



Roboskî 1 4² Installation

States draw borders, establish laws, and justify war as an inevitable necessity for their survival. However, war is not only fought on battlefields; it is waged at political negotiation tables, through economic strategies, and within collective memory. It is not surprising that the state sustains itself by producing warplanes, building armies, and employing technology in the service of death. The state's memory exists to ensure its continuity. Its memory consists only of borders, maps, and strategic calculations. It forgets when it must forget and remembers when it chooses to remember. But everything the state erases becomes a heavier burden on the shoulders of the people. The Roboskî Massacre took place on December 28, 2011. The mechanical state mind pressed the button, but the people's memory sealed that moment forever. That night, 19 children and 15 adults, totaling 34 people, were killed by bombs. The donkey saddle is a tangible symbol of this memory. The burden that has been carried for survival for centuries became much heavier that night. We have carried this burden for 13 years.

MANIPULATION AND THE PORNOGRAPHY OF POWER 2

Sculpture, plastic, metal 25 x 20 cm

In the age of information, wars are fought not only with weapons but also with narratives and propaganda. "Manipulation and the Pornography of Power" highlights how modern warfare manipulates information to undermine unbiased reporting. Media corporatization distorts broadcasting, enabling state representatives to justify wars through selective phrasing that prioritizes elite interests over the right to life. Efforts to normalize war adhere to certain conventions: reports emphasize territorial gains or losses and technological advancements, often overlooking the human cost. Modern warfare showcases the proficiency of contemporary powers in orchestrating conflict. Targeted communities are frequently depicted as external, justifying interventions as essential for maintaining 'global stability.' However, this raises a critical question: stability for whom? Where do the boundaries of perception lie under the guise of humanity?

Anatomy of Occupation

sculpture, plastic, 120 cm 3

"The Anatomy of Occupation" delves into the complex relationship between war and the healthcare industry. By juxtaposing a weapon and a crutch, it highlights the paradox of destruction and healing. The white color, symbolizing innocence, emphasizes this contrast: crutches represent healing and recovery, while weapons at their base symbolize violence and war.

With the sculpture leaning against the wall, the artwork invites us to metaphorically 'take up' the crutches, prompting reflection on our own complicity or opposition in the cycle of violence and healing. "The Anatomy of Occupation" reveals contradictions, encouraging critical thought about humanity's impulses and the search for meaning. Can the symbolism of the crutches, intended to aid recovery, ever break free from this cycle?



Laboratory 4
Cutting and Placement / Military Fabric ,100x75 cm

When you cut out the world map from a military fabric, only empty spaces remain. This is the true flag of all dictatorial states. We are all the corpses of this system. And the system can cut and shape us as it pleases. We are in the void you see on the flag. The flag, borders, and the greed for states have left behind this emptiness. The legacy of the states you've politicized for, the ones you've killed and died for, the power struggles, is this: a diminished world. The silent but profound voids left behind by wars, invasions, and military expansion... Erased cities, vanished cultures... It is said that wars change maps. But war changes far more than maps. It shatters human memory, collective conscience, and a society's view of the future. The traces of militarism are hidden not only in border lines but also in lost languages, forgotten traditions, and destroyed temples.

Des'tar û Mar 5

This work traces the impact of the large-scale village burnings and forced displacements that took place in Northern Kurdistan in the 1990s. While three thousand Kurdish villages were destroyed, approximately two million people were forcibly displaced to the West, cultural identities were erased, and social structures were shattered. This collective trauma was not just a physical destruction but also the beginning of a systematic attempt to erase a language and a culture.

At the center of this piece is a hand mill—more than just a simple village tool. Instead of grain, Kurdish letters are placed inside, symbolizing the suppression, prohibition, and attempted eradication of a language. The grinding of these letters serves as a metaphor for the immense pressure on Kurdish identity and culture, much like the days when Kurdish music had to be listened to in secret. While this work serves as a reminder of the past, it also underscores the deep scars left by oppression on the memory of a people. War and forced displacement do not only destroy homes—they erase identities, break cultural continuity, and leave behind a void that is difficult to fill. What did the old miller say?

“What kind of wheel is this, damn it! The wheat is ours, yet we are the ones ground into flour, and we are the ones left hungry. Who is this insatiable, ruthless tyrant?”

— Yaşar Kemal, Ince Memed



MOUCHES VOLANTES

“The Eye of Power” 5

Surveillance, with the transformation of power, has evolved from a mechanism of mere punishment or prohibition into one that regulates, directs, and disciplines. In traditional forms of sovereignty, power manifested through open violence and direct intervention, whereas in modern societies, this dominance has shifted to a more subtle, invisible, and internalized form of control. The distinction between the observer and the observed has increasingly blurred, and the individual has become not only an object of surveillance but also an active participant in reproducing the very mechanisms of control.

Once a nostalgic figure in memories, the cotton candy and toffee apple vendor who used to roam the streets, with children happily chasing after him, has now become a nostalgic object in memory. However, the cart he once carried is no longer just a surface displaying sweets but has also transformed into a tool of surveillance. The cameras placed on it not only record the individual's consumption habits but also their movements, their relationship with the space, and how they are subjected to surveillance. What seemed like an innocent childhood memory has now become a surveillance apparatus, creating a point of rupture between the past and the present. This transformation reflects a microcosmic shift from sovereign power to disciplinary power, and from there to regulatory power. The disciplinary society, as conceptualized by Foucault, operates not by directly punishing individuals but by monitoring, directing, and encouraging them to behave in accordance with specific norms. Surveillance is not merely a practice of observation; it is a process that shapes how the individual constructs themselves, what they make visible, and what they choose to conceal. Thus, behind the sweet surface of toffee apples and cotton candy, there lies a regulation and discipline mechanism to which the individual is unknowingly subjected.

At this point, two key figures in the functioning of power become evident: the guardian and the agent. The guardian is a figure who ensures the continuity of power, drawing the boundaries of order, maintaining surveillance mechanisms, and intervening when necessary. The agent, on the other hand, symbolizes the transformation of not just the observer but also the observed into a participant in the system; as discipline becomes internalized in the individual's consciousness, surveillance operates not only from top to bottom but also horizontally. The individual, who regulates their own movements, observes others, and internalizes control, unknowingly becomes the reproducer of the system.

However, these figures carry not only theoretical but also deeply historical and political meanings in the context of Kurdish society. The guardians, positioned within the state's security policies, have acted within a structure formally armed under the village guard system, integrated into the state's security strategies. This system, especially since the 1980s, has become a tool for both dividing the social structure in the Kurdish region and strengthening the state's surveillance mechanisms.

Similarly, the agent is not just an individual engaged in espionage but a figure that creates invisible boundaries within society, erodes trust relations, and keeps individuals under constant surveillance. The policy of turning individuals into agents does not only ensure their physical surveillance but also compels them to regulate their movements, speech, and relationships under constant suspicion. In this context, surveillance becomes not just a form of top-down power but a system where individuals monitor each other, and suspicion and fear permeate the social fabric.



MOUCHES VOLANTES

This work, by making visible the transformation of power through a nostalgic image, invites reflection on the individual's position in the face of this transformation. In this structure, where the boundary between the observer and the observed has blurred, and behind the sweet surface, discipline,

Animal Farm: Capitalism and the Quest for Existence in the Fashion Industry” 6

The sculpture Animal Farm serves as a metaphor for the flawed systems of capitalism and the fashion industry, critiquing their ways of creating value and existence.

Humanity, driven by an insatiable desire for more consumption, expansion, and self-validation, is, in essence, engaged in an endless cycle of self-deception. Capitalism, with its constant demand for novelty, consumption, and individual success, stifles the inner search for meaning and self-worth. Everywhere, individuals seek to prove their value but only engage in actions that satisfy their egos, rather than achieving true fulfillment. This becomes an egocentric masturbation: a futile effort to validate one's existence. Yet, despite all of this, people continually fall into the trap of affirming their lives and existence, blinded by the belief that they are evolving or advancing. In reality, this affirmation leads to ever-increasing failure and degradation. The fashion industry, as an extension of capitalism, feeds this unhealthy cycle: more, faster, newer! Every new season promises innovation, but those innovations only deepen the inner void and inadequacy of individuals.

People, intoxicated by the illusion of being “valuable,” reconfigure their identities with every new fashion piece or product consumed. However, these identities, shaped under the dictates of capitalism, are inherently hollow. Each generation repeats the same mistakes, trapped within this defective system. Within this cycle, individuals become nothing more than commodities. Like a cancerous organism, every new person entering the capitalist world only nourishes the decay, contributing to more waste, more consumption, and more digital identities.

In the Animal Farm sculpture, we witness how this incessant drive for growth and consumption in capitalism and fashion leads humanity toward robotic enslavement. Every new “fashion” piece is not a choice made freely by the individual, but a necessity imposed by the system. This becomes a barrier to personal identity; because their identities are defined by consumption, fashion, and the “value” created by someone else.

In this decaying system, the world grows like an incurable disease. Every day, more individuals join this cycle, but they give birth to nothing. The “value” they produce only leads to more waste and more deterioration. Ultimately, capitalism and fashion expose the emptiness at the core of humanity's search for existence. This pursuit, over time, only results in more pain, more loneliness, and more dissatisfaction.

State and Coffin: The Pressure of Power and the Role of the Media 7

This artwork aims to bring to light the multi-layered pressures faced by individuals and communities. The cold, rigid, and emotionless form of the white rectangular structure symbolizes the harsh face of power and its oppressive nature. The feet inside the structure represent the crushing effects of these pressures on various segments of society. The feet standing on the newspaper symbolize how the press and freedom of expression are trampled upon, and how truth is distorted under the control of the media by those in power.



The newspaper functions as a veil for those trying to see the truth, while also serving as a symbol of a media system that is often manipulated, silenced, or coerced into serving the interests of power. The Kurdish language on the newspaper emphasizes the pressures faced by the Kurdish language and culture, highlighting the obstacles to its free existence. This deeply reflects the importance of language in cultural identity and the threats it faces.

The feet also allude to the lives of the kolbers, individuals struggling to survive at the borders. They carry heavy loads, but remain unseen, their voices unheard, symbolizing how their existence is often overlooked. The box they are within represents the weight of the pressures placed on them, mirroring the broader societal tendency to ignore their presence.

The red line drawn across the artwork signifies the thin boundary between life and death. It represents the ideologies of oppressive regimes that define and control boundaries, dreams, and lives. The line not only marks the limits of oppression but also suggests that these boundaries may eventually break, allowing for the restoration of freedom.

This piece deeply interrogates the pressures shaping both individuals and societies, the manipulation through the media, the oppression of language and culture by those in power, and the potential for these pressures to be broken, reclaiming freedom.

Ecocide and State Practice 8

The Turkish state, while denying the existence and rights of the Kurds, continues to systematically destroy the land, culture, and identity of Kurdistan. This process is not limited to physical destruction but has transformed into a multi-dimensional attack involving ecological devastation, gender-based violence, and cultural erasure. The state's policy targets the historical, cultural, and linguistic identity of the Kurdish people while also violating the fundamental rights of the society.

Ecological devastation is one of the most prominent and destructive aspects of these attacks. Under the guise of dams, power plants, and large infrastructure projects, the fertile lands, water resources, and forests of Kurdistan are being destroyed. These projects not only harm the environment but also deprive the local population of their land, cultural values, and traditional way of life. Additionally, with military operations, violence against women, gender-based murders, and rapes are being used as tools of state control and repression. Such crimes create fear and despair within the community, and women's bodies have become a tool for the state's violence.

These actions of the Turkish state are not just physical destruction but are also aimed at cultural erasure. Cities such as Hasankeyf, Cizre, Nusaybin, and Sur are carriers of the Kurdish people's historical and cultural memory. The destruction and damage in these cities are attacks on the Kurdish struggle for existence and identity. Every street, every building, every stone carries deep traces in the collective memory of the Kurdish people, and the erasure of this memory is synonymous with the erasure of the people's identity.



Denial of the Kurdish people's existence is not only a denial of the cultural, linguistic, and historical rights of those living in these lands but also an attempt to erase the cultural heritage in the occupied cities. This situation is not just a land issue but a campaign aimed at the destruction of a people, a culture, and an identity. By denying the existence of the Kurds, the Turkish state is simultaneously violating the freedom and human rights of the people of Kurdistan. This process is not only an attack on one people but an assault on the freedom and justice struggles of all humanity.

Neo-Ottomanism 9

The portrait I have created with barbed wire symbolizes Erdoğan's rise as the leader of modern Neo-Ottomanism and the brutal consequences brought by this ideology. In this artwork titled "Neo-Ottomanism," the dreams of expansion and the desire to reshape the territories of the Ottoman Empire are materialized in the identity of a contemporary political figure. Erdoğan's policies and war cries in countries such as Syria, Armenia, and Greece serve as concrete examples of this expansionist thought. Erdoğan's pursuit of re-establishing sovereignty over lands inherited from the Ottoman Empire has not only triggered a geographic but also a human catastrophe. The repression and massacres committed against the Armenian, Laz, Georgian, Greek, Kurdish, and Syriac people within Turkey reflect the terrifying consequences of this ideology. These policies, continuing from the Ottoman period to the present day, threaten societal peace and, rather than uniting people, they deepen divisions. The civil war in Syria has led to the deaths of hundreds of innocent people, with the Êzîdî population becoming victims of a genocide perpetrated by ISIS. However, these attacks are not limited to ISIS. Erdoğan's government currently provides weaponry and strategic guidance to radical groups like HTS (Hayat Tahrir al-Sham), which have become vital tools in Erdoğan's foreign policy. Turkey's support for these groups poses a severe threat both regionally and internationally. In March alone, nearly 1000 Alevi people were massacred within ten days, and the state's explicit support for these groups constitutes yet another barbaric attack on the beliefs and identities of different peoples.

The impact of these policies is not limited to the people of Syria; they have also led to great suffering for the peoples within Turkey. The borders constructed with barbed wire have become barriers representing a struggle for existence for a people. Those who resist these barriers have often been killed, dragged behind armored vehicles, and imprisoned. Those who have managed to tear down these barriers are now fighting for survival as refugees. They have not only lost their land but are also being brutally punished while defending their identities, cultures, and freedoms. This portrait represents the ideology of Neo-Ottomanism and the policies of oppression, eradication, and cultural erasure that the state enacts on its people. This artwork aims to depict the deep destruction, pain, and hope created by these ideologies and policies.