

FRAMER FRAMED

25 NOV
2017—
07 JAN
2018

CURATORS

Collective
Çukurcuma
(Naz Cuguoğlu &
Mine Kaplangı)

ADDRESS

Framer Framed
IJpromenade 2
1031 KT Amsterdam

OPENING TIMES

Tue – Fri: 13:00 – 21:00
Sat – Sun: 11:00 – 21:00

CONTACT

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H O U S E

O F

W I S D O M

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O F

W I S D O M

ARTISTS

Mohamed Abdelkarim,
Burak Arıkan,
Mahmoud Bakhshi,
Yael Bartana,
Mehtap Baydu,
Kürşat Bayhan,
Ekin Bernay,
Burçak Bingöl,
Nicky Broekhuysen,
Hera Büyüктаşçıyan,
Cansu Çakar,
Ramesch Daha,
Işıl Eğrikavuk,
Didem Erk,
Fehras Publishing Practices,
Foundland Collective,
Deniz Gül,
Beril Gür,
Lawrence Abu Hamdan,
İstanbul Queer Art Collective,
Ali Kazma,
Yazan Khalili,
Göksu Kunak,
Mona Kriegler,
Elham Rokni,
Natascha Sadr Haghighian &
Ashkan Sepahvand,
Sümer Sayın,
Erinç Seymen,
Bahia Shehab,
Walid Siti,
Ali Taptık,
Erdem Taşdelen,
Özge Topçu,
Viron Erol Vert,
Ali Yass,
Eşref Yıldırım,
Ala Younis

'To admit authorities, however heavily furred and gowned, into our libraries and let them tell us how to read, what to read, what value to place upon what we read, is to destroy the spirit of freedom which is the breath of those sanctuaries. Everywhere else we may be bound by laws and conventions – there we have none.'
– Virginia Woolf, *How Should One Read a Book*, 1925

Throughout history, libraries have been perceived as places where information on life and space are organised, read, and interpreted. Their political significance, however, has at times been underestimated. As in the example of *House of Wisdom**, libraries are also known as centers of research, learning, and sharing. This concentration and exchange of knowledge makes them important symbols of political power and the formation of cultural identity.

Libraries also play a significant role during times of collective resistance and protests for freedom. Recent examples of this are the library formed during the Gezi Park protests in Istanbul in 2013 – demonstrations contesting the urban development plan for Istanbul's Taksim Gezi Park, to which police responded back with tear gas and water cannons – and the 'Secret Library' founded last year in Syria's Darayya. Libraries and archives, particularly those in public spaces, provide free access to cultural heritage and information, and are essential for bringing people together to share knowledge.

Based on the power of libraries, and Foucault's notion of the archive as 'the general system of the formation and transformation of statements', the curators followed their archival urge and decided to build their own library. To shed light on the increasing levels of censorship on information and departing from the current sociopolitical situation in and around Turkey, they invited over thirty artists and researchers to take part in the project. In this way, the exhibition is a collaborative, bottom-up effort to reclaim lost public space. As is the case in libraries, each book/artwork in the exhibition approaches the story from a different angle, focusing on themes expanding to architecture, censorship, wars, ethnic minorities, gender issues, alternative reading & learning methods.

The *House of Wisdom* exhibition aims to underscore the political nature of books, whose mere existence is under threat, ultimately asking the question: 'What could be the outcome of collectively rethinking the notion of the archive, particularly when issues such as censorship and suppression of information are involved?'

House of Wisdom is an open space, a gathering place. Visitors of *Framer Framed* are invited to enter the library-exhibition to read, discuss, collaborate, translate, and exchange knowledge and ideas. Collective Çukurcuma will organise a full weekend of reading groups, talks and presentations in the weekend of 16-17 December, and there will several public events curated by 7 Hills Foundation.



Ali Taptik: *Meridians*

*The original *House of Wisdom* (*Bayt-al Hikma*) was a library founded in the beginning of the 8th century in Baghdad, where thousands of books in various languages from different regions, on philosophy, art, science, and history were housed. Researchers from different regions came together to make research, and work on techniques of translation, writing, and discussion.

** *House of Wisdom* is a mobile and ever-evolving library/exhibition curated by Collective Çukurcuma. It was previously shown at Dzialdov (Berlin, 2017), and IKS Building (Public program of the 15th Istanbul Biennial, Istanbul, 2017).

ARTISTS AND WORKS

MOHAMED ABDELKARIM

mohamedabdelkarim.com

Comparison of Appearance

2013

Booklet, 10 x 15 cm

Story About the Rhino

2013

Book, Arabic and English

'If the world is divided between the totalitarian attack of progressive ideas and the defensive reactionism of traditional ideas, then enlightenment would lie in the creation of absurdity itself.'

BURAK ARIKAN

burak-arikan.com

Turkey's Media Owners and Their Other Investments

2013

Digital print, 130 x 200 cm

The map *Turkey's Media Owners and Their Other Investments* is part of *Networks of Dispossession*, a collective data mapping project on the relations of capital and power in Turkey. The first version of this project was published in September 2013 – right after the Gezi

resistance. The network collectively compiled bits and pieces of data from resources that are open to public use. They created an archive and made a map with correlations of these data to see 'the big picture'. The network gathered in Gezi Park during the resistance and compiled public data in order to make visible the relations between capital and power in Turkey.

Created by Yaşar Adanalı, Ayça Aldatmaz, Burak Arıkan, Elif İnce, Esra Gürakar, Zeyno Üstün, Özlem Zingil and anonymous participants. See mulksuzlestirme.org

MAHMOUD BAKHSHI

mahmoud-bakhshi.com

Night, Blackness, and Other Stories

2016

Book, 15 x 21 cm

Night, Blackness, and Other Stories is a book of short stories told without text. The artist withdraws the authorship and invites the audience to bring in their own stories through a reflection on a polished surface of black granite. Bakhshi examines the tension between image and text – the inherent conflict of conceptual art.

Bakhshi started by choosing a few rather clichéd terms often used by writers and intellectuals to indicate the situation of oppression and inevitable resistance. Word such as 'winter' and 'night' have always had negative connotations in the Iranian culture. They are considered opposites to light and warmth, that would come from a flame – 'fire' has been worshipped for centuries in Iran. Night, as an equivalent of dark times, is the strongest and the most banal poetic metaphor for the totalitarian austerity in politics.

Yael Bartana

yaelbartana.com

A Cookbook for Political Imagination

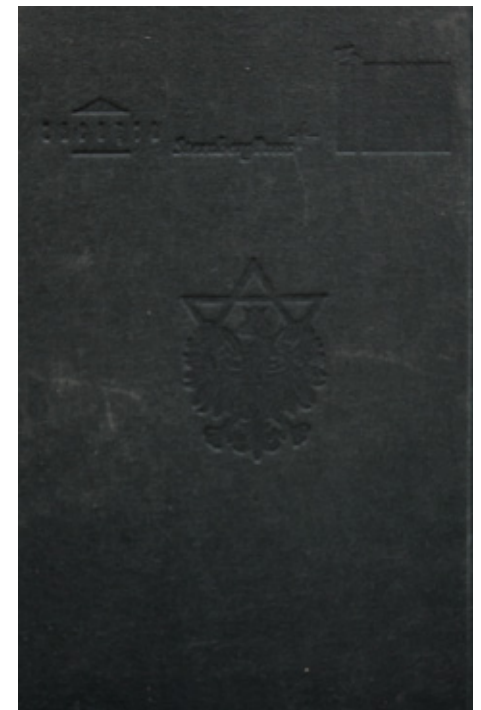
2011

Publication, hardcover, published by Zachęta National Gallery of Art, Warsaw, and Sternberg Press

The publication *A Cookbook for Political Imagination* was part of Yael Bartana's exhibition *And Europe Will Be Stunned* at the Polish Pavilion of the 54th Biennale of Art in Venice. It is not a traditional exhibition catalogue but rather a manual of political instructions and recipes, delivered by more than forty international authors. Covering a broad spectrum of themes, the cookbook comprises manifestos, artistic contributions, fictional stories, elements of visual identity, food recipes, social advice and guidance for members of the movement. It is the first book published under the supervision of the Jewish Renaissance Movement in Poland. The movement was founded in order to write new pages into history, by a call for the

return of 3.300.000 Jews to Poland. It is a way to symbolise the possibility of collective imagination – to right the wrongs history has imposed and to reclaim the promise of a utopian future that citizens deserve.

Contributions by Gish Amit, Yazid Anani, Ariella Azoulay, Marek Beylin, Achim Borchardt-Hume, Andrea Geyer, Anka Grupinska, Mika Hannula, Daniel Hendrickson, Rafal Jakubowicz, Wam Kat, Yuval Krennitzer, Renzo Martens, Oliver Ressler, Sarah Rifky, Lia Perjovschi, Stefanie Peter & Phillipp Goll, Avi Pitchon, Chantal Pontbriand, Ila Ben Porat, Steven ten Thije, James Trainor, WHW, and others.



Yael Bartana: *A Cookbook for Political Imagination*

MEHTAP BAYDU

mehtapbaydu.com

Paragraph

2009-Ongoing

Sketch book featuring drawings and collages, charcoal colour, 21 x 14,85 cm

'A sketchbook to draw in, and a playground where I get together with this little character who lives the life together with otherworldly dreams.'



Mehtap Baydu: Paragraph

KÜRŞAT BAYHAN

kursadbayhan.blogspot.com.tr

Away From Home

2013

Photobook, 21 x 15 cm

For the photobook *Away from Home*, Kürşat Bayhan photographed workers who live in bachelor houses in Turkey. The artist's focus was on the area of Eminonu, Kucukpazar; a neighborhood in Istanbul largely populated by migrants. Thousands of young migrants coming from different parts of Turkey chasing their hopes and dreams are fighting to create a life for themselves under challenging conditions. This group of people – generally the 4th generation after the migration in the 1960s, 1980s and 1990s – have to work day-to-day jobs due to the lack of a professional education. The visual history of *Away from Home* uses the medium of photojournalism to question those ongoing circumstances and difficult conditions.

EKIN BERNAY

Burn Like the Sun

2017

Photo documentation of the *House of Wisdom* Berlin opening performance
Photos by Esen Küçüktütüncü

'Astonished, she rubbed her eyes. Was she quietly dreaming or awake? A real white linen birthday table was beside her bed with 10 colourful burning candles. Just like at home...All Annemarie's sad thoughts had been blown away.' – Else Ury, *Nesthäkchen in the Children's Sanitorium*

The performance by Ekin Bernay titled *Burn like the Sun*, performed during a previous *House of Wisdom* installment in Berlin, was inspired by the Jewish writer Else Ury, and the destruction she witnessed. Ury wrote many children's books, but as a Jewish woman was barred from publishing, stripped of her possessions, deported to Auschwitz, and gassed the day she arrived during the Holocaust. The children's books she wrote were burned during the war.

With the *Burn Like the Sun* performance, Bernay's aim was to build a bridge between Dzialdov and Else-Ury Library in Berlin where the journey of *House of Wisdom* started in the first place. This opening performance was an opportunity for Ekin Bernay to say: *'If you burn our books, we will burn like the Sun'*.

It is a way to remember Else and her art in a space that immortalises knowledge. Through the words that will be brought from Dzialdov to the library, we collectively create a book of audio-visual movement that can never be taken away from us.

It was a way to remember Else and her art in a space that immortalises knowledge. Through the words that were brought from Dzialdov to the library, we collectively created a book of an audio-visual movement that could never be taken away from us. It was about the idea of transforming the fire into 'a body' through movement – a fire inviting the audience to feel the pain, the loss and the war. While the audience embodied words or sentences from books, Bernay embodied Else's life, and the fire within her as a contrast to what took everything from her.

BURÇAK BINGÖL

burcakingol.com

Devşirme

2017

Artist book,
approximately 21 x 29,7 cm

The book *Devşirme* investigates the relics of previously inhabited civilisations in the ancient city walls of Istanbul. It traces the fragments of artifacts that once belonged to an entirely different context. The artifacts are camouflaged in the city-structure, as a silent witness of the past. The book seeks them out to complete the memory loss, by making those traces visible again and forming an archive to preserve them for the future.

NICKY BROEKHUYSEN

nickybroekhuysen.com

The Stonebreakers

2015

Video, single channel loop,
04:27, 16:9, black and white, sound
In collaboration with Maria Kamutzki (sound) and Martin Keane (programming)

The Stonebreakers depicts information in the form of binary code 1 and 0 as building blocks of a constructed world. Information is indeed a construction. When approaching information in today's age of fake news and both political and media propaganda, it is important to ask, by whose hands has this information been moulded?



Nicky Broekhuysen: *The stonebreakers*

The video *The Stonebreakers* transforms information from a fixed form into a more fluid and dynamic state which is symbolised by a flock of birds. The flock of birds acts as a metaphor for a more open and free state of being and thought, where individuals come together in critical mass; working together as a single unit. With power in numbers the flock can adapt and evolve to shifting wind currents, moving with agility and unpredictability through perilous and uncertain times. Not only is this a metaphor for the library as a space of freedom of thought and information but it is also a metaphor for all that resides within it – the people and the information itself. A space where we feel safe to question and challenge the world around us, where we see information



and the beliefs that are constructed from it as a temporal arrangement of parts, a collection of 1 and 0, where meaning and fact are forever shifting and evolving as we and history move through space and time.

HERA BÜYÜKTAŞÇIYAN

herabuyuktascian.blogspot.com.tr

Write Injuries on Sand and Kindness in Marble

2017

Artist book,
24,5 x 18,5 cm

Ayp, Pen, Kim

2015

Artist book, 22,5 x 16,5 cm

The artist book *Ayp, Pen, Kim* was published for the occasion of the participation in the Armenian pavilion at the Venice Biennale of 2015. The artist recounts her arrival as a child at the *Pangaltı Mkhitarayan School*, which was founded in 1825 and, through turbulence and extinction, served the Armenians of Istanbul. The title of the book refers to the first three letters of the Armenian alphabet. Büyüktaşçıyan draws, in borrowed images and words, a vivid picture of her relationship to the Armenian language, living as a Greek-Armenian in Istanbul; a territory which is considered by both communities somehow void, or whose place in the hierarchy of meaning has been eroded.

CANSU ÇAKAR

Green lizards on red rocks

2017

Illustrated poem, watercolour on paper
21 x 14,8 x 1,2 cm

Green lizards on red rocks is a visual interpretation of *The Story of Black Snake*.

Artist Cansu Çakar's handmade artist book, covered with leather, includes

selected parts of *The Story of Black Snake*, a poem by famous poet Nazım Hikmet from his *Epic of Independence War*. The *Epic of Independence War* consists of a prologue and 8 parts, with each part telling a story about the war. Drawing inspiration from the part of the book titled *Green Lizards on the Red Rocks*, artist Cansu Çakar creates a visual story with her detailed miniature drawings and details of military clothing textiles accompanying the old poem, allowing us to re-think and re-read the main themes of the poem.

RAMESCH DAHA

ramesch-daha.com

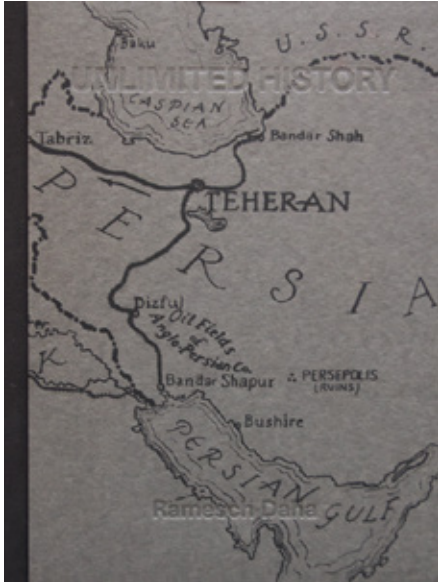
Unlimited History

2017

Artist Book, 24 x 30 cm

Ramesch Daha combines aspects of her family history with events of profound historical significance. Her latest research project *Unlimited History* is focused on the Tehran Conference – the first meeting of the Allied leaders, Joseph Stalin, Franklin D. Roosevelt, and Winston Churchill, during World War II, as they committed to opening a second front against Nazi Germany. With a diary research approach, Daha compiles complex historical interfaces combining diary material with original documents, stamps, letters, sketches, and maps excerpted from her research. This project examines the historical links between Iran and the three leaders. The *Unlimited History*, for the artist, has become unlimited histories, of individual challenges and political mysteries in the sediment of facts. Here reversals of

strangeness occupy multiple realities. A place where the cosmos is freed from the hands of abjection, a place of disavowed memories and the remains of subjectivities.



Ramesch Daha: Unlimited History

IŞIL EĞRIKAVUK

isilegrikavuk.net

Infamous Library

Newspaper articles, diptych in Radikal - Hürriyet Daily News on 12.09.2009, 45 x 65 cm (each)

Infamous Library is the first in a video series by Eğrikavuk. It recounts the story of twelve people who were kidnapped in September 1980 in Turkey by unidentified people, and held captive

in a library for two years, according to one of the abductees. *Infamous Library* starts out as a video-interview with March, one of the twelve kidnapped people, who answers questions directed at him from behind the camera. We hear the story of how these twelve people held in a library, were given the assignment to look for specific titles and erase them from books.

Eğrikavuk turned her video *Infamous Library* into a news article for the 11th Istanbul Biennial, which was published in the newspapers Radikal and Hürriyet Daily News on September 12, 2009; the opening date of the biennial. The newspapers could be bought at news stands, but were also disseminated at the biennial venue. The artwork was also exhibited at Istanbul Rampa Gallery in 2014 as an installation where Eğrikavuk created a library of banned books, comprising an installation of 400 banned books in Turkey's history.

DIDEM ERK

didemerk.com

Black Thread

2015

Mixed media installation, approximately 20 x 13 cm (each)

Black Thread is a selection of books that are burnt or censored throughout the history. The pages of the books are sewed word by word, sentence by sentence. This operation dramatically decreases the readability but connects the thread of writing and sewing. The needle operates as a tool for invisible violence, but at the same time gives

voice to the words and sentences that have been censored by bringing them to the attention of the audience. In *Black Thread* the act of sewing is used as a form of healing. The artist wishes to connect all the words (ideas) on the pages, and to heal them. The work invites the visitors to avoid the limitations of language, memory and body.

FEHRAS PUBLISHING PRACTISES

fehraspublishingpractices.org

When The Library was Stolen

2015

Book, Arabic and English, 15 x 21 cm

Call for Applications!

2015

Survey, Arabic and English, 28,5 x 21,5 x 1,5 cm

The booklet *Call for Applications!* raises critical questions concerning the cultural production and methods of presentation during the Syrian crisis and how cultural practices become established within the local, regional and global context of arts and culture. Which role do intellectuals play in times of crisis? How do political and social changes affect cultural practices? And how does a situation of crisis emboss cultural identities?

The present publication observes the relationship between politics and art, the challenge of dealing with archive materials and language, and funding through cultural institutions. *Call for Applications!* collects 145

questions by eight artists and cultural producers, prepared for the format of 'an application', all in the framework of a collaborative artistic work entitled Syrian Association for Cultural Support. The application opens a space of self-reflection, through inviting the reader to answer the questions.

FOUNDLAND COLLECTIVE

foundland.info

Simba, The Last Prince of The Ba'ath Country

2012

Book, Arabic and English

Simba, The Last Prince of Ba'ath Country was developed from a carefully selected set of propaganda images gathered by Foundland from Facebook, but originally created and distributed by the anonymous Photoshop makers of the Syrian Electronic army between 2011 and 2012, a pivotal period in the Syrian uprising.

Foundland used the format of a publication to trace propaganda images and find their original Google – image sources, using a simple image pixel search. By combining traced images, informational texts and a fictional interview with an 'image maker', the publication aims to formulate an impression, curiosity and understanding regarding the myth as formulated by pro-Assad regime supporters, and simultaneously uncovers the complex and surprising use and re-appropriation of found, digital imagery; speculating about what this might mean for the production of political imagination.

ball. Evidence of off-line actions a
onto YouTube, to be commented

We watched in awe as activist ac
onto Facebook in the form of vide
fountains were coloured red with
illustrate a huge blood bath. Polic
speakers planted in empty buildi



Screen shot taken from a YouTube video of Syrian activists
This protest with messages written on captions, was distributed
SOURCE: <http://www.youtube.com/watch?v=op3bthvrbak>
watch?v=op3bthvrbak

creativity and bravery were bound
However, the extremely violent c
have sadly caused the opposition
and the Free Syrian Army has sinc

Activist groups, including those in
remain strong on social media, po
coordinating groups of people an
broadcasting protest songs and i
Internet or coordinating bomb sh
unprepared Damascus civilians.

An Arabic spoken radio station ca
continuously through members in
Netherlands. The radio station do
regime listeners, but because the
situation it would be impossible
station from inside Syria. Their de
based in many different cities ac
content ranging from chat show
strict schedule of shifts is follow
the group have created to be upl
audience in Syria.

I like that I am able to
look on the Internet
to find images, and I
like to use Facebook to
show my work to other
people. It is easier to
use digital images and
change the images on
the computer. I can
make images look much
better because I know
how to use Photoshop
very well. I spend a lot
of time teaching myself
techniques to improve
my work with each
image that I make.

Foundland

Q: We have noticed in
one of your drawings,
that you have a critical
view towards television,
or maybe the content
that is shown on the
television. In fact you
illustrate televisions as
worms. In your opinion
how are Internet and

Satan vs Jesus



01

Satan vs Jesus Picture
SOURCE: <http://www.pornmagazine.org/kamwants/00000000/>



02

Jesus fighting the devil represented by "Satan"
SOURCE: Facebook group: <https://www.facebook.com/groups/1000000000000000/>
"Lovers, Bashar Al Assad and his regime" at "The demonstration against the under developed"

We wanted to bring into question, what the meaning is of images, sometimes from a Western context, if their recognisable iconography is adopted for opposing ideologies.

DENİZ GÜL

denizgul.com

Loyelow

2016

Artist book, Turkish,
Norgunk Publishing, 19,5 x 13,5 cm

Deniz Gül's artist book *Loyelow* is a writing that exists between the performance of the language and the performance of things, between the edge and the edges. *Loyelow* is a narrative of those who fall into silence, those who have suffered the distress of the near and distant Turkey. The book was published by Norgunk Publishing House in Turkey and its cover was designed by Erinc Seymen, who is also taking part in the *House of Wisdom* exhibition.

BERİL GÜR

berilgur.com

On Exile and Reading

2016

Diptych, fine art print,
wooden frame, 24 x 34 cm (each)

The work *On Exile and Reading* originates from a visit to the public library. Beril Gür photographically documented two editions of a book by Turkish writer Cevat Şakir

Kabaağaçlı (1886-1973, İzmir). The writer's name has become almost synonymous with Bodrum, the town where he was exiled to in 1925. It explores the relationship between reading, writing and exile. Cevat Şakir Kabaağaçlı (pen-name 'The Fisherman of Halicarnassus') wrote novels, short-stories and essays, as well as being a keen ethnographer and travelogue. He arrived in the little isolated town of Bodrum in 1925 as a prisoner, sentenced to three-year's exile for an article he had written. The authorities intended to jail him in the Bodrum Castle, but as it was no longer used as a prison, the local commandant let him live in a small house on the beach. He became smitten with Bodrum's simple way of life and with the beauty of the area. After a year and a half, Kabaağaçlı was made to serve the remainder of his sentence in Istanbul, but he never forgot his love for the little village of Bodrum. After he was released, he moved back to his 'prison', this time by his own will, and stayed there for 25 years. The work by Beril Gür comments on these forced and voluntary exiles of our times, questioning what a prison really means.

TUNA ERDEM & SEDA ERGÜL

(Istanbul Queer Art Collective)

Just In Bookcase

2017

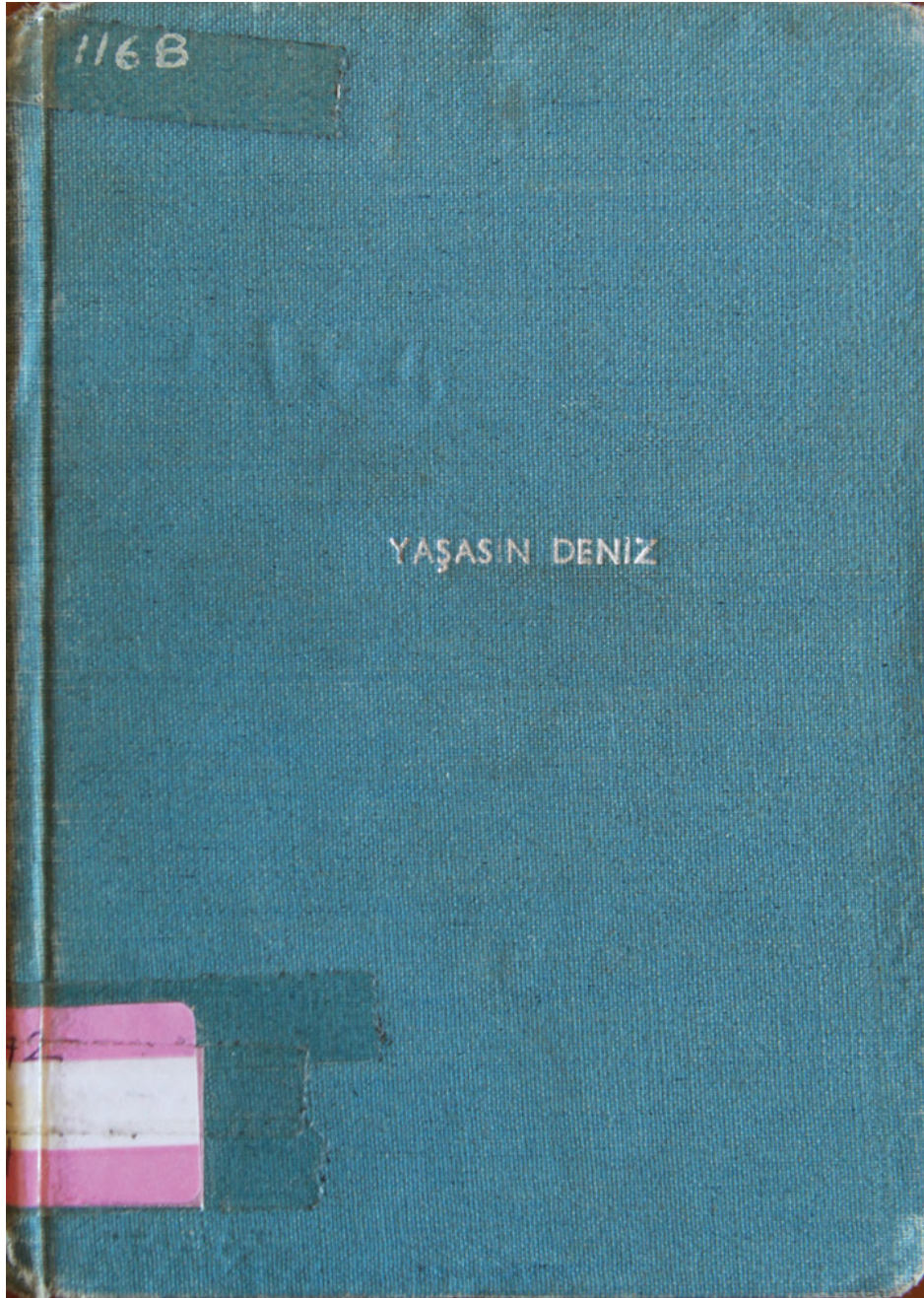
Wooden suitcase filled with
personalised library cards, memorabilia
and photos

Just In Bookcase contains a wooden suitcase filled with personalised library cards, memorabilia and photos. Books are notoriously heavy and bookcases are the biggest furniture in a house. They are the first to be left behind when you need to move fast and light, in flight. Tuna Erdem and Seda Ergül of the Istanbul Queer Art Collective

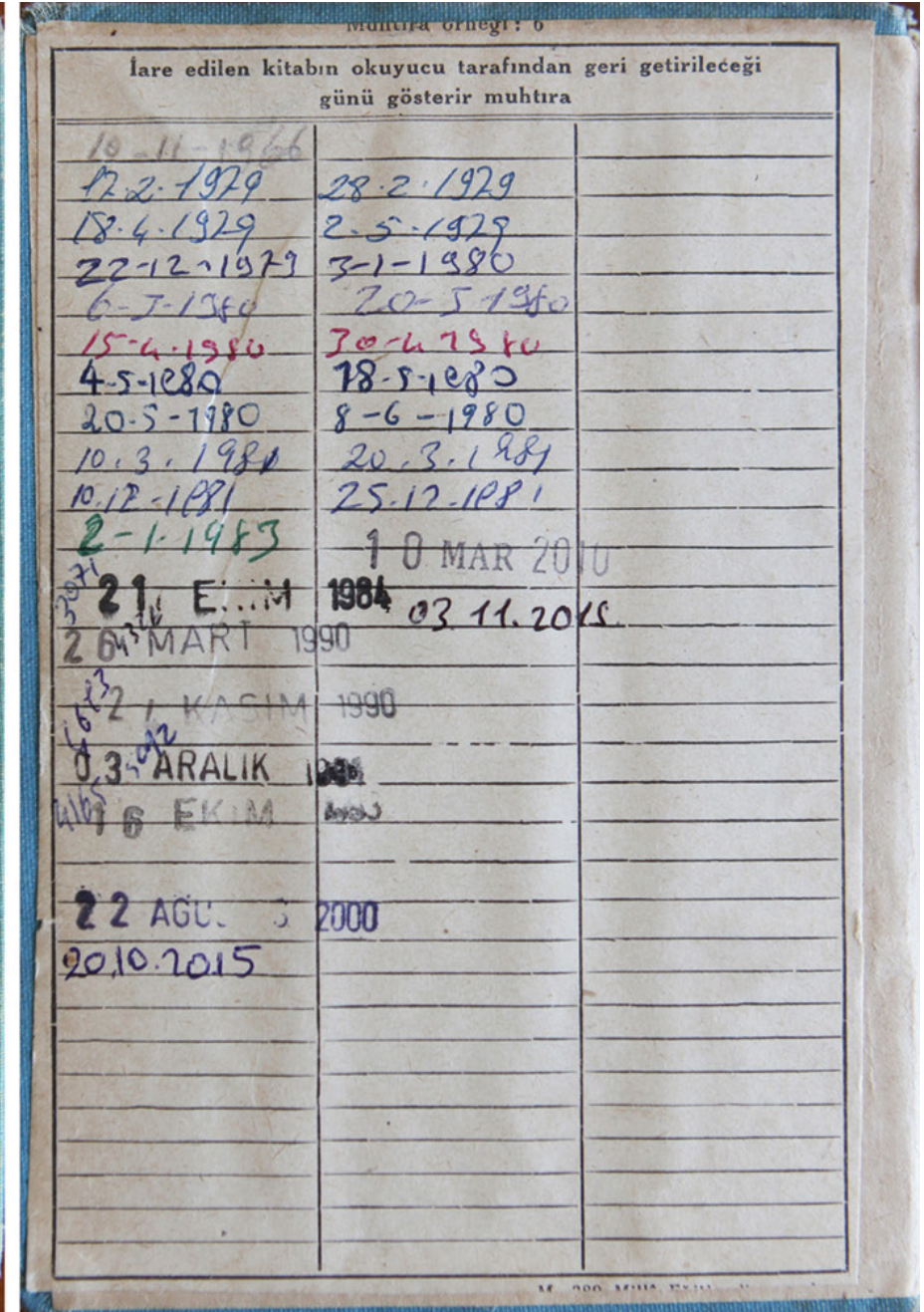
describe their books as the most cherished possessions. They decided to honor the books by creating a card for each one book they decided to bring along in a single suitcase, weighing no more than 20 kilos – the weight allowed on planes. It was also the same luggage weight allowed for the Greeks, who were forced to leave Turkey in 1964. The result is a 'fluxkit' containing thoughts, feelings and memories written down on postcards which were accumulated over the years, as Tuna Erdem and Seda Ergül describe: 'just in case we end up dismantling it in the near future when the immigrant crises turn all of us into immigrants'.



Istanbul Queer Art Collective: Just In Bookcase



Beril Gür: On Exile and Reading





Lawrence Abu Hamdan: *A Politics of Listening in 4 Acts*

LAWRENCE ABU HAMDAN

[inaudible]

A Politics of Listening in 4 Acts

In connection to their work *Just in Bookcase*, the Istanbul Queer Art Collective presents the performance *Psychic Bibliophiles: What the Cards Say* during the opening of *House of Wisdom* at Framer Framed, 24 November from 20:30 – 21:30.

Psychic Bibliophiles: What the Cards Say
2017
Performance at the opening of *House of Wisdom* at Framer Framed

'Every book, every volume you see here, has a soul. The soul of the person who wrote it and of those who read it and lived and dreamed with it. Every time a book changes hands, every time someone runs his eyes down its pages, its spirit grows and strengthens.'
Carlos Ruiz Zafón,
The Cemetery of Forgotten Books I: The Shadow of the Wind:

Our library had to die, when we felt we had to leave our country.
Books are heavy, but their spirits are light.
Now each book in our ex-library has a card;
And each card contains a story
Of how the book came into our hands:
Where we read it
What we thought of it
Who has it now...
Anecdotes that paint the portrait
Of what it was like to have lived and read in our country.

So step into our parlour and pick a card
or two
Let the book spirit mediums tell you its story
Only for your ears and once in a life time
The spirit of our dead library will talk to

you personally
And stamp you permanently.

LAWRENCE ABU HAMDAN

lawrenceabuhamdan.com

A Politics of Listening in 4 Acts
2016
Book, 6 black & white and 4 colour illustrations, 10,6 x 16 cm

The publication *A Politics of Listening* is an intervention into and, a reorganisation of, forms that listening takes, rather than a call for free speech or for a platform for voices to be heard. According to Lawrence Abu Hamdan listening is a political act, a pedagogical process, and an activity that can lead to the development of an organised protocol for engagement. In his art and research, the artist explores the perception of language, sound, and listening. National identity, human rights, and the administration of justice are recurring themes in his work. The techniques used in his audio-aesthetic practice have been used to conduct forensic audio analysis for several legal investigations. This monograph includes a series of transcripts of live speech from sermons, monologues, testimonies, and interviews made over the course of the last five years.

ALI KAZMA

Photos from the Archive (ongoing series)

2011

Digital print, 40 x 60 cm (each)

Photos from the Archive (ongoing series) shows a selection from the photography archive of the artist. The archive consists of more than eight thousand photographs taken at libraries, bookshops, print houses, bookbinderries and many other places that are related to books. Kazma's work can be seen as a comment on the fragile situation of books and libraries, whose mere existence is under threat due to increasing levels of censorship.

YAZAN KHALILI

yazankhalili.com

On Love and Other Landscapes

2011

Film/book, 91 images in sequence

Page size: 30 x 42 cm,
photo size: 13 x 18cm

The book *On Love and Other Landscapes* is a film made in the format of a book which does not exist as a film. The book follows a narrative of a failed love story, involving a woman who recently abandoned the narrator. The woman left him with landscape photographs lacking his presence and the presence of the notorious Israeli built Wall in the West Bank – an absence which echoes the atmosphere conjured by these images. This series emerged out of questions relating to the representation of the Wall. Depictions of

this Wall have been used and consumed within the Palestinian and global shared visual economy to such an extent that it lost its power as an image.

MONA KRIEGLER

Pain and Memory

2012/13

Digital print, sketch, embroidered
by hand on paper, 21 x 21 cm

Mona Kriegler's *Pain and Memory* is her response to a car bomb exploding on Al-Mutanabbi Street in Baghdad in 2007, killing 26 people and wreaking devastation. The street, named after a revered 10th-century Iraqi poet, had been home to bookshops, stationers and cafes where writers and artists gathered, and the bombing was widely seen as an attack on the country's literary and intellectual life. Kriegler uses gold thread to stitch together the 'scar' of Al-Mutanabbi Street on hand-drawn and aerial maps of Baghdad, an idea that draws on the Japanese wabi sabi tradition of repairing broken objects with a thin gold line along the cracks. The book is largely made up of photographic portraits of people who have been injured or broken in some way, with their scars (some of them invisible) traced in gold paint, thus drawing out relationships between the city and the body. The approach forms a different take on the aesthetics of destruction and repair, creating beauty out of the tracks of repair.



Ali Kazma: *Photos from the Archive*



Yazan Khalili: *A Cookbook for Political Imagination*



Mona Kriegler: Pain and Memory

GÖKSU KUNAK

guccichunk.bertha.me

When They Take It All From Us (Collective Memorizing)

June, 2017

Closing performance of *House of Wisdom* Berlin (not shown at Framer Framed)

Göksu Kunak found this image of his great grandmother in an old family album. The photo was taken in the last years of the Ottoman Empire, on the day when his great grandmother was supposedly eight years and becoming a hafız – the celebration of being a memoriser of every word of the Quran. The image reminded Kunak of the last scenes of Truffaut's film adaptation of the book *Fahrenheit 451* written by Ray Bradbury. In this scene people start to memorise books by listening to the books, because their books were considered as a threat to the society and were burned. Kunak felt the urge to perform this scene, especially because of the situation in Turkey and in terms of censorship.

During the performance that took place on *House of Wisdom* Berlin's closing day, on 4 June 2017, excerpts of a book, an essay, a dance piece, or say, a song on the body, decolonisation, queer chronopolitics, hacking, science fiction, porn and care were memorised. According to a certain score, created during the rehearsals, several performative corners happened at the same time.



Göksu Kunak

ELHAM ROKNI

elhamrokni.com

Dear _____ Salam 2016

Artist Book, Yousef-Abad project

Dear _____ Salam is an artist book produced in the context of *The Yousef Abad* project, dedicated to the exploration of the relationship between memories, space and movement. Rokni asked an Iranian-born, US-resident artist (pseudonym A) to film her childhood neighborhood in Tehran, while she was remotely directing from a distance (Rokni herself is prohibited from returning there). The artist gave the directing instructions and chose most of the locations. When the filming was over, A decided to quit the project, fearing the association with an Israeli

citizen. The breaking of contact gave rise to a new work, the book *Dear _____ Salam*, in which a third of the total email correspondence between the two artists appears, censoring any detail that might expose A's identity. The erasure marks enhance her disappearance, as well as exposing the dialogues' fragility and subverting its authenticity.



Elham Rokni: *Dear _____ Salam*

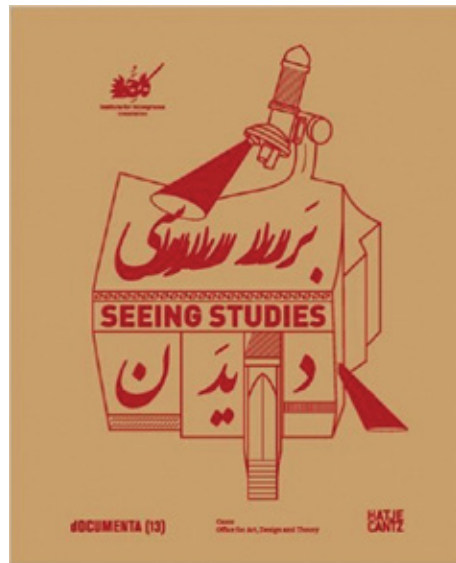
NATASCHA SADR HAGHIGHIAN &
ASHKAN SEPAHVAND

Seeing Studies

2011

Artist book, 21,6 x 3,05 x 26,5 cm

Seeing Studies investigates the ways in which we learn to see. Based on a schoolbook published by the Iranian Ministry of Education to teach art in the first year of Iranian public middle school, this bilingual publication (English/Farsi) embarks on a collaborative journey, visiting different 'schools of seeing'. Arguing that seeing is something we learn culturally, *Seeing Studies* is an investigation of seeing as a problem: as a fundamental 'sense' whose commonality is biologically assumed, but whose difference is culturally



Natascha Sadr Haghighian & Ashkan Sepahvand:
Seeing Studies

inevitable. The institute for incongruous translation invited contributors and interlocutors to propose solutions to these problems posed by dissonant visual languages. These proposals take shape as words, pictures, numbers, objects, practices, and concepts; in sum, 'things' coexisting in multiple configurations. Tenuous relations are drawn up between things as they take up positions in relation to a problem. Throughout this voyage, seeing is understood as a radical and expanded process of translation. How to look, read, and depict come together to form systems of 'agreements' within which their meanings are constantly extended, transformed, and reassigned.

SÜMER SAYIN

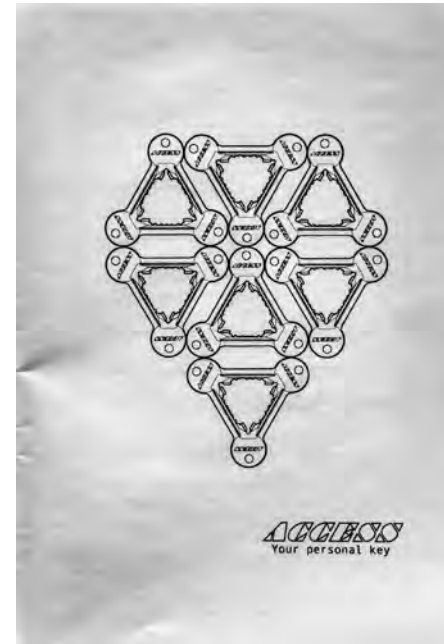
sumersayin.com

Access

2017

Artist book, catalog of keys, 21 x 14,8 cm

The work *Access* consists of a catalog of ironically designed keys, which can provide access to a variety of problematic situations. Each key can be produced as a 3D object, and can be ordered to satisfy specific needs. *Access* refers to the power mechanisms that manipulate knowledge. To be able to sustain their position through systematic confusion and censorship, people are left alone with personal efforts and solutions to exist in a society that is becoming increasingly individualised. Therefore, Sayin takes the initiative to provide 'easy' solutions for the ones who are in need to deal with their increasing negative feelings



Sümer Sayin: *Access*

such as hopelessness, confusion, depression at a time of political turmoil.

ERINÇ SEYMEN

Pages From a Fake Novel

2017

Book pages, drawing and text by Erinc Seymen, mixed media, 24 x 14,5 cm (each)

'He quickly looked around when he got off the bus, and turned left again by the bakery. He couldn't believe it took him this long to discover the joy of walking down the streets that he was familiar with. The apprehensions that clung onto him since childhood, the ones that he never really felt like belonging

to him, were finally left behind. He wasn't expecting money or appreciation for his efforts; he had come to accept measuring the worth of the hours he spent, and even that his own life's worth by units of tiredness. The more tired he felt by the end of the day, the harder the journey to reach his bed got, the more he felt relaxed. He couldn't even remember whom he worked for anymore. He didn't care about whom the voice giving commands belonged to, but how detailed and complete the orders were, so that he was not left to make his own choices. The faint hope mixed with an anxious waiting for a new era was now replaced by a sweet paralysis of submission.'

-Erinç Seymen

Presented as two pages that are ripped off from an old novel, Erinc Seymen's work – actually designed and written by the artist himself – titled *Pages from a Fake Novel* questions the thin line between the fiction and the reality in the *House of Wisdom* library.

The story is about an unknown person, who could be living anywhere at any time, but the more we read, the more we are confronted with ourselves – could that person be one of us? Is it from 2000s or from a forgotten old book? The text was originally written in Turkish and translated into German. By creating the illusion of an old novel, artist Erinc Seymen also plays with the notions of 'hidden', 'unapparent', 'secret' and 'fake' when it comes to searching for the truth.

BAHIA SHEHAB

A Thousand Times No

2015

Book, hardcover, limited edition,
black and white, 14 x 20 cm

A Thousand Times No: The Visual History of Lam-Alif is based on a historical linguistic research project into different types of 'no' in Arabic throughout history. It is dedicated to the lost Arabic letter Lam-Alif – the Arabic character for 'no'. Lam-Alifs were buried in the sand, blown away by the careless wind, drowned in rivers and seas, and burnt by ruthless fires. Shehab began spraying the word on walls around the streets of Cairo, in conjunction with political statements such as 'No to dictatorship', 'No to violence' and 'No to military rule' during the revolution in Egypt. Her protest campaign became known across the world via the internet and attracted plenty of attention and recognition. In her book, Shehab attempts to illustrate the journey of a single letter in time, space and across diverse cultures. She wishes to inspire young designers and readers, to encourage them in a sense of inventive playfulness and freedom in creation. Shehab wants you to receive this book as an ammunition for refusal in the face of all powers that try to impose on you that which you cannot accept.

WALID SITI

walidsiti.com

Dark Interludes

2001

Artist book, limited edition,
30 x 42 cm

The artist book *Dark Interludes* responds to the Iran-Iraq war with thirteen etchings that accompany a text, written by Kanaan Makia (Iraq, 1949). Makia wrote about fictitious nationalist and religious goals of the 1980s, whose cost is to this day still being paid for by the people of Iraq. Siti combined broken symbols in stark, fiercely energetic black and white compositions – twentieth century warfare is the literal subject matter of these thirteen images. The transfigured symbols of power, tradition and death are set against a backdrop of eerie stillness, or caught up in a torrent of swirling black and white lines depicting the turbulence and motion of war.

This series originated in a cycle of drawings which Siti produced between 1986 and 1990, the peak of the protracted Iran-Iraq war, culminating in the attack with chemical weapons on the Kurdish town of Halabja. Although the work was partly created in light of those events and as a response to them, it is not a documentation. The artist's interest lay in an attempt to work through his thought processes and ideas and in registering his sense of despair, hopelessness and complete bewilderment as an artist faced with events of such magnitude. This set is an important commentary on a war which affected the lives of many, especially

those political refugees from this region who now live in the U.K.

ALI TAPTIK

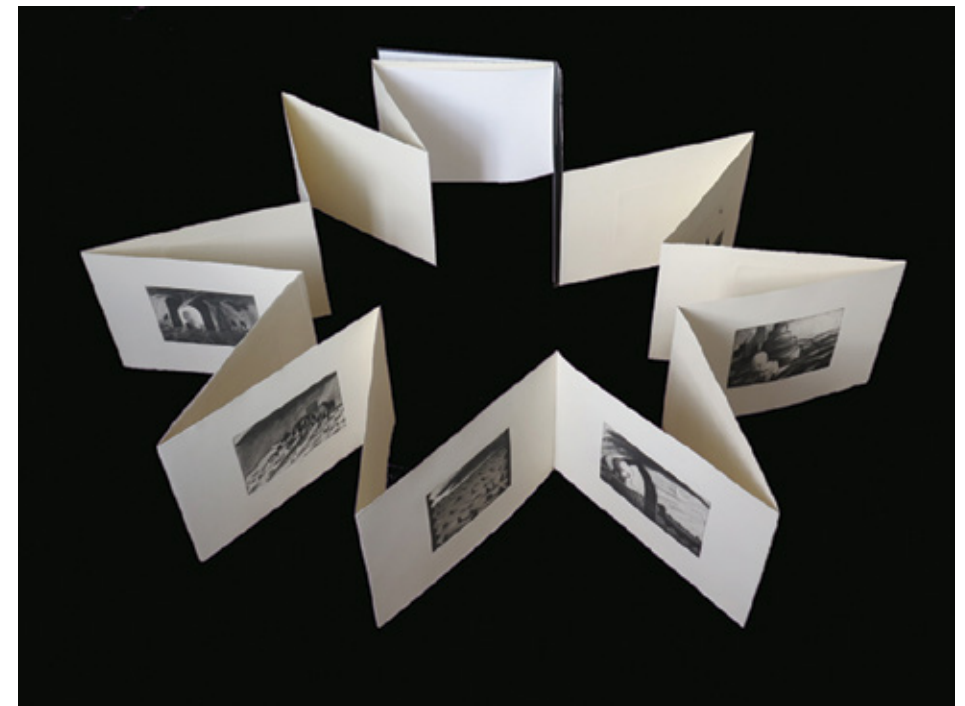
alitaptik.com

Meridians

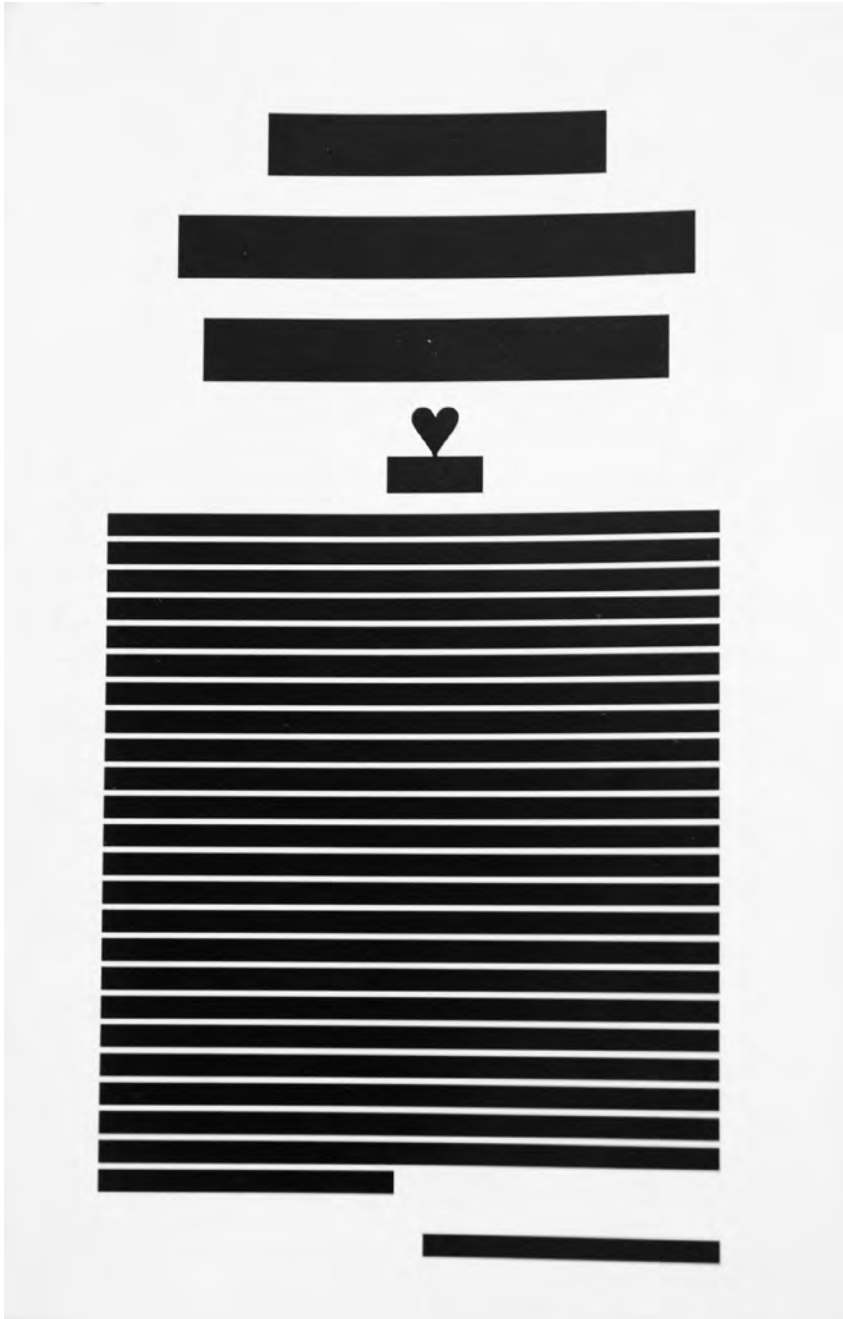
Originals, 1988,
Meridians - Mirror, 2017.
Edition of 3 + 1 A.P

Meridians is an inverted version of Henry Miller's *Tropic of Capricorn* book, which was banned until 1961 in the United States, as well as in Turkey.

The Turkish translation of *Tropic of Capricorn* was first published by CAN in 1985. The publication was found sexually offensive and banned from distribution; all available copies were destroyed. In 1988, forty publishers from Turkey reprinted *Tropic of Capricorn*, even though the book was still banned. In order to be able to reprint it, the publishers censored the offensive content with black tape – however, to re-establish its integrity, they included the court decision of the 1985 publication at the beginning of the book, including the censored parts – allowing the reader to 'read behind' the black tape.



Walid Siti: *Dark Interludes*



Ali Taptık: Meridians

The artist book *Meridians* by Ali Taptık can be seen as an homage to the publishers and CAN Publishing House, for their poetic resistance in 1988. Taptık's *Atlas* from the *Meridians* series inverts the censored parts, making explicit sections available to the reader – while censoring the 'harmless' content.

ERDEM TAŞDELEN

erdemtasdelen.com

Convictions

2012

Installation, 12,7 x 17,8 cm (each)

The artist book *Convictions* contains 47 short and concise anecdotes, written by the artist over the span of a number of years. The anecdotes describe the artist's experience of coming face to face with situations in which he became aware of his queerness. They provide an intimate look into how he positions himself as a queer person, and serve to remind that one is only queer in relation to others.

ÖZGE TOPÇU

ozgetopcu.com

Alteration Museum

2017

Handmade book, 40 cm x 32 cm

The *Museum of Alteration* holds a mirror to the stunning examples of architecture and visual culture that emerged during the establishment of the Turkish Republic, through the execution of the modernist style in the capital city of Ankara (Turkey).

The collected works in this book come from a range of the artist's previous books, drawings, paper works and installations. Through these different mediums, the artist sought to explore the synchronicity between the change in the facades of buildings, and the change in people's appearance and style of clothing during the early revolutionary period of 1923-1943. The 'artefacts of alteration' explore parallels between the morphological properties of modernist architecture and the restructuring of the Turkish society.

VIRON EROL VERT

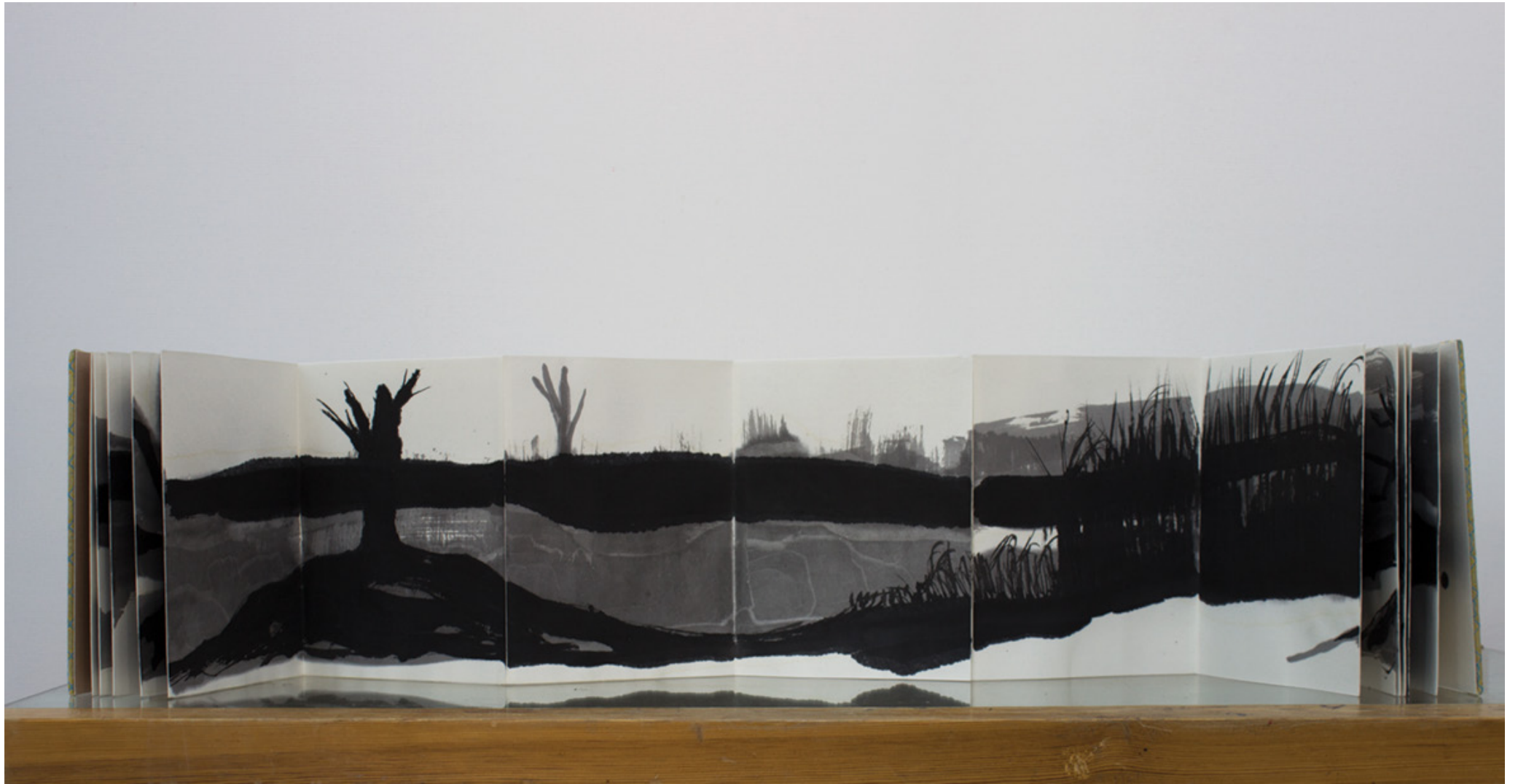
vironerolvert.com

Notebook of Mesopotamia

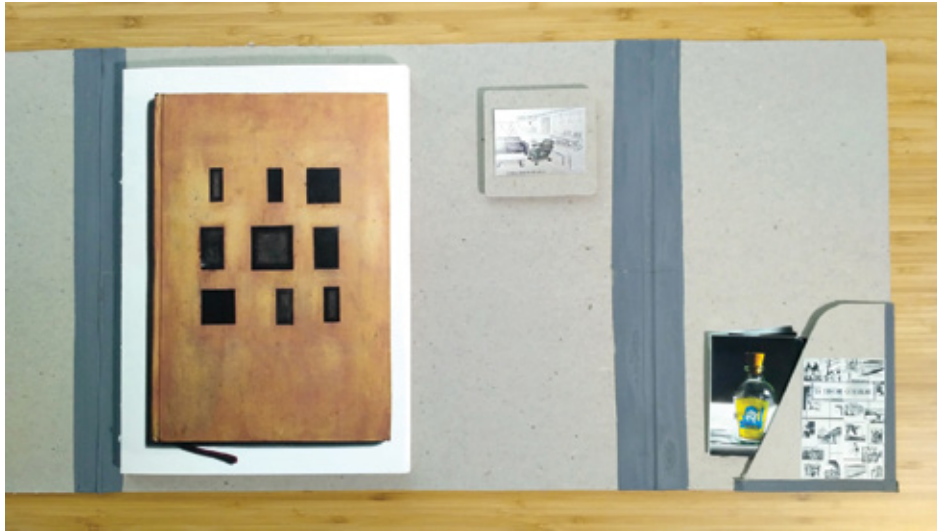
2015

Research book, mixed media, 21 x 29,7 cm

Notebook of Mesopotamia is a book of motives and patterns which Viron Erol Vert started in 2005, and still goes back to at times. This book on Mesopotamian and surrounding cultures, exists as a bridge between art and design, and combines the forms of past and present cultures, catching the similarities and the differences. Acknowledging the forgotten and lost histories of the geographical area he is from, Vert invites the readers/visitors to think about these neglected narratives. Questioning the tendency of political powers to erase different elements of cultures such as rituals, languages and dressing habits to implement their methodologies for cultural formation, this work focuses on what could happen if there was a more eclectic approach in the history of civilisations.



Ali Yass: Destination II



Özge Topçu: *Alteration Museum*

ALI YASS

Destination II

2017

Chinese rice paper book,
calligraphy ink (Gakusyo),
21 x 410 cm

Artist Ali Yass describes his work *Destination II* as follows: 'I draw my personal and public past in this book, where personal desires morph into gigantic monuments, similar to those scattered around the city of my childhood, Baghdad. Now, all these monuments are tall and abstract trees; totally abstract. What's the past if not a film without colours?' The work makes use of the colour black to highlight the feeling of darkness experienced by individuals settled in fragile places, by commenting on the landscape of the cities and on the effect of wars and political turmoil.

EŞREF YILDIRIM

esrefyildirim.blogspot.com.tr

Well

2014

Artist book, 21 x 14,8 x 1,2 cm

The artist book *Well* deals with the issues of suspicious deaths and forced disappearances, focusing on the deaths of soldiers, mandatory military service, and forced disappearances in Turkey during the 1990s. Printed in limited edition, *Well* is based on a theater text by Pelin Temur, which tells the stories of those men from the perspective of their wives, whose husbands suddenly 'disappeared'. At those times, people were taken to the police offices, and thrown into wells to die. Yıldırım recreated this text in the form of a well/book, making use of transparent pages, as a response to crimes that do not get investigated.

ALA YOUNIS

alayounis.tumblr.com

Tin Soldiers

2012

Artist book, 21,5 x 14 cm

The project *Tin Soldiers* explores persistent realities of formal and informal fighters. It appeared as an installation of metal figures, as an exhibition project, and, as shown here, as a publication. *Tin Soldiers* is a depiction of nine armies that were implicated in, or subject to, acts of war in today's Middle East. It attempts to look at the fragility of individuals, and the continuing allure of notions of nationalism and agency. It shares stories of individuals who have the mind-set, upbringing, context, or readiness to become a fighter and stories of others' escape to and from soldiery. The publication project of *Tin Soldiers* shows this political struggle of individuals by collecting it and making it transparent.

ON THE CURATORS OF *House of Wisdom*

Collective Çukurcuma:

Collective Çukurcuma is a non-profit art initiative based in Istanbul, Turkey. It was founded by Naz Cuguoğlu and Mine Kaplangı in 2015 and joined by Serhat Cacekli in 2017. The collective mainly focuses on collaborative thinking and creating processes through its reading group meetings (co-organised by Gökcan Demirkazık) and cross-national collaboration projects, and raises questions about the power of books and libraries through its curatorial projects and editorial work. Founded in response to a need for building a platform generating progressive dialogues and discussions on contemporary art, it aims to rebuild the nearly-forgotten 'neighbor' experience among the new generation through forming collaborations locally and internationally. Collective Çukurcuma organises periodical seminars, exhibitions, talks and performances as well as projects taking place in and out their neighborhood.

Naz Cuguoğlu is a curator and art writer, based in Istanbul. She is the co-founder of non-profit art initiative Collective Çukurcuma and the artistic research project *IdentityLab* (SE & TR); and works as program manager at *Zilberman Gallery* (Istanbul & Berlin). Her writings have been published in various online and published art magazines, including Art Asia Pacific, Art South Africa, and Istanbul Art News. Recently, she took part in ICI New Orleans Curatorial Intensive funded by SAHA, and TATE Intensive (London) funded by Roberto Cimetta fund. She received her BA in Psychology and MA in Social Psychology focusing on cultural studies.

Mine Kaplangı is the co-founder of Collective Çukurcuma. She is currently working as an artist representative and curator at BLOK contemporary art space in Istanbul. She received her BA in Philosophy in Istanbul University and MA (Certificate Program) in Philosophy of Arts & Aesthetics in Bologna University/ DAMS Faculty. She is also working as a freelance editor for contemporary art platforms like Artunlimited and *Artfridge*.

Serhat Cacekli is an Istanbul-based curator and art writer. He is one of the curators of international exhibition exchange project 31KiLO and a member of non-profit art initiative Collective Çukurcuma. Cacekli contributes regularly to various printed and online art magazines such as Istanbul Art News, Milliyet Sanat and XOXO the Mag. He works at Zilberman Gallery–Istanbul and pursues his Master's Degree on art management at Yeditepe University.

TEXTS

The artists and Collective Çukurcuma
(Naz Cuguoğlu, Mine Kaplangı and
Serhat Cacekli)

EDITING

Framer Framed (Olga Leonhard and
Annosh Urbanke)

GRAPHIC DESIGN

Diego Montero Ris

FRAMER FRAMED IDENTITY

Van Lennep, Amsterdam

TOLHUISTUIN



