

anteprima
artists'
video
and
film
screening

Italian Institute of Culture in Istanbul
Meşrutiyet Caddesi No:75 - Tepebaşı, Beyoğlu

September 20th 2011, 6 pm



*Ambasciata d'Italia
İtalya Cumhuriyeti Büyükelçiliği
Ankara*

anteprima

artists' video and film screening

Italian Institute of Culture
Meşrutiyet Caddesi no:75 Tepebaşı, Beyoğlu -Istanbul

Curators and speakers

Beral Madra and Maria Rosa Sossai

Production Coordinator

AlbumArte Roma
Francesca Ganzenua

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MONITOR



ANTEPRIMA

ARTISTS' VIDEO AND FILM SCREENING BY SIX ARTISTS FROM TURKEY AND ITALY

Gianpaolo Scarante

The new season of Italian artistic activities in Istanbul carries on with a beautiful and stimulating initiative. The linkage with Istanbul's Biennial Art Exhibition, within which our exposition is inserted as a "special event", provides prestige and relevance to this activity that showcases the first well structured artistic presence of our country to this very important cultural occasion.

The main theme of the exhibition is Video Art. A form of Art, that entails the tone of topicality, even though the roots in time of these experimentations lay towards the end of the Sixties. The reference is to a form of being artistic that is constantly evolving and is not historicized, alluding to today's strains in the developed world and to its quest for levity, speed, exactness and visibility. The world's materiality imposes itself in terms of spaces, resources, non renewable goods, and modernity is seeking a way to go beyond material and corporeal.

The event also represents a unique occasion for cultural exchange and confrontation; this is a typical sign of the cultural achievements promoted and encouraged by the Embassy of Italy. Three Italian artists (women) and three Turkish artists (a woman and two men) are to be presented, expressing various background shades: one of the core values of this artistic confrontation.

Within the works of Suat Ögüt, Ferhat Özgür and Neriman Polat - albeit with the due reservations - we can find the imprint of an accusation, side by side with the accumulation of a series of images related to consumption, deprived of hierarchy, according to the tradition of Pop Art. But also the necessity of a content, the myth of the enlivening purpose of the artist himself. We believe this is in accordance with a young country's growth path's thinking and re-thinking about its cultural identity.

More subtle and refined, celebrating the absence and the alienation of the subject, is the contribution of the three Italian artists, where one may catch the peculiar look upon things deriving most probably from a different gender perspective. Inside their contributions we may find the formal exquisiteness, and ironical notes, like in August 2008, by Râ di Martino, where the faces of the artists, such as the one of Maya Sansa, represent an intensity contradicted by the sound of words, by the stereotyped brevity, by the context.

Hints to tradition, subtle elegy of the objects, reality-unreality, such as the incumbent sleep of the child in the afternoon, appear in Linee by Sabrina Mezzaqui. Perceptive ambiguity kept between infinitely vast and infinitely small in Airdrawing by Margherita Morgantini together with a more worrying tone in the dissolving of the human figure within objects.

This exhibition is a first confrontation between Turkish and Italian artists, that we sincerely hope will last in time and may become an awaited and recurrent appointment in order to renew experiences' exchange and new realizations.

RÄ DI MARTINO

Dear Rä,

as with the other two selected artists I would like to express the reasons which brought me to choose August 2008 (2009) and Not 360 for the screening in Istanbul. The film Not 360 is connected to my relationship with you and when I saw it the first time I was struck by the pace of the acting, the feeling of alienation brought about by the Beckett-esque repeating of the scenes in a crescendo of speed and absurdity, in a loss of linguistic and communicative meaning. Your skillfulness in manipulating the cinematic mean, as if it were an illusionist's magic, can also be seen in August 2008, enriched by the singing of the two musicians which recalls the traditions of the music hall. I would like to ask you to what extent is cinema a source of inspiration and what aspects of its language fascinate you?

Thank you,

Maria Rosa Sossai

Cinema has been and still is a passion of mine, but in regards to my work it becomes like a surface or a material for me to use; to use cinematographic grammar in an intentionally incorrect fashion or to use formal cinematographic elements but inverting their correct order or the common use, to reshuffle them to create a new effect. In a certain way I don't resort to research as I use what is imprinted in my memory, perhaps they are mainly childhood memories or of the first cinema that struck me or the people close to me. In August 2008 I used a cliché image creating a tableau vivant, in Not 360 the elements of a film set become dysfunctional and take the role of lead characters.



August 2008, 2009, 16 mm film transferred onto HD, 5 min.



Not 360, 2007, 16 mm film transferred onto DVD, 7 min.

SABRINA MEZZAQUI

Dear Sabrina,

firstly I would like to explain the reasons behind my choosing *Linee* (2005) and *Fioritura* (2001) for the screening of the 20th of September, in my opinion they represent the two hemispheres of your research. A personal memory ties me to *Linee*, in the year in which I had chosen it for the project room program of the MAN museum in Nuoro. The slow movements of the transparent curtain like waves in the air which softly blended to the eastern sounds of music. It is a melancholic sadness which changes identity in *Fioritura* as it becomes a conflict between the movement of the hands which force the blossoming of one of the most fragile flowers, the poppy, by opening its petals. Violence is only faintly concealed, contained within the slowness and the repetitiveness of the action, maybe hinting at the unresolved conflict between nature and culture? I would like to know how your videos are created, how do you assemble the sequence of the images, are you driven by the heart or by reason?

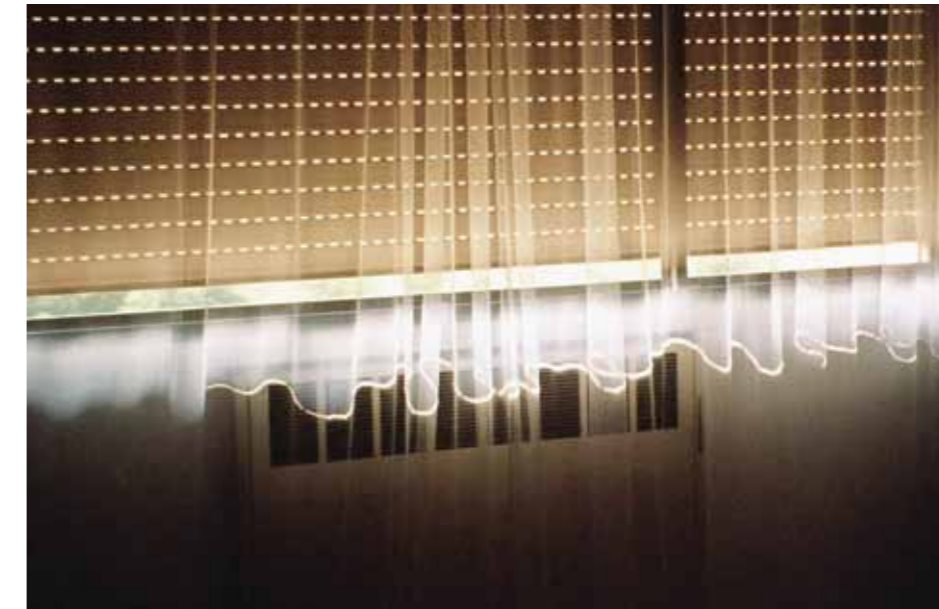
Thank you,

Maria Rosa Sossai

My videos usually portray the slow passing of time, variations of the light or simple natural occurrences such as dust in the vicinity of an ajar window or the tiny stars reflected by the sun on waves or falling snowflakes. They have no narrative purpose. They stem from the daily possibilities of visual enchantment. The etymology of enchantment reveals the recital of magic words which capture and transfix as do these images.

Rilke's Ninth Elegy comes to mind, when the poet writes:

...Perhaps we are here to say: house, bridge, fountain, gate, jug, fruit tree, window -at most: column, tower ... But to speak them, you understand, oh, you are to say them with more intensity than things themselves ever dreamed they would be...



Linee, 2005, DVD, 6 min.



Fioritura, 2001, DVD, 13 min.

MARGHERITA MORGANTIN

Dear Margherita,

we haven't spoken for while, however if you follow an artist's evolution from a distance for some time it may happen, as in our case, that eventually our paths cross. I have watched your latest videos with great interest and have selected *Airdrawing* (2009) and *Attenzione, prodotto solubile in HTML* (2003-04) for the screening in Istanbul. Animated drawing in Italy still has a limited circulation and would certainly deserve a greater consideration. My choice is therefore a tribute to drawing, to the brushstrokes which perhaps extend their existence inside our minds. As it happens with the substance of dreams, often considered of a less than true authenticity, but what proofs can we produce of said authenticity? Your videos witness the existence of all that which the distracted eye does not see. So I find myself asking you about the extent of truth in dreams, and how much can drawing enrich the artistic language of videos?

Thank you,

Maria Rosa Sossai

Air Drawing is a video formed by 3 sequences of thermo-graphic files (infrared images shot by a thermal camera placed on a weather analysis turret of the University of Basel).

The first frame is the device's field of vision, a meadow with diverse crops surrounded by trees seen from above, afterwards the image becomes almost abstract: through the bearings of the different temperature of the earth one can see the movement of the wind, the turbulence in the air (cold is perceived as black and hot as white).

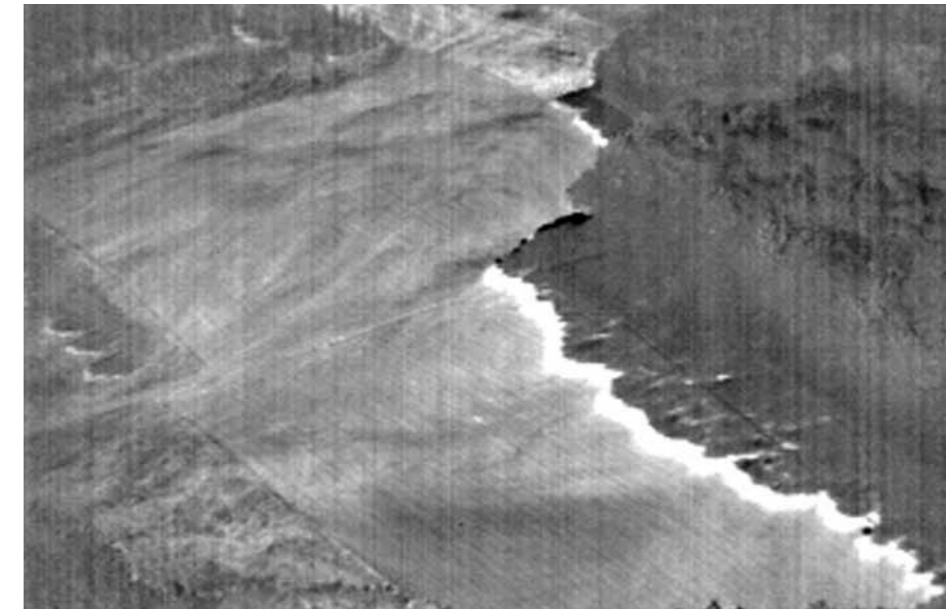
The drawing in this case marks a reference to visual reality, a minimal representation which leaves liberty for further movement. By simply dictating the rhythm of the images of the wind, perhaps never seen before in this form, I provided them with an inner time.

The white objects in the frame moving like fireflies are warm objects detected by the thermal camera (a car, people, rabbits).

In *Attenzione, prodotto solubile in HTML* (Warning, soluble product in HTML) drawings cannot be found, it is rather an intertwining of dimensions which gradually melt into an unsealed white.

While one set is designed and domestic the other is urban and unpredicted. On one side we see a bed, recalling certain symbolisms such as a dream, a girl's childhood imagery, a confusion in identity between the subject and the object.

The second frame set in a lagoon, is a cross fade of men moving in different scales, the shallows covered by water only in certain hours of the day in correspondence to the sea's tide (traditionally a working class beach named "baccan"). The effect is ambivalent: both public and private, merged into a matching rhythm and with the same visual frame, however with distinct rules. Another level is represented by the straightforwardness of the observations, free of its symbolic implications: the great ships in the distance passing through the exit of the S. Andrea port in Venice, being so out of proportion they cast their influence on the equilibrium of the lagoon.



Air Drawing, 2009, DVD, 06:21 min.



Attenzione, prodotto solubile in HTML, 2003, DVD, 03:19 min.

INTRODUCTION FOR ANTEPRIMA

For artists in Turkey video is an essential tool to present themselves to the global art scene, as there is very limited official and private support to travel, to transport their works and to have financial support for more costly ways of producing art. The videos mostly tend to be semi-documentary combined with the skill of using it as a tool of individual expression. If we consider classifying the types of video works, we see that most of the videos are interviews where the artists position themselves as the witnesses. In this case the responsibility of the statement belongs entirely to the interviewed person and the viewer. The other most popular kinds of video work are documentary of a performance, socio- or individual psychological connotations, everyday-life observations, urban and architectural landscapes mostly rendered with a surrealistic style and black humour.

Artists in Turkey have a wide range of scopes and arenas to base their art in. There are a very rich historical background, a problematic modernism and post-modernism, a diverse daily life, individualism, subjectivity, gender problems, different cultures and languages etc... Furthermore, the region of Turkey is another territory that needs to be explored from different angles. However, since three generations, the artists are seriously under the influence of commodity culture, media and culture, pop culture and of all the issues that are related to everyday life and mediocrity; they live in a tension of being up to date, being agile and being in transition. This psychology – sometimes a certain psychology of stress - is conflicting with the serenity of art making. The result of this haste is a surfing from one subject to the other, from one idea to another ; there are no limits to stop... We should face the fact that media based visual consumption is influencing Turkey's cultural politics and public opinion; in this sense video art is the most alternative way of resisting the visual pollution of culture. The influence of commercial video techniques on artistic one is undeniable, even if the artists use the language of the commercial video to attack and to scrutinize the world as seen on the TV screen. At this point the political and critical content and message of the video work become important. Here, we introduce three distinguished artists from Turkey, who have international recognition with their video works and who were triumphant in dealing with the influence of visual pollution. Their statements are based on the following six questions.

What are the socio-political issues of the society you are living in?

What are the global communication possibilities in art and culture?

What kind of mediation is your work between you and the local and international audience?

What is your experience in art-making in the age of neo-liberal capitalism?

What is the meaning of contemporary art works in consideration of "traditions" that still prevail in the cultural policies of the nation states and in the appreciation of the people?

What is the particular knowledge production behind the visible form of your work?

Beral Madra

SUAT ÖĞÜT

The political power which defines itself as “conservative democracy” rules Turkey since a decade; however under the pressure of this conservative power the journalists and writers have restricted freedom of expression. As an artist I also feel strained when I try to transform my ideas into artworks. On the other hand the art scene is empowered by the production of the young generation of 90's and of the emergence of non-profit initiatives since 2000. The local art market is still growing, but some galleries participate to international art fairs and promote contemporary art production. The anarchist attitudes of the 90's are gradually fading away and quite naive positions are appearing, probably due to the appropriation of European standards. Once the relationship between the artists and the curator was face to face; now internet communication has the priority. The residency programs are being organised with online dialogues. As the artists can make themselves visible in the global art, this gives them the great opportunity to be active in the world scale.

I can say that one cannot have a great chance to select a life style within the standards in Turkey, even if I was lucky to study in Istanbul which has its advantages. Since four years I am working in free lance jobs and since now I have financed my art production and participated mainly in independent exhibitions.

My projects are mainly based on “witness position” to the visual and verbal phenomena in the official space, to the individual psychologies and to an incident. Identity, memory, consumption culture concepts, official space versus private space occurrences are the fields of interest in my projects. I try to ask questions about the tension between the official and the private spaces and about the circumstances of everyday life. I am utilizing all the visual and audio media such as video, photography, sound which can have a direct and convincing communication with the viewer, which convey all my concepts, observations, and anxieties and make them a witness to what I am seeing. The mobility of my work from local to global provides a very productive context in the sense that I can evaluate the reaction of different societies.

The first intense collaboration between the contemporary art production and the state culture policy was experienced during Istanbul 2010 ECOC project. However, this collaboration seems not to have the expected sustainability. The investment of the private sector to contemporary art is not enough to cover the financial deficits of this field filed.



Devrim Seni Seviyorum / Revolution I Love You, 2011, HD DVD, colour-sound, 17:12 min.



Disko Disko Petrol / Disco Disco Petroleum, 2009, DVD, colour-sound, 05:18 min.

FERHAT ÖZGÜR

Considering the final situation after the general election in Turkey, I believe that conservatism and nationalist trends will be empowered and political Islam will play a more significant role in Turkey. Artists like us who favour leftist politics, will have difficulties to keep up with this situation and it will consume much time. I consider my position as "minority", but at the same time I expect this position not to be interpreted as elitist or as underestimating the rural populations.

I believe that the continuing residency programs, the interchange of international exhibitions, establishment of curatorship, and artist's initiatives breaking the habits of curator-artist communities contribute in a constructive way to the expression and exhibition possibilities of artists. International exhibitions provoke the interaction and communication among the artists. Online communication is very effective for collaborations, so that many artists and curators can organise exhibitions without seeing each other. Artists experience a new self-confidence through these developments.

I am questioning myself why 90% of my production consists of video and photographs now, when I have been initially trained as a painter. I cannot decide why! Are the paintings not so enticing anymore or are video and photography easy to exhibit and transport in comparison to paintings. However, I am challenged to produce them, as these works are internationally demanded and exhibited. The positive response to my works is evidently based on their content which reflects global problems and issues even if they are motivated by the dynamics peculiar to Turkey.

I am not a young artist anymore; I still have no private studio and I have no steady income from my art works, therefore teaching in the university seems to be a necessity. I have to accept teaching as a creative action and consider the success and progress in that task as a positive contribution to my work. Otherwise this profession would be unacceptable for me. Art making is for me the foremost goal, so that I am weighing up my time with concentrated pace of art production. I still could not realise my projects; I participate to many exhibitions with art works which I have produced with my own resources, as almost all the invitations to the exhibitions have limited budgets to cover these production expenses. Institutions in this sense have priority.

Contemporary art can only be effective when it attempts to break the taboos and traditions. Artists living in countries like Turkey where conservatism and Islamic attitudes are gaining strength feel a certain pressure on themselves. The state and local governments are not supporting contemporary art; they can even put obstructions in front of the artist. The public is also favouring middle of the road, harmless, a politicised visual works that relish the retina. Works that tackle political and cultural traumas are being discussed and appreciated as actions among the artists, art institutions and experts.

I am continuously looking to my environment, even if I really need a studio with wide facilities; I have virtually identified the studio with the street. Consequently the information content of my works comes from the life itself. Yet it was always a strong code for me to mesh the information into the visuality; but I also try not to correlate this visuality with the conservative visuality I was mentioning above. I try to leave some doors closed and elevate the message of the work to a meta-reality



Life Is Beautiful / Hayat Güzeldir, 2010, DVD, colour-sound, loop, 06:15 min.



Cimon and Pero / Cimon ve Pero, 2009, DVD, colour-sound, loop, 06:15 min.

NERIMAN POLAT

Social positions, conditions, transformations and my observation on these issues determine my art making. Definitions on social issues are the background in my works. Social categories, gender issues, relations between urban environment and individual positions, the street codes of patriarchal system and its effects on the individuals are my subject matters. Women are the heroes of my works. In particular I take off from stories that I know and digested before; so that my works reflect an everyday knowledge rather than a special one. As I am living in a country where you everyday wake up with "last minute news" and where everything is in continuous change, it is very essential for me to witness, to remember the past traumas and exploit all these in my work.

I think art is a very effective communication and interaction tool; therefore I acknowledge that all kinds of communication tools should be converted into the field of art. While the artworks are extremely commercialised and becoming objects of desire or game, I am interested in artworks and actions that question the status quo, correlate with reality, invite the viewer to participation and rejoin to the social problems. In the age of neo-capitalism the voice of contemporary art is fairly turned down. Oppositions are dying away, so that a certain loss and dislocation of meaning are relevant. Just because of this complication the artists have to resist more than before and raise their voices.



İki Keklik/ Two Partridge, 2005, DVD, 04:53 min.



Divane/Crazy in Love, 2010, DVD, 04:27 min.

RÄ DI MARTINO

Born in Roma in 1975, moved to London in 1997 and to New York in 2005. Currently lives in Turin, Italy and Brooklyn, NY.
2004 – 02 MFA in Fine Art Media, Slade School of Art, UCL, London.
2002 – 99 BA in Fine Art Media, Chelsea College of Art, London.

Selected Solo Exhibitions

- 2011 » La controfigura - The Stand-In, Monitor Gallery, Roma
- 2010 » Artscape, Vilnius Cultural Capital of Europe, Vartaj Gallery
» Rä di Martino, Artissima, Torino
- 2009 » The Night Walker and Other Works, CAV Coimbra Portugal
» August 2008, Monitor Gallery, Roma
» Rä di Martino, Espace Doll - Les Urbaines Festival, Lousanne
- 2008 » The Night Walker, Maze Gallery, Torino
- 2007 » The Red Shoes - Present Future, Artissima, Torino
- 2006 » La camera, Presentation (New Acquisition) MACRO, Roma
- 2003 » Rä di Martino, Monitor Gallery, Roma

Selected Group Exhibitions

- 2011 » When in Rome, IIC/Laxart (Billboard), Los Angeles
» Terre vulnerabili, Hangar Bicocca, Milano
» UN'ITA', New York
- 2010 » SI Sindrome Italiana, Magasin, Grenoble
» Art|Film, Art Basel 41
» VideoZone 5°, Intern.I VideoArt Biennial, Tel Aviv, Israel
» Cinephémère, FIAC, Paris
» Linguaggi e Sperimentazioni. Giovani artisti in una collezione contemporanea, MART, Rovereto
» Visions in the Nunnery, Bow Arts Trust, London
- 2009 » Italics, MCA, Chicago
» Fuori Centro, also co-curated, Hangar Bicocca, Milano
» Work.in.Space, Connaught House, Ballsbridge, Dublin
» Lumen, Centro Pecci, Prato
» Eppure si muove, Fondazione Sandretto, Alba Guarene
» Financial District, ISCP Studios, Brooklyn NY
- 2008 » Manifesta7, Rovereto
» Italics, Palazzo Grassi, Venezia
» How Soon Is Now?, AIM program, Bronx Museum, NY
» Tarantula, open air exhibition, Piazza Duomo, Fondazione Trussardi, Milano
» Quadriennale di Roma, Palazzo delle Esposizioni, Roma
» Here Once Again, Loop Gallery & MOA, Seul
» Hot Season, Italian Art Now, Stenersen Museum, Oslo
» Here, Seaport Swing Space LMCC New York
- 2007 » Senso Unico, PS1, Long Island NY
» Art Summer University, Tate ModernOff Screen, Montevideo - Netherlands Media Art Institute,
» Film Program in the Slovenian Pavillion, Tobias Putrih's Venetian, Atmospheric,
» The 52nd La Biennale di Venezia
» TV Dinners, LMAK PROJECTS, New York
- 2006 » Altered, Stitched and Gathered, PS1 Art Center, Long Island City, New York
» Busan Biennale – CAFE2, Busan, South Korea
» Setting The Scene, commission and exhibition, MACRO & Discoteca di Stato, Roma
- 2005 » T1 TriennaleTorinoTreMusei, Fondazione Sandretto, Torino
- 2004 » Surely We Will Be Confused, Fondazione Ratti, Como
» Il Tomorrow's Déjà Vu, Video Mundi Festival, Chicago
» VideoZone 2°, Intern.I VideoArt Biennial, Tel Aviv, Israel
- 2002 » Beck's Futures Student Film Award, ICA, London

SABRINA MEZZAQUI

Born in Bologna in 1964.
Lives and works in Marzabotto (BO).
1985 graduated at Istituto Statale d'Arte in Bologna.
1993 graduated at Accademia di Belle Arti in Bologna.

Selected Solo Exhibitions

- 2011 » Ciò che la primavera fa con i ciliegi, Galleria Continua, San Gimignano
- 2010 » Giocatori di perle, Galleria Massimo Minini, Brescia.*
» La realtà non è forte, Sala Gandini del Museo Civico d'Arte, Palazzo dei Musei, Modena.*
» Forse noi siamo qui per dire: casa, ponte, fontana, brocca, albero da frutti, finestra, L'Ozio, Amsterdam
- 2009 » Bagaglio a mano, curated by Verusca Piazzesi, Istituto Italiano di Cultura-Moca, Buenos Aires, Argentina
- 2008 » Mettere a dimora, Galleria Continua, San Gimignano (SI).
- 2007 » Come acqua nell'acqua, a cura di Angela Tecce, Castel Sant'Elmo, Napoli
- 2006 » Quando le parole atterrano, Galleria Massimo Minini, Brescia.
» C'è un tempo, a cura di Elena Volpato, GAM-Galleria Civica d'Arte Moderna, Torino.
- 2005 » Sabrina Mezzaqui, a cura di Karen Allen e Lee Newman, One Severn Street, Birmingham

Selected Group Exhibitions

- 2011 » Arte e Design - Vivere e pensare in carta e cartone, curated by Paolo Biscottini, Museo Diocesano, Milano
- 2011 » Arte e Design - Vivere e pensare in carta e cartone, curated by Paolo Biscottini, Museo Diocesano, Milano
- 2010 » La scultura Italiana del XXI secolo, Fondazione Arnaldo Pomodoro, Milano
» Linguaggi e sperimentazioni, MART Rovereto, Rovereto
» Libri d'artista dalla collezione Consolandi 1919-2009, curated by G.Maffei e A.Vettese, Palazzo Reale, Milano
» Cosa fa la mia anima mentre sto lavorando? Opere d'Arte Contemporanea dalla Collezione Consolandi, curated by Francesca Pasini e Angela Vettese, MAGA, Gallarate
- 2009 » Caldic Collectie – Artists' Books, Museum de Fundatie, Paleis a/d Blijmarkt, Zwolle
» Le mois italien: la difference, curated by Vincente Verlè, Centre d'Art Bastille, Grenoble
» First Image. Sequences, curated by D. Zacharopoulos e M. Annibali, Moschea Yeni Djami and other bases, Salonico (Greece).
- 2008 » The Bearable Lightness of Being \ The Metaphor of the Space, la Biennale di Venezia 11Th International Architecture Exhibition, curated by Lorand Hegyi e Davide di Maggio, Venezia
» Modern Love, National Museum of Women in the Arts, Washington, Usa
» Italian Genius Now, The Travencop House, New Delhi, India
- 2007 » Apocalittici e integrati, curated by Paolo Colombo, MAXXI – Museo nazionale delle arti del XXI secolo, Roma
» Camera con vista, curated by Claudia Gianferrari, Palazzo Reale, Milano
» Italian Genius Now, curated by Marco Bazzini, Museum of Fine Arts, Hanoi (Vietnam)
- 2006 » Videoreport Italia 2004-05, Galleria Comunale d'Arte Contemporanea di Monfalcone
» L'immagine del vuoto – Una ricerca artistica nell'arte in Italia 1958-2006, curated by Marco Franciulli and Bettina Della Casa, Museo Cantonale d'Arte, Lugano (CH)
» Il libro come opera d'arte, Galleria Nazionale d'Arte Moderna, Roma
- 2005 » Senza confine (15th year), Galleria Continua, San Gimignano
» Bologna Contemporanea 1975-2005, curated by Peter Weiermair, Galleria d'Arte Moderna, Bologna
- 2004 » + Positive, curated by Valerio Deho, Kunst Meran im haus der Sparkasse, Merano
- 2003 » Moltitudini-Solitudini, curated by Sergio Risaliti, Museion - Museo d'Arte Moderna e Contemporanea, Bolzano
- 2002 » De Gustibus (Collezione privata Italia), curated by Achille Bonito Oliva and Sergio Risaliti, Palazzo delle Papesse, Siena.

MARGHERITA MORGANTIN

Born in Venezia in 1971.
Lives and works in Milano and Venezia.

Selected Solo Exhibitions

- 2009 » Air drawing, Galleria Continua, San Gimignano
- 2009 » Margherita Morgantin, Galleria Civica Contemporaneo, Mestre, VE
- 2008 » Il pensiero veloce e altre dimensioni, A of question survival, MAN, Nuoro
- 2005 » Codice Sorgente Galleria Continua, San Gimignano
- 2003 » Spazio Aperto, Galleria d'Arte Moderna, Bologna
- 2001 » Osservare le norme di sicurezza, , curated by Emanuela De Cecco Artopia, Milano

Group Exhibitions

- 2011 » Fotografia Europea 011 - Verde bianco rosso. Una fotografia dell'Italia, Chiostro di San Pietro, Reggio Nell'Emilia
- 2010 » TERRE VULNERABILI a growing exhibition, HangarBicocca, Milano, Italy
 - » Soul for Sale, Viafarini at Tate Modern, London UK
 - » Squares of Rome, a cura di C. Casorati A. Bonito Oliva, MOCA, Shanghai, China
 - » Veneziano contemporaneo, a cura di C. D'Orazio, Museo di Villa Pisani, Stra
- 2009 » Isola Mondo, Torre Massimiliana, Isola di Sant'Erasmus, Venezia
 - » 're.act.feminism, curated by Beatrice E. Stammer and Bettina Knaup for Berlin Based association 'cross links e.v. , International Festival of Contemporary Art City of Women in Ljubliana- weiter ins Kunsthaus, Erfurt, DE
- 2007 » Poi Piovve dentro a l'alta fantasia, Museo Marino Marini, Firenze
 - » D'ombra, curated by Lea Vergine, Compton Verney Art Museum, Warwickshire
- 2006 » Il potere delle donne/The Power of Women, Galleria Civica di arte contemporanea, Trento
- 2005 » Muslim Mulliqi Prize, curated by Mehmet Behluli, Kosova Art Gallery, Prishtina, Kossovo
 - » Aperto per lavori in corso, curated by di Francesca Pasini, PAC, Milano
 - » Alineamenti, Germania curated by Lelio Aiello, Sergio Risaliti, Trinitateskirche, Köln
 - » Sweet taboo, Tirana Biennale 3 episode II, Kompleksi-Goldi, Tirana, Albania
- 2004 » Prototipi 0.3, curated by S.Chiodi and B.Pietromarchi, Fondazione Adriano Olivetti, Roma
 - » on-air, video on screen from Italy, curated by Andrea Bruciati, Antonella Crippa, Galleria Comunale d'Arte Contemporanea di Monfalcone.
 - » Framing devices, The Agency Contemporary, London
- 2003 » WI Working Inside, curated by Sergio Risaliti, Stazione Leopolda, Firenze,
- 2002 » Tracce di un seminario, Marina Abramovic with 27 artists, curated by Angela Vettese and Giacinto Di Pietrantonio, Viafarini, Milano
- 2001 » Unexpected (stages of regression), curated by Gianni Romano, Biagiotti Arte Contemporanea, Firenze
- 2000 » Outlook express, curated by Alessandra Galletta, spazio Viafarini, and Galleria Giancarla Zanutti, Milano

SUAT ÖĞÜT

Born 1985 in Diyarbakir. Lives and works in Istanbul.

Having graduated from Marmara University's Painting Department in 2007, Öğüt had his first solo exhibition "Speeding Up Domestic Life" curated by Kristina Kramer & Anna Heidenhain, Istanbul (2008). He was a participant of Willa Waldberta (artist in residency) in between July- August, Munich (2010). Some of the recent group shows he has shown his works at are ; "Re-locate Workshop in Balkan Countries" organization by Apartment Project, Plovdiv, Athens, Skopje, Pristina (2011), "Where Fire Has Struck" organization by Human Rights Foundation of Turkey, Istanbul (2011), "Heyday- Diffusion of Inventions" Curator: Kristina Kramer, Istanbul (2010), "Deepen Exchange V" Curator: Gokce Suvari, Skopje (2010), "Lives and Works in Istanbul" Curator: Beral Madra, Istanbul (2010), "When Ideas Become Crime" Curator: Halil Altindere, Istanbul (2010), "Sense of Place" Curator: Huseyin Karakaya, Gelsenkirchen (2010), "Cityscale" Curator: Beral Madra, Deniz Erbaş, Munich (2010), "Relief Valve" Curator: Arzu Ozkal, Nanette Yannuzzi-Macias, Ohio (2010), "In Between" Antoni Muntadas Workshop Projects Exhibition, Istanbul(2010), "Amsterdam Biennial, Istanbul Pavilion" Amsterdam (2009), "Istanbul Audio Tour" with C.U.M.A Organization (2009). "Nightcomers" 10th International Istanbul Biennial special project, Istanbul (2007)

FERHAT ÖZGÜR

Was born in 1965 in Ankara, Turkey. He completed his masters and doctorate degrees in Hacettepe University, Fine Arts Faculty, Department of Painting, Ankara. Recently his works have been shown in Centre George Pompidou-Paris, Reina Sofia National Museum-Madrid, 3812 Contemporary Art Space-Hong Kong, Kunsthalle Wintherthur and K3, Zurich-Switzerland. Selected recent group exhibitions include OpenArt: 3rd Örebro Biennale, Sweden; A Geographical Expression, Fondazione Sandretto-Turin, Italy; Role Models- Role Playing, Museum der Moderne Salzburg, Austria; Festival of Confusion, Beursschowburg, Brussels, Belgium; (all 2011); What's Waiting Out There, 6th Berlin Biennial, 1st Antakya Biennale: Thank You For Your Understanding, Antakya, Turkey; 1st Mardin Biennale: AbbaraKadabra, Turkey; (all 2010); Taking part in also the 1st Tirana Biennale and 10th Istanbul Biennale, Ferhat Ozgur's works have been shown in Magazin 4 Kunstverein, Bregenz-Austria; Casino Luxembourg Forum d'Art Contemporain, Luxembourg and Stiftelsen 3, 14, Bergen-Norway. He currently teaches in Istanbul Kultur University, Art and Design Faculty, Department of Communication Design-Multimedia and lives in Istanbul.

NERIMAN POLAT

Was born in Istanbul in 1968 and she currently lives and works in Istanbul.

She completed her undergraduate degree at Mimar Sinan University Fine Arts Faculty Painting Department. She has been participating national and international contemporary art exhibitions since 1996.

She exhibited her work in the 6th International Istanbul Biennial "Passion and the Wave" in 1999, and represented Turkey in the 50th Venice Biennial "Dreams and Conflicts". She had her solo shows; "Photo-Grave" in 2007 in Apartment Project and "Father's Home Apartment" in 2008 in Pi Artworks. Neriman Polat was in numerous exhibitions with the collective Hafriyat which she was a member of between year 2000 and 2009.

She is one of the artists administrating the alternative exhibition space "Hafriyat Karakoy" established in 2007. She exhibited her work in various countries such as Bulgaria, Georgia, Germany, Holland, England, Greece, Slovenia, Italy, Brazil, Belgium, Spain. Some of the recent exhibitions she participated in are as follows; "Unfair Provocation" Hafriyat Karakoy; within the special projects part in the 10th Istanbul Biennial, 2+1 with Apartment Project, Santral Istanbul; "Your eyes bigger than your stomach", with Hafriyat Group in Hafriyat Karakoy; "Production Fault" with Hafriyat Group in 9th Istanbul Biennial; "On the Outside" ACC Galeri, Weimar; Artisterium, International Forum of Contemporary Art, Georgia; "Save as", Triennale Bovista; "Stadtverbindungen", Kunst Museum Erlangen.

Reviews and articles have been published in prestigious art magazines, newspapers, books and catalogs both national and international.

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