

SAHA Studio Open begins on Thursday, 19 October!

SAHA Studio presents new works of **Cansu Çakar**, **Burak Deller**, **Merve Ertufan**, **Burak Kabadayı** and **Evrin Kavcar**, conceived and produced during their residency in March - October with SAHA's support. Between 19-21 October, SAHA Studio Open features not only artworks but also conversations with the artists about their research and production, and a presentation by **Akis Kokkinos**, curator in residency for 6 weeks in collaboration with **ARTWORKS** about his curatorial practice and projects.

SAHA Studio Open
19 - 21 October 2023, 12 - 7 PM daily

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19 October, Thursday
12 - 7 PM: SAHA Studio Open
5 PM: Cansu Çakar & Ozan Ünlükoç, Conversation with the artist
6 PM: Burak Kabadayı & Oğuz Karayemiş, Conversation with the artist

20 October, Friday
12 - 7 PM: SAHA Studio Open
5 PM: Burak Deller & Amira Arzik, Conversation with the artist
6 PM: Evrim Kavcar & Ceren Ercan, Reading & conversation with the artist

21 October, Saturday
12 - 7 PM: SAHA Studio Open
5 PM: Merve Ertufan & Dilek Winchester, Conversation with the artist
6 PM: Meeting with Akis Kokkinos*

*Event is held in English

About the participants & their works

Cansu Çakar (b. 1988, İstanbul) earned a bachelor's degree in the Traditional Turkish Arts Department at Dokuz Eylül University of Fine Arts. Her work is about blending traditional art forms, such as illumination design and miniature painting, with contemporary art practices and topics. In her drawings, paintings, and workshops, she delves into social, historical, and architectural topics, including historical and contemporary interpretations of Near Eastern and Mediterranean cultures. Her works create a symbolic dialogue that hints at the seeming contradiction and continuity of traditions in today's world. As such, she redefines the traditional format of miniature in her artistic practice, even while working in long-established styles herself. The artist lives and works in İzmir.



In her work titled *Hazbahçe*, produced at SAHA Studio, Cansu Çakar interprets different types of public spaces featuring landscape design, from the recreation areas of the 18th century to today's nation's garden's, not only on the basis of historical depictions but also through concepts such as fear and pleasure. This work draws on written records on both past and present everyday life experiences, from oral sources and contemporary observations, focusing on a series of fictional garden depictions and a public intervention. Derived from the word hasbahçe, a term describing the royal gardens of the Ottoman Empire, the title *Hazbahçe* ['Pleasuregarden'] picks its fruit from an erotic communication network that triggers fear in public space.

To read more: [SAHA Studio | Cansu Çakar](#)

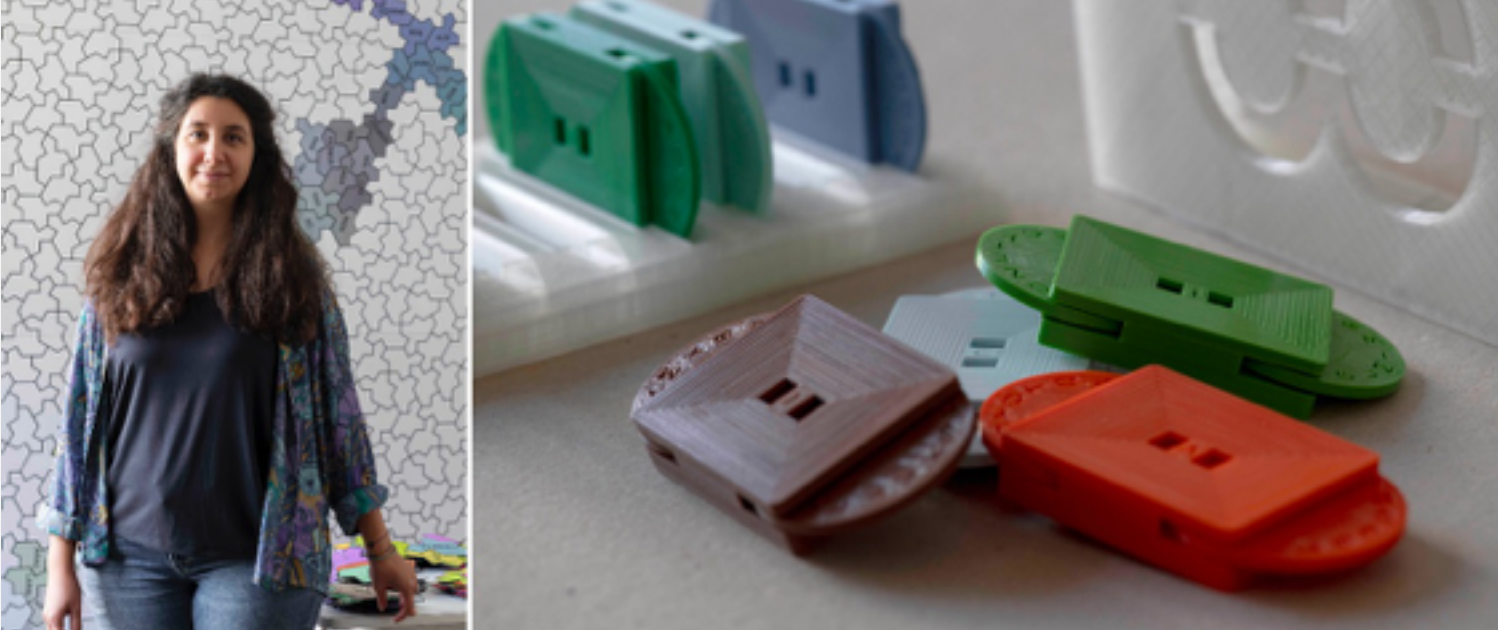
Burak Deller (b. 1977, Adapazarı) graduated from Marmara University Fine Arts Faculty, then completed his masters, Ph.D and Proficiency in Art degrees at the Arts and Design Faculty of Yıldız Technical University. Currently working as an Assistant Professor in the Faculty of Art, Design and Architecture at Sakarya University. Interested in rendering visible the relationships between capitalism and contemporary art practices in his collective and individual work, Deller turns life itself into an object of study by creating absurd intersections using guerrilla tactics and strategies borrowed from everyday life. Furthering his studies with an approach that problematizes both himself and art, the artist seeks to create breathing spaces beyond existing relations of production and power, as alternatives to the dominant living culture, which is one that narrows life to the point of suffocation.



How can we think of art history differently – without either exaggerating the impact of material structure or inflating the rote learning of art discourse? How do we make the realized works of art and their multiple agents (artists, galleries, the market, institutions, environments, support structures, material possibilities, etc.) questionable and make other, impossible possibilities and possibilities that have been rendered impossible heard and seen? Can we look to the forces of the fake, fiction, fabulation and mythologizing to imagine a new people against the relentless forces of concrete, material and social reality, of which the art environment is a part? I think yes, we can.

To read more: [SAHA Studio | Burak Deller](#)

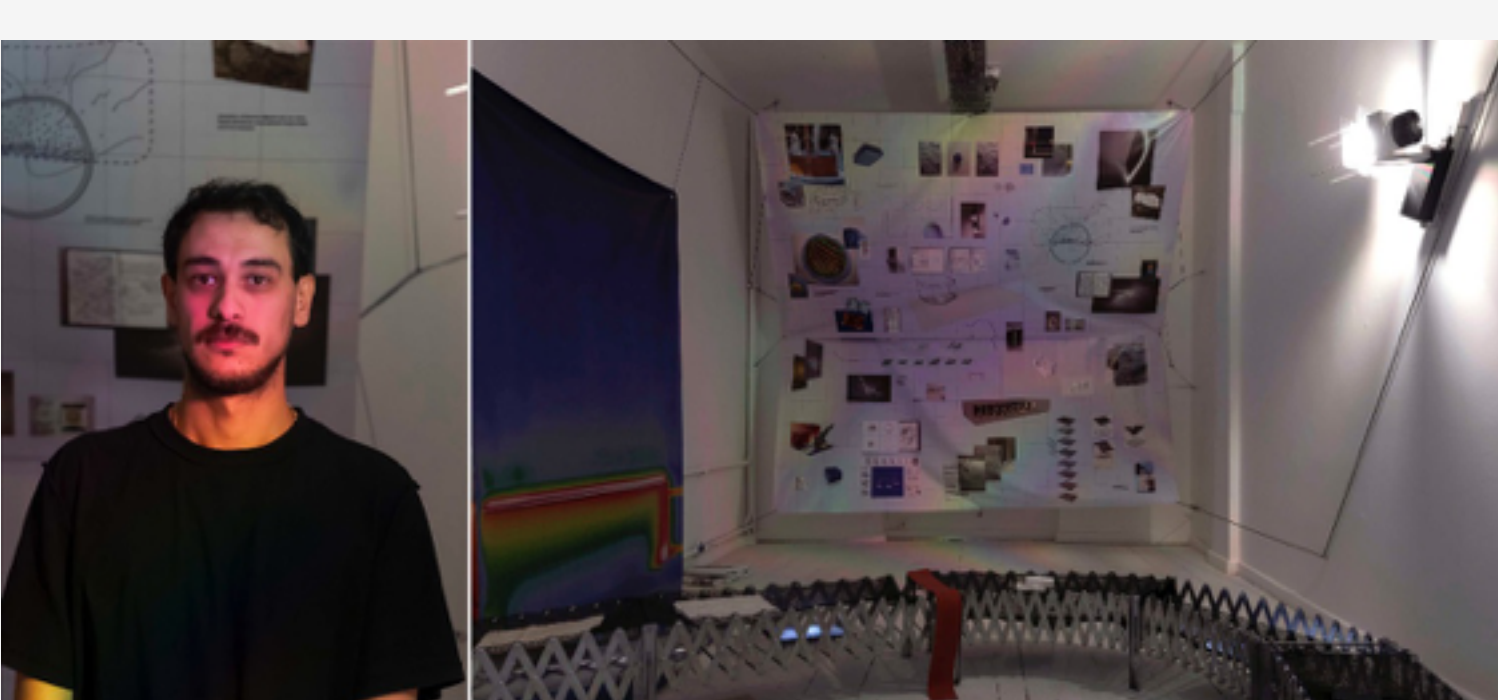
Merve Ertufan (b. 1985, İstanbul) works with installations, videos, sounds and texts. Her practice engages with what might be called the microphysics of the mind, observing inconsistencies, gaps and dead-ends in language and habit. Minor autobiographical fictions are made in the process, entangled in riddles and impossible stories. Having received her BA from Sabancı University, and completed her MFA in Art in the Public Realm program at Konstfack, Ertufan has participated in the Home Workspace Program, Ashkal Alwan, Beirut; she was awarded a residency at Youkobo Art Space, Tokyo in 2010, and a production grant from Bstart Production Fund, İstanbul in 2016. The artist continues to live and work between İstanbul and Delhi.



This, we already know. At times the dicey-ness of life just hits us in the face. Water shortage that morning when you gotta shower. Demonetization two days before your flight rendering you cashless at the visa counter. Medical emergency on the day of a coup attempt. Endless combinations and stimuli: a web of possibilities so great that it appears to us as pure chance; unpredictable and inconsistent - or ironic like in that old Alanis Morissette song.

To read more: [SAHA Studio | Merve Ertufan](#)

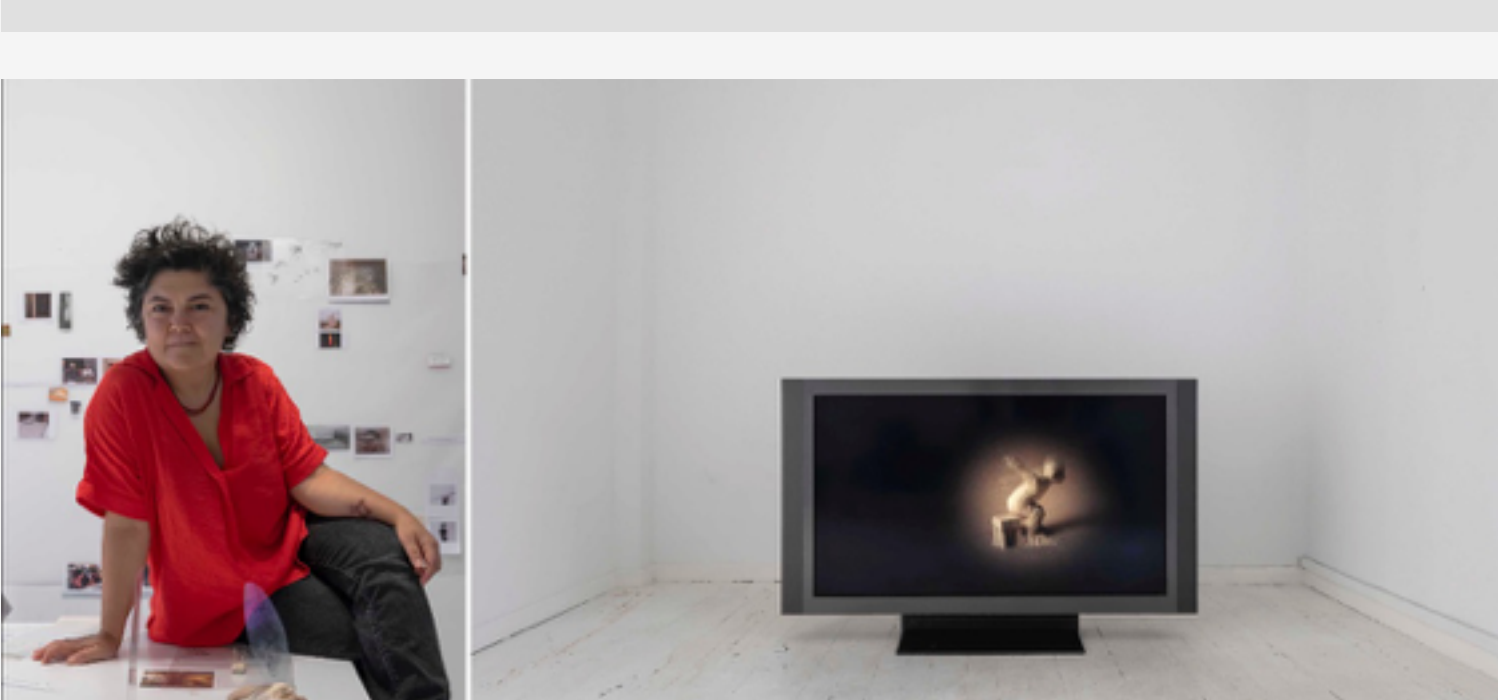
Burak Kabadayı (b. 1989, Kırşehir) focuses his art practice on the production and consumption of energy as well as movement, which he explores through various media such as video, sound, and installations employing a range of materials. His interests lie in creating environments through structures that interact, exchange and evolve over time, either naturally or artificially, reconstructing the possibilities of coexistence and disappearance, and challenging ways of perception. Kabadayı received his BFA degree from Marmara University Faculty of Fine Arts in 2014 and has since continued his master's degree. Kabadayı has also participated in the exchange program, "From the Beginning" organized by the İstanbul Biennial, Liverpool Biennial, Protocinema.



Network-Attached Polarized Landscape aims to re-construct a space that was temporarily adopted by analysing its physical and environmental factors. Here, space is understood not only as what exists on the surface, but also as a whole that contains all interactions within that space. This proposal expresses the fact that the space is a constantly changing structure and that these changes are connected to perceptual experiences. Within this framework, transformations undergone during the process of working on the borders and potentials of the space are treated as the problematics of this construct.

To read more: [SAHA Studio | Burak Kabadayı](#)

Evrin Kavcar (b. 1976, İstanbul) graduated from the sculpture department of Mimar Sinan Fine Arts University, then completed her MFA from San Francisco Art Institute on a Fulbright scholarship, and received her PhD from Mimar Sinan Fine Arts University. She studied Foto-Film and animation at the Academy of Fine Arts Vienna with Harun Farocki and Thomas Renoldner. As an artist academician, she has been teaching at the Faculty of Fine Arts at Mardin Artuklu University since 2013. Her practice makes use of tracings, moulds and casts, as well as interviews, visual and sound recordings while studying selected situations/moments to explore layers of memory and forms of relating. Taking off from the contradictions between facts and remembrances, her work arrives at a half-documentary approach where the gap between fact and fiction reveals what may have been overlooked. Kavcar was the recipient of an İstanbul – Berlin stipendium at nGbk Berlin in 2018. Since 2018 she has been collaborating with Elif Öner in *Sensitive Sounds*, an open-ended artwork that traces the subjective, social and cultural layers of sound through multiple forms.



Everything can fly. In fact, it's more than a possibility since everything already flies. The narrator knows this because we can blink, which means we're flying. The wind fills our armpits, which means we're flying. The narrator knows this: everything takes off. During take-off, there are stopovers, and one of the stopovers is treetops. Treetops are scenic places where one can perch on the tips of leaves. Since one can perch on leaf tips, one must break into many pieces to do so, which means one can fragment. Think of the weight of an eye, a hand, a neck or a head. A head would surely fall off, as even an eyeball would be too heavy. The same is true for a liver; think of all that mass. Mass divided by volume. Because we know the laws of physics, we know that there's no way a liver can levitate; it would fall; we know that much. Basic gravity. So, that liver must have turned into something lighter, something that could fly. But, into what? ...

To read more: [SAHA Studio | Evrin Kavcar](#)



Akis Kokkinos is a curator and founder of DEO projects in Chios Island, Greece. He studied the MA Curating contemporary art at the Royal College of Art (2018-2020), fully funded by a double NEON scholarship, the Schilizzi Foundation, and the RCA continuation fund. In 2021, Akis was awarded the *Develop Your Creative Practice* by Arts Council England and participated in the Young Curators Residency Programme at the Fundación Sandretto Re Rebaudengo Madrid. Pursuing research in İstanbul between October and December 2023 within the scope of SAHA Curatorial Program, Akis will become the first-ever Fulbright Fellow at the Solomon R. Guggenheim Museum in NYC, conducting curatorial research on the global-art initiatives of the museum from December 2023 onwards.

For more info: [SAHA Curatorial Program | Akis Kokkinos](#)

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