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Liminal Crossing 2009 Two channel synchronized (1920 x 1080) HD video installation, audio
Dimensions variable, 350 x 197 cm (screen sizes), 00:07:45
Installation view from Ludwig Forum für Internationale Kunst, Aachen, 2009

Cover: **True Blue** from the series **True Blue 1998** Archival fine art print mounted on aluminium, 100 x 100 cm





Voyage Of No Return 2009 Five channel synchronized (4K) HD video installation, audio, MDF
00:15:00, dimensions variable
Installation view from Ludwig Forum für Internationale Kunst, Aachen, 2009



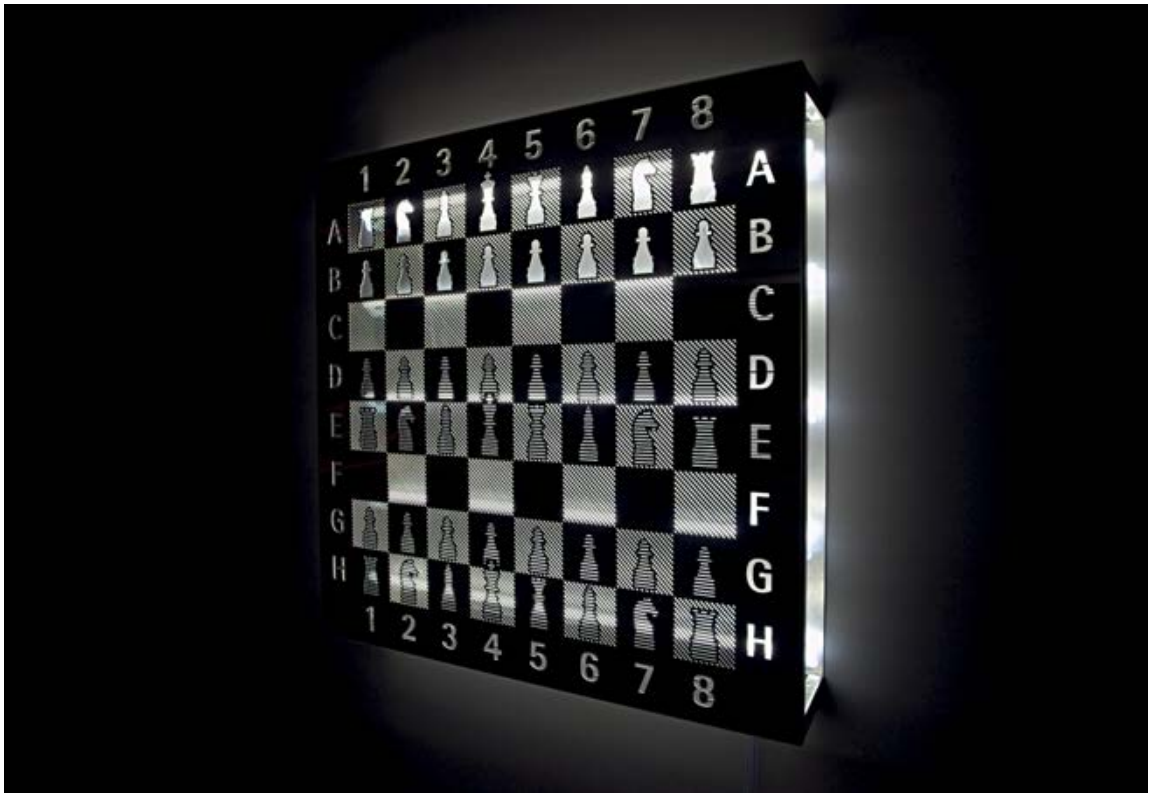
en, schroffen,
inge aufragten.



Crystal & Flame 2010 Four channel synchronized (1920 x 1080) HD video installation, audio
00:38:15 (channel I: Mezzanine), 00:30:56 (channel II: Diamond), 00:24:53 (channel III and IV: Antep)
Dimensions variable
Installation view from PEER, London, 2010
Courtesy the artist, Rampa, Istanbul and Film and Video Umbrella, London.



I thought of this. I came into this world, okay.
As all people, it is natural, we eat, we get married,



Double Attack 2011 Mirror polished stainless steel, neon lights, transformer, 99 x 99 x 17 cm
Installation view from Rampa, Istanbul, 2011

ERGIN ÇAVUŞOĞLU

In contemporary artists' film and video practices there are, perhaps, two distinctive and contrary approaches. One strategy is to make your work as much like mainstream, or art-house, narrative film as possible, in its look, its sound, in its editing, its attention to story, in its imagination and use of time. Indeed, the artist might even aspire to make their own feature films—as Julian Schnabel, Steve McQueen, and Sam Taylor-Wood have all done. The other move is to try and remove film from the register of cinema, to redeem it from linear temporality, melodramatic narrative and plot, and spectacular scale. The first tendency I have outlined accords with the general trajectory of art under the aegis of late-capitalism since the mid 20th century, in which the history of art is no longer as significant to the making of art as the history of advertising and popular culture—so that art is nothing more than part of the entertainment industry. The second tendency is, perhaps, the path of a subaltern, dissident art that has inherited the lineage of modernism and its utopian notions of art's critical responsibilities towards subjectivity and history. Ergin Çavuşoğlu is amongst the artists who are making this move: in his case turning towards the theatrical and the gestural.

The narrative feature film uses the theatrical as a narrative code that always produces a particular ending; its typical three-act structure of stasis, disruption, and recuperation, inherited from 19th century

melodrama within the theatrical circuits that early film replaced, still going strong and powering the economy of entertainment. Çavuşoğlu isn't interested in this guaranteed eschatological moment: his concern is with the provisionality of theatre, its procedures of rehearsal and differing interpretations. Where narrative features, and their mirroring products in the world of art, are all about surface, about finish, about a sense of completeness and cohesion, Çavuşoğlu wants us to see process, incompleteness, the subject coming into being. This is clear in his recent adaptation of Chekhov's "The House with the Mezzanine". Çavuşoğlu's film —his "finished piece"— is the rehearsal of Arnold Barkus's script by professional actors with a director. The work remains definitively unfinished: there is no final and definitive performance, either in the theatre or on film. Nor is subjectivity sealed off as it is in a conventional entertainment narrative; rather Çavuşoğlu's rendering leaves identity open, always to be determined.

The role that borders and boundaries play in his work—and given those limits—border crossings, this sense of migration between opposing spaces, and the identity emerging between them, are crucial. This is most apparent in the migration between screens in his multi-channel installations such as "Quintet without Borders" (2007) and "Point of Departure" (2006), and especially "Liminal Crossing" (2009). Repeatedly Çavuşoğlu uses music, that most ephemeral, least earthbound of art forms: in "Liminal Crossing" we have the confrontation between the machinery of state administration and the heavy machinery of a certain kind of music making, as a piano is pushed through the dead-zone of the boundary between states. This tension between spaces is vital to "The House with the Mezzanine", where warm sensuality and dry factuality are played out as oppositions. This establishing of antitheses in the structure of the work is perhaps the defining feature of Çavuşoğlu's oeuvre. What is distinctive about it, however, is that he not only sets these relationships up within the filmic narrative, but that he uses them in the physical structure of the installations themselves. Form and content both play roles in establishing possible meanings, rather than the former simply supporting the closed, complete surface of the latter.

Typically we label artists who make time-based image work as "filmmakers" or "video artists". These appellations are misnomers, lacking any reference to medium specificity and reflecting the inability of most critics and curators to recognise the difference between media. Some artists do still shoot on film, almost as a matter of principle, but also for a particular quality of the image: Tacita Dean is a good example. Certainly few people edit manually by cutting and splicing a processed film today. Ergin Çavuşoğlu belongs to the majority of artist-filmmakers who shoot on HD video and edit off-line: scanning all the shot material into digital format, editing on computer, and then returning the finished edit to the original medium.

Çavuşoğlu, however, in other ways works like a "filmmaker": his projects revolve around close collaboration with a scriptwriter – Arnold Barkus – and begin with detailed storyboards, just as scenes in a feature film would be sketched out. The artwork, then, is imagined well before it is shot, and there is a process that moves between concept, sketch and realisation that's oddly akin to the way painters once worked. But the modern filmmaker leads a creative team—he or she doesn't work alone. For Çavuşoğlu this process of development, scripting, and storyboarding, is where the greatest creative input takes place.

Chris Townsend

Ergin Çavuşoğlu (born in Bulgaria, 1968) studied at The National School of Fine Arts "Iliya Petrov", Sofia in the early 1980s. He consequently received a BA in painting from the University of Marmara, İstanbul, MA from Goldsmiths, University of London, and a PhD from University in Portsmouth.

He took part in the Turkish Pavilion at the 50th Venice Biennale in 2003. He was shortlisted for the Beck's Futures Prize in 2004, and most recently in 2010 for Artes Mundi 4 – the UK's Biggest Contemporary Arts Prize. Recent solo exhibitions include Artists Institute, New York (2012), Extra City, Antwerp (2012), Witte de With, Rotterdam (2012), "Ergin Çavuşoğlu – Dust Breeding", The Pavilion – Downtown Dubai (2011), "Alterity", Rampa, İstanbul (2011), "Crystal & Flame", PEER, London (2010), "Ergin Çavuşoğlu", Ludwig Forum für Internationale Kunst, Aachen (2009-10), "Ergin Çavuşoğlu" and "Poised In the Infinite Ocean & Tahtakale", Haunch of Venison, London (2004 and 2009), "Place After Place", Kunstverein Freiburg (2008), "Quintet Without Borders", ShContemporary, Shanghai (2008), Haunch of Venison, Zurich (2007), "Point of Departure", John Hansard Gallery, Southampton and NGCA Sunderland (2006), and "Entanglement", DCA, Dundee (2004). Group exhibitions include "The Best of Times, The Worst of Times; Rebirth and Apocalypse in Contemporary Art", First International Contemporary Art Biennial, Arsenal, Kiev (2012), "Migrasophia", Maraya Art Centre, Sharjah (2012), "Zwölf im Zwölften", TANAS, Berlin (2011), The 4th Moscow Biennale of Contemporary Art (2011), "Paradise Lost", İstanbul Modern, İstanbul (2011), Manifesta 8, Murcia (2010), "fast forward 2 The Power of Motion", Media Art Sammlung Goetz, ZKM Museum of Contemporary Art, Karlsruhe (2010), "HomeLessHome", Museum on the Seam, Socio-Political Contemporary Art Museum, Jerusalem (2010), The First Mediterranean Biennial of Contemporary Art, Haifa (2010), "There is no Road", LABORAL Centro de Arte y Creación Industrial, Gijón (2009), "All Inclusive – A Tourist World", Schirn Kunsthalle, Frankfurt (2008), "Between Borders", MARCO Vigo (2007), British Art Show 6 (2005), the 3rd Berlin Biennial (2004), the 50th Venice Biennial (2003) and the 8th İstanbul Biennial (2003).

Ergin Çavuşoğlu currently lives and works in London, United Kingdom.

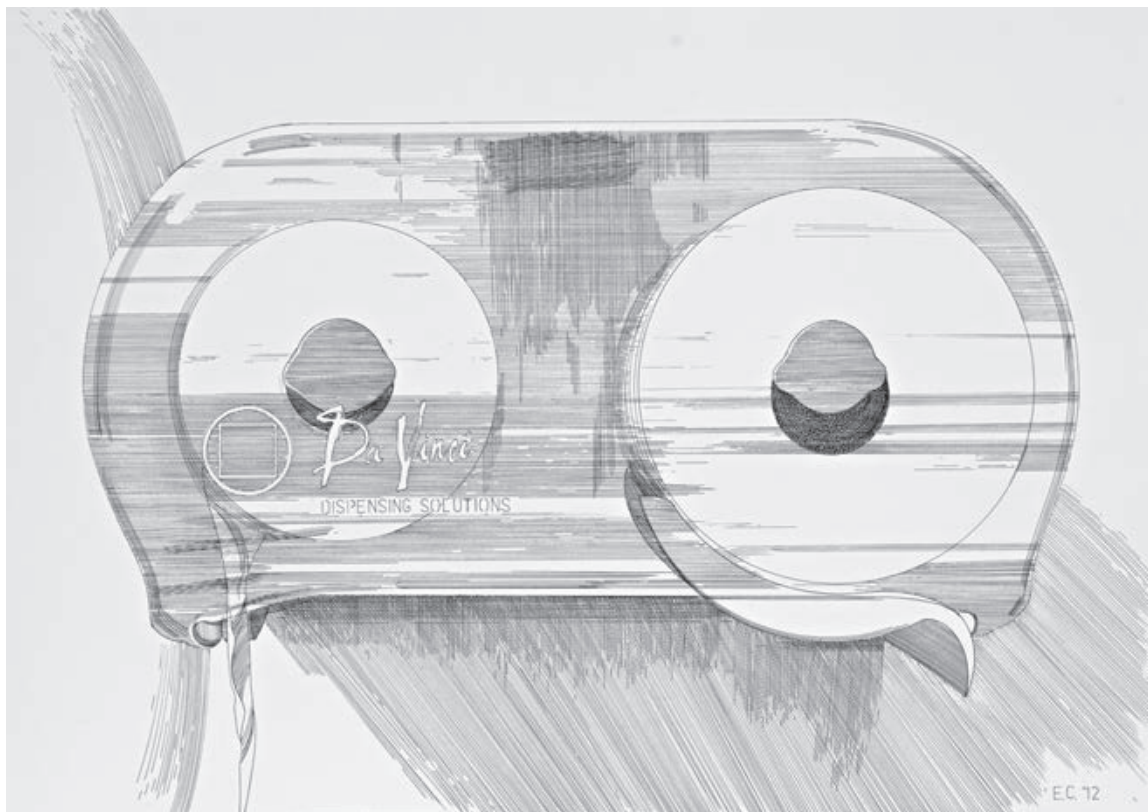


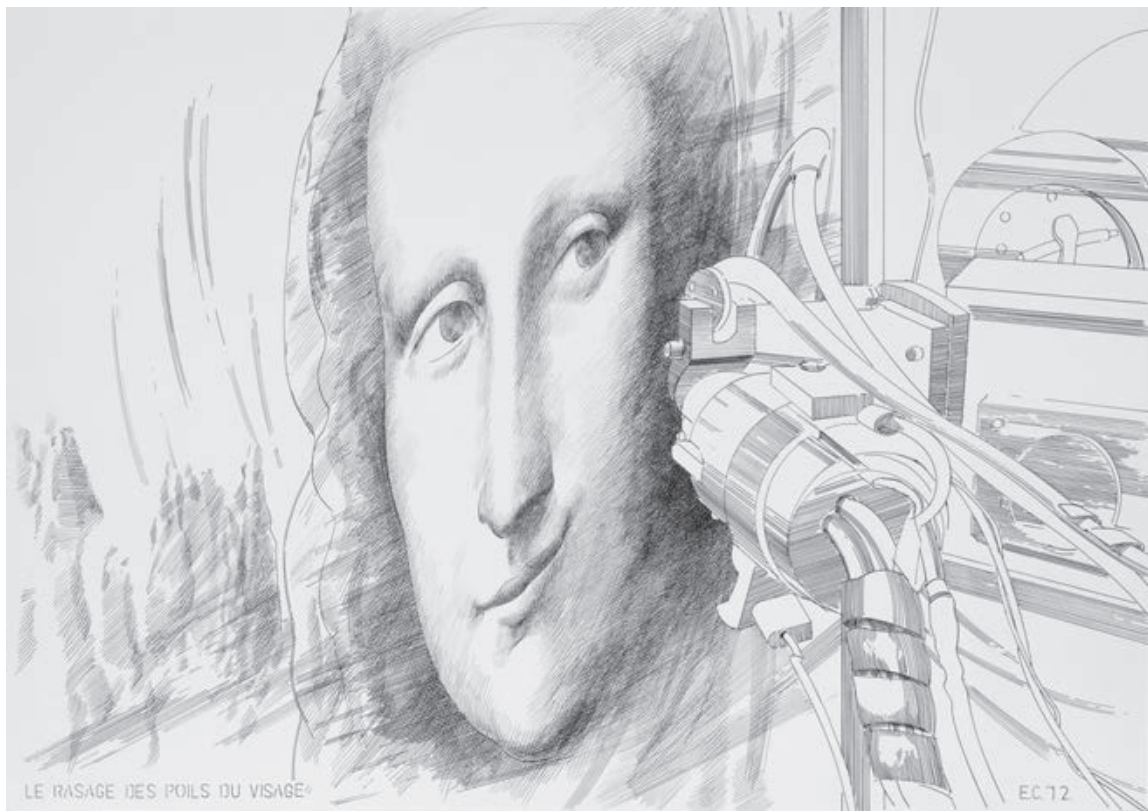
Monument Keşan II (Brooms) 2007 Aluminium, 130 x 130 x 25 cm
A collaboration with Konstantin Bojanov
Installation view from Haunch of Venison, Zurich, 2007



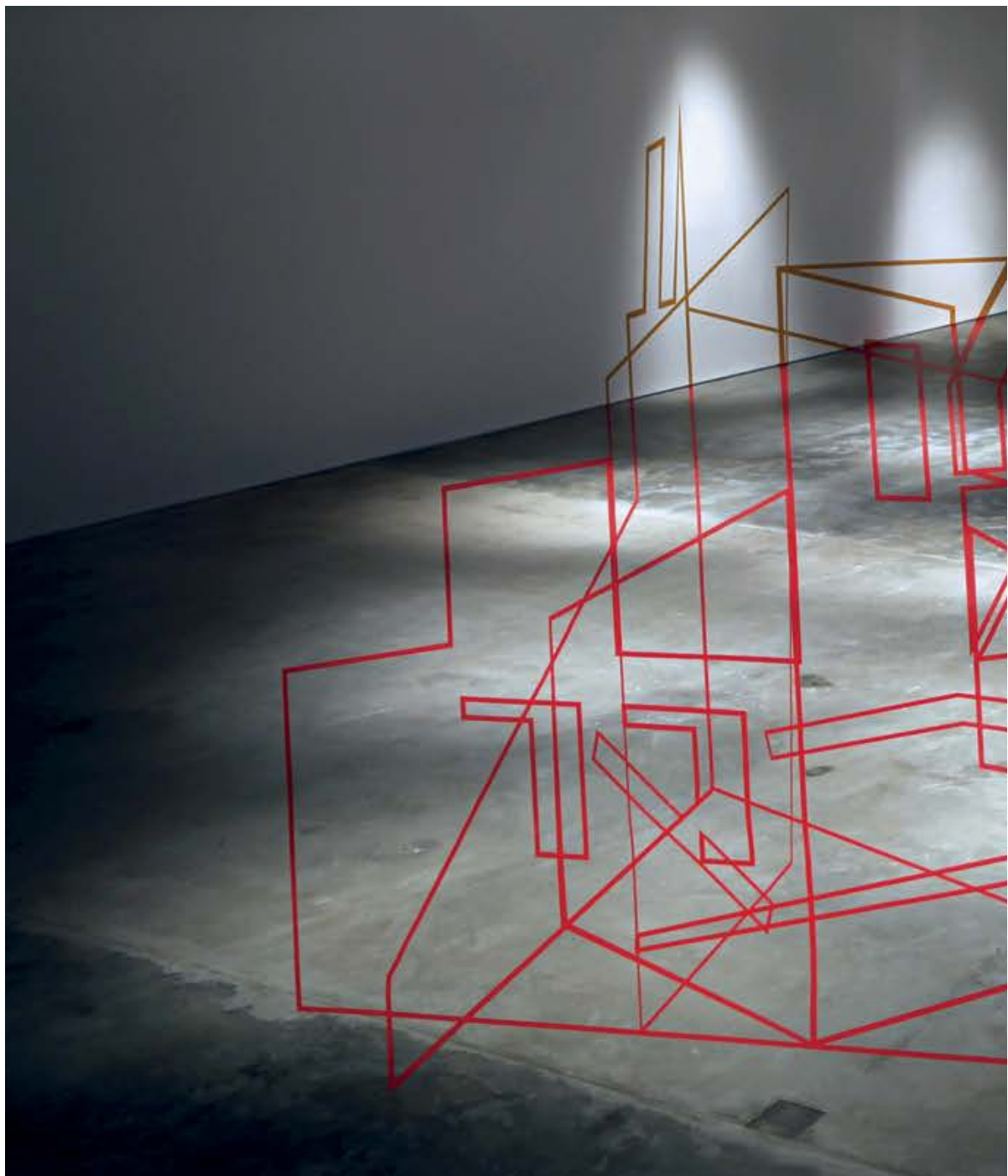
Quintet Without Borders 2007 Five channel video installation,
DTS 5.1 surround sound 00:21:21 (loop), dimensions variable
A collaboration with Konstantin Bojanov
Installation view from Haunch of Venison, Zurich, 2007



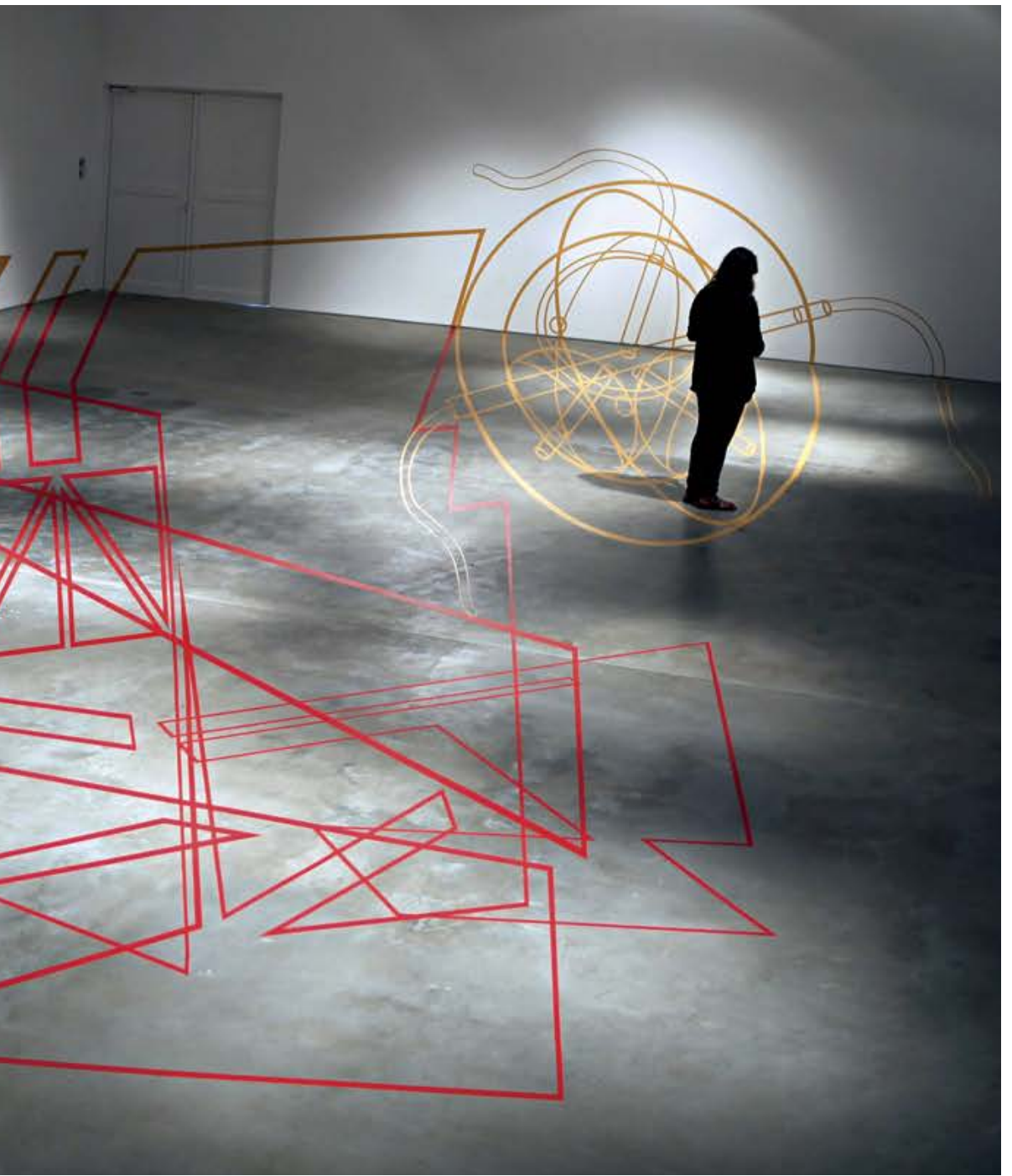




Le Rasage Des Poils Du Visage (Removal Of The Facial Hair) 2012
Pigment ink on Snowdown acid free heavy weight paper 300 Gsm, 59.3 x 84 cm



Dust Breeding 2011 Vinyl, HD camera, 2 HD monitors, wall bracket,
1545 x 951 cm (floor sections), 756 x 251 cm and 839 x 184 cm (wall sections)
Installation view from The Pavilion, Downtown, Dubai, 2011



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