

**Birin içinde iki // Two into one**  
**Gizem Karakaş - Borga Kantürk**  
**15 - 30/04/2021**

Monitor is taking part in Lens'21, which will be organized in collaboration with Mixer, Bilsart and Loading as part of Senkron 'Synchronized Video Exhibitions' that will bring together various art institutions from Turkey. The online exhibition titled "Two into one" brings together the works of Gizem Karakaş and Borga Kantürk from 15 to 30 April.

In his text, *The World of Perception*<sup>1</sup>, Maurice Merleau-Ponty wants to draw our attention to the parts that make up the world we see, so that we can understand in depth what is real. According to the author, parts of a whole do not form it just by juxtaposition. All parts are one. Each property possessed by the whole is the whole of the part.

Although our identities are formed in a similar way, they are perceived by a different system than grasping objects. The moon is imprinted in minds as it is seen from the world. Different parts of it can be seen at different times. Although it is a whole, the parts that we can see from where we stand are limited. We call each phase of it by a different name. It has no dark side, but there are parts of it that we cannot see from our location. This mass that contains many things is a whole, and each phase of it has different effects for the world. Perhaps the most well-known of these effects is that it draws water towards itself.

Could it be an appropriate analogy to think at some stage that self-portrait progresses with a planning similar to that of the moon? Factors such as the existential issues encountered as an artist, social events, and the order imposed by the dynamics the artist is involved in often play a decisive role in the construction of an artist's identity. The process of reflecting these factors is determined by the parts that constitute her/his integrity.

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<sup>1</sup> Maurice Merleau-Ponty, *Algılanan Dünya - The World of Perception*, translated by Ömer Aygün, Metis Yayınları, 2015, İstanbul

Karl Jaspers talks about his relationship with the sea that began in his childhood years, on a television show he attended shortly before he passed away<sup>2</sup>. Although they had lived by the sea for many years, his realization of the sea began with observing the ebb tide one day when he went to the beach with his father. He was fascinated by the things that appeared after the sea has retreated. The waves, sea creatures, the infinity and variability of the sea with all its parts, have formed the background of Jasper's life since that day. One of the benefits of this eternity is that it carries human beings beyond just being where they are. Borga Kantürk<sup>3</sup>, whom we have often encountered in the state of going beyond in production practice, continues his similar practice in his work named "Side Job: A Preoccupation". Behind the multiple identities he has, the progress of works takes shape with what he has accumulated. Behind the integrity presented to us, there are many pieces classified in their own order.

Developed by Friedrich Salomon Perls, Laura Perls and Paul Goodman in the 1940s as a form of therapy, Gestalt is associated with the state of being whole. When a person is evaluated without considering her/his environment and her/his relationship with that environment, the result will be incomplete. In Gestalt therapy, all parts are evaluated with reference to their relationship with the whole. But before studying the whole, the reflection of each part in consciousness must be studied. In Gizem Karakaş's work, we encounter autobiographical elements that are shaped by the people she is in contact with and the way she communicates with them. In the video work "Attention! Attention!", which the artist dedicated to the gallery owner, the collector, the journalist and the audience, we come across words that pour out of the mind without getting stuck in any filter. Each of the concepts of lower self, self and upper self takes place in Karakaş's work, which she conveys through the method of internal dialogue. Everything that pertains to herself, and directs, nurtures, and divides what pertains to herself is reflected in the attitude of the artist. Instead of trying to create balance, she tells about what she should convey without using any media by confronting whatever is suppressed that damages the whole.

"Two into one" invites the audience to the course that constitutes the whole of the cycle through Borga Kantürk's and Gizem Karakaş's works that could be named as self-portraits.

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<sup>2</sup> Online access: <https://www.youtube.com/watch?v=fdmRyLefndE&t=1s>

<sup>3</sup> Video work produced by the artist as part of his joint project with Özgür Demirci