

CAPPADOCIA STRUCK

Looking at the traces of erosion creasing it like a face, it feels as though you could easily crumble it with your fingers. Then you raise your head and are struck by that immense, snow covered summit of Mount Argaeus, and you think how truly strange it is to witness how very variable the world is.

George (Yorgo) Seferis
Three Days in the Monasteries of Cappadocia

“Cappadocia Struck” is the title of the exhibition, which is realized as a part of the Cappadox Festival with the participation of 15 artists, collaborators and researchers. It takes place at the Uçhisarlı Çarhacı Mustafa Effendi Konak (Mansion) Building ‘Complex’ in Uçhisar, Cappadocia through May 16–31, 2015.

With its extraordinary geological structure, monumental landscape and unique rock architecture as well as its multilayered history dating back to the Neolithic period, Cappadocia is an exceptionally laden place. Furthermore, the region is undergoing a complicated process of transition from a largely agricultural model of life and livelihood to a tourism based economy. It requires long-term observations and diverse research to understand these interesting but also complicated structures and situations. Therefore, the exhibition has been composed step by step parallel to our process of understanding this intense geography.

The artists, collaborators and researchers invited to “Cappadocia Struck” are Ayşe Erkmen, Cevdet Erek, Christoph Schäfer, Hera Büyüктаşçıyan, John Körmeling & Charlemagne Palestine, Maider López, Murat Germen, Murat Şahinler in collaboration with Can Altıneller, Engin Büke & Yakup Çetinkaya, Nilbar Güreş, and Özge Önderoğlu Akkuşu & Emin Naci Akkuşu. Opening up a space for conversations on the artistic imagination’s forms of engagement with a particular place, the Cappadocia region, the artists will share their initial impressions in diverse artistic gestures ranging from research on Cappadocia to site-specific and context responsive installations, from minimal interventions in nature to contemporary art interpretations on music and sound.

Artistic Gestures

Like the exhibition, the projects of the artists are also pointing at a state of becoming. Hence, we named the artists’ productions for the exhibition as gestures because gesture refers to immediacy, spontaneity and incompleteness that, in turn, coincide with the artists’ responses to Cappadocia. Rather than a finalized work or a conceptualized image, the artists brought out their artistic gestures in between conception and

production to introduce their ideas. Furthermore, Giorgio Agamben describes gesture as something that opens up the sphere of ethos: “What characterizes gesture is that in it there is neither production nor enactment, but undertaking and supporting. In other words, gesture opens the sphere of ethos as the most fitting sphere of the human.”¹ Etymologically ethos also means “accustomed place” as well as the principles associated with it, so we conceive the artistic gestures in connection with a particular place and hope to convey the ethos of Cappadocia through the exhibition.

The artists created new projects for the exhibition that focus on the geography, architecture and settlements as well as the ways of dwelling in the region. There are two projects taking place outside the exhibition site, coming in direct contact with the geography. The project of Ayşe Erkmen intervenes with the Uçhisar Castle, the peak point and the biggest fairy chimney of the region. By placing colorful spheres / balls into the holes at the Castle, she creates a contrast with the organic form and monochrome color of the fairy chimney and orients our attention to its sculptural form, scale, and the natural and cultural processes that shaped it. Maider López, on the other hand, planned a performative action to take place during trekking at the Zemi Valley where 28 people stand on 28 hills, and then the same people occupy only one hill to give a human dimension to the landscape formed with many hills, thus making visible how people relate to each other and their surroundings. Maider López’s two additional projects are also related to the geography. While *Disappearing* visualizes our very experience in these specific geographical conditions, *Moving Stones* refers to the invisible changes in the landscape. Another project in the exhibition directly connected with the geography is Özge Önderoğlu Akkuşu & Emin Naci Akkuşu’s research on the flora of Cappadocia. When she moved to Nevşehir, as a gesture of making Cappadocia her new home, Özge started to take photographs of the plants in the region and this effort eventually turned into a research.

Murat Şahinler and his collaborators Can Altıneller, Engin Büke and Yakup Çetinkaya focus on the geological processes and transformation of the region that resulted in the current physical environment. With a pseudo-scientific, theatrical language tinted with humor, they propose a sort of “modeling” through interventions to everyday objects and a video collage, while Christoph Schäfer creates a video and drawing installation in a rock-carved space rendering the imaginary everyday life of the caves as a speculative history of the “beings” who dwelled in them. Through the work, he reads the cave city as a practical critique of urban planning. Alternately, Hera Büyüктаşçıyan departs from an actual historical case pertaining to the Greek community who were forced to leave their homeland in line with the population exchange treaty signed

between Turkey and Greece in 1923. Based on the inscription engraved at the entrance of Serafim Rizos’ mansion in Sinasos (known as Mustafa Pasha today), the work takes its title from the last sentence of the inscription “And never belongs to no one” making reference to the myriad of peoples who dwelled in Anatolia.

The projects of Nilbar Güreş and Murat Germen address the current socio-economic conditions of the region. In her research visit, Nilbar Güreş comes across an accounting book in a souvenir shop run by a community of women producers from the region. She not only commissions special knits and embroideries for her sculptural installation but also asks for the accounting book to present it as a part of her installation in order to offer a perspective on the operational model of a grassroots economic organization in its most basic and essential form. Murat Germen, on the other hand, questions the alienated image of Cappadocia created by various forms of consumerist culture that over-emphasize the “extraterrestrial” geological structures and topography of the region, and explores the possibility of an alternative way of seeing.

The soundscape of Uçhisar Cappadocia is a part of Cevdet Erek’s sound *Ornamentation - Uçhisar* that explores the acoustic character of diversity of spaces in the venue that exemplifies the hybrid architecture of Uçhisar, where different modes of architecture such as rock-carved habitats and stone buildings co-exist. To his pattern based rhythms, Cevdet also introduced voices and sounds of pigeons, which have been a culturally and economically crucial element in the region for centuries. Taking part in a music festival, the exhibition also features a work that reflects on the form of music as a conceptual and experimental commentary. Inspired by Pythagoras’ monochord, which is based on counting a chosen length (our do, re, mi), John Körmeling invented the Frogsichord, an extension of it with two keyboards, where the tunes are based on two registers; counting area and volume. When John Körmeling asked Charlemagne Palestine to play the Frogsichord, it was a provocative challenge for Charlemagne to explore the unusual tunings and intervals that the Pythagorean approach introduces to a traditional harpsichord. Following the first one in Rotterdam, Charlemagne’s second performance with the instrument will now take place in Cappadocia.

As Yorgo Seferis writes in his notes on his travels to Cappadocia in 1950’s, it is strange to contemplate on how the geography is changing across the land extending in front of Mount Argaeus. “Cappadocia Struck” intends to share our “romantic” awe in the face of this special geography, while commenting on the different modes of perceiving and experiencing it in our time.

1. Giorgio Agamben, *Infancy and History, the Destruction of Experience*, trans. Liz Heon, Verso, 1993, p.140

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CAPPADOCIA STRUCK

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ASSOCIATE CURATOR

Kevser Güler

EDITOR/AUTHOR

Fulva Erdemci, Kevser Güler

The project texts are based on the notes and conversations with the artists

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COVER PHOTOGRAPH

Murat Şahinler, Lava Lamp, Boom! Geological ‘Modeling’ From Within Everyday Life, 2015 (in collaboration with Can Altıneller, Engin Büke ve Yakup Çetinkaya)

ACTIVITIES

Guided Tours with the Curators Fulva Erdemci & Kevser Güler (Associate Curator)

→ MAY 16, SATURDAY, 11:00
→ MAY 17, SUNDAY, 17:00

Vibratio for Pythagorian Frogsichord by Charlemagne Palestine

→ MAY 17, SUNDAY, 19:00
• Bağlıdere (Love) Valley Shuttles to Bağlıdere (Love) Valley from Uçhisar Main Square @ 18:00

Maider Lopez

Performative Action

→ 18 MAY, PAZARTESİ, 10:30
• Zemi Valley Nature Walk Shuttles to Zemi Valley from Uçhisar Main Square @ 10:00

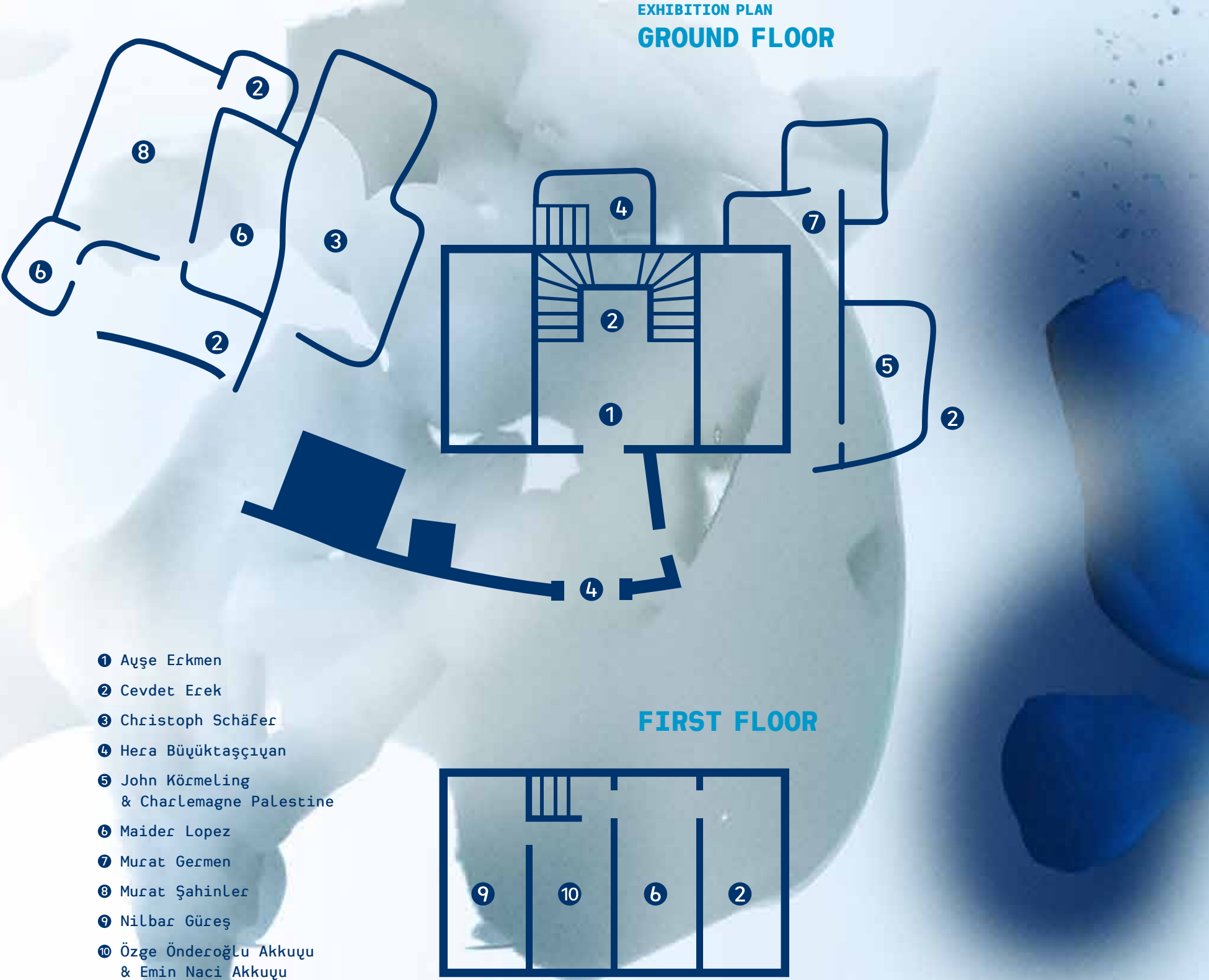
EXHIBITION SITE

UÇHISARLI ÇARHACI MUSTAFA EFFENDİ KONAK (MANSION) BUILDING ‘COMPLEX’



With its rock architecture created by dwellings carved into hills, underground and fairy chimneys, and its settlements emerging through an almost organic process tracing the contours of its topography, free of any concerns for urban planning, Cappadocia is a special place. The exhibition will be realized in a building ‘complex’ that exemplifies the hybrid architecture of Uçhisar, where different modes of architecture such as rock-carved habitats and stone buildings co-exist side by side and historical and natural textures are intertwined. The Konak (mansion) located in the middle of this building ‘complex’ was commissioned by a retired officer of the Palace in Istanbul, Uçhisarlı Çarhacı Mustafa Effendi, to two Greek Foremen in late 19th century (in 1890’s). The dates of rock-carved spaces on each side of the Konak are not known, they are probably much older than the Konak. This building complex, where nature and architecture as well as different historical moments flow into one another, is considered as an actor in its own right, rather than merely an exhibition venue. Therefore, minimal material and spatial intervention is intended between the artwork and the venue. Diversity of spaces in the exhibition site is facilitated in accordance with the necessities of the projects as well as to bring out the specific character of the spaces.

Additionally, outside the exhibition site, there will be a performative action in the Zemi Valley, an experimental music performance in the Bağlıdere (Love) Valley and a minimalist intervention in the Uçhisar Castle.



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MAIN SPONSOR

 We would like to thank PETRA INN HOTEL & SPA for providing a venue for the exhibition.

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MAY 16-31, 2015

- Ayşe Erkmen
- Cevdet Erek
- Christoph Schäfer
- Hera Büyüктаşçıyan
- John Körmeling & Charlemagne Palestine
- Maider Lopez
- Murat Germen

Murat Şahinler
(In collaboration with Can Altıneller, Engin Büke and Yakup Çetinkaya)

Nilbar Güreş

Özge Önderoğlu Akkuşu
& Emin Naci Akkuşu

Curator
Fulva Erdemci
Kevser Güler
(Associate Curator)

Ayşe Erkmen

THREE EYES, Installation, 2015



The highest point in the region, Uçhisar Castle is the largest and most impressive fairy chimney in Cappadocia, visible from everywhere. The Castle has been carved ever since Roman era to build rooms, houses, shelters, warehouses, cisterns, cellars and graves, and was used both for defense and sanctuary purposes. Ayşe Erkmen makes a minimalistic intervention to the Castle by placing colored rubber balls inside three of the carved spaces on the collapsed exterior walls of the Castle's soft tuff façade eroded over time by natural causes like rain and snow. In many of her projects the artist makes use of colored spheres / balls that we come across frequently in daily life so as to render visible the effects of nature, as well as the characteristics of form and architecture. In her 1999 work *Let It Flow*, where she placed red balls in an open-air theater in Jerusalem, she enabled us to track the movements of the air through the balls drifting around with the movement of the wind. For her work titled *Bis August*, realized in Bremen in 2004, transparent balls tied with long ropes to the buoys on Weser River were placed inside the exhibition space situated on the river bank in order to point to the movements and rhythms of the water. At her 2006 project *The Gap*, which focused on architecture, she placed three colorful balls on top of Salzburg's smallest building squeezed between two other structures in order to emphasize its scale and connection with surrounding buildings. Her latest work employing a colored ball was the sculpture installation dubbed *bangbangbang*, exhibited in front of Antrepo no.3 as part of the Istanbul Biennial in 2013. In reference to demolition balls, Ayşe mounted a green ball on a crane which struck the building with regular swings, and thus pointed not only at the building's imminent future but also the ongoing top-down urban transformation across Istanbul. In her intervention at the Uçhisar Castle, Ayşe Erkmen places colorful and abstract spheres inside the cavities formed through historical and natural processes, creating a sharp contrast with the amorphous and monochrome Castle. As such she alludes to these processes as much as the Castle's sculptural form, and in a sense updates the Castle which viewed from the outside offers no clues as to its history.

Maider Lopez

28 PEOPLE ON 28 HILLS, 28 PEOPLE ON 1 HILL, Performative Action and Photography, 2015

DISAPPEARING, Video, 2015

MOVING STONES, Performative Walks and Installation, 2015



Maider López contributes to "Cappadocia Struck" with three separate but related projects that comment on our experience with the particular geological formation and resulting topography of the Cappadocia region. *28 People on 28 Hills, 28 People on 1 Hill* (2015) is a performative action with the participation of 28 people that will be realized while trekking at the Zemi Valley on the 18th of May. At a given location in the valley, 28 people will stand on 28 hills, each occupying one hill by sitting or standing. Then, the same 28 people will be reorganized to occupy only 1 hill. While this action gives a human scale to the landscape formed with many hills, it also

shows different ways that people settle, dwell and inhabit, making visible how individuals relate to each other and the environment. *Disappearing* (2015) is a video project about the specific natural holes that we come across very often in Uçhisar, Cappadocia. These natural holes are formed as a result of the soft tuff

stones made of volcanic ashes being carved by underground waters or rain and snow, and collapsing over time. In the video we see a person walking in the nature and suddenly disappearing. This person vanishes in the middle of the landscape, without any sound or big gesture so we do not have any idea about his disappearance. The final project, *Moving Stones* is an installation that documents the performative walks Maider López takes in Uçhisar, alluding to the silent and almost invisible transformation of the landscape in Cappadocia. Tinted by Situationist actions in urban settings, she takes a stone each time she goes for a walk and moves it from one location to another in reference to the continuous movement of stones for purposes of architecture, speculation or art making, like marble in Italy, obsidian in Cappadocia and other stones elsewhere.

Cevdet Erek

ORNAMENTATION-UÇHISAR, Sound Installation, 2015

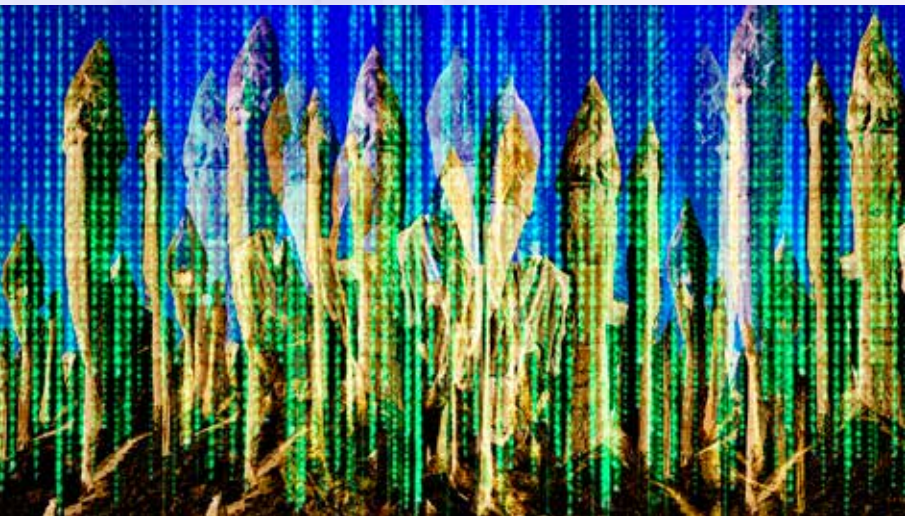
Cevdet Erek continues his sound installation series titled *Sound Ornamentations* with a new work to be exhibited in "Cappadocia Struck" which will be realized in a building complex that exemplifies the hybrid architecture of Uçhisar, where different modes of architecture such as rock-carved habitats and stone buildings co-exist side by side within an entwinement of different historical and natural textures. In each place where he makes sound ornaments, Cevdet first observes and researches the architectural, functional and historical/cultural features of the place as well as its musical qualities. Listening to the places and relating them with the soundscape of their natural and architectural environment, Cevdet creates audio ornaments that are inspired by the very characteristics of the place/region/country and based on a specific rhythm pattern. For Cappadocia, Cevdet introduces the voices and sounds of pigeons which are economically vital elements in Cappadocia where people have been feeding them for hundreds of years to use their droppings as natural fertilizer. Hence, there are still thousands of pigeon houses in the valleys and on many fairy chimneys across the region. The voices of these birds and the flapping of their wings constitute a significant element of the soundscape in this environment. The artist relates the pigeons and their habitat here to the pigeons and their sounds around his home in Istanbul: in many places across the world humans and birds somehow share the same habitat in the modern day caves and listen to each other's "life signals" in different times of the day. Cevdet's ornamentation introducing pigeon sounds to his rhythmic and pattern based composition will be located in various parts of the exhibition site spreading across the entire venue, and uncovering the diversity of various spaces it will simultaneously propose an audio experience of the place for the visitors.



Murat Germen

MATRIX, Video installation 2015

Murat Germen shares his digitally intervened photographs of Cappadocia taken during his research trip to the region through an installation of video projectors at the exhibition. In relation to the current socio-cultural setting and history of Cappadocia, Murat layers the landscape: rock-carved settlements at the hills and fairy chimneys, churches and places of reclusion as the upper-world; the underground cities which bear the traces of the history of violence and plunder in Anatolia as the under-world; and the land surface which has perhaps been further destroyed with modern life styles and where daily life continues as the middle-world. As such he enables the onlooker to see the rock-carved architecture that became possible as a result of the region's unique geological formation, the past and the chaotic present in the same frame. He questions and updates the alienated image of Cappadocia created by populist visuals, mostly with the scenes of hot-air balloons that exaggerate the other-worldly geology and topography of the region which is currently in the state of transition from an agrarian livelihood to tourism economy. Departing from the film *Matrix* the artist intends to create an imagery that emphasizes the contrast between the nature and the current economically constructed world. By bringing together diverse intensities, fractures and visual conflicts in terms of the region's history, geology and culture, Murat explores the possibility of an alternative way of approaching the region, which is currently susceptible to various forms of consumption through "fast" tourism.



Christoph Schäfer

A CLOUD ON THE MOUNTAIN THAT BLOCKS THE WAY, Drawing and video installation, 2015



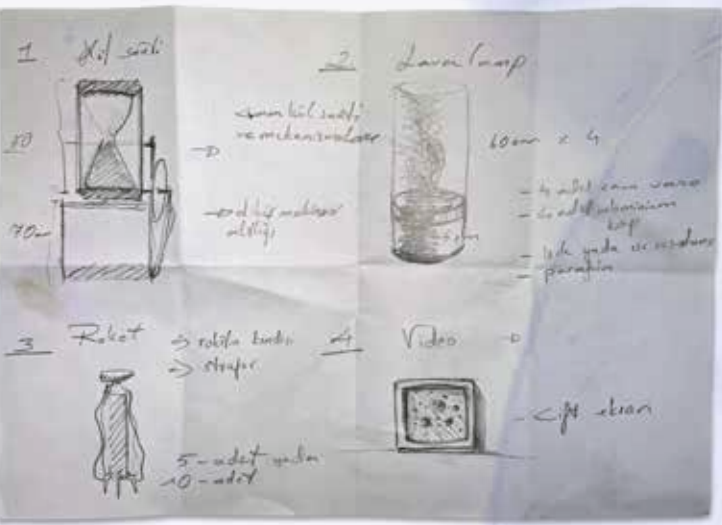
Springtime in Cappadocia, 2013

Christoph Schäfer contributes to the exhibition with a drawing and video installation that he is cendering during his visits to Cappadocia. Even before experiencing this geography personally, when Christoph began the series of drawings that he collected under the title *The City is Our Factory** on the speculative history of the city in 2008, he started the book with the drawings of the inhabited mountain of Uçhisar, Cappadocia. Christoph is fascinated by the corporeality of the architecture, which is created by carving the rocks, the shaping of a city by human bodies, rather than by strategic planning. In his drawing and video installation for "Cappadocia Struck", Christoph proposes to read the cave city as a practical critique of urban planning. "The misfortune of architecture is that it wanted to construct monuments, but the idea of (in-)habiting them was either conceived in terms of those monuments or neglected entirely. (...) The urbanistic illusion belongs to the state. It is a state utopia. A cloud on the mountain that blocks the way."** Christoph's emphasis on the body and the physicality as a constitutive part of social space, runs through all of his drawings, producing a spatiality that avoids, bends and alters the central perspective that creates landscapes of materialistic thinking. Having been inspired by the "menschlicheWesen (being)" concept that Lefebvre derived from Heidegger***, his drawing installation will render the imaginary everyday life of the caves as a speculative history of the "beings" who dwelled in them.

* *The City is Our Factory*, Spector Books, Leipzig, 2010
** *La Revolution Urbaine/The Urban Revolution*, Henri Lefebvre, Paris, 1970; Eng.: Minneapolis, 2003
*** Heidegger cleared the way to a restoration of the term ("habiting", s.a.) when he commented on the forgotten (or misunderstood) words spoken by Hölderlin: "Poetically man dwells..." This means that the relation of the 'human being' to nature and its own nature, to 'being' and its own being, is situated in habiting (wohnen), is realized and read there. Even though this 'poetic' critique of "habitat" and industrial space may appear to be a right-wing critique, nostalgic and atavistic, it nonetheless introduced the problematic of space. The human being cannot build and dwell, that is to say, possess a dwelling in which it lives, without also possessing something more (or less) than himself: his relation to the possible and the imaginary." Loc. cit.

Murat Şahinler

(In collaboration with Can Altıneller, Engin Büke and Yakup Çetinkaya)
BOOM! GEOLOGICAL "MODELING" FROM WITHIN EVERYDAY LIFE, Installation, 2015



For this project, Murat Şahinler invited Can Altıneller, Engin Büke and Yakup Çetinkaya to collaborate. Setting off from the idea that everything that happens in the universe, every event in the space creates an effect and experience in the world we live in, Murat thinks that every time we light a match, we recreate the Big Bang on a small scale. Approaching the extraordinary physical environment of Cappadocia with this idea inspired by Jean Luc Nancy, the artist looks at the region's geological structure—approximately 25 million years in the making—from within everyday life and proposes a "modeling" deploying simple household objects. As indicated by the word modeling, this work imitates scientific discourse and creates a humorous, theatrical language which brings science closer to everyday life. Based on the connection between lighting a match and the Big Bang, this "modeling" expresses various moments and processes, such as the formation of the universe, geological time and continental drifts, expansion and contraction dynamics and volcano eruptions through intervened everyday objects and video collages. Their videos, which narrate the formation of the universe through a collage of illustrations, computer drawings, stock footage from the Internet, digital recordings and animation, reduce the thin layer of atmosphere and live soil, which makes life on earth possible and covers the dead geological strata that they scaled from outer space, to the cross-section of the nature seen across the valleys of Cappadocia. The installation includes experiments, metaphors and animations such as the "Hourglass of Ash", lava movements and "homemade" volcano. Furthermore, the famous fairy chimneys, the driving force of tourism in the region, also have a key role in the project and function as though its "epilogue".

Hera Büyüktaşçıyan

AND NEVER BELONGS TO NO ONE, Installation, 2015

Hera Büyüktaşçıyan's installation *And never belongs to no one* is based on the inscription engraved at the entrance of Serafim Rizos' mansion in Sinasos (known as Mustafa Pasha today), which was a Greek town until the population exchange as part of the treaty signed between Greece and Turkey in 1923. The mansion does not exist today. Only the gate remains with the following inscription to greet the visitors: "O son of Adam: If you are friendly, welcome, but if you are hostile and have ill intentions, stay away from this gate. Today it is mine, tomorrow will be someone else's and never belongs to no one, 1853". The inscription underlines the temporality of physical space, as well as reality. The owner of the mansion, Serafim Rizos, was the person who spearheaded the initiative to take photographs of Sinasos during the population exchange and keep a record of the homeland that was to be left behind. They were published in 1924 in an album titled *PeaL of the Orient: Sinasos*. With these photographs, the people of Sinasos enshrined the memory of their homes, which they had lost due to a political understanding that defines "homeland" and settlement within the framework of ethnicity and national identity, and tried to capture their homeland which was simply "exchanged" as just a piece of land, within the blink of a shutter. Hera took an imprint of the inscription, which was written in Ancient Greek and created a plate on the pediment that hails visitors at the entrance of the exhibition. Based on the imprint of the inscription that is placed in a carved room on the same axis with the exhibition entrance, the installation makes reference to the peoples of Anatolia who were ousted with forced migration and whose memories had been effaced, while alluding to the multilayered history, the present and the future of Cappadocia which has been the homeland of myriad of peoples and cultures for thousands of years.



Nilbar Güreş

TERRAIN, Sculptural Installation, 2015



Rose of Sapadzo, 2014. (Courtesy of Güleste Martin Janda and Ranga)

Nilbar Güreş pursues the traces of objects as well as relationships in domestic life with an installation exhibited in one of the rooms of Çarhacı Mustafa Effendi Mansion, which was built by two Greek foremen in 1890s. Güreş deconstructs the materials and forms she found during her research trip and equips them with critical meanings. This way she not only creates striking images that point at historically defined identity roles and the social construct which determines them, but also shows the liberating possibility of reversing these roles and structures. Nilbar also includes an accounting book in her sculptural installation, consisting of Cappadocia's typical and ubiquitous laces, embroideries, knits, decorative objects, ceramics and local fabrics. She came across this accounting book in a souvenir shop run by a community of women producers from the region who make their livelihood in this shop with principles of solidarity and collective production. In a very simple and lucid manner, the account book demonstrates which producer brought how many products to the store and how much she was paid on a given date. It renders concrete the manual labor of women, customarily considered useful only for making dowry household items, as an economic asset. In a time when economy is defined by labyrinthine abstract calculations and manipulations, the accounting book brings into view the operational model of a grassroots economic organization in its basic and most essential form.

John Körmeling & Charlemagne Palestine

THE PYTHAGOREAN FROGSICHORD, Performance with the instrument designed based on Pythagorean Monochord and video documentation, 2011-2015



The idea of John Körmeling to build a "Frogsichord" was already there since 1981, but it was only in 2011 that Martin Bezemer was able to build this special harpsichord for Körmeling. Inspired by the Pythagoras' monochord, which is based on counting a chosen length (that is; do, re, mi), the Frogsichord is an extension of it with two keyboards. At the Frogsichord, the tunes are based on two registers; counting area and volume. While the upper keyboard is used to strike a certain point of the string, the lower keyboard controls the volume. When Körmeling asked Charlemagne Palestine to play the Frogsichord, it was a provocative challenge for Charlemagne to explore the unusual tunings and intervals that the Pythagorean approach introduced to a traditional harpsichord. The performance titled *Vibratio for Pythagorean Frogsichord* was launched for the first time on April 16, 2015 at Lantern Venster in Rotterdam in scope of "Kunst en de Stad" organized by Z Files. The second performance will now take place in Cappadocia with its exceptional landscape in the frame of "Cappadocia Struck". Though Pythagoras lived many centuries ago, Charlemagne's exploration study will present listeners with the opportunity to hear the "harpsichord sound" in a new dimension, both acoustically and in amplified manner.

Özge Önderoğlu Akkuşu & Emin Naci Akkuşu

THE FLORA OF CAPPADOCIA, Research project, 2009-2015

Right after moving to Nevşehir, Özge Önderoğlu Akkuşu began photographing local plants, which she describes as "the invisibles of Cappadocia". As a gesture of settling down, having focused her attention on the plants and flowers that remain in the shadow of the stupendous geological formation and the striking rock-carved architecture of the area, Özge established a beyond personal relationship with Cappadocia, by now a vast region encompassing the provinces of Aksaray, Nevşehir, Kırşehir, Kayseri and Niğde. Her research includes information and a cataloging for plants' genus, size and inflorescence, medicinal and/or colorant properties, in addition to the names of the plant species in seven languages beginning with Latin and including the names in Turkish, English, German, French, Japanese and Spanish. The first volume of her research featuring 225 species was published in 2011 with the title *Flora of Cappadocia**. Emin Naci Akkuşu also carries out various studies on art, architecture and history of Cappadocia, where he works as a tourist guide in Japanese and English. Emin Naci also records this geography with his drawings inspired by Japanese prints which he specializes in. In "Cappadocia Struck", visitors will have the opportunity to see a part of Özge's research on the flora of the region together with Emin Naci's drawings of the plants and landscapes. The couple has been exploring the region's history, culture and geography since the day they moved there and share the outcomes of their research with the locals through books, exhibitions, panel discussions and lectures.

* *The Flora of Cappadocia*, Bahçivanlar Printing House, Konya, 2011

