

Venice Biennial Turkish Pavilion / Hüseyin Bahri Alptekin

Title of work: "Don't Complain"

Nature of work: Installation

Material: Wooden Construction, stop-motion / time-lab DVD projections, sound, light-emitting letters

Concept / Content:

The strategy of the exile-d within the local and locality  
Mental setting of the exile-d  
Politics of the outsider through (via) local and otherness

Problematic of the artist as outsider is the search & survey of the "sameness" (rather than "difference")

The movies consist on a multi-layer series of images (photos), which records the unknown, non-historical myths around unimportant facts and acts, which are out of attention.

What is recorded of what is happening called "Incident-s," which is the name and general title of the movies.

The recording or better saying register times of the "incident-s" are different.

-Couple of hours (real time) Bombay Incident on Juhu Tara Beach  
or Rio de Janeiro Incident on Ipanema Beach

(Both beach incident-s are in search of "sameness" through different cultures. They both are set on a perceptive and cognitive capture through the silhouette of the local inhabitants.)

-Along a year, four seasons: a register of a mute black man who dominates the corner of a street around a rubbish bin and an abandoned car. He organizes the waste, garbage in communication with local mobile, ambulant garbage collectors and inhabitants of the districts, things happen cyclic, a non-registered urban economy, ecology and mythology happen.

-Some instant imagery with related contextual sound, incident also appears in the memory of someone, an homage, tribute or dedication to a person who plays an important political roll in the unrecorded history. (for ex: Anna Politkovskaya)

Strategy of work:

Fiction is structured by the reality; reality is borrowed and transferred a context of short clip, which is made by mental setting of imageries and sounds. Exceptionally in few incident-s, images followed the sound.

"Alptekin has been engaged with the invisible under-belly of globalization for the last fifteen years engaging in a cosmos of authorless, inter-textual displaced existences." Vasif Kortun

Strategy of artist is the same as his survey and topic. He himself with his volunteer exile, better saying "escape" of his own place and context, he is in constant research of other mental places and displacement, which provides him a specific knowledge.

"Don't Complain" is a tautological statement, vocation which contains complaint itself but also a modest proposal to content of whatever given situation is and despite of that keep up the action, life and optimism.

Artist as his focus he realizes his work within another culture and country with including the local sources, myths and mythologies.

His mental setting, which is re-structured with the local space (residency, Vaasa) and material (barns) and people (artists, architect, carpenter, etc) comes out of an ephemeral visit to Georgia, Thibilissi during a dinner in a wooden restaurant, which were tightly divided into the rooms welcome groups who would like to remain/stay in their own privacy, intimacy, delirium and catharsis. A box of mental setting.

VAASA context:

Platform Vaasa – Platform Istanbul

V-fact: Venice-Vaasa

CFL: Cheap Finnish Labour (the member of the artists)

Cooperation, Exchange, Solidarity, Empathy

BRG: Barn Research Group (as a continuum of artist's previous BRG: Bunker Research Group project, which was held in Albania and Cuba, in 2003)

Barn Research Group: consists on Johan Ångerman, Peter Båsk, Camila Rocha, Cemali Marino, Hüseyin Alptekin