

# Banu Cennetoğlu

Jan 14–Mar 25, 2019

## For Immediate Release

RELEASE DATE  
October 31, 2018

EXHIBITION  
Banu Cennetoğlu

DATES  
Jan 14–Mar 25, 2019

OPENING EVENT  
January 13, 2019  
5–7pm

MEDIA CONTACT  
Justin Conner  
justin@hellothirdeye.com  
+1 212.355.9009

Jillian Scott  
jscott@sculpture-center.org  
+1 718.361.1750

SculptureCenter



## SculptureCenter to present first U.S. solo exhibition by internationally acclaimed Istanbul-based artist Banu Cennetoğlu

Long Island City, NY — In her wide ranging cross-disciplinary practice, **Banu Cennetoğlu** uses objects, images, texts, and printed matter to continuously scrutinize, contemplate, and question the position of the artist/individual vis-à-vis and within the complex geopolitical conditions of our time. Her work presents a mode of hyper-reflexivity that advocates for perseverance and introspection in this moment of unrestrained expressionism. Cennetoğlu's exhibition at SculptureCenter presents a number of works that deal with the gathering, presentation, circulation, and residue of information, data, and images.

The exhibition includes *1 January 1970 – 21 March 2018 · HOW BE I T · Guilty feet have got no rhythm · Keçiboyunuzu · AS IS · MurMur · I measure every grief I meet · Taq u Raq · A piercing Comfort it affords · Stitch · Made in Fall · Yes. But. We had a golden heart. · One day soon I'm gonna tell the moon about the crying game* (2018), a moving image work that presents the totality of the artist's visual archive from June 10, 2006 to March 21, 2018. This epic project — for which the artist decided not to choose a single title — reimagines what an artist's retrospective might be: the period of time it documents is bookended on one side by the beginning of Cennetoğlu's facilitation of the public circulation of UNITED for Intercultural Action's List — a growing document that traces information related to the deaths of refugees, asylum seekers, and migrants within or on the borders of Europe since 1993 — and on the other by the production deadline for the work's premiere at Chisenhale Gallery in London in 2018, which coincided with Nowruz, the vernal equinox that marks the Persian new year.

Chronologically arranged (except when undated files are assigned January 1, 1970 or January 1, 1980 by the unix time system), *1 January 1970 – 21 March 2018*

44-19 Purves Street  
Long Island City, NY 11101  
+1 718 361 1750  
sculpture-center.org

comprises 128 hours and 22 minutes of still images and videos sourced from various devices — including Cennetoğlu’s mobile phones, computers, cameras, and external hard drives — in an unedited stream of content. Cennetoğlu refers to the work as an “intro-spective” that brings together scattered, fleeting moments of a life lived, from the birth of her daughter to moments of political upheaval and protest; documentation of her artistic practice; images sent to her by colleagues, friends, and family for various reasons and with different intentions; to banal footage of everyday life. In the words of writer Negar Azimi, *H O W B E I T* presents the social history of Cennetoğlu’s oeuvre and opens a daring, unedited portrait of the artist.

In addition to *Guilty feet have got no rhythm* the exhibition includes the complete 142 volumes of Cennetoğlu’s newspaper projects to date, for which the artist collects and binds a compilation of all newspapers published in a country in a single day. The quantity of papers per capita is of course indicative of the possibility of speech and tolerance for plurality of voices in a given country. Gathered together for the first time, this collection not only pays homage to the waning printed news, but further explores the way that information is mediated and disseminated in more and less free societies.

Written on a mirror as if to crown the viewer’s head, *What is it that you are worried about?* comes from a 2014 collaboration between Cennetoğlu and Yasemin Özcan and greets the audience as they walk in to browse the newspapers.

The exhibition also includes *OffDuty* (2017) that stems from the artist’s contribution to documenta 14 in Kassel, Germany, for which she installed “BEINGSAFEISSCARY” on the marquee of the Museum Fridericianum’s façade in place of the museum’s name. Nine aluminum letters were borrowed from the museum’s façade and six remaining letters were cast in brass in the style of the existing ones, transposing a graffiti she had seen in the Polytechnio quarter of Athens to Kassel. Once the conclusion of documenta, the “original” letters returned to the Fridericianum and the six new casts became *OffDuty*.

*Banu Cennetoğlu* brings together a selection of works by the artist that consider how we create our own narratives, histories, and memories as we confront large bodies of information produced for or by us. Upholding a cogent form of aesthetic engagement, the artist invites us to consider how our individual positions and actions are in constant negotiation with the larger structures and events that shape our lives. By tying together personal and public archives, Cennetoğlu’s work not only reinforces the maxim that the personal is political, but insists that it is also and inevitably the other way around.

*Banu Cennetoğlu* is the artist’s first solo exhibition in the United States, and is curated by **Sohrab Mohebbi**, Curator, with **Kyle Danciewicz**, Director of Exhibitions and Programs. The exhibition is accompanied by a color publication with a joint contribution by Sohrab Mohebbi and **Thomas Keenan**, Director of the Human Rights Project at Bard College.

Banu Cennetoğlu was born 1970 in Ankara, Turkey and lives and works in Istanbul. Previous solo exhibitions include: Chisenhale Gallery, London (2018); Bonner Kunstverein, Bonn (2015); Salonul de proiecte, Bucharest (2013); and Kunsthalle Basel, Basel (2011). Selected group exhibitions include: *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); documenta 14, Athens and Kassel (2017); *The Restless Earth*, Fondazione Nicola Trussardi, Milan (2017); 10th Gwangju Biennale (2014); Manifesta 8, Murcia (2010); 53rd Venice Biennale/Pavilion of Turkey (2009); 3rd Berlin Biennale (2004); and 1st Athens Biennale and 10th Istanbul Biennial (both 2007).

## About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

For nearly 20 years, SculptureCenter has presented works by over 750 emerging and established artists through its annual exhibition program, and today, SculptureCenter is considered one of New York's most adventurous kunsthallen. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: Turner Prize winner Charlotte Prodger and nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winners Anicka Yi and Simone Leigh.

As a non-collecting museum, SculptureCenter's annual exhibition program includes commissioning programs by mid-career artists, projects and commissions by emerging artists, and solo

and group exhibitions in addition to an exciting series of special projects by emerging artists through In Practice, an open call program, and Public Process, a public art and education initiative for high school students. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and concerts, as well as publications.

Lead underwriting support of SculptureCenter's Exhibition Fund has been generously provided by the Kraus Family Foundation with major support by Robert Soros, and Stephanie and Tim Ingrassia.

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