

Zilberman Unfold'26

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Sites of Relation

Jamal Ageli
Eight Fang
Philipp Farra
Gabriela Lesmes López
Isabel Monti
Elif Muhit
Vitalii Shupliak
Lotta Stubenrauch
Elvan Tekin
Johannes Thiel
Alungoo Xatan

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ZILBERMAN

Berlin

Zilberman Unfold '26: Sites of Relation

Since 2010, Zilberman has focussed attention on emerging artistic practices through an annual open call culminating in a summer exhibition, known for many years now as Young Fresh Different. This year's edition carries a new name: Zilberman *Unfold*. Something opens up, becomes visible, goes its way. For the first time, the exhibitions in Berlin and Istanbul shared a common thematic focus and a single international jury.

Under the title *Sites of Relation*, we directed our gaze toward artistic practices that reflect on the conditions for their own existence: the places in which they take shape, the histories they react to, the materials they speak through, and the dependencies that condition them. Artistic practices are situated, to borrow from Donna Haraway's concept of situated knowledges. They gaze out from a specific place, embodied and embedded. A work is shaped by the spaces in which artists work, by the economic conditions which make it possible, by the political realities it encounters, and by the history that it inherits or challenges. These relationships do not remain extrinsic to the work. They imbue its material, its form, and its meaning. Artistic practice can render societal conditions legible. It can intervene in them. And it can trace new connections between aesthetic form and the questions facing society.

The jury brought together curatorial, artistic, institutional, and collectors' perspectives from Berlin, Frankfurt am Main, Istanbul, and New York. Its members were Ceren Erdem, Britta Färber, Anna-Catharina Gebbers, Enis Karavil, İz Öztat, and Aybüke Sanuç. For the Berlin exhibition, it selected work by Jamal Ageli, Eight Fang, Philipp Farra, Gabriela Lesmes López, Isabel Monti, Elif Muhit, Vitalii Shupliak, Lotta Stubenrauch, Elvan

Tekin, Johannes Thiel, and Alungoo Xatan. In Istanbul, it chose Büşra Aydagün, Jiyan Ayaz, Baran Batıbay, İrem Bekmezci, Sude Çulha, Sibel Dursun, Halit Furkan Gençtürk, Tunahan Havrandere, Rana Kelleci, and Edanur Sabuncu.

In the works presented in this edition, relation is rendered palpable through material, movement, and attention. Salt, rust, wool, latex, photographic negatives, bicycle parts, and industrial membranes appear as substances that have recorded pressure, use, loss, and touch. They carry histories of regulation, work, migration, care, violence, and memory within them. What at first appears as surface or fragment frequently unfolds to reveal a broad field of relationships. Both exhibitions also question the position of the viewer. Some works only become legible through the motion of a body. The visitor moves around a curved surface to read a text, gazes through a transparent textile, follows a gesture through the room, or waits for an image to come into focus. In these moments, relation becomes a spatial condition produced by the exhibition itself. The viewer is drawn into the ties through which the works unfold.

The works shown in Berlin often address systems of circulation, of regulation, of interrupted motion. Many ask how value, currency, and state power precipitate as materials and symbols. Salt appears as a substance used for conservation and taxation. Two Euro coins, merged and withdrawn from circulation, stand for a relationship in which inequality and solidarity are negotiated. Found negatives connect anonymous authorship with the colonial history of the Bagdad railway. Where a memory of mobility takes the form of bicycle parts one can no longer ride, where the right to freedom of movement can be exercised only by a body that

reads, movement appears as both promise and refusal. Other works show the body simultaneously as object, as image, and as definition. The body no longer appears autonomous, but rather conditioned by things, images, and language. Transparent PVC strip curtains produce a shape in which the border between machine and life-form becomes fluid. Still others turn to landscape and remembrance. A two-channel video installation reads a holy mountain as a living archive of belief, ecology, and the violence it has outlived.

The works being shown in Istanbul often turn their attention to places, and ask how they are used as living spaces, how they get lost, and how history lives on in them. A machine presents the bureaucracy of urban development as a process that impacts bodies. Another asks about language, wind, and belonging. An encounter in the artist's own village shows how relationships to a place live on, even when the buildings in them disappear. History here appears as something open, continuously shifting through materials, images, and spaces. Other works approach interrelationship through touch and impression. Wool, clay, paper, and organic processes absorb history, bodies, and landscapes. A hand-made book of frottages preserves the traces of a palace ruined and rebuilt many times, a site where contested histories of modernization have accumulated. An embossed relief lends space to the sense of touch. Clay is bound to body, tool, and earth. In wool, childhood memories gather warmth. And a photograph of living fungus shows decomposition as transformation. The body, too, returns, marked by societal conditions. A knitted mesh extends root-like into the space and becomes entwined with its surroundings. Latex casts on a piece of plaster create relationships between queer desire, visibility, and the urban ground. In these works, the past

becomes tangible through touch, impression, and repetition.

Across both exhibitions, the works trace how their subjects are tied in to what surrounds them – to material, place, body, history, and the economic and political pressures they face. Often, what has not been passed on, what appears in records only as gap, as edge, or as violence, becomes the starting point for an artistic investigation. Materials, images, and spaces carry layered histories, and their meaning emerges relationally, shifting with the position from which they are perceived. *Sites of Relation* asks what artists create, where they create, with whom and under what conditions they create. It asks what becomes visible, what is held back, what is bequeathed, and what becomes possible when a practice brings its own conditions of existence into the work.

We are grateful to the jury for the care and thought they brought to the task of selection from a strong pool of submissions. We also owe especial thanks to the artists from both cities whose work has made the exhibition *Sites of Relation* possible.

Lotte Laub

Alungoo
Xatan
(b. 1997)

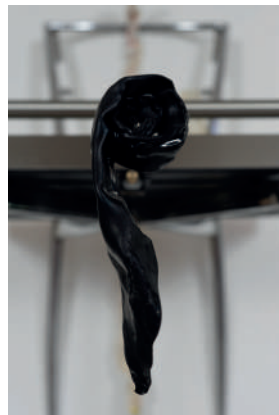
Alungoo Xatan transmutes self-developed, food-based materials such as sugar, gelatine, chocolate, wax, or salt into sculptural forms that appear stable yet remain inherently fragile. Working across sculpture, object-making, and installation, she explores the tension between permanence and transience, materialising uncertainty, and instability. Monumental yet reduced, seemingly impenetrable forms challenge conventional ideas of sculpture while foregrounding the transformative qualities of unstable materials. Addressing precariousness, national identity, cultural tradition, and belonging, Xatan's practice asks how discomfort can be made tangible.

SALT TAX features small-scale salt impressions of a 3D model of the German Reichstag mounted on an aluminium profile. Salt is essential for human survival. White and crystalline, it is both life-giving and potentially harmful: while necessary, excessive consumption dehydrates the body and strains the kidneys. Historically, salt held immense material and political value. For centuries it was more precious than gold. The English word 'salary' derives from the Latin 'salarium,' the salt ration given to Roman soldiers. State monopolies and salt taxes further inflated its value, disproportionately burdening low-income populations. In pre-modern France, the *Gabelle* became a symbol of social inequality. Because few organisms can survive in highly saline environments, salt has long been used to preserve food by drawing out water. But why are certain things preserved, protected, or conserved, and who ultimately benefits?



Eight
Fang
(b. 1990)

Born in Xi'an, one of China's ancient capitals, Eight Fang has lived and worked in Berlin since 2016. Trained in interior architecture and visual art across Xi'an, Moscow, Chicago, and Berlin, her practice has been shaped by movement through diverse cultural, linguistic, and social contexts. Working across sculpture, kinetic installation, expanded painting, and performance, Fang explores intimacy, vulnerability, memory, and systems of categorization through the lived experience of migration. Drawing on images, everyday objects, readymades, architectural materials, and motors, her recent works develop what she describes as a "fragile comedy of displacement," where the familiar becomes distanced yet intimate, unstable, vulnerable, and quietly humorous.



One and three positions, 2026
One and three states, 2026
Found steel objects and receipts, drawing on canvas,
print on foam board, resin 3D print, latex, motor
Variable dimensions, ca. 150 x 110 x 150 cm



Joseph Kosuth's *One and Three Chairs* is often understood through the interplay of object, image, and dictionary definition, asking how a thing comes to be known across different forms of representation. In *One and three positions* and *One and three states*, this structure is adapted to ask how a body comes to be placed, read, and held in relation. Webster's Dictionary defines *position* as a "state of being placed," often in relation to other objects, and *state* as "the circumstances of a being or thing at a given time" – together, these words shift the question toward conditions rather than identity. Through everyday items, drawings on the reverse of used canvases, printed text, and slow rotational movement, the works ask how a body is prepared before it is seen, directed before it moves, recorded before it speaks, and made readable before it is understood.

Elif
Muhit
(b. 2001)

Elif Muhit is an interdisciplinary artist working across photography, sculpture and installation. While photography remains central to her practice, she explores ways of producing images indirectly or through intervention, rather than through a singular photographic gesture. Her practice begins with personal experiences, develops through theoretical research, and is continually informed by close observation of everyday life. Throughout this process, she collects photographs, found objects, and material fragments, which are gradually reconfigured into shifting constellations of photographic, sculptural, and spatial forms. Grounded in her experience as a refugee, her works examine how state structures inscribe themselves onto bodies and identities. Her practice engages with how institutions, systems of classification, and forms of power operate through everyday materials and lived experience.

Article 13 is part of *Transit*, a larger project examining movement, borders, and the construction of identity through state systems. The work engages with Article 13 of the Universal Declaration of Human Rights and questions the absurdity of a universal right to freedom of movement that is often conditioned by citizenship and legal status. Inscribed on a curved tube, the text can only be read through bodily movement and change of distance. The body's position adapts to the work, reflecting how movement itself is regulated, restricted, and unevenly experienced.



Article 13, 2026
Metal, etching – rusting
185 x 35,5 cm

Elvan
Tekin
(b. 1994)

Elvan Tekin is an artist working across choreography, performance, dance, and community building. Her practice investigates how movement can function as a catalyst for social change and how embodied experiences can generate alternative ways of relating to memory, belonging, and collective life. Working between choreography, performance, text, research and collaboration, she is interested in how bodies carry the traces of rupture while also holding the potential to imagine and create different futures. Through gestures of endurance, care, and relationality, her work seeks to create spaces where individual and collective experiences can be witnessed, shared, and transformed. Her works often inhabit the space between choreography and social encounter, inviting audiences into experiences of proximity, vulnerability, and reflection.



Longing of mountains reflects on land and the state. By questioning the relations and power dynamics between them, the work attempts to restore spirit in wounded geographies and to visualise collective grief around irreversible losses that destroy ecologies and communities. Through dance, text, and voice, the performance explores how grief resulting from state violence might be expressed through emotionality, empathy, and care. The project begins from the understanding that dominant histories of the nation-state naturalise power and violence, while limiting the possibility of a more comprehensive understanding of human experience. Statelessness is understood not only as a legal or geopolitical condition but also as a speculative and poetic framework for rethinking belonging, territory, and relationality beyond national borders.

the longing of mountains
Somewhere
that does not exist but promised
cries inside
i surrender under
heart is heavy, i soften under
contaminated
waters run
the longing of mountains
trembles under
i ask for the
fragments of this body
disposed
displaced
misplaced
erased
eradicating
what holds us together
fractionalized statelessness
skin meets water
deep cuts
melts
under pressure
we stand.

Gabriela
Lesmes
López
(b. 1991)

Gabriela Lesmes López is an artist born in Bogotá, Colombia, working across sculpture and performance. Their materially driven, concept-led practice engages materials such as rawhide, heavy machinery, DNA, and the chemical components of tears. Drawing on autotheory, Lesmes uses personal experience to explore memory, nature, sexuality, and the sometimes small, sometimes funny, sometimes poetic observations of daily life. They are a recipient of the Mart Stam scholarship and the DAAD (SA) prize. Their work has been shown at Kunstmuseum Liechtenstein, Musée Regards de Provence in Marseille as part of Manifesta 13, and Mörby Gård Skulpturpark in Ornö, Sweden. As co-founder of the Æ Project collective, they helped initiate *The Forage*, an exhibition that invited visitors to explore the city.

All the Ghosts That You Will Be consists of balloons filled with anesthetic gases, their surfaces are used as screens for projection. Onto them, Lesmes projects moving images like the first queer kiss broadcast on a Colombian telenovela, phone screen recordings, amongst others, the images are suspended between private and shared experience.



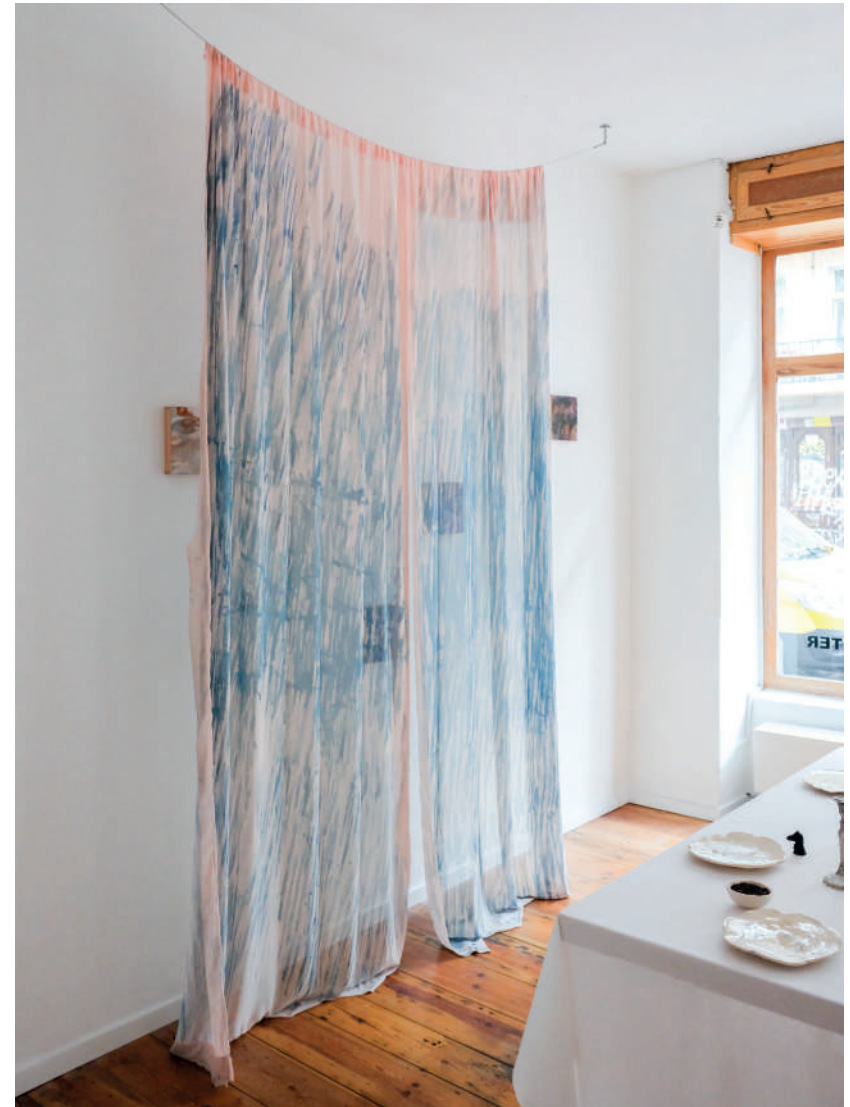
These fragments coexist without hierarchy, moving between the banal and the emotionally charged. The work understands numbness not as absence, but as saturation: a state in which too much is felt at once and perception begins to blur. It reflects on contemporary conditions of overstimulation and overexposure, where images, information, memories, and demands accumulate into affective fatigue. The body becomes the site where these pressures are registered, stored, and eventually rendered unreadable.

All the Ghosts That You Will Be, 2026
Balloons filled with anesthetic gases, video projection
mapped onto balloons
Variable dimensions

Isabel
Monti
(b. 1997)

Isabel Monti's practice explores the threshold between the physical and spiritual realms, with painting and cyanotype as her primary media. Through these processes, she creates images that move between memory, dream, and presence. Drawing from a familial archive of photographs, objects, and narratives, her work investigates parallel temporalities, ephemerality, and layered perceptions of time. Through collecting, reconfiguring, and collaging these sources, personal histories become spaces where memory is both preserved and transformed. The resulting images oscillate between abstraction and the tangible, inviting viewers into places that feel at once familiar and imagined.

On the Otherside is an installation consisting of a large cyanotype on chiffon that sits just off the wall with five small oil paintings on panel hung behind it. A few are totally obscured while others are completely visible. As viewers pass by, the cyanotype moves allowing different glimpses of what is behind - symbolizing the other side where spirits reside, or memories locked away. Each painting is situated to be referential to a memory or feeling. Some are more abstract than others, such as *Cake* or *halb dunkel* to speak to these memories that are impressions of the actual story or event. They sit just out of reach like a dream one just woke up from. The others are more solidly there, tangible in a way that the viewer can recognize different life events such as birthdays, dinners, weddings, funerals, etc. The mark making on the cyanotype resembles that of a swaying forest or light shimmering on water. It acts as a portal to the *other side*, referring to the spirit realm.



Installation view: Vorfluter

On the Otherside, 2025
Installation of a cyanotype on chiffon
and five oil paintings on panels
300 x 285 cm

Jamal
Ageli
(b. 1997)

Jamal Ageli is a German-Libyan artist working with photography and video. His practice develops strong visual images at the intersection of science, astronomy, mysticism, and natural phenomena. Combining a long-standing fascination with optics and perception with an abstract reflection on existence, Ageli creates a visual language shaped by abstraction, oversaturation, and image manipulation. His works often produce a heightened sense of reality, marked by doubt, disbelief, and wonder. He holds a BA in Photography from the Royal Academy of Art, The Hague, and has received several awards and grants, including the StartPoint Prize for European Art Graduates, the Paul Schuitema Award, and funding from HessenFilm & Medien and the Mondriaan Fund. His work has been shown at venues and festivals including Art Rotterdam, the EYE Filmmuseum Amsterdam, Het Nieuwe Instituut Rotterdam, Frankfurter Kunstverein, Noorderlicht Fotofestival, and the Biennale für aktuelle Fotografie.



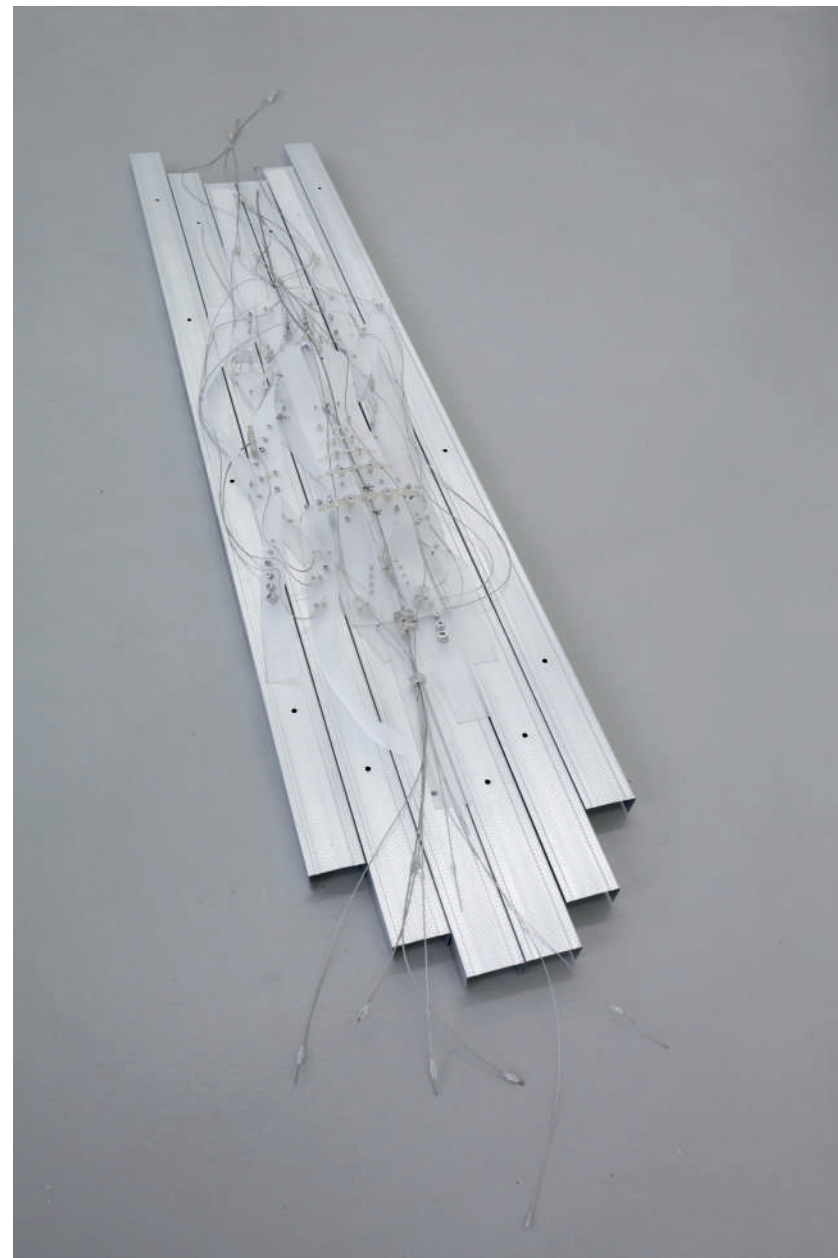
Dizgin Bawo/Düzgün Baba is a two-channel video installation that investigates the sacred mountain of the same name in Dersim, Tunceli, mapping it as a vital site of relation where ecology, indigenous Alevi cosmology, and historical trauma intersect. In Dersim, the landscape is not merely a passive backdrop, but an active repository of memory and a living web of dependencies. The landscape carries the invisible yet heavy traces of the 1938 Genocide, linguistic and spiritual assimilation, and environmental displacement, while also enduring as a sanctuary of spiritual resistance and ecological kinship. Through a visual dialogue between two synchronized screens, the work juxtaposes slow-cinema observations of sacred natural sites, reverence for stones, water sources, and endemic flowers, with the fragmented modern realities of shifting local identities and contemporary topographies. By examining the connection between Dersim Alevi belief and nature, where the environment itself is deemed sentient and sacred, the video installation probes how communities rebuild cosmic and political alliances with a land that has survived systemic violence.

Dizgin Bawo / Düzgün Baba, 2026
Two-channel video
30'

Johannes
Thiel
(b. 1999)

Johannes Thiel makes hybrid sculptures and installations in which technology and organic form operate as a single, continuous field. His practice combines industrial fabrication techniques with digital design processes: parametric modeling, 3D printing, and automated production translate digital structures into physical objects. The results suggest prosthetic body fragments, biomechanical prototypes, or technical devices that imply function without ever fully performing it. Biomimetics, morphogenesis, and parametric logic shape the formal organization of the work, producing structures that appear grown rather than built. Surfaces are smooth and sterile, yet hold an uncanny sense of latency, as if the objects were waiting to be activated. Across the works, industrial materials and precise fabrication meet systems in which every component holds the others in place. Thiel is currently studying Fine Arts at the Berlin University of the Arts in the class of Karsten Konrad. He lives and works in Berlin.

Soft Null is built from transparent PVC strip curtains, a material used as industrial barriers in cold storage facilities. Cut, layered, and tensioned, the strips form a translucent membrane held together by cables, threaded elements, screws, and skeletal supports. The work is laid out like a body in suspension. Tendon-like lines run across and through the surface, marked by strings of beads that trace sequences resembling neural networks or systems of association. Industrial materials and biological associations coexist without hierarchy: cables evoke nerves and vessels, while screws and structural supports suggest technical infrastructure. The sculpture presents itself as a physical network of dependencies condensed into a single body-like form.



SOFT NULL, 2026
PVC, resin, cylindrical head screws, wire rope,
lightweight profiles
20 x 220 x 45 cm

Lotta
Stubenrauch
(b. 1997)

Working primarily with sculpture and object-based installations, Lotta Stubenrauch uses found and second-hand objects to reconsider how cultural narratives shape ideas of agency, identity, and social roles. These objects carry traces of previous use, former owners, and social contexts. Already charged with meaning, they signify care, mobility, protection, or dependency. By suspending, protecting, or transforming their function, Stubenrauch renegotiates their agency and creates new relationships between object, body, and narrative. Literary, biographical, and fictional narratives often serve as points of departure for her work. By translating narrative images into sculptural form and embodied contexts, she creates shifts that unsettle familiar role models and open up new ways of imagining agency.

What is it you plan to do with your one wild and precious life? consists of bicycle parts, an object historically associated with ideas of freedom, autonomy, and movement. Since the late nineteenth century, the bicycle has also functioned as a symbol of female emancipation, enabling independent mobility and new forms of bodily and social agency. In the sculpture, key components are removed from their functional context and reassembled into a suspended structure. Inner tubes, rims, and steel elements lose their mechanical purpose, forming a body that both suggests and withholds motion, hovering between machine, vehicle, and organic form. The title is taken from the closing question of Mary Oliver's poem *The Summer Day*. The question opens a space around agency and self-determination, shifting attention toward the conditions under which action is imagined, claimed, or withheld.



What is it you plan to do with your one wild and precious life?, 2026
Bicycle inner tube, bicycle rim, steel, pin, exercise ball
130 x 180 x 95

Philipp
Farra
(b. 1991)

Philipp Farra is an artist who works with photography, moving image, installation, text, and archival research. His work focuses on the historical, material, and political conditions that shape how images are produced, circulated, and perceived. He is particularly interested in the history of photography, colonial infrastructure, and the systems that determine what becomes visible and what remains out of view. Combining documentary approaches with constructed and spatial interventions, his work considers how images, objects, and landscapes carry historical narratives and how their meaning shifts as they move through institutional and political contexts. Farra studied at the California Institute of the Arts, the Whitney Museum Independent Study Program in New York, HEAD Genève, the Academy of Fine Arts Leipzig, and the Academy of Fine Arts, Vienna.



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The *Bomonti Negatives* is an anonymous archive of photographic negatives acquired by Farra in Istanbul in 2024. Taken from a moving train on the former Bagdad Berlin Railway, the photographs rarely depict the railway itself. Instead, they record landscapes, stations, skies, and fleeting architectural traces surrounding an absent centre. The works shown consist of a selection of contact prints from this larger archive. They address photography as a medium shaped by what remains outside the frame as much as by what becomes visible. Absence is produced through selection, framing, and partial visibility. Each image is set against what is not shown: the larger sequence of negatives, the missing centre of the railway, and the unknown authorship of the material.

Text by Martin Karcher

Bomonti negatives sequence (4), 2026
Framed B&W contact prints
13 x 50,5 x 5,5 cm (framed)

Bomonti negatives (5), 2026
Bomonti negatives (6), 2026
Framed B&W contact prints
18 x 12,5 x 5,5 cm (each; framed)

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Vitalii
Shupliak
(b. 1993)

Vitalii Shupliak, born in Ukraine, primarily works with video installation, painting, performance, and object-based practices. He explores the potential of free expression for creating new values, employing methods that permeate both reality and virtuality, with a focus on migration, identity, and border issues. His work explores situations in which reality becomes unstable: where images replace experience, borders shape identity, and everyday objects begin to carry political or emotional weight. His works have been exhibited at KINDL, Berlin; YermilovCentre, Kharkiv; IZOLYATSIA, Kyiv; MOCAN Museum, Kraków; CSW Łaźnia, Gdańsk; Museum MACAN, Jakarta; and the National Museum, Poznań.

ONE/EU begins with a simple material gesture: two different euro coins are cut, joined together, and removed from economic circulation. The coin loses its original function as currency, yet gains another kind of value: relational, symbolic, and ethical. In the context of war, migration, political radicalisation, and economic inequality, the euro becomes both a shared sign and a contested surface. The installation brings together the lightbox *ONE/EU*, which shows the transformed coin in a hand, and *Solaris*, modular mirrored forms with fluid, jagged contours that refer to the shifting, liquid surface of the planet in Stanisław Lem's novel of the same name. Reflecting and fragmenting the surrounding space, *Solaris* expands the cut and reassembled coin into a spatial field of unstable reflections.



ONE/EU, 2025
Digital print, aluminium LED lightbox
145 x 100 x 15 cm

Solaris, 2025
Dibond, acrylic glass, steel
Variable dimensions

Jiyan Ayaz's artistic practice is shaped around memory and the traces left behind by space through processes of image transfer and reconstruction. Working with painting and printmaking techniques, Ayaz approaches the memory of place as a living archive. Moving between documentation and imagination, her research examines how relationships between living beings and environments they inhabit transform over time while continuing to endure.

The series *Am I Still Where I Was?* originated a landscape that the artist encountered during a journey to Mardin. While walking through narrow streets, Ayaz came across animals grazing among the ruins of collapsed stone structures. Researching the site afterwards, she discovered that it had once been an animal shelter. Although the structure has gradually lost its original function and largely disappeared over time, the animals continue to return to the same site. Asking herself, "Am I still where I was?", Ayaz reflects on how the memory of a place can persist through habit, repetition, and recollection despite its physical transformation.



Am I Still Where I Was? (Hala Oldugum Verde Miyim?), 2026
Gel print and oil pastel on paper
4 pieces: 38 x 44 cm (each)

Büşra Aydağın is a visual artist whose interdisciplinary practice brings together painting, installation, performance, video, collage, archival research, and nature-based modes of production to create site-specific works. Aydağın is the founder of the Kırte School Artist Residency Programme.

The Myth of Gogo refers to a traditional form of self-introduction in *Maori* culture through which individuals introduce themselves by naming the places and genealogies to which they belong. Büşra Aydağın first encountered this practice during the *Root Carpet* project and gradually adopted it not only as a way of meeting others, but also as a means of reconstructing her own family history and reconnecting with it. Tracing the migration of her family from Bulgaria and Romania, the artist develops a narrative shaped by displacement, belonging, memory, and movement. The text she wrote throughout this research process is inscribed onto a translucent tarpaulin suspended within the exhibition space, inviting visitors into the story while functioning as a permeable threshold. Blank pepaha forms installed nearby are intended to be taken by visitors. As each sheet is removed, it becomes the visible trace of a new encounter and a shared story. The work unfolds as an evolving archive that moves between personal memory and collective experience, gradually dispersing as it is carried away by its participants.

atalarım _____ geliyor. ben orayı

_____ çünkü _____
_____ önce _____
_____ dağının gölgesinde yetiştim,

sonra

_____ nehri beni ve sevdiklerimi



Baran Batbay's artistic practice focuses on the tension between space and place. Drawing on his biographical connection to the geography of Diyarbakir, the artist investigates the impact of political interventions, securitization discourses, and collective memory on the production of space. Through autonomous mechanisms, official documents and digital records of urban destruction are reconfigured within his works, confronting the viewer not only with architectural intervention but also with the material weight of a memory displaced through bureaucratic violence.

(In)Securitized Spaces Record: 29664, takes as its point of departure the "urgent expropriation" process initiated by a Council of Ministers decree on 25 March 2016 in the Sur and Yenisehir districts of Diyarbakir. Concealed within a synthetic basalt block – a reference to the erased historical texture of Sur and the placeless architecture built in its stead – the machine operates independently of human intervention. It produces each expropriated parcel at irregular intervals as a "Destruction ID". It restages both the repetitive logic of emergency-state bureaucracy and the condition of perpetual



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insecurity constructed through the discourse of "security." With its cutter mechanism disabled, the printer continuously releases thermal paper onto the floor. The accumulating paper not only records legal documents but also gives physical form to the loss of a living environment and the fragmentation of spatial memory under the guise of urban transformation. The printer's official, barcode-like typeface reinforces the apparent authority of bureaucratic decision-making, while the growing pile of paper renders visible the gradual disintegration of a city's spatial continuity. As long as the machine continues to operate, the process of spatial dispossession continues with it.

(In)Securitized Spaces Record: 29664
Güvenlik(siz)leştirilmiş Alanlar: 29664, 2026
Site-specific installation; cement and polyester cast, thermal receipt printer
15 x 25 x 26 cm

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İrem Bekmezci's artistic practice investigates the boundaries of embodiment, different forms of life, and the relationships they establish with space. Working with materials such as wire and thread, the artist reconsiders the limits of both body and space through tension, flexibility, and fluidity. While approaching the relationship between surface and void as a constitutive element of form, she also treats space itself as an active component of the work. Hybrid structures that evoke roots, limbs, or organic formations point to the permeable relationship between human and non-human forms of life. Bekmezci's works conceive of the body not as a fixed and singular entity, but as a relational state of becoming that continuously transforms together with its surroundings.

Antenna: Immanent Tendrils is a site-specific installation that explores transformation, reproduction, and the ways life establishes relationships with its environment through a hybrid organism. The structure's upward-reaching extensions gradually absorb the geometric form they encounter, initiating a transformative exchange. Rather than suggesting a destructive conflict, this encounter points to an organic process in which different modes of existence become intertwined. At the centre of the installation, orange nodules allude to reproduction and generative potential, while root-like extensions spread towards the ground, establishing new points of contact with the surrounding space and expanding the network of life. As these relationships extend throughout the installation, the structure itself becomes a living organism that transforms together with its environment. In doing so, the work invites viewers to reconsider the boundaries between subject and object, body and environment, nature and the artificial, approaching life not as a fixed hierarchical order but as a constellation of continuously evolving relationships.



Antenna: Immanent Tendrils (Duyarğa: İçkin Ağlar), 2025
Yarn knit over wire structure
Variable dimensions, ca. 250 x 110 x 70 cm



clayey soil is like flesh (killi toprak et gibidir), 2026
Clay, wood, wooden mallet
20 x 68 x 56 cm



Sude Çulha's artistic practice is shaped by material research and formal experimentation. Working with plaster, clay, ceramics, and everyday objects, the artist investigates how the physical and chemical properties of materials, together with their natural processes of transformation, shape form. Focusing on the relationship between a material's raw state and its final form, Çulha constructs organic formations informed by personal experience.

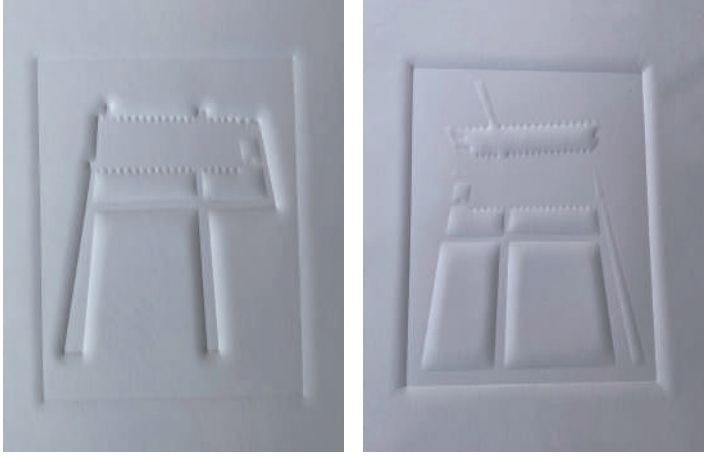
Clayey Soil Is Like Flesh takes shape through the reciprocal relationship between material and process. The work's final form emerges through the interaction and mutual transformation that unfolds during its making. The wooden elements, wooden mallet, and balloon, function not only as tools used in the production process, but also as integral components of the installation itself. Çulha explores how clay, after being extruded, transported, fired, and brought into a fixed form, might once again regain the qualities of a living and transformable material. Throughout the process, the sculpture develops in response to technical constraints and material negotiations, allowing decisions associated with craft to remain visible within the finished work. Rather than separating process from outcome, the sculpture incorporates the conditions of its own making. The cut fragments remain connected to the tools that shaped them, carrying the traces of their production as an active part of the work.

*The foothills of the Taurus Mountains begin right from the Mediterranean. After the white foam that beats against the shores, they rise gradually toward the peaks. Atop the Mediterranean, clusters of white clouds always float. The shores are flat, smooth clayey soils as if polished. Clayey soil is like flesh...*¹

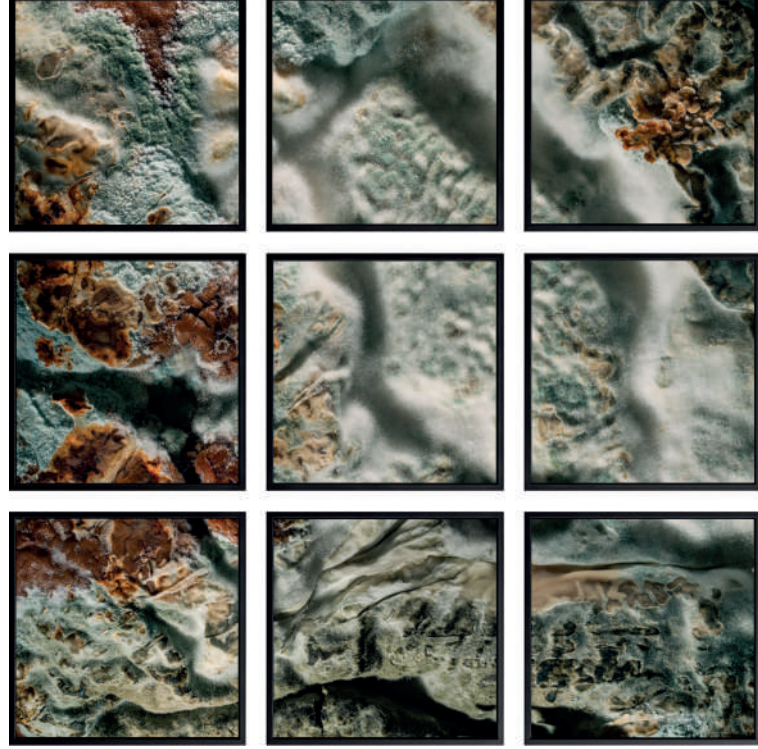
¹ Yaşar Kemal, *Ince Memed* / (İstanbul: Yapı Kredi Yayınları, 2008).
Translation by the artist

Sibel Dursun's artistic practice explores the layered nature of space, the relationship between surface and depth, and the intersections between seeing and sensory touch. Working with relief printing, the artist translates structural cross-sections of spaces onto paper through a process of reduction. Rather than eliminating objects, she gradually distills them, stripping away excess until they arrive at their most essential forms.

The series *Composition Floating in Space* consists of forms that become visible only through the subtle differences created by light and shadow across the paper's surface. Drawing on Maurice Merleau-Ponty's phenomenological understanding that the visible cannot be conceived separately from the tangible, Dursun approaches seeing not as an optical act independent of the body, but as a perceptual experience that also encompasses the possibility of touch. Through the simplicity and permeability of the white surface, the artist blurs the boundaries between the visible and the concealed, inviting viewers to reconsider not so much the representation of space as the ways in which it is perceived and experienced.

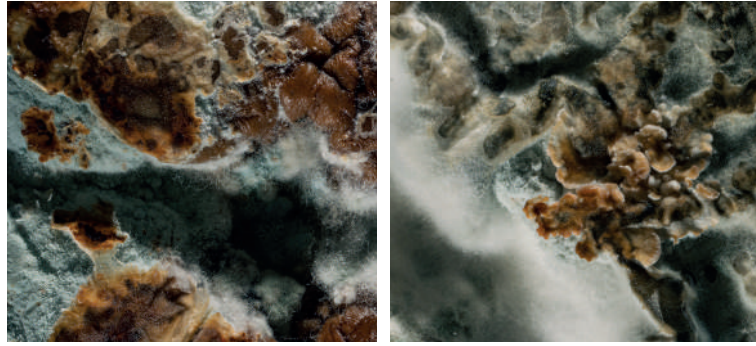


Halit Furkan Gengtürk's artistic practice is shaped by conceptual inquiry articulated through photography. He approaches photography not merely as a tool for recording, but as an experimental field through which he investigates the relationships between matter, memory, and transformation. Drawing on macro photography and alternative photographic processes, the artist renders visible phenomena that often go unnoticed in everyday life by shifting their scale. His works examine how meaning can transform through subtle changes in perspective. By questioning the boundaries of the visible, he invites viewers to reconsider the slow and continuous processes of nature.



Colony, 2026
Macro photographic documentation of
living mould colonies, archival pigment print
9 panels: 100 x 100 cm (each)

Colony consists of macro photographs documenting the growth of living mould colonies over the course of several weeks. At first glance, the images resemble satellite photographs, maps, or geological formations. Yet on closer inspection, they reveal, they reveal intricate structures formed by microscopic life. Oscillating between distant and close observation, the work demonstrates that perception is never fixed and that meaning transforms together with the distance from which something is viewed. The mould colonies are approached not simply as biological organisms, but as relational fields shaped by the convergence of different temporalities and environmental conditions. By revealing the histories embedded within the surfaces on which they grow, these formations bring the memory of matter into view, inviting nature to be understood not as an object positioned opposite the human, but as a network of relationships which humans are a part. In this context, mould emerges not as a sign of decay, but as an indication of new forms of life.



Tunahan Havandere's artistic practice centres on the tensions between body and identity, unfolding through sculpture, installation, and a range of materials informed by the artist's personal experiences. Havandere investigates visibility, vulnerability, and the effects of social norms on the body, reconsidering everyday objects and bodily forms to question the meanings and expectations attached to them. Situated at the intersection of personal memory and collective experience, the artist's works suggest that identity is not a fixed category but an ongoing process of negotiation.

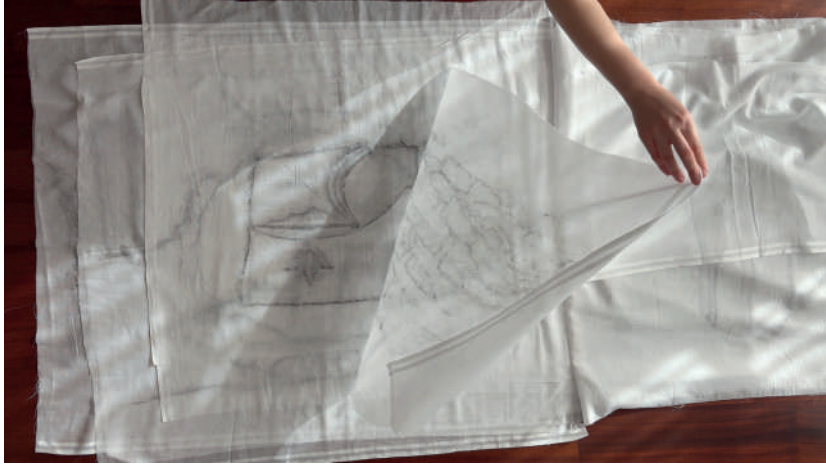
Gender / This Country Makes It Hard explores both the artist's process of negotiating gender identity through the body and the expectations projected onto objects. Growing up, Havandere witnessed the everyday lives of transgender sex workers within his neighbourhood. This experience later became formative in shaping the artist's understanding of identity and empathy. Casting replicas of his own high-heeled shoes in latex, Havandere gives their surfaces a skin-like quality that evokes condoms, bringing together associations of protection, desire, vulnerability, and visibility. Installed on a concrete slab removed from the street, the work transforms a fragment of public space into a site where identity is continuously negotiated.



Gender / This country makes it hard, 2023
Site-specific installation; Latex, cement
28 x 18 x 8 cm (Latex shoe)
100 x 100 cm (Cement platform)

Rana Kelleci is an artist, writer and researcher whose practice is situated at the intersection of spatial experience and cultural narratives. Her research-based work explore how the past resurfaces in the present, particularly in the urban landscape and political and cultural discourses. Her practice is rooted in writing and extends across visual, curatorial and pedagogical forms. Often starting from a place of introspection, her work evolves into invitations to reflect on how one relates to their spatial, historical and cultural contexts. Through various media like drawing, performance and workshops, she intends to cultivate affective, sensual and relational modes of dialogue and engagement.

Book of Traces emerges from a research project developed around the remnants of the Sadabad Palace in Istanbul, today visible as part of the Kağıthane Open Air Museum. The research examines broader tensions around modernization and Westernization in the Ottoman-Turkish past — tensions historically entangled with the palace's layered history through the narrative of the Tulip Age, in which the palace itself holds a central place. The handmade book is composed of traces gathered from the site through the archaeological technique of frottage, registering a direct sensory engagement with historical memory as opposed to a mediated engagement through narrative and representation. The video documents the artist slowly turning the pages of this book, articulating memory as a nostalgic phenomenon, neither fully lost nor fully retrievable.



Book of traces (İzler kitabı), 2026
Frottage on textile, artist's book and video
93 x 108 cm
18'

*With permission of Kağıthane Municipality.

Edanur Sabuncu's artistic practice is shaped by memory, time, and autoethnography. Working primarily with raw sheep's wool, the artist approaches time not as a linear progression but as a layered and cyclical structure. Throughout her practice, wool functions not simply as a textile material, but as a sensory archive carrying the tactile, thermal, and olfactory traces of the past. The vortex and spiral forms that constitute the central visual language of her work make visible the constantly shifting nature of memory while pointing to the embodied traces of both individual and collective experience.

Memory is a site-specific installation that explores the fluidity of time and the traces it leaves within the mind through the artist's childhood memories. While wool evokes warmth, protection, and a sense of the natural, the installation gradually unfolds into an organic, bodily form that expands, grows, and transforms like memory itself. The recurring vortex forms that extend throughout the composition suggest the spiral structure of memory, appearing as nodes that carry the textures, scents, and sensory impressions of the past into the present. Fragments branching away from the central mass and spreading across the wall and floor evoke memories dispersed across different layers of the mind. Rather than presenting memory as a fixed record, the installation proposes it as something continually reshaped through sensation, accumulation, and recall, inviting viewers to establish their own relationship with memory and embodied remembrance.

Memory (Hatra), 2026
Site-specific installation, wool
Variable dimensions, ca. 300 x 300 cm



Zilberman Unfold'26

Istanbul

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Sites of Relation

Büşra Aydagün

Jiyan Ayaz

Baran Batıbay

İrem Bekmezci

Sude Gülha

Sibel Dursun

Halit Furkan Gençtürk

Tunahan Havrandere

Rana Kelleci

Edanur Sabuncu

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