

**Aslı Çavuşoğlu**

**10 / 06 — 04 / 07 / 2015**

**Galerija Miroslav Kraljević**



U listopadu 1979., nakon desetljeća jakih političkih previranja u Turskoj za vrijeme kojih je zemlja preživjela dva vojna udara, stanovnici grada Fatsa na obali Crnog mora pokreću direktnu demokraciju - osnivaju narodne odbore preko kojih se donose sve odluke, a u njima sudjeluje 60% stanovništva. Vladavina građana jača međusobnu solidarnost i efikasnost u rješavanju tekućih problema, poput gradnje cesta, uništavanja crnog tržišta, jačanja lokalne kulturne scene kroz osnivanje narodnog kulturnog festivala itd. Smanjuje se postotak kriminala, određene državne institucije gube svoje funkcije.

U srpnju 1980., nakon 8.5 mjeseci eksperimenta direktne demokracije, Fatsu okružuje državna vojska koja ulazi u grad, proganja i hapsi sudionike, pretvara škole, džamije i druge javne zgrade u mučilišta. Ovom je prilikom uhapšeno i mučeno više tisuća stanovnika, a ubijeno nešto više od 50.

Centralni rad na samostalnoj izložbi Aslı Çavuşoğlu u Galeriji Miroslav Kraljević - film U raznolikim procjenama Mala Moskva - bavi se ovim događajem u Fatsi.

U trenutku njegova snimanja (2011.) ispričana je epizoda gotovo nepoznata turskoj javnosti. Po završetku udara u Fatsi, u rujnu iste godine, učinjen je udar na državnoj razini, a za vrijeme „alarmantnog” stanja, koje je trajalo tri godine, generali su izglasali oko 800 novih zakona, a na kraju i novi ustav.

Film nastaje u suradnji sa stanovnicima Fatse - snimljen

je prema njihovim svjedočanstvima i oni sami u njemu igraju glavne uloge. Međutim, iako smo odmah u početku obaviješteni o čemu je riječ, film nije dokumentarnog karaktera. Upravo suprotno - film nudi samo fragmente, i to fragmente u dvostrukom smislu: fragmente insceniranih događaja i fragmente stvarnosti koji podrazumijevaju pogled na autentične lokacije i sačuvane objekte koji su tada bili zabranjeni, poput Povijesti filozofije. Ono što je u konačnici vidljivo kroz film je sam proces istraživanja i boravka umjetnice u Fatsi - nakon što je sam spomen te teme bio zabranjivan desetljećima, mlađi stanovnici grada za događaj uglavnom nisu ni znali, dok su se oni stariji istih događaja prisjećali na različite načine.

Usljed ubrzanog razvoja i niza velikih promjena koje su zahvatile svijet u 20. stoljeću, a pogotovo posljednjih nekoliko desetljeća, raste broj istraživanja i tekstova o održivosti objektivnog historijskog istraživanja te o utjecaju društvenog sjećanja na konstrukciju narativa o određenim povijesnim događajima. Izloženi radovi nadovezuju se na takva promišljanja podsjećajući da je pamćenje živo i kao takvo podložno mijeni, dijalektici sjećanja i zaborava, sukcesivnim deformacijama i manipulacijama. Društveno pamćenje je uvijek i višestruko i razdijeljeno, i kolektivno i pojedinačno. Njegov je nositelj pojedinac, no sjećanje je nužno uvjetovano društvenim okvirom u kojem se nalazi. Drugim riječima, pojedinac i društvo mogu pamtiti samo ono što se može rekonstruirati unutar okvira njihove sadašnjosti. Prošlost stoga može

postojati samo ako se s njom uspostavi svjestan odnos, ako se pojedinac ili društvo odluče vratiti na vrijeme prije loma, odnosno ponovno uspostaviti kontinuitet prekinutog sjećanja. Kako bi se u tome uspjelo, moraju postojati fizički dokazi prošlosti i ona, u odnosu na sadašnjost, mora pokazivati karakterističnu različitost.

Izloženim tezama ključnih teoretičara studija sjećanja možemo se poslužiti u interpretaciji umjetničkog rada prema događajima u Fatsi. Cenzura, najsnažniji oblik aktivnog zaboravljanja, provedena nakon državnog udara napravila je lom s iskustvom direktne demokracije, odnosno s određenim prošlim događajem, što je uzrokovalo promjenu društvenog okvira. S druge strane, nehotično očuvani tragovi ostali su podložni budućoj reinterpretaciji. Uključivanjem stanovnika Fatse u proces istraživanja i snimanja filma, Çavuşoğlu potiče na stvaranje svjesnog odnosa s prošlošću, a time otvara i mogućnost stvaranja novog „društvenog okvira” koji, vođen iskustvom prošlosti, trasira i budućnost. Dekonstrukcija uvriježenih narativa, opisana na primjeru filma, u središtu je zanimanja umjetnice, koja u svom istraživanju i radu gotovo uvijek polazi od nehotično očuvanih materijalnih dokaza. Rad Mala zabuna pokazuje kako je lako izmjenom materijalnih ostataka manipulirati sjećanjem i odnosom prema prošlosti. S druge strane, rad Rušenje ruskog spomenika kod Ayestefanosa govori o uvriježenom narativu za koji ne postoji nikakav dokaz - naime, uvriježeno je mišljenje kako je prilikom rušenja spomenika snimljen prvi

turski film, čija snimka, međutim, nikada nije pronađena. Čin rušenja ostao je zabilježen u samo dvije sačuvane fotografije (prije i poslije rušenja), a Çavuşoğlu u radu konstruira proces, odnosno svojevrijedno popunjava arhivske praznine.

Rad 191 / 205, slično kao i U raznolikim procjenama Mala Moskva, govori o pokušaju prisilne amnezije - odluci Generalnog direktorata Turskog radija i televizije, kojom se zabranjuje korištenje pojedinih riječi u eteru pod izlikom da ne odgovaraju strukturi turskog jezika i da su ispod razine standardnog jezika, a među 205 zabranjenih riječi našle su se: sjećanje, pamćenje, priroda, pokret, revolucija, san, teorija, mogućnost, povijest, sloboda, cjelina, život, itd.

Iako u svojim radovima Çavuşoğlu najčešće kreće od konteksta koji joj je najbliži - pa se u tom smislu svaki rad bavi preispitivanjem pojedinačnog narativa - u njihovoj je srži uvijek opće promišljanje načina proizvodnje narativa i načina na koji se znanje uokviruje i prenosi. U radu koristi konkretne predmete ili oni čine polazište kreativnog procesa te na taj način služe kao „indeksi” koji sudionicima ili promatraču ne približavaju isključivo taj predmet (ili događaj) već proces ili metodu koji ga obavijaju.

In October 1979, after decades of grave political turmoil in Turkey, in which the country lived through two military coups, the citizens of Fatsa on the Black Sea coast initiated participatory democracy. They established people's committees that made all decisions, and in which 60% of the citizens took part. The people's rule strengthened mutual solidarity and efficiency in solving current problems, like road building, destroying black markets, strengthening the local cultural scene through establishing folk culture festival etc. The percentage of crime dropped, and certain state institutions lost their functions.

In July 1980, after 8.5 months of the participatory democracy experiment, the state army entered the city, persecuting and arresting the participants of direct democracy, and turned schools, mosques and other public buildings into torture chambers. On this occasion more than several thousand people were arrested and tortured, and more than 50 were killed.

The central piece of Aslı Çavuşoğlu's solo exhibition in Miroslav Kraljević Gallery – the video *In Diverse Estimations Little Moscow* – deals with the described event in Fatsa, largely forgotten in the Turkish society in the moment of its filming (2011). After the coup in Fatsa came to an end, in September of the same year a coup d'état on the state level was carried out, and during the “alarming” state, which lasted for three years, the generals passed around 800 new laws and, finally, the new constitution.

The film was made in collaboration with the citizens of Fatsa – it is based on their testimonies and they themselves play the leading roles. However, although from the beginning we are informed about the event,

**the film does not have a documentary character. On the contrary – it offers only fragments, in a twofold sense: the fragments of the staged events and the fragments of reality, encompassing a gaze upon authentic locations and preserved objects that had once been banned, such as The history of philosophy. What we see in the film is the very process of the author’s research in Fatsa – since it was forbidden to talk about the subject for decades, the young citizens were mostly unaware about the event, whereas the older ones remembered the same events in different ways.**

**Due to rapid development and major changes that took place in the 20th century, and especially in the last few decades, an increasing number of research and work on the sustainability of objective historical research, as well as on the influence of social memory on the construction of narratives about specific historical events has appeared. The exhibited works follow along such deliberations, reminding us that memory is alive and, as such, subject to change, subject to the dialectics of memory and oblivion, successive deformations and manipulations. Social memory is always both manifold and divided, collective and individual. Although its host is an individual, memory is necessarily conditioned by a social framework in which it appears. That is, the individual and society can remember only what can be reconstructed within the frame of their contemporaneity. The past can therefore exist only through our conscious relationship with it, i.e. only if the individual or society decides to return to the time before the break, only if we re-establish the continuity of aborted memory. In order to achieve that, one needs physical evidence of the past, exhibiting a characteristic disparity in relation to the present. We can employ the abovementioned key theories**



on the nature of memory in our interpretation of the artwork based on the events in Fatsa. Censorship, the strongest form of active forgetting, implemented after the coup brought about a break away from the experience of participatory democracy – a past event which caused the shift of social framework. Nevertheless, the inadvertently preserved traces have remained subject to future reinterpretation. By including the citizens of Fatsa in her research and film-making process, Çavuşoğlu entices the formation of a conscious relation to the past, thus opening up the space for shaping new “social framework“, which, led by the past experience, delineates the future.

The artist’s central interest is the deconstruction of ingrained narratives, exemplified in the film, and in her research and work, she almost always departs from the inadvertently preserved material traces. Her work *A Small Mix-up* shows how easy it is to manipulate the memory and relationship with the past through their modification. On the other hand, the work *The Destruction of the Russian Monument at Ayestefanos* speaks about the ingrained narrative lacking proof – it is widely believed that on the occasion of monuments demolition, the first Turkish film was made; however, the recording has never been found. The act of demolition is documented only in the two preserved photographs (before and after the demolition), and Çavuşoğlu construes that process in her work, filling the archival gaps of her own accord.

The work *191/205*, similarly to *In Diverse Estimations Little Moscow*, speaks about an attempt at forced amnesia – the General Directorate of Turkish Radio and Television Corporation’s decision to ban certain words under the excuse that they do not comply with

the nature of the Turkish language, and that they are substandard. Among 205 forbidden words, we find: memory, remembrance, nature, movement, revolution, dream, theory, possibility, history, freedom, whole, life etc.

Although Çavuşoğlu's works usually departs from the context that is the closest to her – hence in that sense each work deals with calling a particular narrative into question – in their core there is always a general deliberation on the modus of narrative production and the way in which knowledge is framed and transmitted. The material objects she uses in her work or which make the starting point of the creative process thus serve as “indices”, which, however, do not bring that object (or event) closer to the participants or observer, but the process or method entwining it.

# Aslı Çavuşoğlu

Aslı Çavuşoğlu (r. 1982., Istanbul) se u svojem radu bavi načinima čitanja povijesti te pitanjem koji procesi i s kojim ciljem omogućuju njeno pisanje. Ta istraživanja, artikulirana kroz različite medije, osvrću se na specifične događaje s ciljem ukazivanja na suodnos kontinuiteta i prekida u konstrukciji i rekonstrukciji svijesti i identiteta. — *Nedavne samostalne izložbe uključuju: The Stones Talk, ARTER, Istanbul, (2013); Murder in Three Acts, Delfina Foundation, London (2013); Nedavne grupne izložbe uključuju: The Crime Was Almost Perfect, Witte de With Center for Contemporary Art, Rotterdam (2014) and Signs Taken in Wonder, MAK Museum, Vienna, (2013).*

**Aslı Çavuşoğlu (1982, Istanbul) is concerned with how history can be read and questions who, or what processes, enables its writing and toward what end. These investigations, which have been articulated through various media, revisit key moments so as to locate the intertwined dance between rupture and continuity as consciousness and its related identities are constructed and reconstructed. — Recent solo shows include: *The Stones Talk, ARTER, Istanbul, (2013); Murder in Three Acts, Delfina Foundation, London (2013); Recent group shows include: *The Crime Was Almost Perfect, Witte de With Center for Contemporary Art, Rotterdam (2014) and Signs Taken in Wonder, MAK Museum, Vienna, (2013).****

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**Pod pokroviteljstvom**

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