

MEMORY

Ponovitev

8. — 22. 5. 2015



RESEARCH OFFICE

Collect.Cut.Create.Re-Create

Š K
U C
GALE
RIJA
STARI
TRG 21
LJUBLJANA
01 251 4540

Foto / Photo:
Borga Kantürk, *Losers' Club*, 2014–2015

BORGA KANTÜRK

RAZISKOVANJE SPOMINA

Zgodovine.Vaje.Zgodbe.

Vljudno vabljeni na otvoritev razstave
v petek, 8. maja, ob 20. uri v Galeriji Škuc.

You are kindly invited to the opening
on Friday, 8 May, at 8 pm at Škuc Gallery.

BORGA KANTÜRK

Raziskovanje spomina: Zgodovine.Vaje.Zgodbe.Ponovitve

Memory Research Office: Collect.Cut.Create.Re-Create

8.—22. 5. 2015

Kuratori / Curators: Saša Nabergoj (vodja šole / Head of School), Simona Žvanut
(koordinatorka šole / Coordinator of School)

Asistenti so udeleženci 15. leta šole Svet umetnosti /
The assistants are the students of the 15th year of the World of Art School:
Petra Bole, Jerko Gluščević, Nina Jesih, Zala Kurinčič, Maruša Meglič, Hana Ostan Ožbolt,
Aljaž Plos, Miha Poljak, Mojca Sfiligoj

Razstava je kot praktični primer kuratorskega dela vključena v program
šole Svet umetnosti. Udeleženci so pod mentorskim vodstvom kuratorik
napisali spremeni tekst ob razstavi in razstavljena dela v galeriji opremili s
kratkimi opisi. Sodelovali so tudi pri promociji razstave, pri produkciji in
tehnični izvedbi razstave ter pri zasnovi in izvedbi obrazstavnih dogodkov
(vodstvo in pedagoški program za srednje šole).

The exhibition is a practical example of curatorial work and part of
the 15th year of the *WORLD OF ART – School for Curators and Critics of
Contemporary Art*. As part of this process and guided by the curators,
the participants wrote the accompanying text to the exhibition and
equipped the gallery with short descriptions about the works.
They also took part in the promotion of the show, its production and
technical execution, as well as the concept and implementation of
accompanying events (guided tour and education programme for
secondary schools).

Turški umetnik Borga Kantürk je človek kom-
plementarnih svetov; neprenehoma zabrisu-
je meje med vlogama umetnika in kuratorja,
med vizualno in konceptualno prakso ter med
različnimi mediji. To in posebnosti prostora, v
katerem ustvarja, so ključ za poglobljeno branje
in razumevanje njegovega opusa. S svojimi deli
odgovarja na vprašanja iz lokalnega okolja,
vendar ga zaradi univerzalnosti tem lahko brez
težav razumemo tudi v mednarodnem konte-
kstu. Kantürk oživlja prezrte, napol pozabljene
lokalne zgodbe, jim pripisuje nove pomene, s
tem pa opozarja na slepe pege našega razu-
mevanja ustroja sveta, ki se jih ne zavedamo ali
pa jih zavestno ignoriramo. S svojo umetnostjo
poustvarja zgodbe, lastno zgodovino in spo-
mine, vzpostavlja vzporedne stvarnosti in s tem
preizprašuje razumevanje realnosti. Avtorjeve
reference so pogosteje literarne kot likovne
– njegova dela odražajo vpliv turške poezije,
Tabuccija, Melvilla, Borgesa, Pereca, Kafke ...

Na Kantürkovo delo moramo gledati kot na
kompleksno zgradbo manj ali več heterogenih
elementov, ki šele združeni sestavijo celoto. Te
elemente avtor obravnava kot dele odprtega
sistema in jih uporablja v različnih konstelacijah
ter tehnikah. Izvedba ene in edinstvene kreacije
ga ne zanima. Zanj je potek ustvarjanja enako-
vreden končanemu umetniškemu delu, če ne
celo pomembnejši.

Njegova umetniška praksa temelji na arhivira-
nju: zbira, kolažira, ureja in preureja, reže, sestav-
lja uporabne predmete, fotografije, časopisne
članke, lastne spomine ... in to počne do točke
zasličenja oziroma iz njih dela „zgodovinske“
dokumente [SSKJ: „kar kaže, potrjuje resničnost
ali obstoj česa“]. To lahko vidimo v postavitvi
Poigravanje z arhivi in videu *Uničeni arhiv 2 (po
Bologniji)*. Kantürk s svojimi metodičnimi prijemi
ter prostorskimi intervencijami postavlja pod
vprašaj samoumevnost družbenega vsakda-
na. Lahko bi rekli, da je arhiv zanj prisposoda
življenja. Kako izbrati iz nepreglednega mno-
štva informacij, kako jih razvrščati; kaj ohraniti in
kaj poudariti; kaj zanemariti in kaj odvreči? Ali
najprej izbrati temo in jo poskušati predstaviti
ter ob tem iskati ustrezen izraz, ali ubrati obratno
pot: izbrati navidezno naključne podatke, v njih
izslediti rdečo nit ter tako razviti zgodbo?

Kantürkova dela so sledovi minevanja in izglj-
njanja: časa, ljudi, mest, spominov. Ključno vlogo
v njih igra atmosfera, ki je odraz premišljenega

Text / Text:
Jerko Gluščević, Nina Jesih, Maruša Meglič, Aljaž Plos, Miha Poljak

Lektura / Proofreading: Aljuna Zuraž
Prevod / Translation: Arven Šakli Kratič Szomi

OBRAZSTAVNI DOGODKI

PREDOGLED
RAZSTAVE
z umetnikom,
kuratorikama in
asistenti razstave:
8. maj, ob 19.00

VODSTVO PO
RAZSTAVI
s kuratorikama
in asistenti:
20. maj, ob 18.00

ACCOMPANYING EVENTS

PREVIEW OF
THE EXHIBITION
with the artist,
curators and
assistants:
8 May, at 7 pm

GUIDED TOUR
with the curators
and assistants:
20 May, at 6 pm

PRODUKCIJA / PRODUCTION

SCCA - LJUBLJANA
Zavod za sodobno umetnost

SCCA, Zavod za sodobno umetnost – Ljubljana /
Svet umetnosti, šola za kustosje in kritike sodobne umetnosti

SCCA, Center for Contemporary Arts – Ljubljana /
World of Art, School for Curators and Critics of Contemporary Art



Metelkova 6, 1000 Ljubljana, Slovenija
T +386 (0) 1 431 83 85
E info@scca-ljubljana.si
www.scca-ljubljana.si
E svetumetnosti@scca-ljubljana.si
www.worldofart.org



KOPRODUKCIJA / COPRODUCTION

Galerija Škuc
Star trg 21
1000 Ljubljana
T/F +386 (0) 1 421 3140
galerija.skuc@guest.arnes.si
www.galerijas.kuc-drustvo.si

Odprto vsak dan od 12.00 do 20.00.
Ponedeljek zaprto.

Open from 12.00 till 20.00.
Monday closed.

RAZSTAVO PODPIRAJO / SUPPORTED BY



SUPPORTING
CONTEMPORARY
ART FROM
TURKEY

Fundacija SAHA
SAHA Derneği/Association
www.saha.org.tr



PROGRAM IN RAZSTAVO GALERIJE ŠKUC PODPIRATA /
THE PROGRAMME OF GALERIJA ŠKUC IS SUPPORTED BY



Mestna občina
Ljubljana



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Turkish artist Borga Kantürk is a man of comple-
mentary worlds, constantly blurring the bound-
aries between the roles of artist and curator,
between visual and conceptual practice and
between different media. This and the specific-
ities of the space in which he works are vital for a
detailed reading and understanding of his body
of work. He uses his works to answer questions
from the local environment, although he can easi-
ly be understood within the international context
due to the universality of his themes. Kantürk re-
awakens overlooked, half-forgotten local stories,
attributes new meanings to them, hence drawing
attention to the blind spots in our understanding
of the workings of the world, which we are either
not aware of or choose to wilfully ignore. He uses
his art to recreate stories, his own history and
memories, setting up parallel realities, and hence
questioning the ways in which we understand
reality. The author's references more often belong
to the world of literature than art – his works
reflect the influence of Turkish poetry, Tabuccia,
Melville, Borges, Perec, Kafka ...

Kantürk's work must be seen as a complex
structure constituting of more or less hetero-
geneous elements that only make up a whole
once combined. These elements are dealt by
the author as part of an open system and are
used in different constellations and techniques.
He is not interested in the execution of a single
and unique creation. The creative process is as
important, as the final work of art, if not more so.

His art practice is based on archiving: he
collects useful objects, photographs, newspa-
per articles, his own memories ... and assembles
them into collages, arranges and rearranges
them, cuts them up and uses them to create
compositions ... up to a point of saturation, or
until they are made into "historical" documents
(Merriam-Webster Dictionary: "an original or
official paper relied on as the basis, proof, or
support of something"). This can be seen in
the installation *Playing Around with the Archive*
and in the video *Destructed Archive 2 (After
Bologna)*. With his methodical approaches and
spatial interventions, Kantürk calls into question
the blatancy of daily social life. We could say
that the archive represents the metaphor for life
to him. How to choose from the confusing mass
of information, how to classify it; what to keep
and what to emphasize; what to ignore and what
to discard? Or to first select a topic and then

attempt to present it, whilst looking for a proper
term, or to pursue the path the other way round:
to choose seemingly random data, to find some
underlying theme, and then develop the story?

Kantürk's works are traces of transience and
disappearance: of time, people, places, memo-
ries. The atmosphere has a vital role to play in the
artist's works, which comes as a reflection of his
considered planning of the exhibition space, the
selected individual parts of the piece (and its
choreography), as well as the impressions of the
viewers.

Borga Kantürk conveys stories that encroach
into his daily life. They deal with the existential
questions of identity, belonging and transience.
They also include seemingly mundane topics
like football in the piece *Closing the Ranks*, for
example, where an imaginary ideology be-
comes a place to feel reality behind the veil of a
neutral spectacle.

The constant game of combining signifiers
and signifieds raises the question: What if we
understood what we see in a different way?
What if the thing that we see is something other
than what it is supposed to originally represent?
An object together with other objects and in a
relationship with its installation gains a new and
different meaning, so we must ask ourselves:
What is our reality? Could it be different? In
such a way the drawings in the aforementioned
project are not merely the images of actual foot-
ball players, a collection of stickers in an annual
league album – we are also faced with T-shirts,
banners, a video projection, textual material,
etc. All these elements combined into an artistic
installation raise the issues of mass psychology,
politics and the spectacle. They show us that we
are forced into this position as fans, even though
voluntarily. In Turkish society football support is
so ingrained into everyday life – of all the social
classes – that many people actually take it for
granted. It is precisely this unison of a mass of
different objects extracted from their original
context that in the work of Borga creates a differ-
ent understanding of what is seen.

The exhibition by Borga Kantürk was created
in close cooperation between the curators, the
assistants and the artist. The process was long-
standing and delicate, similar to his curatorial
and artistic explorations – it was a mutual testing
ground, the moving of boundaries, a search for
related ideas and common paths.