

Can Altay

Su Kuşlarının Yumağı
A Skein of Waterfowl

10.10 — 11.11.2023

Can Altay'ın *Su Kuşlarının Yumağı* isimli sergisi 10 Ekim - 11 Kasım 2023 tarihlerinde Öktem Aykut'ta. Açılış 10 Ekim Salı akşamı 18:30 - 20:30'da.

Can Altay'ın son dönem işlerinde kurgusal bir topluluğun özellikle su, sonra yağmur ve kuşlar gibi gökten gelen diğer varlıklar ile ilişki kurma biçimleri; resim, heykel ve yerleştirme olarak karşımıza çıkıyor. Seremoni nesnelere alternatif teknoloji gereçlerine uzanan bir referans ağına dokunan heykeller ile çizimler, bu topluluğun beceriksizce arayışları ile tesadüfen ustalaştığı alanları bir arada sunan bir tarihçe ve bir çeşit gelecek tahayyülü sunuyor. Sanatçının, "yaşadığımız dünyayı hemen şimdi değiştiremeyeceğimiz hissi, başka bir dünya hayal etmemizi engellememeli" sözleriyle de çerçevesizlenebilecek bu yeni üretimi, su ve diğer kaynaklarla kurduğumuz ilişki kadar, döngüler ve dalgalanmalar gibi varoluşsal kavramlara da temas ediyor.

Altay'ın sanatsal üretiminde sıkça kullandığı ancak geçmişte çok sergilenmemiş olan çizgi dili, yeni resimlerinde işlerinin temsili olmaktan öteye geçerek, anlatı fragmanlarına dönüşüyor. En yaşamsal ihtiyacımız olan su ile suyun biriktirilmesi, paylaşılması, tüketilmesi ve üstünlük işaretine dönüşmesinin ele alınışı, daralan kaynaklar ve gezegenle girdiğimiz ilişki biçimlerini tartışmaya açıyor. Altay yeni resimlerini kurgularken, geçmişte de sıkça başvurduğu günlük gazete yüzeylerini, bu sefer önce örterek, sonra da sgraffito tekniği ile kazıyarak birer arka plan olarak kullanıyor. Böylece güncel olgusalılık ile zamansız kurmaca birbirine giriyor.

Bu, sergideki heykel ve yerleştirmelerde de gözlenebilen bir nitelik. Bir yandan aşına olduğumuz çeşme, sebil, huni gibi formlar Altay'ın müdahaleleriyle heykelleşerek yeni anlamlar kazanıyor. Altay'ın resimsel öyküleme tarzındaki muzır enigmatik arayışlar, form tercihlerinde de izleniyor. Bu iki ayrı ifade alanındaki oyunbaz kurgular Altay'ın sanatını tanımlayan muzip ve şairane bir eleştirelilik arz ediyor. Bu, aynı zamanda Türkiye heykel geleneği ile de ilişkilenen; hayatı yorumlayışında aynı anda varoluşsal ve metafiziksel; form dilinde soyut ve kinetik; sanatsal ifadesinde matrak ve eleştirel olabilen bir cambazlığa işaret ediyor.

Teşekkürler:

Arter, Aslı Altay, Fatih Karabudak, İzlem Acar, Zeynep Çaka, Michael Legan, Hayalbilim (Ahmet Sertaç Öztürk) ve Fiksatif.

A Skein of Waterfowl by Can Altay may be visited at Öktem Aykut from October 10th until November 11th, 2023. The opening reception will take place on Tuesday, October 10th between 18.30 - 20:00.

In Altay's recent works, we see the ways in which a fictional community relates to water and other things that appear in the sky, such as rain and birds. We observe this community's clumsy attempts that lead to an accidental mastery over ceremonial objects and alternative technologies, as chronicled through the drawings and materialized in the sculptures. The words of the artist, "The feeling that we can't change the world we live in right at this moment, should not prevent us from imagining another one", frame this new body of work. The exhibition examines existential issues like continuous cycles and fluctuations, as much as our relationship with water and other planetary resources.

Drawing has been essential for Altay's practice, despite being rarely exhibited in the past. His drawings venture towards a narrative and speculative direction, beyond their representative purpose. The accumulation, distribution and consumption of a most vital need such as water, and a consequent assertion of power through its monopolization, opens up debate around how we relate to our planet and its diminishing resources. Constructing his new drawings, Altay uses daily newspaper surfaces, this time as a background, first by covering them and then scraping over them with the sgraffito technique; thereby merging the everyday politics with his anachronistic speculations.

This is a quality that can also be observed in the sculptures and installations in the exhibition. Everyday objects and familiar forms such as the fountain, the mirror and the funnel, become estranged through Altay's interventions and take on new meanings as sculptures. The mischievous and enigmatic exploration in Altay's pictorial narrative is also observed in his formal decisions. The playful narratives in these different fields of expression present a whimsical and poetic criticality that defines Altay's practice. This delicate balance can also be associated with the sculpture tradition in Turkey: being simultaneously existential and metaphysical in its interpretation of life; abstract and kinetic in its formal language; and humorous and critical in artistic expression.

Thank you to Arter, Aslı Altay, Fatih Karabudak, İzlem Acar, Zeynep Çaka, Michael Legan, Hayalbilim (Ahmet Sertaç Öztürk) and Fiksatif.





ÖKTEMAYKUT



Meşrutiyet Caddesi 99, Beyoğlu 34430 İstanbul,TR
Salı — Cumartesi *Tuesday — Saturday* 12:00 — 19:00
oktemaykut.com



ÖKTEMAYKUT



Meşrutiyet Caddesi 99, Beyoğlu 34430 İstanbul,TR
Salı — Cumartesi *Tuesday — Saturday* 12:00 — 19:00
oktemaykut.com











Can Altay

Yağmuru Beklerken (Sebil II)
Been Waiting for the Rain to Fall (Sebil II), 2023

Metal strüktür, su depoları, huni, hortum, emaye kupa, zincir, musluk, spanzet, ahşap tabureler
Metal structure, water tanks, funnels, hose, enamel cup, chain, tap, ratchet strap, wooden stools
240 x 170 x 170 cm



Detay, detail.



Detay, detail.

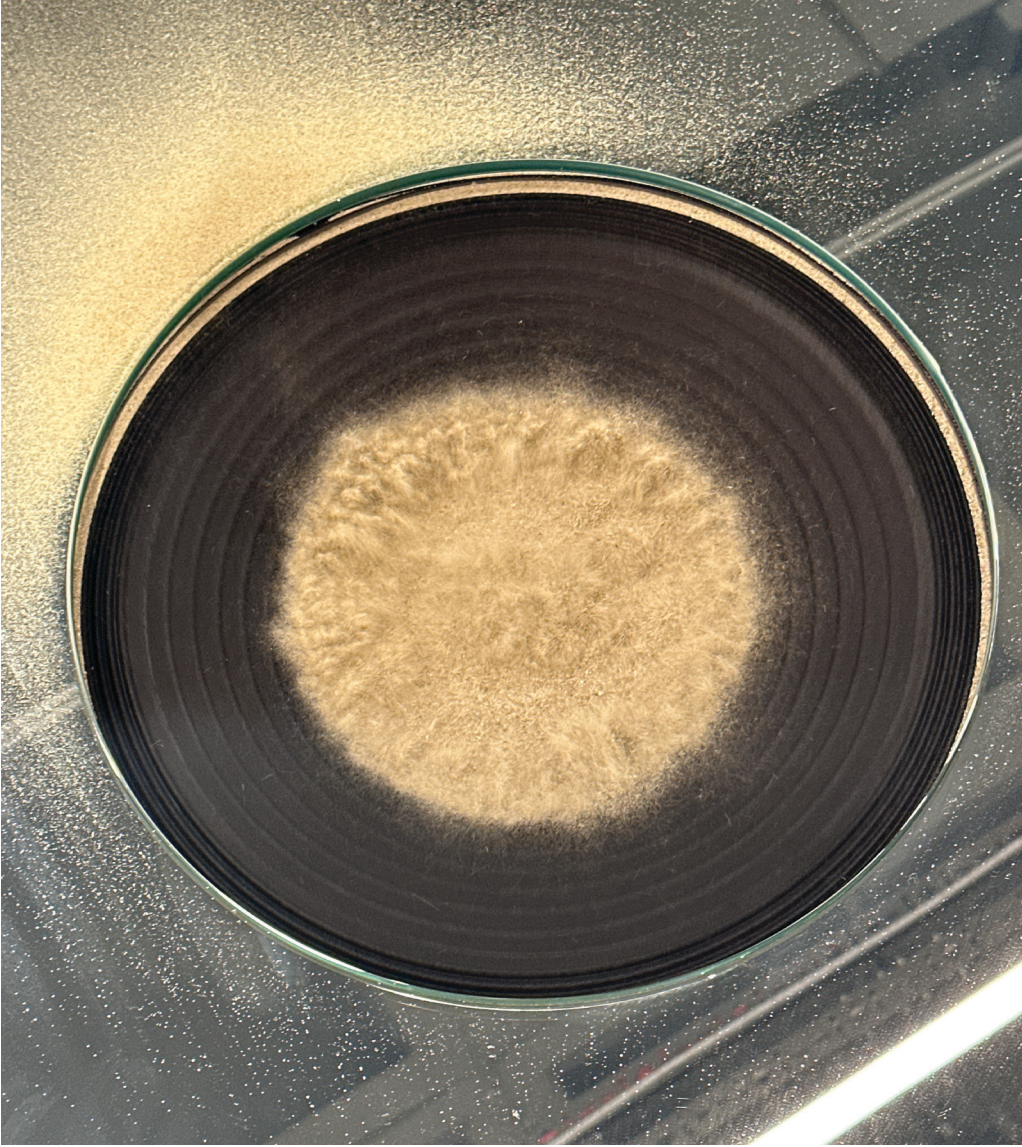


Can Altay

Deposit (Spring Deficit), 2008

Ayna, metal strüktür, hoparlör, ses sistemi, kum
Mirror, metal structure, speaker, sound equipment, sand
Ø 160 x 50 cm

Arter Koleksiyonu'ndan ödünç / *On loan from the Arter Collection*



Detay, detail.



Detay, detail.

Can Altay

Solucan
Worm, 2023

Jelibon solucan, metal, elektronik aksam
Gummy worm, metal, electronics
255 x 180 x 9 cm



Solucan / *Worm*, 2023. Jelibon solucan, metal, elektronik aksam / *Gummy worm, metal, electronics.*



Solucan /*Worm*, 2023. Jelibon solucan, metal, elektronik aksam / *Gummy worm, metal, electronics.*



Can Altay

Çeşme (Tersine Kamp Ateşi)
Fountain (Inverse Campfire), 2023

Metal hazne, zincir, su pompası, ahşap bank
Metal base, chain, water pump, wooden bench
Ø 130 x 150 cm



Detay, detail.



Detay, detail.



Detay, detail.



Detay, *detail.*

Can Altay

Hunigörü
Funnel Vision, 2023

Plastik huniler, metal ayak
Plastic funnels, metal
150 x 36 cm



Hunigörü / *Funnel Vision*, 2023. Plastik huniler, metal ayak / *Plastic funnels, metal.*



Detay, *detail.*

Can Altay

Kaideli Hunigörü
Principled Funnel Vision, 2023

Plastik huniler, sugru, ahşap kaide
Plastic funnels, sugru, wooden plinth
142 x 32 x 32 cm



Kaideli Hunigörü / *Principled Funnel Vision*, 2023. Plastik huniler, sugru, ahşap kaide / *Plastic funnels, sugru, wooden plinth.*



Detay, *detail.*

Can Altay

Üç Huni
Three Funnels, 2023

Plastik huniler, ahşap kaide
Plastic funnels, wooden plinth

Ahşap Kaide / Wooden plinth: 56 x 56 x 80

Huni / Funnels: Ø 14 x 21 (her biri / each)



Üç Huni / *Three Funnels*, 2023. Plastik huniler, ahşap kaide / *Plastic funnels, wooden plinth.*



Can Altay

Karadan Irak Kurak Kara
Land Barren off Land, 2023

Gümüş Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on metallized Dura-Lar
85 x 68.5 cm



Can Altay

Sürüklenip Giderken
Adrift, 2023

Gümüş Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on metallized Dura-Lar
85 x 71 cm



Can Altay

Plana Sadık mı Kalalım?
We Stick to the Plan?, 2023

Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
83,5 x 53,5 cm



Can Altay

Görölmeyen Bir Yarış
A Race Unseen, 2023

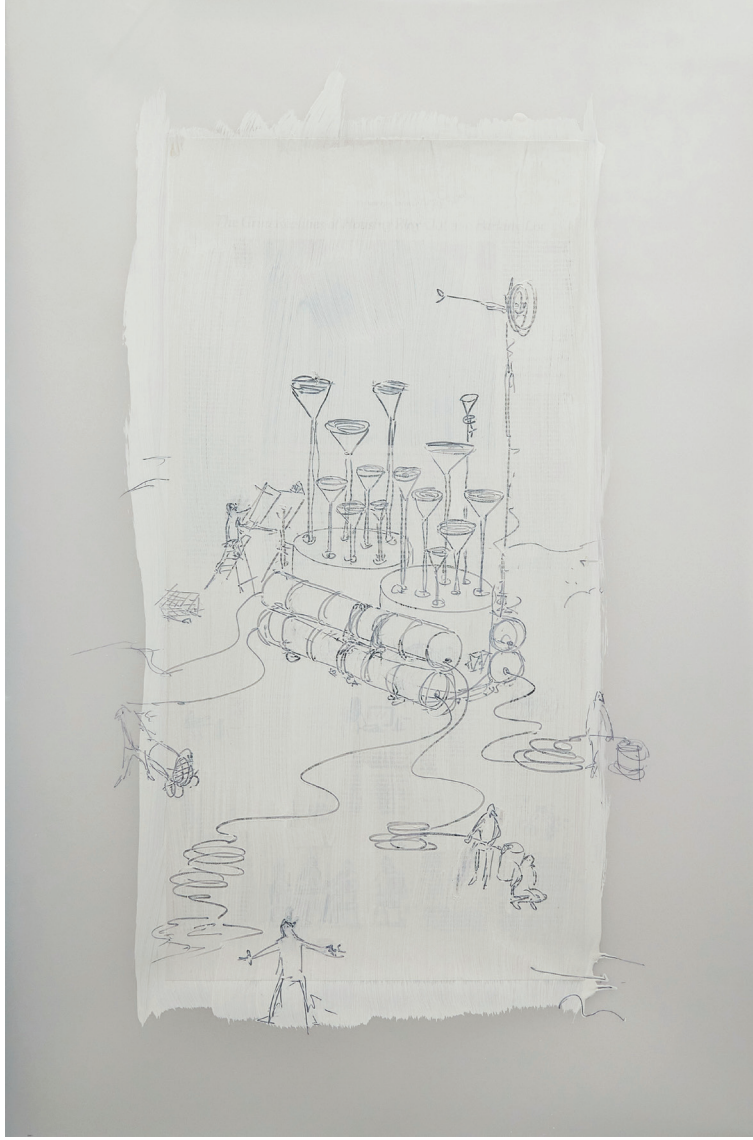
Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
84 x 53,5 cm



Can Altay

Üçlü Birikim
Tripple Accumulation, 2023

Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
81.5 x 53.5 cm



Can Altay

Kolektivizm İdman Yurdu
Exercised Collectivism, 2023

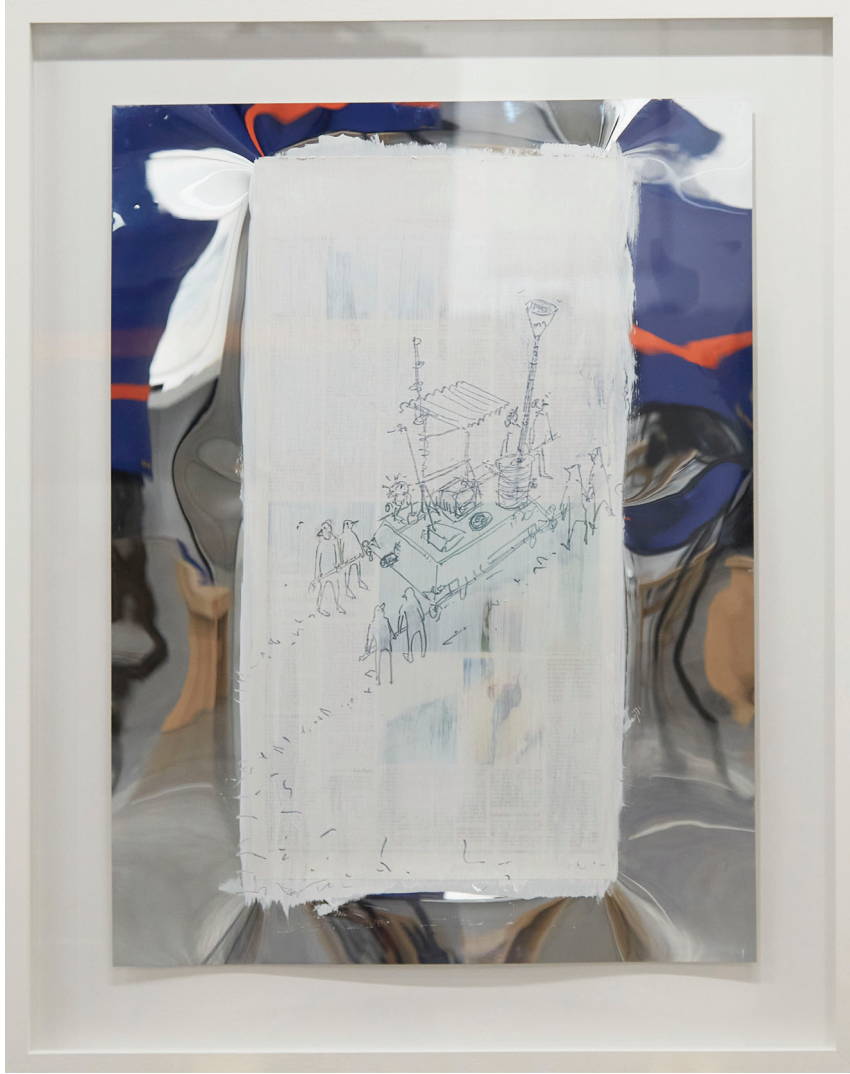
Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
81.5 x 53.5 cm



Can Altay

Hmmm
Hmmm, 2023

Gümüş Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on metallized Dura-Lar
85,5 x 67.5 cm



Can Altay

Tut Şunun Ucunu Götürelim
Give Me A Hand, 2023

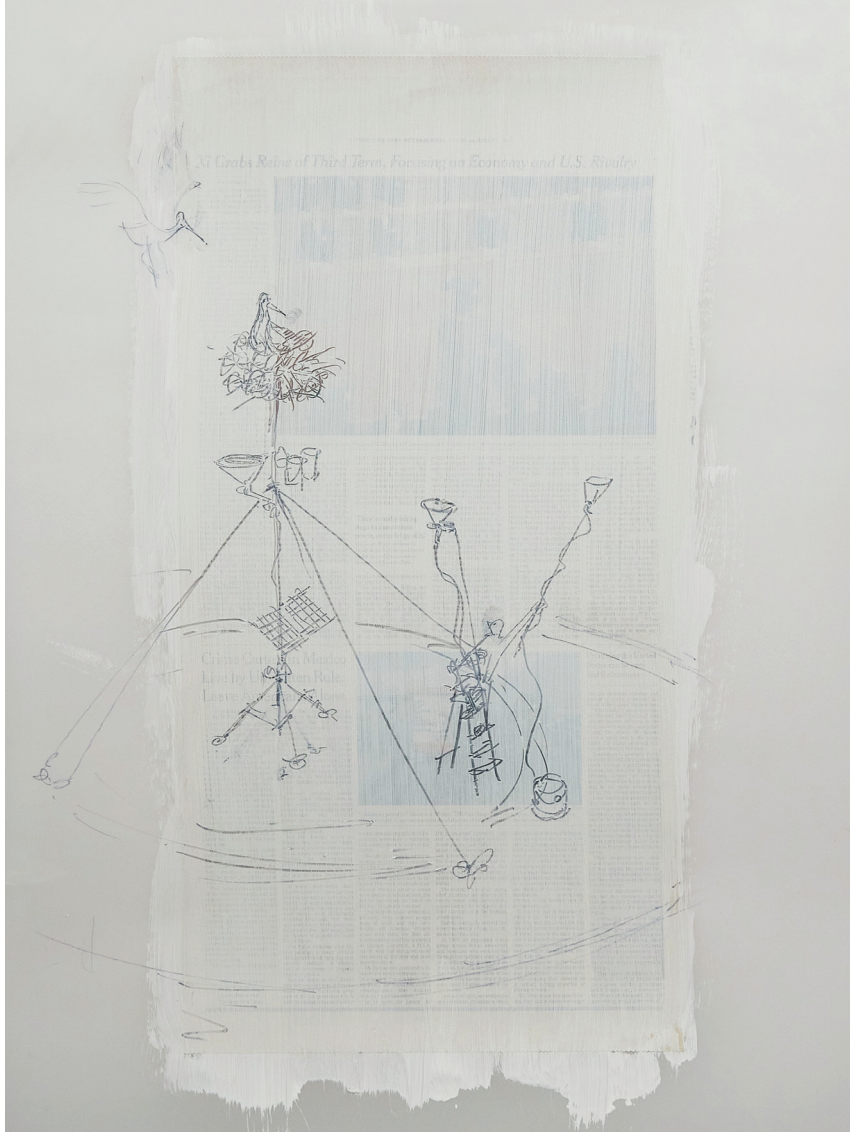
Gümüş Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on metallized Dura-Lar
85 x 67,5 cm



Can Altay

Tersine Kamp Ateşi
Inverse Campfire, 2023

Gümüş Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on metallized Dura-Lar
85 x 67.5 cm



Can Altay

Yakın Temaslar
Close Encounters, 2023

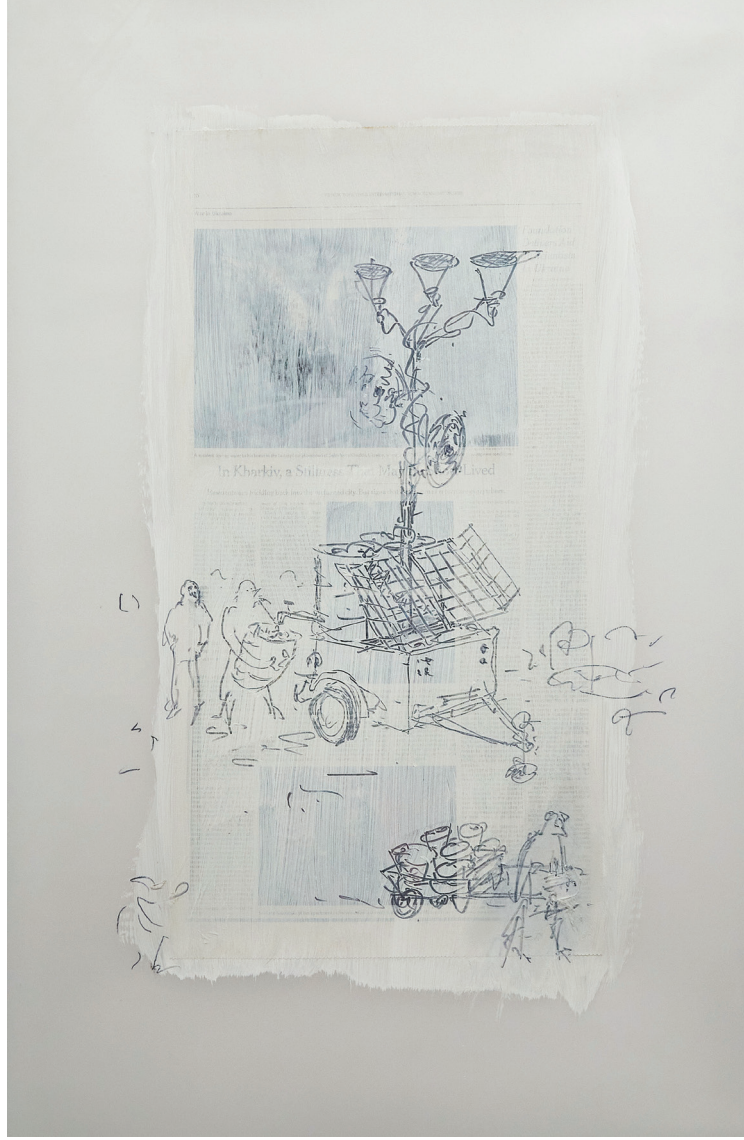
Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
71,5 x 53,5 cm



Can Altay

Cadı Avına Devam
Witch Hunting Lives On, 2023

Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
84 x 53,5 cm



Can Altay

Su Kuyruğu İktidar Hattı
The Water Line is the Power Line, 2023

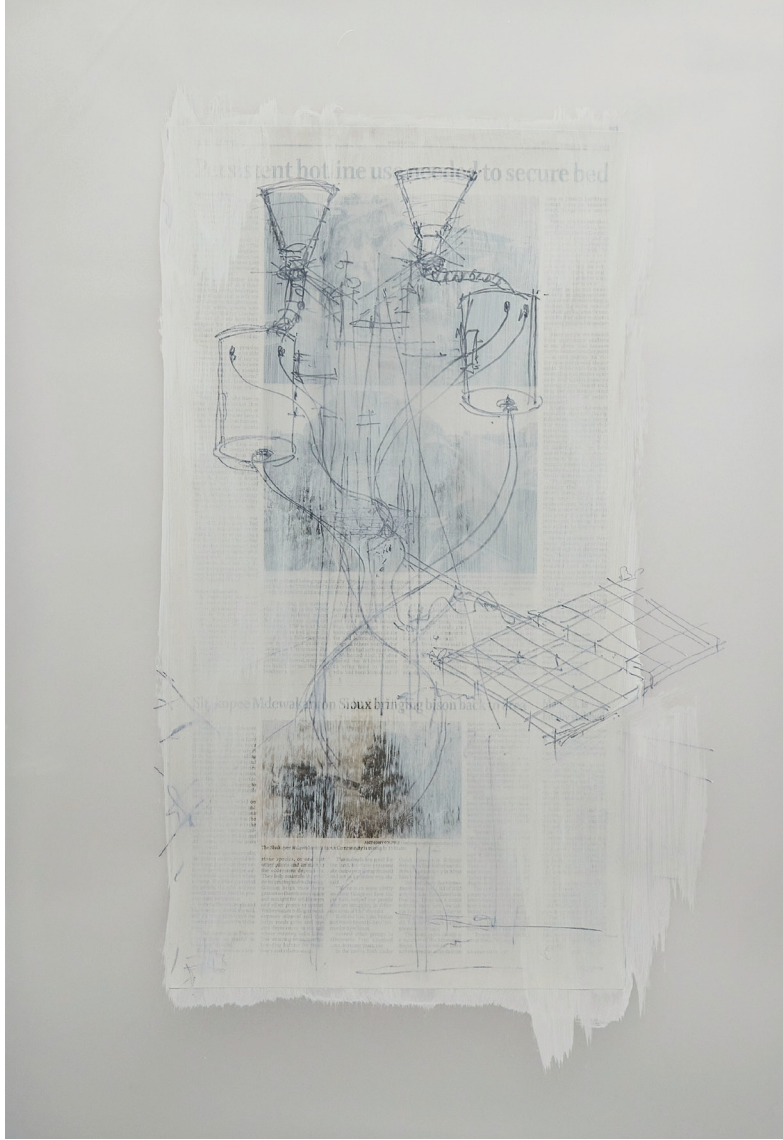
Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
83.5 x 53.5 cm



Can Altay

Topla ve Filtrele
Collect and Filter, 2023

Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
76 x 53,5 cm



Can Altay

Müzmin Hat
Persistent Line, 2023

Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on Dura-Lar
79 x 53.5 cm



Can Altay

Su Toplamanın Diğer Yolları
Other Means of Water Collection, 2023

Gümüş Dura-Lar üzeri gazete üzeri gesso üzeri sgraffito
Sgraffito on gesso on newspaper on metallized Dura-Lar
71,5 x 53.5 cm

Can Altay (1975, TR), yirmi yılı aşkın süredir gündelik yaşamın politikaları, kamusal alan, kentsel ekolojiler, kullanım nesnelere ve sanatsal eylem üzerine araştırmaları ve önermeleriyle birlikte yaşama fikrini ('cohabitation') ele alıyor. Anlatı araçları ve mekansal gereçleri birleştirerek, kendilerini ortak kullanıma açan ve kolektif üretim alanları olarak anlam kazanan "ortamlar" ('settings') üretiyor.

Araştırmaları, zaman zaman karmaşık belge tabanlı yerleştirmeler ve damıtma ve soyutlama sürecinin sonucunda ortaya çıkan heykel-si ve görüntü tabanlı çalışmalar olarak karşımıza çıkıyor. Kamuya açık projeleri arasında MÇPS (İstanbul, 2017); Loughborough Records Present Presence" (Loughborough, 2016); usable sculptures and networked objects "Inner Space Station" (New York, 2013); "Distributed" (London, 2012); ve "The Church Street Partners' Gazette" (Londra, 2010-13) ve "PARK: bir ihtimal" (İstanbul, 2010) sayılabilir.

Altay'ın çalışmaları Walker Art Center, PS1 MoMA, Hessel Museum of Art Bard College, ZKM, MAXXI, Artists Space, Van Abbe Museum, SALT gibi kurumlarda sergilendi. Altay; Londra, Berlin, Roma, İstanbul, Bolzano, Utrecht, Bristol'de tek kişilik sergiler sundu. İstanbul Bienali'nde iki kez yer aldı. Çalışmalarının sergilendiği diğer bienaller arasında Havana, Busan, Gwangju, Marakeş, Yinchuan, Çanakkale, Taipei ve Selanik yer almakta. Altay'ın eserleri VanAbbe Müzesi (Eindhoven), ARTER-VKV (İstanbul) gibi kamu koleksiyonlarında yer almakta. Su Kuşlarının Yumağı, Öktem Aykut'taki ikinci kişisel sergisi.

Altay, aynı zamanda 'Can Altay ile Ahali Sohbetleri' adlı podcast'i yürütüyor. Araştırmaları Architectural Design, Design & Culture, Digital Creativity ve Journal of Architectural Education gibi süreli yayınlarda ve MIT Press, Routledge, Sternberg tarafından çıkarılan kitaplarda yayınlandı. Altay'ın sanat eserleri üzerine incelemeler The New York Times, Artforum, Frieze, Mousse, domus, Art Papers, Ocula ve daha birçok mecrada yayınlandı.

Can Altay (1975, TR) has been addressing cohabitation through his investigations and propositions on the politics of everyday life, public space, urban ecologies, objects of use, and artistic action for over two decades. Incorporating narrative devices and spatial instruments, he produces “settings” that open themselves to common use and act as sites of collective production.

His investigations appear, at times as complex document based installations, and as sculptural and image-based work that result from a process of distillation and abstraction. His public projects include: open recording studio spaces MÇPS (Istanbul, 2017); “Loughborough Records Present Presence” (Loughborough, 2016); usable sculptures and networked objects “Inner Space Station” (New York, 2013); “Distributed” (London, 2012); and critical emancipatory propositions on existing formats as in “The Church Street Partners’ Gazette” (London, 2010-13) and “PARK: bir ihtimal” (Istanbul, 2010).

Altay’s works have been exhibited at institutions such as Walker Art Center, PS1 MoMA, Hessel Museum of Art Bard College, ZKM, MAXXI, Artists Space, Van Abbe Museum, SALT; with solo shows in London, Berlin, Rome, Istanbul, Bolzano, Utrecht, Bristol. Can Altay participated twice in the Istanbul Biennial. Other biennials his work was shown include Havana, Busan, Gwangju, Marrakech, Yinchuan, Çanakkale, Taipei, and Thessaloniki. Altay’s works are included in public collections such as VanAbbe Museum (Eindhoven), ARTER-VKV (Istanbul).

He also runs the podcast ‘Ahali Conversations with Can Altay’. His research was published in periodicals such as Architectural Design, Design & Culture, Digital Creativity and the Journal of Architectural Education; and in books published by MIT Press, Routledge, Sternberg, among others. Reviews on Altay’s artworks appeared in The New York Times, Artforum, Frieze, Mousse, domus, Art Papers, Ocula, and more.

Selected Solo Exhibitions & Projects

- 2023 “A Skein of Waterfowl” solo exhibition, Öktem Aykut, Istanbul, Turkey.
2022 “Dreamers’ Library Station” solo exhibition, CURA Basement Roma, Rome, Italy.
2019 “The Missing Planet” curated by Marco Scotini, Centro Pecci, Prato, Italy.
2017 “MÇPS: Manifaturacılar Çarşısı Plakçılık Sunar” setting and public space intervention, IMC5533, Istanbul.
2016 “VFI: Virgolo Future Institute” solo exhibition, ar/ge kunst, Bozen, Italy.
2016 “Loughborough Records Presents Presence” as part of Market Town, series of public commissions curated by Nick Slater, for RADAR, Loughborough University. Loughborough, U.K.
2015 “Split Horizon (Domestic Disobedience)”. Öktem Aykut, Istanbul, Turkey.
2014 “You Don’t Go Slumming: Can Altay & Jeremiah Day” SALT Galata, Istanbul, Turkey.
2013 “Inner Space Station” Protocinema at Seward Park, New York, USA.
2012 “Rogue Game” (with Sophie Warren and Jonathan Mosley). Spike Island, Bristol, U.K.
2012 “Distributed”. Frieze Projects East, London, U.K.
2011 “COHAB: an assembly of spare parts”. Casco: office for art, design and theory, Utrecht, Netherlands.
2010 “The Church Street Partners’ Gazette”. The Showroom, London, U.K.
2010 “PARK: bir ihtimal” Nisantasi Cumhuriyet Parki. Istanbul, Turkey.
2008 “Setting a Setting / Forecasting a Broken Past”. Künstlerhaus Bethanien. Berlin, Germany.
2007 “Ey Ahali! / Setting a Setting / Letting a Setting Go”. Spike Island. Bristol, U.K.
2006 “No Bar, Just Bottles”. Sala Rekalde. Curated by Leire Vergara. Bilbao, Spain.

Selected Group Exhibitions

- 2023 “The Space Between Us” VanAbbe Museum, Eindhoven, Netherlands.
2023 “Like a shortcut through the brambles” 4th Coventry Biennial, Coventry, U.K.
2022 “17th Istanbul Biennial” (with Marco Scotini) Curated by Ute Meta Bauer, Amar Kanwar, David Teh. Istanbul, Turkey.

ÖKTEMAYKUT

- 2022 “8th Çanakkale Biennial” Curated by Azra Tüzünoğlu. Çanakkale, Turkey
- 2021 “Burası” YKKS. Curated by Kevser Güler. Istanbul, Turkey.
- 2019 “Haydi! Come On: Participation and Collaborative Practice in Contemporary Art”. Plato Sanat. Curated by Markus Graf. Istanbul, Turkey.
- 2018 “Believe” Curated by David Liss. Toronto Museum of Contemporary Art, Canada.
- 2018 “Starting From the Desert: Ecologies on the Edge” 2nd Yinchuan Biennial. Curated by Marco Scotini. MOCA Yinchuan, China.
- 2017 “The Way Beyond Art” Van Abbemuseum. Curated by Charles Esche, Christiane Berndes, Steven Ten Thije. Eindhoven, Netherlands.
- 2016 “We Are the Center for Curatorial Studies”. CCS Bard Hessel Museum. Curated by Paul O’Neill. Anandale-on-Hudson, NY, USA.
- 2016 “Spatial Practices and the Urban Commons”. Tenderpixel. London, UK.
- 2015 “Istanbul. Passion, Joy, Fury”, MAXXI, Curated by Hou Hanru Rome, Italy.
- 2015 “Between the Pessimism of the Intellect and the Optimism of the Will” 5th Thessaloniki Biennial. Curated by Katerina Gregos. Thessaloniki, Greece.
- 2015 “Every Inclusion is an Exclusion of Other Possibilities” SALT Beyoglu. Istanbul, Turkey.
- 2014 “Where are We Now? 5th Marrakech Biennale” curated by Hicham Khalidi. Marrakech, Morocco.
- 2013 “HotSpot Istanbul” Museum Haus Konstruktiv. Curated by Dorothea Strauss, Zurich, Switzerland.
- 2011 “Huseyin Bahri Alptekin: I am Not a Studio Artist”. SALT Beyoglu, Istanbul, Turkey.
- 2010 “TB10: Taipei Biennial”. Curated by Tirdad Zolghadr and HongJohn Lim. Taipei, Taiwan, R.O.C.
- 2009 “There is No Audience” at Montehermoso. Curated by Adnan Yıldız. Vitorio-Gasteiz, Spain.
- 2008 “Annual Report: 7th Gwangju Biennale”. Curated by Okwui Enwezor. Gwangju, South Korea.
- 2008 “Social Diagrams. Planning Reconsidered” exhibition at Kunstlerhaus Stuttgart. Curated by Axel John Wieder and Jesko Fezer. Stuttgart, Germany.
- 2006 “How to Build a Universe That Doesn’t Fall Apart Two Days Later” exhibition at CCA Wattis Institute. Curated by Will Bradley. San Francisco, U.S.A.

- 2006 “A Tale of Two Cities: Busan Biennale”. Directed by Manu Park. Busan, South Korea.
- 2005 “EindhovenIstanbul” exhibition at the Van Abbe Museum. Curated by Charles Esche and Eva Meyer-Hermann. Eindhoven, The Netherlands.
- 2005 “Cork Caucus: on art, democracy and possibility” Symposium and Events Organized by Charles Esche and Annie Fletcher. Cork, Ireland.
- 2005 “Normalization” exhibition at Platform Garanti Contemporary Art Center. Istanbul, Turkey.
- 2004 “Common Property – Allgemeingut 6th Werkleitz Biennial”. Halle, Germany.
- 2004 “Call me İstanbul” exhibition at ZKM Center for Art and Media. Curated by Peter Weibel, Roger Conover, Eda Cufer. Karlsruhe, Germany.
- 2003 “4D: four dimensions, four decades - 8th Havana Biennial” Curated by RAIN. Havana, Cuba.
- 2003 “Poetic Justice: 8th İstanbul Biennial” Curated by Dan Cameron. Istanbul, Turkey.
- 2003 “How Latitudes Become Forms: Art in a Global Age” exhibition at Walker Art Center. Curated by Philippe Vergne. Minneapolis, U.S.A.

Selected Publications and Books

- Ahali Conversations with Can Altay: A Podcast on the Future of Cultural Production, 2020-ongoing.
- Altay, C., V.Kortun, M.Elveren (eds) PARK: bir ihtimal (Hatırlama) Istanbul: SALT, 2017
- Altay, C. Split Horizon (Domestic Disobedience): A Guide by Can Altay including an essay by Tankut Aykut. İstanbul: Öktem Aykut, 2015.
- Altay, C. “Rogue Game: An Architecture of Transgression” in L.Rice and D.Littlefield (eds.) Transgression: Towards an Expanded Field of Architecture. London: Routledge, 2015.
- Altay, C. (ed.) Ahali: An Anthology for Setting a Setting. London: Bedford Press, AA Publications, 2013.
- Altay, C. “Transgression in and of the City” A.D. November 2013 Wiley UK. pp: 102-109.
- Altindere, H. (ed.) Can Altay: Pigeons are People. Istanbul and Berlin: art-ist and Revolver Verlag, 2010.

Selected Reviews

- Bailey, S. "Can the Istanbul Biennial Get Its Groove Back?" Ocula September 2022.
Hattam, J. "At this year's Istanbul Biennial, the city is the real star" Apollo Magazine September 2022.
Gotti, S. "How to Deal with Dystopia" Mousse Magazine March 2020.
Ulusoy Akgul, I.L. "Critics' Picks: Can Altay" artforum.com September 2015.
Larsen, L.B. "Can Altay" Artforum Vol.50 No.3, November 2011.
Fite-Wassilak,C. "Can Altay" Art Papers Vol.35 issue 2, March-April 2011.
Zolghadr, T. "Can Altay" CREAMIER: Contemporary Art in Culture. London: Phaidon, 2010.
Schulte-Fischedick, V. "Niche Communities" Be issue 15, 2008.
Bradley, W. "Can Altay" Frieze, issue 92. June/July/August 2005.