



evrim kavcar

selected works



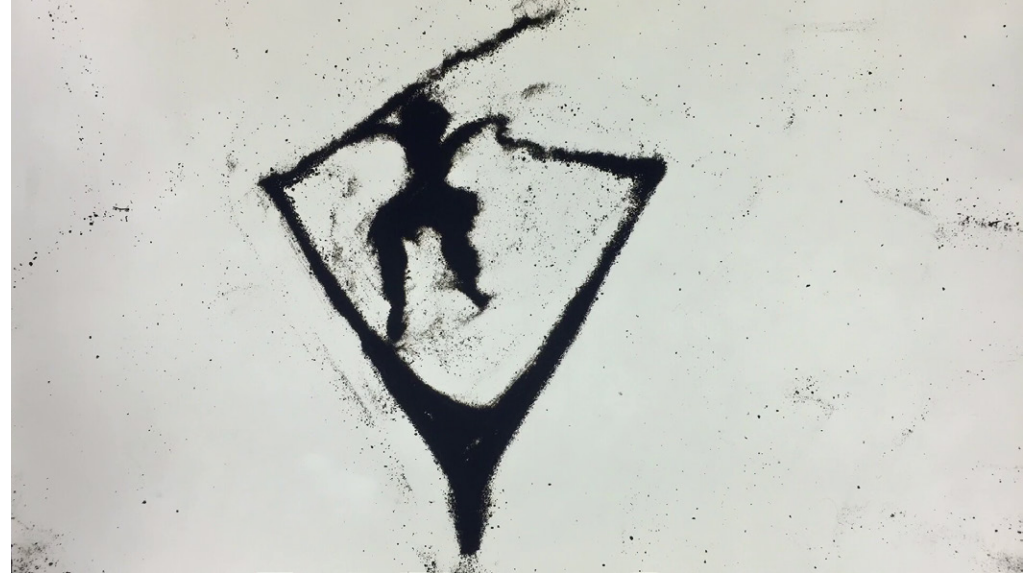
Evrin Kavcar, Mental Visitations (Asabiye Ziyaretleri), 2022, Detail, installation with sculptures, modelling clay, dimensions variable



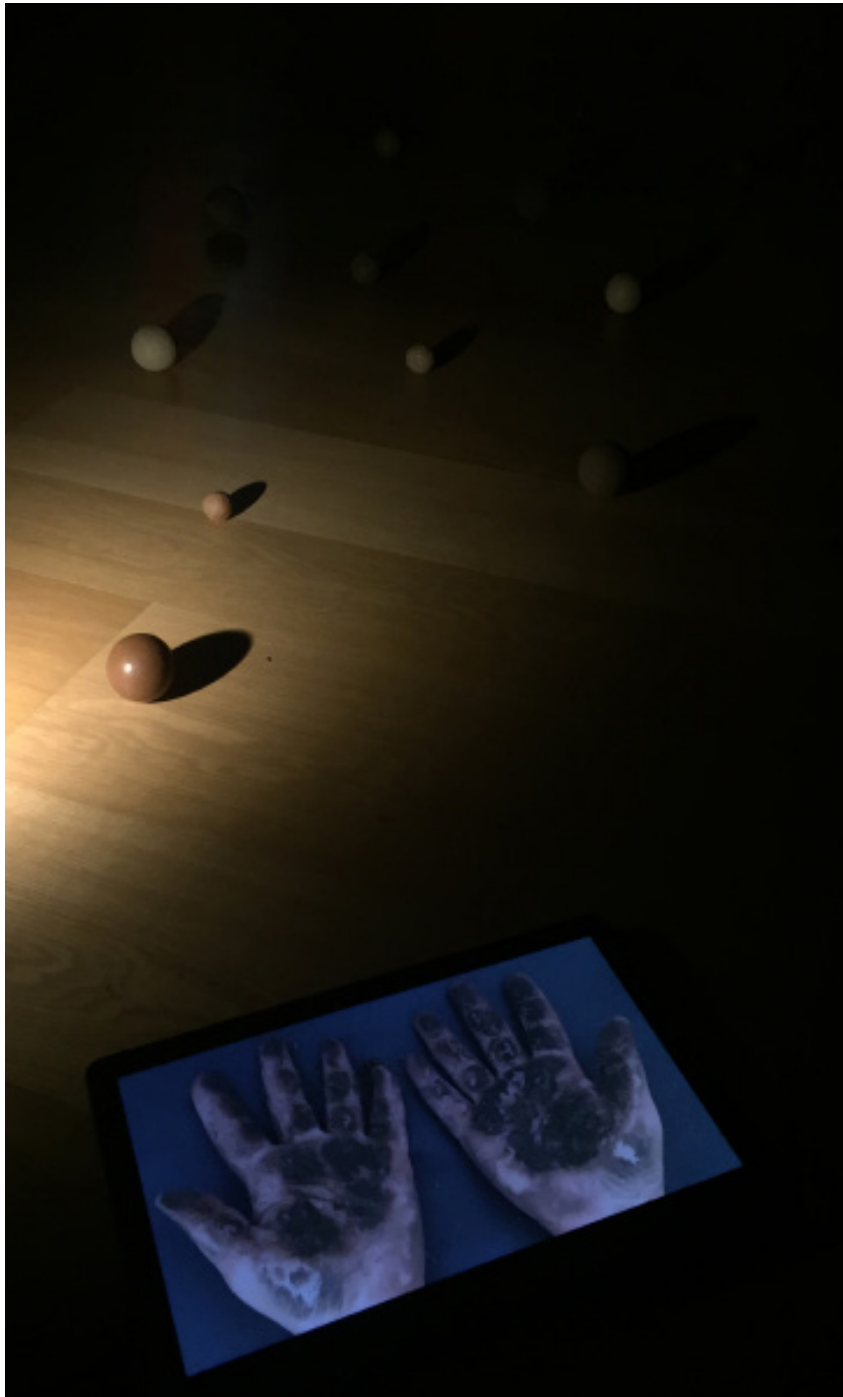
Exhibition View, Mental Visitations, 2022, Detail, installation with sculptures, modelling clay, dimensions variable



Projected above the furniture that the artist has arranged in space, “It’s my past that is playing, not me” (*Ben Oynamıyorum, Evveliyatım Oynuyor*) is an animation video that is produced on site (Barın Han) through time. As if playing with the dust of the place itself, in this tactile animation Evrim Kavcar moves the sifted particles of soil on a light table. Inspired by an overheard sentence, the improvisational video follows the curious potential of the past/body memory to pierce through the present state of things that weigh us down.



Screenshots from "It is my past that is playig, not me", stop motion animation with sifted soil on glass, 6' 01", no sound, 2022 <https://vimeo.com/788082316>



Evrim Kavcar created her work titled “Revival” using the traditional Japanese technique of hikaru dorodango with earth which she borrowed from several cities including Berlin, Izmir and Istanbul. The creation process of the balls with just earth, water, time and body heat involves simple actions such as squeezing, holding, rolling and releasing, but it is a balance exercise that requires one to apply the exact amount of force and to use the exact quantity of material needed.

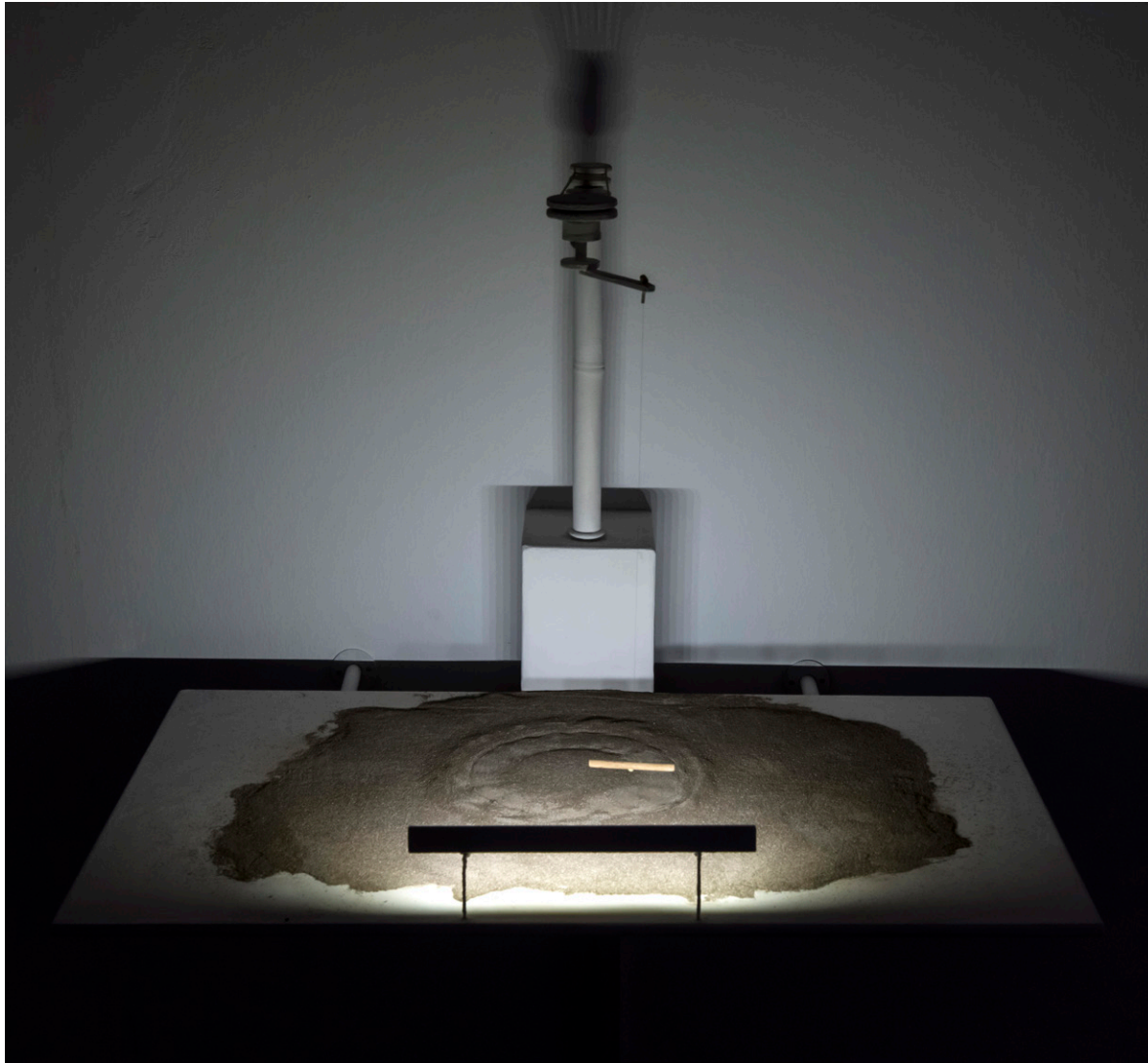
Exhibition view, Revival, 2021, installation with handmade earth balls (dorodangos)
and stop motion animation (color, sound)

Dimensions variable
2' 30"

<https://vimeo.com/675866175>
password: 20ejder22



Alongside the balls themselves, a video shows the movements of the hands getting covered in earth or being completely buried in it through the process. Once in the palm of human hands, earth, which takes thousands of years to form, regains a potential for movement and transformation. Laden with the cycle of birth/death, as well as natural time scales outside of the range of human life, the work recalls the critical importance of stability and slowness in transformation processes.



A single hair hangs from a revolving mechanism. It leaves a slight trace on the surface of sifted earth. In time, the traces go deep and the route of the single hair changes slightly as it hits the particles of the earth. An ode to the resilience of fragile things.

Evrin Kavcar, A Single Hair, 2019, kinetic sculpture, a single human hair, DC motor, finely sifted earth acquired from Göbeklitepe, wood



Evrin Kavcar, A Single Hair, 2019, kinetic sculpture, a single human hair, DC motor, finely sifted earth acquired from Göbeklitepe, wood



Boden, 2019, exhibition view, installation (artistic research material, fanzines 2018 - 2019, found butterfly wings, rolled earth balls, soil from parks of Berlin, research video)



Boden, 2019, exhibition view, installation (artistic research material, fanzines 2018 - 2019, found butterfly wings, rolled earth balls, soil from parks of Berlin, research video)



D as in Void, 2013 - 2016, (double video, artistic research material, artist's book, frottage)
Map of a rock (130 degrees southeast), 2015
Pen on parchment, 71x100 cm



“...what are you doing over there for hours? we are on watch on the hill across and we were worried. is this some kind of a protest? looks like something else though. there is no security measures behind this point. these folks do they bother you? or are you together? are you always this friendly to strangers ? we are worried for your safety. it is getting dark won't you add in some color?”

D as in Void, 2013 - 2016, exhibition view, installation (double video, artistic research material, artist's book, frottage, photographs, printed text)

<https://vimeo.com/242657041>

<https://vimeo.com/242658771>

password: 20ejder22



Wind, 2014 - ongoing
kinetic sculpture with sound (propeller made out of wooden window blinds and a variety of re-purpose material, sound system operated by wind energy, sound recorded on a microchip);
ongoing collaboration with Serdar Akliman, a mechanic & musician from Sinop



“Wind” (2014, Sinop) is a handmade wind turbine which produces electricity enough to make a line from Sabahattin Ali’s poem “Wind” to be heard when the wind blows: “Wind! To you and only to you I shall resemble”.

<https://vimeo.com/652152416>

In 2022, in the sixth episode of the “Hospitable Sea” series, upon Beral Madra’s invitation, Evrim Kavcar opens up the possibility of new processes in her dialogues with Tuce Erel and Serdar Akliman on the production process.

<https://youtu.be/PsAWMNvRPj0>



Wind, 2014 - 2021

Kinetic sculpture with sound (propeller made out of wooden window blinds and a variety of re-purpose material, sound system operated by wind energy, sound recorded on a microchip), performance, ongoing collaboration with Serdar Akliman, a mechanic & musician from Sinop



From the corners of the exhibition room we hear sounds of breath cut out from a session with a psychologist. The psychologist runs the artist through issues starting out from collective trauma § public mourning and ending up in talking about a personal loss and personal mourning. And then the spoken words are cut out. We are left with sounds of breath.

In 2021, Kavcar has interpreted this piece in the form of a video: <http://www.grandreunion.net/records-of-breath/>

Records of Breath (2016 - 2021), detail, two separate sound collages, watercolor drawings, stones, two books (Judith Butler and Nesrin Uçarlar), table found on site (therapy table)



On the table among the watercolor diary pages dried by breath, visitors can hear a soundtrack. “The rhetoric is very problematic” is the title of this sound collage, where the artists collaborate with Zeynep Sarıkartal, a sound artist and a musicologist.

<https://soundcloud.com/vrimmo/soylemler-cok-sikintili-soundart-evrim-kavcar-zeynep-sarikartal>

Records of Breath (2016 - 2021), detail, two separate sound collages, watercolor drawings, stones, two books (Judith Butler and Nesrin Uçarlar), table found on site (therapy table)

sensitive sounds

2018 - ongoing

“The sound of juices spurting out of the tangerine as you peel”

“Sensitive Sounds” is an open ended artwork initiated by artists Elif Öner and Evrim Kavcar. A growing collection of written descriptions of “sensitive sounds” forms the core of this work. Its aim is to enhance practices of listening and remembering specific sounds that are not dominant; sounds that either escape our attention or are deemed unimportant.

ongoing collaboration

with Elif Öner

17th Istanbul Biennial Performistanbul 17.09 – 20.11. 2022

In the scope of the biennial, our collaboration with Elif Öner unfolded through two separate video pieces (silent), as well as an ongoing artistic research also including some past iterations of the project, drawing visitors into a sensuous recollection of the 'in-between sounds' encountered in daily life.

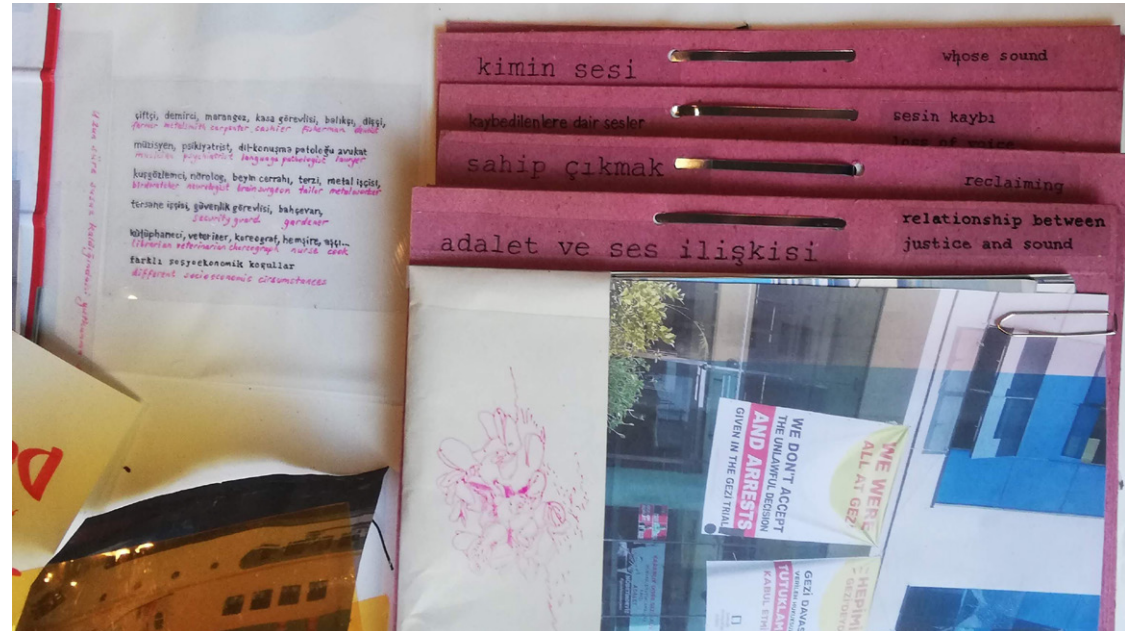
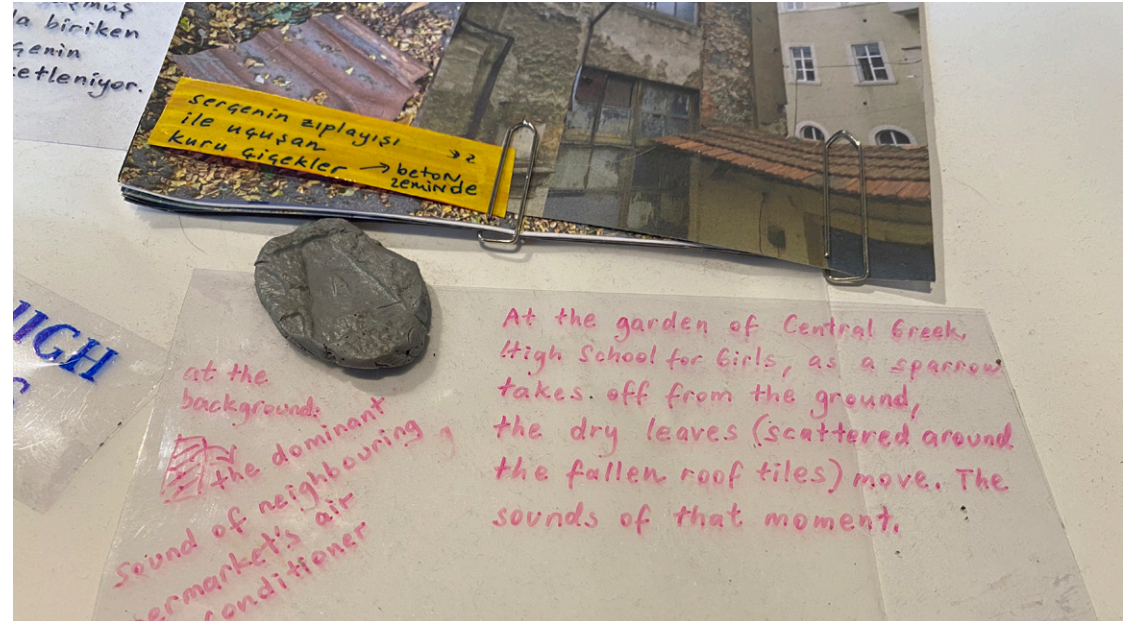
Giysindeki kedi tüylerini temizlediğin kolları baskın
elinin içinde yuvarlayıp çöpe bıraktıktan sonra
kendiliğinden yavaş yavaş açılmasının sesi

The sound of the packaging tape, which you crumpled
and tossed in the trash after cleaning up your cat's
hair from your clothes, slowly unfolding by itself

Evrım Kavcar & Elif Öner, "Dictionary of Sensitive Sounds", 2022, multimedia installation (video, artistic research material, soundwalks, workshop)

Realised by the 17th Istanbul Biennial.

Produced with the support of SAHA – Supporting Contemporary Art from Turkey.



Exhibition View, Detail, Dictionary of Sensitive Sounds, 2022, multimedia installation (video, artistic research material, soundwalks, workshop)

Pişmiş mi diye bakmak için tencereden kaşığa aldığın
tek makarnanın, yere düşünce çıkardığı ses

The sound a single piece of pasta, that you spoon out
from the pot to see if it's done, makes when it drops
on the floor



In this performative video, the audience watches the performer interpret “descriptions of sensitive sounds” into bodily movements and gestures. Through the video, each projected sentence is followed by a moving image, portraying the attempts of the performer.

Evrin Kavcar & Elif Öner, Exhibition view, 17th Istanbul Biennial, Performistanbul
“Gestures and Sounds”, Video, 8”, no sound, 2022
<https://vimeo.com/761226580>

Şişirdikten sonra bağlamaya çalıştığın balonun elinden kaçıp,
hava kaçıra kaçıra uzaklaşmasının sesi

*The sound of a balloon you've inflated and trying to tie,
shooting off from your grasp while air keeps escaping*



Hastanede kan tüplerinin taşınırken birbirine hafifçe çarpma sesi

*The sound of blood collection tubes in the hospital
tapping each other lightly while being transported*



Together with Elif Öner, as part of our ongoing work called SENSITIVE SOUNDS, we continue to organize a series of talks titled “Dear Reader* . Some of our invited the guests: Ayşe Devrim Başterzi (psychiatrist), Cevdet Erek (artist academician), Selçuk Artut (artist academician), Kerem Dünder (neuroscientist), Murat Uyurkulak (author), Tolga Tüzün (composer), Alper Maral (composer), Oğuz Öner (Sound Researcher), Vahit Tuna (artist), Zeynep Sayın (author), Eda Sezgin (editor author), Erdoğan Özmen (psychiatrist), Nermin Saybaşılı (Art Historian, Assoc. Prof.)

**At the end of his short story titled “Demiryolu Hikâyecileri – Bir Rüya”, Oğuz Atay asks with hesitant curiosity: “I am right here, dear reader; where are you, though?”*





Release 2021, Size 16 x 20 cm, 192 Pages,
750 copies, Language EN / TR
A Dictionary of Sensitive Sounds
Elif Öner & Evrim Kavcar
Artists' book, 2021

Elif Öner & Evrim Kavcar, A Dictionary of Sensitive Sounds, artist book, front and back cover, English/Turkish, 192 pages, 16 cm x 20 cm, 750 copies, Espas Art Theory Publication, editor Eda Sezgin, design Savaş Çekiç, translation Merve Tokmakçı, proofreading Oğul Girgin & Evren Erlevent, September 2021, published with support of SAHA

threshold of hearing differs from person to person. This threshold may vary according to age, mood, and the level of exhaustion.”¹²

■ **The sound of a drum:** “Aural references come with their own biases. Such as the case of the drums being perceived as a source of loud turmoil. Of course, it also depends on how we define such noise. But the sound of the drums can also create a moment of happiness for some. Depending on how we make sense of the sound we are exposed to, it can turn into an unwanted noise, or it can be an element of pleasure.”¹³

■ **The foreign sound:** “This is actually what I have noticed: Just drums may not mean much, but the Ramadan drum holds a lot of meaning for a lot of people... While it has positive connotations for many, it also evokes something cold and distant to some. When you think about it, there are already hundreds of people playing the Ramadan drum on the hillside, at the wedding, on the meadow. But on the other hand, you are in the middle of your sleep and someone, a sound from outside, comes into your life, barges into your bedroom. This may be the reason why the Ramadan drum

would have negative connotations for some. We, the musicians, are used to being people who, consciously, get into the middle of that noise, right into it, and even make that sound to earn their bread and what not. However, even I got so afraid of the Ramadan drum once... I woke up because I thought a massive bomb had exploded. I can say that this happened a short while after the Gezi Park incidents. It was the sensitivity the tension in the city caused. However, waking up to the sound of Ramadan drums in the deepest part of sleep is not necessarily a novelty. It also doesn't always sound bad. For example, I looked through the complaints for the Ramadan drums last year. Some people complained not because it was played at night, but because it was played poorly.”¹⁴

■ **The lost sound:** “If you remove certain frequencies from my voice, you will no longer understand my speech. A set of drums produces sounds ranging from 20 Hz to 12000 Hz. If you single out 4000 Hz and make it impossible to hear, the drums will still make music, but it is no longer the same music, for it is not the same sound. You won't be hearing the same way as someone who

AR The Folk Politics of the 17th Istanbul Biennial

https://artreview.com/the-folk-politics-of-t...

ArtReview

The Folk Politics of the 17th Istanbul Biennial

En Liang Khong | Reviews | 26 September 2022 | artreview.com

Striking a more disturbing note, beneath Gezi Park lies a disused metro tunnel more than 250 metres long: here, Carlos Casas has installed his bone-shattering work *Cyclope* (2022), which manipulates elongated, mysterious noises (his many undisclosed sources include experiments derived from sound torture), into a vast, upsetting experience. Gentler is Evrim Kavcar and Elif Öner's *Dictionary of Sensitive Sounds* (2022), an installation at the Performistanbul space, which draws a map of the 'in-between sounds' of daily life. These sounds-as-memory-capsules include a clutch of pebbles and coloured glass accompanied by the scrawled note: 'the sound of swallowing after you've been dehydrated for a long time'.

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SES Lİ İŞLER

Dokunarak Duymak

DUYMANIN, SESSİZLİĞİN VE SESİN İMKANLARINA BAKAN SERGİLERİ "KABA GÜNÜ YONTTUĞUMUZ İNCE BİÇAK" VE "HASSAS SESLER SÖZLÜĞÜ" İLE EVRİM KAVCAR VE ELİF ÖNER 'SES'E DAİR BİR ARAŞTIRMA SÜRECİNİ PAYLAŞMIŞLARDI. İKİ SANATCIYLA ÜRETİM SÜREÇLERİNİ VE SESİN İFADE ARAÇLARINI KONUŞTUK.

NERGİS ABİYEVA - EVRİM KAVCAR - ELİF ÖNER
Görseller: Sanatçıların izniyle

Evrim Kavcar ve Elif Öner'in 4 Aralık 2019 - 3 Ocak 2020 tarihleri arasında Kasa Galeri'de gerçekleştirdikleri, Gülten Akın'ın "Kaba Günü Yonttuğumuz İnce Bıçak" dizisini serginin başlığına taşıyan ortak projesi 2019'un en ayık ve tene çıkan sergilerinden biriydi. "Kaba Günü Yonttuğumuz İnce Bıçak" sergisini, sanatçıların 2019 Nisan'da Pasaj'da gerçekleştirdikleri "Hassas Sesler Sözlüğü" sergisinin devamı olarak düşünebiliriz. Kasa Galeri'nin Mi-

nerva Han'da yerin altında konuşulması ile serginin bilindiği, hafıza, psikanaliz saldıma yüzmesi arasında organik bir ilişki de söz konusuydu. Ses, Öner ve Kavcar'ın ortak ve kişisel üretimlerinde hem metafor hem de malzeme olarak ele alınıyor.

Nergis Abiyeva: Sizi bu projelerde buluşturan ortaklık nedir? Nasıl çıktı birlikte üretmek fikri?
Evrim Kavcar: 2010'da Borusan Sanat Merkezi'nin Beyoğlu'ndaki sa-

nağı misafir programından beri bir birimizi tanıyoruz. ArtCenter'deki atölye kullandığımız, birlikte üretmek de gerek bireysel çalışmalarımızın içeriği, gerekse sanat ve hayat ilişkisi üzerine bir tanışma zemini oluyordu.

Elif Öner: Hayata yaklaşımlarımızda, sezgisel bir yerden benzeştiklerimiz çok şey vardı. Daha çok işlerimiz üzerinden gelişen diyalogumuz zaman içinde kuvvetlendi.

E.K.: 2018'e geldiğimizde diyalogumuz kullandığımız malzemede bir ortaklık keşfetmemize daha ilginç bir hale geldi. Elif İstanbul'da sülyesinin arka bahçesinde toprakla çalışırken,

benim de misafir sanatçı programı vesilesiyle bulduğumuz Berlin'de parklardan çıkarttığım toprakla çalışıyor olmam sanırım bu ikili çalışma pratiğimizi başlattı. Bu malzeme ortaklığı ve toprakla çalışırken, hafızaya, bireysel ve toplumsal yaşantıyla ilişkilendirmemiz birlikte çalışmamızı tetikledi. Saldımlar, kayıplar, yaygın yasaklan, gözaltılar...

E.Ö.: Toplumsal ve bireysel olarak ciddi bir baskı döneminden geçiyorduk. Sanatçıların seslerine çekildiği, sanatçıların seslerine çekildiği, kayıplar ve saldırılar karşısında susmak zorunda kaldığımız ya da böyle hissettığımız bir zamandı. Bu ortam-

Evrim Kavcar, Elif Öner, Nergis Abiyeva, 17. İstanbul Biennial, 2022. Fotoğraf: Sahir Uğur Eren

ANARCHIVANDO. PRÁCTICAS DE ARCHIVO EN LA 17ª BIENAL DE ESTAMBUL

Eduardo Cruces

Artista, escritor e investigador independiente enfocado en prácticas artísticas y métodos de socialización en el espacio público. Vive entre Concepción, Chile, y Estambul, Turquía. Tiene una Maestría en Artes en Esferas Públicas, echea, Suiza, y una Licenciatura en Bellas Artes. UDEC, Chile. Codirector de GCAS Latinoamérica - https://gcas.la/

Can the Istanbul Biennial Get Its Groove Back?

Sound is an important material across sites. *Dictionary of Sensitive Sounds*, initiated in 2019 by Evrim Kavcar and Elif Öner, presents sentences describing hyper-specific sonic situations in black text on a white screen on the ground floor of Performistanbul. In the basement, a video shows a performer ingeniously interpreting these moments—like that of your eyes opening and closing one early morning—through movement.

17-Я Стамбульская биеннале

17 сентября, на год позже из-за пандемии, в Стамбуле началась биеннале. Рассказываем о том, что сейчас на ней происходит, какие площадки можно посмотреть и почему выставка кажется менее интересной на фоне предыдущих.

Биеннале будет открыта до 20 ноября.

ВЕРНИСАЖ
АВТОР: АНАСТАСИЯ ЛОБАЧЕВА
08 NOVEMBER, 2022

Evrim Kavcar & Elif Öner. Photograph by Sahir Uğur Eren

В этом месте зрителям предлагают познакомиться со «Словарем чувствительных звуков» — проектом

PRESS

<https://artreview.com/the-folk-politics-of-the-17th-istanbul-biennial-review-2022/>

<https://www.frieze.com/article/17th-istanbul-biennial>

<https://alserkal.online/words/insights-from-istanbul>

<https://www.basedistanbul.com/on-compost-and-istanbul-art/>

<https://www.theistanbulchronicle.com/post/the-17th-istanbul-biennial-more-on-the-art-locations-all-over-the-city>

<https://ocula.com/magazine/features/can-the-istanbul-biennial-get-its-groove-back/>

<https://artishockrevista.com/2022/10/17/anarchivando-practicas-de-archivo-en-la-17-bienal-de-estambul/>

<https://www.radiofrance.fr/franceculture/podcasts/l-experience/a-bord-d-un-vapeur-4589966>

<https://www.elnacional.com.py/cultura/2022/11/06/anarchivando-practicas-de-archivo-en-la-17-bienal-de-estambul/>

<https://obdn.ru/en/articles/17-ya-stambulskaya-biennale>

PRESS



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BIO

Evrım Kavcar (b. 1976, İstanbul, Turkey) is an artist academician, working in the sculpture department of Mardin Artuklu University, Turkey. Her practice makes use of tracings, moulds and casts, as well as interviews, visual and sound recordings while studying selected situations to explore layers of memory and forms of relating. Taking off from facts, her work arrives at a half-documentary approach where the gap between fact and fiction reveals what may have been overlooked. She was the recipient of an İstanbul – Berlin stipendium at nGbk Berlin for six months in 2018. Since 2018, Kavcar has been working as a duo with Elif Öner, collaborating on an open ended artwork called Sensitive Sounds that traces the subjective, social and cultural layers of sound through multiple forms. She is also part of an independent team of artists who started a pilot alternative education program at Nesin Art Village. Her selected exhibitions include the 3rd Mardin Biennial, Mardin, Turkey (2015); D as In Void, Gallery Zilberman, İstanbul, Turkey (2015); SiS Collective, Apartment Project, Berlin, Germany (2016); Hidden in Loss, Karşı Sanat Çalışmaları, İstanbul, Turkey (2016); Dictionary of Sensitive Sounds, PASAJ, İstanbul, Turkey (2019); The Fine Knife We Used to Pare Away the Rough Day, Kasa Gallery, İstanbul, Turkey (2020); Shifting Patterns, Kunstverein Tiergarten, Berlin, Germany (2021); 8th International Sinop Biennial, Sinop, Turkey (2022); I Haven't Taken an Oath, Barın Han, İstanbul, Turkey (2022), Sympathetic System, Karsi Sanat, İstanbul, Turkey (2022), Rounded by Sleep, ARTER, İstanbul, Turkey (2022), 17th İstanbul Biennial, 2022.