

Gülsün Karamustafa who was honoured with a comprehensive – and long overdue - retrospective by Hamburger Bahnhof – Museum for Contemporary Art in 2016, is one of the most important artists of the 2nd half of the 20th century in Turkey, where she has been influencing the younger generation from the 1990s to this day with her multi-media work. Since the 1970s her work has been critically reflecting on women's social status in Turkey, her own biography against the background of historical and political events, as well as the western view of countries of the Middle East.

The Edition Block is honoured to introduce a new Edition by Gülsün Karamustafa into its line of Editions by contemporary Turkish artists. *Vulnerable* consists of seven different motives existing in three copies. Each of the black velvet jewel cases hold a scissor and one other object: a letter, a feather, a crocheted coaster, hair, a piece of broken ceramic in a wire, flower petals, a ribbon lettered with a type writer. Every item has a more or less personal reference. The crumpled and torn letter in ottoman script was written by her grandfather, presumably to her grandmother. The crocheted (dantel) coaster, a typical Turkish handicraft is a family piece. The ceramic shard has been retrieved by Karamustafa herself from the remains of the formerly greek and now abandoned village of Kayaköy. The ribbon has been written on with a typewriter that belonged to her journalist father. Next to these palpable yet fragmented narrations stand the feather, flower and bundle of hair as symbols of general states of vulnerability and volatility.

The feathers hold within the image of a broken wing, whereas the cut hair could remind one of a loved one and the petals could fall from the rose.

Karamustafa leaves it up to the observer, to decide which stories the paired up items are telling. The scissors may be used or not – like in the well known hand game rock paper scissor, during handicraft, or during moments of iconic female performance art (Marina Abramović, Yoko Ono). At the same time the more vulnerable objects also point to earlier works in her comprehensive oeuvre.

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