



A Chanting Egg, Near the Dent, 2024

4K video, 14'06"

A Chanting Egg, Near the Dent contemplates the conditions that enable life to emerge and flourish: hosting, slowness, dormancy, close attention and care, disruption, unrest, and transformation. As the camera closely follows the journeys of various eggs, two simultaneous choreographies unfold: eggs follow the contours of the space, are digested, placed on receptacles and caressed; their shells are broken, crashed and tumbled in infinite loops.

Video Link:

https://drive.google.com/file/d/1Vqn4g9jiN7hh_KLOpngMAcSBqCRyOCdA/view?usp=sharing



A Chanting Egg, Near the Dent, 2024
 Different presentations of the video

Left: Installation view from *I Only Work with Lost and Found* at
 Kunstraum Kreuzberg, Berlin, DE

Right: Installation view from *Downtime, Spread too Thin* at
 SANATORIUM, Istanbul, TR.





An Accelerated Million Year-Long Encounter of Sorts, 2024

Stoneware, eggshells, latex, steel

An Accelerated Million Year-Long Encounter of Sorts delves into the shared material constituents of eggshells and sedimentary rocks, and their disparate temporalities. Calcium carbonate, the primary component of sedimentary rocks such as sandstone, limestone, and argillite, makes up ninety percent of an eggshell. While rocks take thousands, millions of years to form, an eggshell is created in approximately 20-24 hours within a hen's body.

After being fired in a ceramic kiln, the eggshells the artist has collected from her kitchen and close community over the course of a year and a half, travel through time with the help of heat and get petrified, creating a fragile glaze layer. Placed on test tiles, they are arranged side by side on a steel structure. Through the vibrations caused by the viewers' footsteps, the ceramic pieces tingle, and the rock-like formations within the glaze crumbles and falls off, the attempt to accelerate time fails.



An Accelerated Million Year-Long Encounter of Sorts, 2024
Detail shots from different segments of the installation





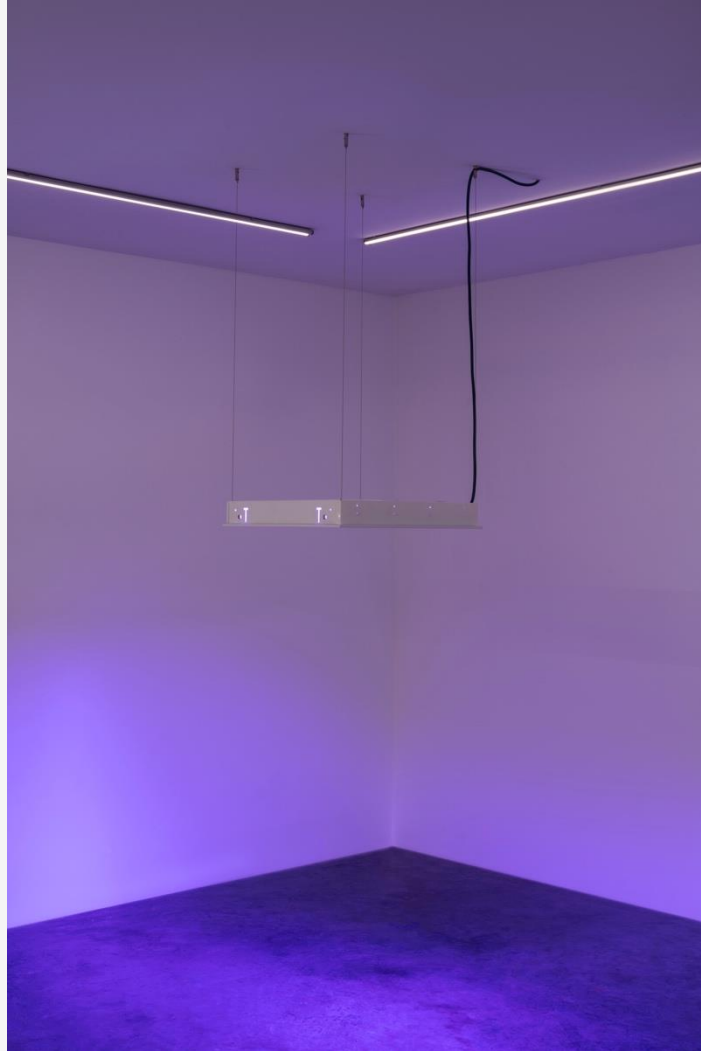
Ring Around the Rosie Within the Pores, 2024
Eggshells, sodium alginate, magnets

Ring Around the Rosie Within the Pores, brings together eggshells collected by the artist from her kitchen and close community over the course of a year and a half. The shells are ground into tiny particles and reassembled. The vestiges of the eggs that have travelled between bodies, across species, meld into one another and meander on the walls of the space as fragmented fossils.



Ring Around the Rosie Within the Pores, 2024
Detail shots

The 29 piece installation is dispersed around the walls of the exhibition space, forming broken lines and clusters.



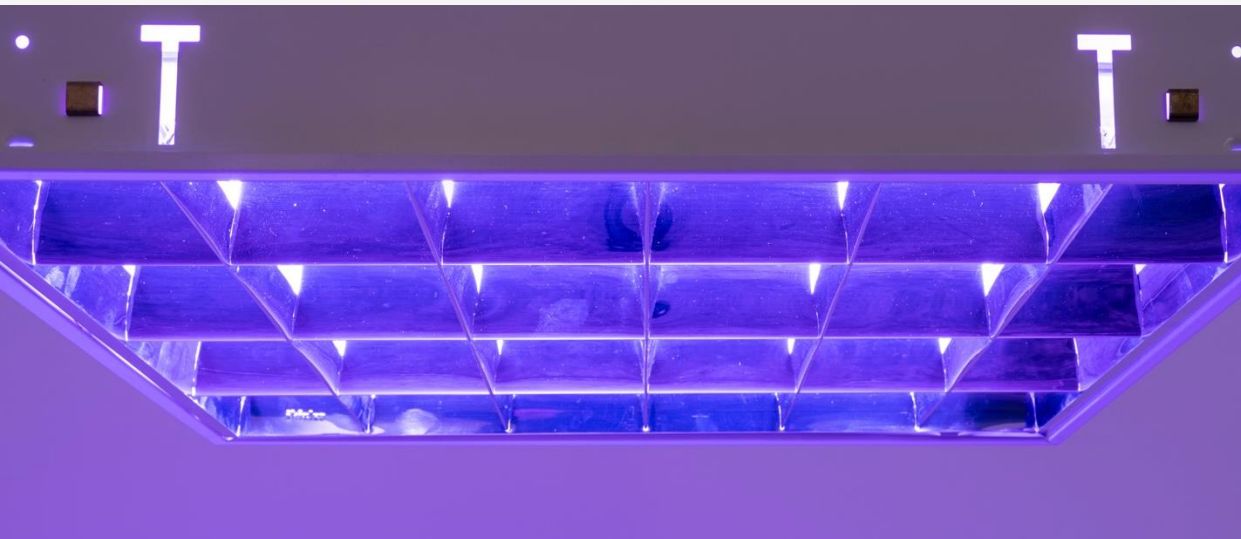
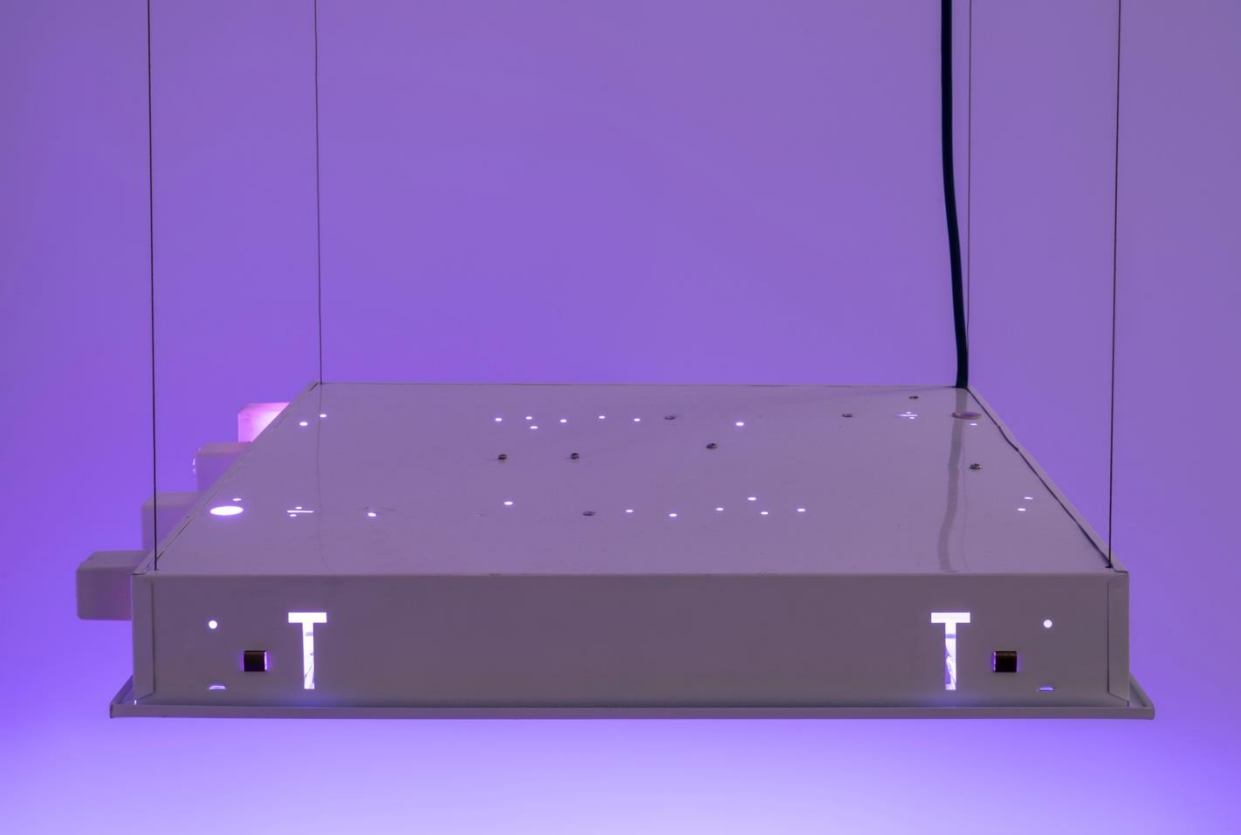
Sea-Change Through the Waves, 2024—
Square LED lights, arduino

Sea-change Through the Waves positions the sleep cycles of two bodies in opposite corners of the exhibition space. Sleep, which comprises one-third of human life and up to eighty percent of the lives of some animals, can obliterate differences and disparities between species. It also defies optimization, requiring a slow passage of time to

serve its regenerative purpose. Throughout the opening hours of the exhibition, the lights within the square LED-lamps—often used in corporate offices—change colors according to the REM, non-REM waves and interruptions in the sleep cycles of these bodies, carrying the night into the day.

Sea-Change Through the Waves, 2019—
Detail shots

Through the arduino codes placed within the LED lamps, the colors of the lights follow the sleep cycles, changing to purple during non-REM cycles, red during REM cycles and green during wakefulness.





Merging Fields, Splitting Ends (Sequence III), 2021-22

Potato-based bioplastics, copper, clay, USB cup warmers, water, thread

Merging Fields, Splitting Ends (Sequence III) is the third in a series of works that bring together potatoes with other actors of the underground with disparate temporalities. Heat as an agent, that is unidirectional by nature just like time, is a central component of the installation, both as a connector and an irreversible flow between material states. In the installation, potatoes in their ephemeral form

as long bioplastic sheets, come together with copper and clay vessels holding water. The water in the vessels heats up regularly through USB cup warmers, generating warmth that slowly disintegrates the plastics. Over time, cracks emerge within these long sheets, ruptures that mark the duration of the interaction.



Merging Fields, Splitting Ends (Sequence III), 2021-22

Detail shots

USB Cup warmers are often used in offices by busy employees to keep beverages warm and to extend the duration of matter in a particular state. In the installation, the cup warmers keep the water inside the vessels at a stable 60–70°C. The steam from the water slowly decomposes the plastic creating cracks and ruptures on the long sheets made from potato starch.

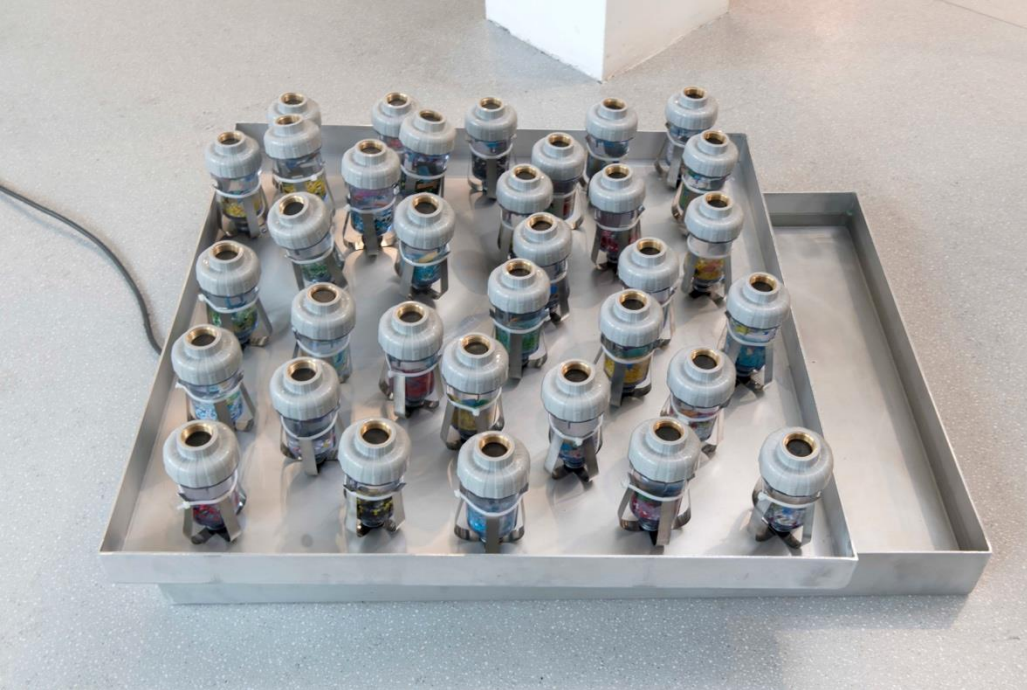


Dog Days in Retrospect, 2022
Screenprint on hand-made paper
and leather made from food
waste, copper pipes

Dog Days in Retrospect is a series of screen-prints that delves into the artist's material research archive. It compiles images from past projects in which heat created a transformation between material states. Presented side by side with *Merging Fields, Splitting Ends (Sequence III)*, the series also includes research images from this very project: the roots and sprouts of the potato the artist has grown over months, the bubbles generated during the bioplastic production process, fringes of the home-made bioplastic sheets. These are accompanied by images of yeast forming pathways between calcite minerals, vestiges of toothpaste, silica gel, eggshells, and volcanic minerals. The series renders the long-term research process behind the artist's works visible.



Dog Days in Retrospect, 2022
Detail shots



Devouring the Earth, in Perishable Quantities (Fragment II), 2020

Installation and detail shots, mechanical sculpture with arduino, aluminium, water, washing machine filters, industrial and found microplastics

Devouring the Earth, in Perishable Quantities is a body of work that contemplates the ways we devour the earth and the underground, both literally and metaphorically. It investigates the limits of hosting a foreign substance/matter in a body and borrows forms from geological and biological extraction processes.

A fragment of the larger installation, the sculpture moves continuously in circular motion, moving the microplastics in water. Each washing machine filter within the piece is filled with water and two types of microplastics: industrial and found. As the sculpture keeps moving, microplastics collide and degrade into even smaller pieces, merging further with the water inside the vessels.

For the video documentation of the installation:

<https://vimeo.com/497184235>

EDUCATION

2015

School of the Art Institute of Chicago
M.F.A. in Studio

2013

School of the Art Institute of Chicago
Post-bac Certificate in Studio

2012

Boğaziçi University
B.A. in Sociology

SOLO AND TWO-PERSON EXHIBITIONS

2024

Downtime, Spread Too Thin, SANATORIUM, Istanbul, TR

2019

A Notation, for Every Crossing, poşe, Istanbul, TR

SELECTED GROUP EXHIBITIONS

2024

I Only Work with Lost and Found, Kunstraum Kreuzberg, Berlin, DE

2023

Vicious Cycle, Art Laboratory Berlin, DE
What are the Words you Do Not Have Yet, Framer Framed, Amsterdam, NL
Border_less Editions, Zilberman Gallery, Istanbul, TR

2022

The Memory in our Bones, Green Art Gallery, Dubai, UAE

2021

The Cling, Büro Sarigedik x Bomontiada, Istanbul, TR
Soil and Surfaces, L'autre Rapport a la Terre, Fourcalquier, FR
Hosting Bodies, SANATORIUM, Istanbul, TR

2020

Ride into the Sun, 3rd Industrial Art Biennale, Labin, HR
Test Case, Sundaymorning@ekwc, Oisterwijk, NL

2019

YFD: One Must Continue, Zilberman Gallery, Istanbul, TR
Material Play, Salisbury University Galleries, MD

RESIDENCIES & FELOWSHIPS

2024

Goldrausch Künstlerinnenprojekt, Berlin, DE

2022

Arnis Residency, Arnis, DE

2020

SAHA Studio Residency, Istanbul, TR

2019

sundaymorning@ekwc, Oisterwijk, NL
Istanbul Biennial Research & Work Programme, Istanbul, TR

2017

Hatch Projects, Chicago Artists Coalition, Chicago, IL

LECTURES, WORKSHOPS & PANELS

2023

Inspired by Reading Club, Art Laboratory Berlin, DE
Matter of Flux Conference, Berlin DE

2020

Visiting Artist, Massart, Boston, MA
Visiting Artist, UC Santa Cruz, CA

2019

A Tale of Elasticity (Lecture), 16th Istanbul Biennial, Istanbul, TR
The Loading Limit (Panelist), Pera Museum, Istanbul, TR
Transient Forms and Images (Workshop), Pera Museum, Istanbul, TR