



Temsil ve Zarafet

"Ve ben sana, bir ağaç
kabuğunun ait olduğu
ağacın gölgesine bağlılığı
gibi sadık kalacağım."

José Saramago, *Kabil*¹

İnsanın doğayı, ve ardından kendini keşfetmeye yönelik çabasını sırasıyla; hayatta kalma, güç edinme ve iktidar kurma şeklinde özetleyebilir miyiz? Antik Yunan dünyasının arkaik döneminde, doğa filozofları hayvanları öğrenerek insanı bilmek gibi bir yönetime başvurmuşlardır, hatta bu düşüncenin ürünlerinin erken fabl örnekleri teşkil ettiğini söyleyebiliriz. Bu antik dünyada hayvanlar, tanrıların simgelerine dönüştüklerinde bir nevi güçle özdeşleştirilmişlerdir. Kendimizi tarif ederken, hangi hayvan(lar)ı seçeriz? Aklımıza ilk gelen hayvanlarla; kaplan, aslan, at, köpek, kartal ve benzeri çağrışımlarla listeyi uzatabiliriz. Tarif ederken kurguladığımız benzerliklerin sebebi, yerleşik düzene geçen ilk insanlardan beri oluşturulan sembolizm. Eğer sembolden bahsediyorsak, sanat dediğimiz bu kadim üretimi yaklaşık 200 yıl öncesine dek temsilin tarihiyle birlikte okuruz. Sözü ve imgeyi, uzlaşmış anlamlarından farklı düşünebilir miyiz?

Raziye Kubat, sanat ve hayat serüvenini birbirinden ayırmayan, büyük sözlerden kaçınan ve sanatın 'oluş'una dair sorular soran bir sanatçı. Doğaya olan sadakatiyle, 2017 yılından itibaren resimleri, baskıları, yazdığı ve yazdırdığı metinler ve video işleriyle *Gece Uçuşu*'nu oluşturdu. Bu sergiye yönelik işleri yapmadan önce sosyal medyada kullanılan profil fotoğraflarını bir bakıma yeniden üreterek ortaya çıkardığı *Facebook Vesikası* serisini ve *Çağrılmayan Yusuf* sergisini gerçekleştirmişti. Kendilerini görmek istedikleri gibi göstermeye odaklanan sosyal medya kullanıcılarının resimleri (burada özellikle "fotoğraf" tanımını kullanmıyorum) ve yine Google üzerinden farklı dönemlerden insanların fotoğraflarını toplayarak oluşturduğu bir aile hikâyesi olan *Çağrılmayan Yusuf*. Şimdi, durum farklı ancak doğayla birebir temas halinde bir mecraya evrildi. Sanatçı, *Gece Uçuşu*'nda, Google arama motorundan seçtiği fotoğraflardaki hayvan figürleriyle çalıştı. Başlangıçta soyu tükenen hayvanları arayacak ve hassasiyetini bu biçimde aktaracaktı, fakat daha sezgisel davranmaya karar vererek hayvanları seçerken rastlantıya da yer açtı. Sanat tarihinde sıkça tartışılan çoğaltma yöntemiyle işlerin biricikliğini altüst etti, ve böylece kartlar ve hatta bez çantalar dahi bu hayvan figürlerinden nasiplerini aldılar. Fotoğrafları çekilerek mahremiyetleri tamamen ellerinden alınmış bu hayvanlar, sanatçının deyimiyle "takip edilen, izlenen ve fotoğraflanarak öldürülen" birer imgeye dönüşüyorlar. Çünkü insanın her şeye hakkı var, dilediğince saygı sınırını aşabilir (!). Sanatçı, insanın insana yapabildiği zorbalığın, insanın doğayla kurduğu vahşi ve hiyerarşik ilişki dolayısıyla olduğundan dem vuruyor, yazdığı metinleri okuduğu videosunda dramatik bir kurgudan ziyade zihninin akışını aktarıyor. Bir

¹José Saramago, *Kabil*, Çev: Işık Ergüden, Kırmızı Kedi Yayınevi, 2011 İstanbul, s.95.

gecedeyim ormanda
orman yok
duyduğum inilti
fil gördüm, filler ordusuymuş
ebadımı bilemedim
göz göze gelemedik
karınca mıyım? yoksa toz?
uçuyorum gecede
kanatlarım yorgun
tüyler arasına daldım
bir nakkaş, bir hattat edasıyla
hatalıydım, hatta...
gece uçuşu yalpalayarak
memleket yeni güne uyanmadı
hep gece uçuşu olmasın
şafak söküyor
ama resmî geçitte.
selamlıyor beni,
bir dal, bir tepe
sunuluyor içten nazikçe
kon artık, buradasın, buralısın
kon artık
buradasın
buralısın.

in the thick of the night, i'm in the jungle
the jungle exists no more
the wail i hear
i see an elephant... an army of elephants...
couldn't know my size
couldn't see eye to eye
am i an ant? a grain of dust?
i'm flying, in the thick of the night
my wings weary
i dig into feathers
with the precision of a muralist, or a calligrapher
i was faulty, in fact...
night flight, lurching
the country didn't wake up to a bright new day
may there be night flights no more
the day is breaking
but on a military parade.
a tree branch, a sloping hill
greet's me
warmly, gently saying
land already, you're here, you're from here
land already
you're here
you belong here.

Çev: Günseli Kartay

Düzeltilti: Almla Akdağ Salah, Ali Albert Salah

Representation and Grace

"And I will be faithful to
you, as though a bark
devoting itself to the shade
of the tree it belongs to."

José Saramago, *Cain*¹

Could we conceptualise the humankind's effort to explore nature, and then itself, as a process of survival, consolidation and exercise of power respectively? In the archaic period of the ancient Greek world, philosophers of nature resorted to a method consisting of studying animals to deepen their knowledge of human beings which, by itself, could be considered to be an early practice of fable writing. In this particular ancient world animals were, to a certain degree, associated with power as they became symbols for the gods. Which animal(s) would we choose to describe ourselves? We can extend our list of associations beyond the first animals to come to mind; tiger, lion, horse, dog, eagle and so on. We formulate these similarities due to the symbolism that has been in the making since the first people to settled down. When addressing the "symbol", we would conceptualise this ancient practice, which we call art, alongside the history of representation until about 200 years ago. Could a thinking about word and image beyond their culturally agreed upon meanings possible?

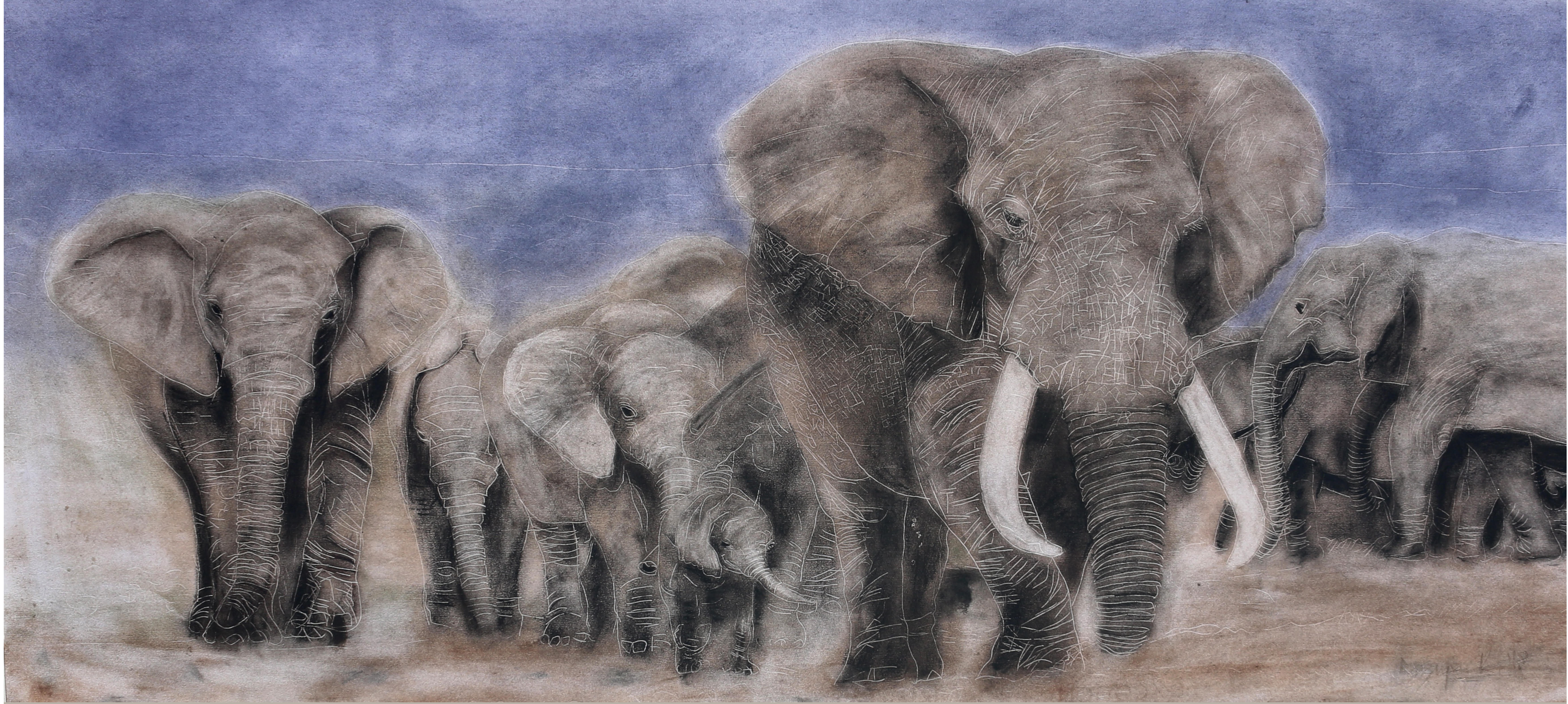
Raziye Kubat is an artist who does not separate her adventures in art and life, avoids big words and questions art in terms of how it comes into being. With her faithfulness to nature, she has been making *Night Flight* since 2017, which includes paintings, prints, texts that she wrote or commissioned, and video works. Before producing the works for this exhibition, she had realised the *Facebook Profiles* series which she made by reproducing profile pictures used on social media, and *Yusuf who was not Called* exhibition — the story of a family created by collecting pictures (I intentionally avoid using the term "photograph" here) of social media users, who are focused on showing themselves as they want to be seen, and of people from different time periods via Google. Now, the context has changed and evolved into a medium that is in direct contact with nature. In *Night Flight*, the artist worked with animal figures in photographs selected from the Google search engine. She had initially set out to look specifically for images of extinct animals and convey her sensitivity in this way, but by deciding to act more intuitively she made room for the element of chance in her selection. She compromised the uniqueness of the artworks by way of reproduction, which has been a topic of frequent discussion throughout art history, and thus postcards and even tote bags got their own share of these animal figures. These animals, whose privacy were completely taken away by these photographs are transformed, in the artist's own words, into images that are "hunt down, observed and killed by the act of photography". Because humans have the right to everything, they can cross the boundary of respect as much as they please (!). According to the artist, the tyranny humans exercise on other human beings is made possible by the brutal and hierarchical relationship they establish with nature, while in her video she shares her flow of consciousness rather than a dramatic

fiction by reading her own texts. Then, there are also the petitions, a series which was supposed to be created by the use of texts requested from anonymous people, however she chose to bring together her friends' writing instead, with a desire to "establish a connection with friends" in the form of both short and long articles. The question was: "Which animal would you like to write about?" She uses these texts in her prints without any intervention – it is both a pursuit of tenderness and the inclusion of the acquaintance.

The exhibition's formal composition and its world of meanings are rather intertwined, but their mutual implication is in constant motion. In her artistic process, which casts the text as the transmitter, she emphasises the following thesis: "One is inclined to admire animals' features they otherwise dislike or even are disgusted of in other things." We humans manage to alienate ourselves from anything we perceive to be "other" or different without further thinking. Our sense of vision remains unchallenged by our other senses due to its predominate exercise and influence for thousands of years. *Night Flight* may be carried out by a keen-eyed nocturnal owl or a blind eagle. Here, the main subject is the one who senses by intuition, rather than whose vision is the most developed. The experiences of animals of different kind come to life again in this exhibition thanks to the gesture of the artist, and we, the audience, have a chance to look once again at what we may have missed to see. Animal figures also evoke expression with their movements, as opposed to their individual existence. The artist gracefully liberates these animals, whose photographs were taken and isolated from their private environment to then become data in the virtual world.

We are going through an exceptional historical period; we are alone and feel helpless at times. Our state of being is limited by the 'pace' of the digital world and the simultaneous framework of 'inertia'. We have gotten used to look at things through a screen, and thus our ways of seeing have been transformed. However, it is possible to have an unconditional companionship devoid of time and space with *Night Flight*. Maybe, witnessing the world of animals in such a way, in their own state of being and gazing back into our eyes, may result in a process of reconsideration.

Seda Yavuz



Raziye Kubat
"fil gördüm filler ordusuymuş"
"I saw an elephant, it was in fact an army of elephants"
45x100 cm, 2018
kağıt üzerine karışık teknik
mixed media on paper