68.69.70.71.72.73.74.75.76.77.78.79.80.81.82.83.84.85.86.87.88.89.90.91.92.93.94.95.96.97.98.99.100.

REFİK - barade.  
müzik  
günün akşamı  
falanca devam  
ettirmesi

ALİTE - Gündelik hayat içinde teknolojik pratiklerin hayatımıza dikkat çekme  
Fotoğraf - Seni fotoğraflar  
Modern insan hikayeleri

ARAM - Video  
Yaşamışların bıraktığı izler, bireysel hikaye  
aynı zamanda götüren birleştiren  
Sıkıcı - Koyu köy - bölgede yaşamın bir parçası  
hikayeleri

ŞEVDA - Teknolojiye / Fotoğraf  
Gündelik yaşam - apartmanlar, sereci  
apartmanların hayatları

CELAL - Fotoğraf  
Bir bakışın gözünden çevreyi fotoğraflamak  
72 fotoğraf ile Batmani'yi anlatmış  
sevilenler  
Batmani'ye göndürülmüş mektuplar

EDA - Fotoğraf / Terlik yapılar, Rumeler, gençler  
Türkmenlik bir ev - güzel bir teyze

MERTİÇMEN - Fotoğraf - Güneşler - Dışarı / Gündelik hayat

ÖZGÜR - F+V - Aile - kendinden göle atarak  
bir köşeyi hikayesi anlatıyor

MESUT - F - Fikir

DERİN - V - Kendini anlatmak Zilan Kökümü

GÖZDE -

1) KONU BELİRLEMEK

2) LİTERATÜR TARAMASI  
(Okuma Araştırma)

3) VERİ TOPLAMA

4) VERİ TOPLAMA YÖNTEMLERİ

• GÖZLEM  
• GÖRÜŞME  
• SÖZLÜ TARİH  
• ARŞİV TARAMA

**BAK: Revealing the City through Memory  
Exhibition 2016**

Anadolu Kùltür  
Cumhuriyet Cad. No:40 Ka-Han  
Kat:8 Elmadağ 34367 İstanbul  
www.anadolukultur.org

İstanbul, July 2016

The BAK 2016 exhibition booklet was prepared by Anadolu Kùltür and Diyarbakır Arts Center, within the scope of the BAK: Revealing the City through Memory project carried out in collaboration with docİstanbul – Center for Documentary Studies and Geniş Açık Project Office (GAPO).

The BAK project has been supported by the Charles Stewart Mott Foundation, the Open Society Foundation and the Consulate General of Sweden.

Texts in the booklet belong to project participants and coordinators, they do not reflect the views of supporting or collaborating institutions.

**Editors**

Eylem Ertürk, Övgü Gökçe Yaşa

**Design**

Vahit Tuna Tasarım ve Danışmanlık

**Designer**

Ece Eldek

**Translation**

Nazım Dikbaş

**Print**

A4 Ofset Matbaacılık San.ve Tic.Ltd.Şti.

Visuals in the BAK: Revaling the City through Memory 2016 exhibition booklet were selected from the projects of BAK participants and the archives of Anadolu Kùltür and BAK.



ANADOLU K LT R



D YARBAKIR SANAT MERKEZİ

**docİstanbul**

**GA<sup>po</sup>**  
[Geniř Açı Proje Ofisi]



CHARLES STEWART  
MOTT FOUNDATION®



A IK  
T PL M  
VAKFI



SWEDEN



D YARBAKIR B Y KřEHİR BELEDİYESİ



G NCEL SANAT MERKEZİ

INSTITUT  
FRAN AİS

İZMİR



**SIGMA**



**DEPO**

T t n Deposu L leci Hendek Caddesi  
No.12 Tophane 34425 İstanbul

**Amed Art Gallery**

İstasyon Caddesi S merpark Sosyal Yařam Alanı  
řehitlik Diyarbakir

**K2 Contemporary Art Center**

Cumhuriyet Bulvarı No:54  
B y k Kardıçalı Han Kat:2 Konak İzmir