

Lastwinterspringnevercame

23 Jan - 28 Feb 2004

Last winter spring never came. There was no stepping stone into summer, no gradual descent into the sudden all consuming heat of the city. Istanbul missed out on displaying its colour and moments of passion, freedom, desire and love, that spring induces. Months of bad weather and dark skies kept people's energy stored up, just waiting to burst into life.

This year at Platform work by six international artists will pave the way for spring, raising spirits and planting smiles a little earlier than expected. The vibrancy, colour and spirit of the exhibition will change moods, creating feelings of heady spring like abandon to result in a celebration of 'the quirky, crazy and beautiful things "we" do.'¹

In Pipilotti Rist's video installation *Ever is Over All* a girl brandishes a man-made flower and struts around the city smashing car windows. Her deliberately reckless behaviour screams of a lust for life, while the flower and the adjoining images of plants and meadows symbolise nature's hold over human emotion. In another video projection *Family Sha-La-La*, the artist Lilibeth Cuenca Rasmussen's family members perform a choreographed dance routine to *Sha-La-La in the Morning*. This well known pop song by Dreamhouse was a big hit in her mother's native Philippines in 1998, the summer Lilibeth visited with her family. The song is catchy, the family's participation and unity is touching and their differences and missed steps uplifting.

Two installations in the main gallery *Untitled (North)* by Felix Gonzalez-Torres and a work specially created for the exhibition *ZOBOP Broadband* by Jim Lambie will fill the space with pattern, movement and light. *Untitled (North)*, is a string of light bulbs installed in any form desired and therefore the work is never the same twice, the artist giving away to others the opportunity to express a personal freedom of creativity. Although static, the vinyl black and white strips that make up *ZOBOP Broadband* describe a period of unrelenting human activity and the final spiralling floor work redirects spatial perspective as well as simply being, visually stunning.

Finally on the walls of the main gallery a series of photographs by Erwin Wurm and one by Basir Borlakov add an element of dry humour to the exhibition. Erwin Wurm famous for his one-minute sculptures captures the human desire to try out whacky and functionally pointless acts. His photographs taken in the Grazer Congress, Graz in 2001 propose the beauty and timelessness of such behaviour within grand architectural settings. In a similar way, Borlakov's staged compositions juxtapose the apparently 'normal' with an scenario that is dream-like and bizarre, the two extremes balancing each other out until neither appears more unusual than the other.

Untitled 2001, Basir Borlakov; *Family Sha-La-La* 1998, Lilibeth Cuenca Rasmussen; *Untitled (North)*, 1993 Felix Gonzalez-Torres, *ZOBOP Broadband* 2004, Jim Lambie; *Ever is Over All*, 1997 Pipilotti Rist, *CC Graz* 2001, Erwin Wurm.

¹ Britta Schmitt on Pipilotti Rist