

Proposal for Exhibition to be held at Platform Galerisi, 2003...

Title of exhibition: Gölgeler ve Hayaletler

Exhibiting artists: Huseyin Bahri Alptekin; Esra Ersen; Kutlu Gürelli; Ebru Özseçen; Şukriye Sarı; Mithat Şen; Hale Tenger; Mürüvvet Turkyılmaz

Proposer/Curator: Lewis Johnson

Chief aim: To bring together recent work which suggests, evokes and provokes senses of the involvement of corporeality in vision, space and movement...

Secondary aim: To suggest how artists in Turkey are negotiating with the sense that bodies are not simply imagined or produced through visual representations while also resisting traditional resistances to visual representations of human bodies...

An exhibition of art about bodies called 'Shadows and Ghosts'? The shadow – that which doesn't just cover or conceal, but which holds our look or draws us closer to what is in shadow. The ghost – that which is not a body, but which mimes or mimics being or having a body and circulates, between us and what we see, as if it might become one.

As if ghosts might appear from the shadows...

The gallery is a place given over to viewing and as such is complicit with all that which makes viewing possible. Light and a sense of an organised space. White walls to maximise contrasts, circulate light, accelerating viewing. The connotations of gallery space have been much disputed – neutrality and dispassionateness or illumination and advocacy, promoting what would (or, according to some, should) otherwise go unnoticed? The sense that the gallery can take on other frames of viewing – film, TV, the Internet, but also the street and the home – by working with the senses of the acceleration of the look, scanning space, but not finding easy horizons beyond or within what is noticed is less often remarked.

This exhibition plans to experiment with some experimental art to try to produce a sense of space within and across which unremembered and unforgettable bodies can mingle. This mingling will be, first and foremost, that of the bodies that attend the work to view it, rather than the bodies represented or otherwise shown there. The ghostly will therefore be revealed as primarily a function of the haunting of the work by the spectator, a haunting of figures and spaces by what already exceeds the spectator as their own body – that which plays with beyond what enables us to assume controlling possession of our bodies, whether we like it or not.

The work to be shown may be understood to experiment with genres and media of art: painting but also video; sculptural assemblage but also dispersal of 'the sculptural'; installation, but exposing rather than enclosing space; performance, but experimenting with its frameworks or traces, rather than live. The exhibition, however, is to be guided more by a selection of work which shows the artist as one who steps back, from the obvious way of showing or representing, or from not doing so at all, to allow for what is being solicited to be imagined – bodies of models, of friends; working bodies, bureaucratic bodies; skilful bodies, awkward bodies.

This experiment of art with space and senses of bodies is planned so as to be guided by a sense of intimacy of spaces, an intimacy which is not just there, within reach, but which dislocates anticipated activity and its sense of site. The ghostly, that which does not manifest itself but

which threatens, or promises, to do so, exposes the sites of culture, both as how they have been organised and how they may not remain the same. Art will be shown to be able to replay and prompt the reinvention of the cultural spaces of Turkey, including the cultural spaces of Turkish art.

I have chosen the title of the show mostly with a view to the topics mentioned above. It also has the advantage – if the show is to be planned also as a show to travel to England, as I hope it can be - of translating easily into English.