

کافه انسانلری خلاص بدهجات اولان بو بیک و سماطیسز کان انسانلری استراتحت و رفاه دنیاوسیالنیم دنیاوسی دیر. الکمعنده معن ضلوجدە و سیلاری احصار ایتیدیکنەن موجب ئىزى

بر طریق سالمدر .

نقوسنىك يوزدە طقسسان بىشى بىرولە تارىلا مسام كەسوسیالنیم لىك آرق بىرەمەمە Utopie دىك بىر شخچىق اېتىش منكۈرەدر . بىناءَ عالىي

سوسیالنیم هى صىنف اېچۈن موجب حىندر بىشى اولان توركى منعىت و رفاهى سو سیما يۈزىمە دىك بى بالىكس دىنابىه سى ماپايىسىز ، حابىسىز ، آرامەسى يىك مەقتو وضۇغىرى بىر جارەدر .

سوسیالنیم و صنعت : ۱ ۋە رسام نامق اسماھىل

- جىاب اېتلى اوصىنەتكاركە هېزىتى بىرەدە صرف اېلدەر و بلدىرك قاپسىنلىن فائەتىز مەتىلر كى جىئار -
- واڭدار (مەز شاشىتىر)

يا كەيش و اسلىك اس اسات او زىزىدە بىر جالايان آلتىدە آلاجىفى وضعىت و ماھىت نە او لا جىق ؟ . اختىار مەدىت بىرە صولك جىچىكىن ، شىھىدى يە بىر بىك مەم سۆالە جواب ويرىمك غائىدىن خېز ويرىمك قدر امكانتىزىر . آنجىق مەكىن اولان قدر كۈزۈلەمەش ، ايشىدەمەش اولان بىر عظام

every name

in history

is I

and I

is other

Cover

Zışan, Utopie

A page placed on the cover of Zışan's Utopie Folder taken from the first issue of Kurtuluş journal (September, 1919) published by Turkish Workers and Peasants Socialist Party

"The new world, which will lead all the people to honesty, is the world of socialism. Even the most stubborn objectors admit that socialism is not an imagined **utopie** any more but a realized ideal."

Titled after Zişan's autobiography, *Every name in history is I and I is other* conjures a suppressed narrative of the Ottoman past and the top-down transformations imposed by the Turkish Republic through a collaboration. Zişan, who is a recently discovered historical figure, a channeled spirit and an alter ego, appears with selected fragments from her archive. In the *Posthumous Production Series*, İz Öztat takes on Zişan's work and claims an anarchic lineage that goes back to a queer Ottoman woman, who drifted with political commitments, coincidences and obscure obsessions.

The exhibited selection of Zişan's work gives a sense of her disillusionment caused by

World War I and rising nationalisms that is partially overcome by her engagement with dissident political movements; her intersection with the European avant-garde that contributes to her playful critique of rationalism and the coming machine age; her deep engagement with material processes that manifests as an animistic connection with things.

Taking on Nietzsche's revelation of eternal return, İz Öztat engages in a posthumous collaboration with Zişan that speculates on other possibilities of her own existence, historiography and the times to come.

Nom tiré de l'autobiographie de Zişan, *Every name in history is I and I is other* [Tout nom dans l'histoire est moi et moi je suis autre] évoque une histoire supprimée du passé ottoman et les transformations imposées par la République de Turquie via une collaboration. Zişan, un personnage historique récemment découvert, un esprit canalisé et un alter ego, émerge à travers des morceaux inspirés de ses archives. Dans *Posthumous Production Series**, İz Öztat s'approprie le travail de Zişan et revendique une ascendance anarchique qui remonte à une femme ottomane étrange, avec ses engagements politiques, coïncidences et obsessions obscures.

Les fragments présentés en provenance des archives de Zişan donnent une idée de sa désillusion causée par la Première Guerre mondiale et l'intensification des nationalismes, désillusion dont elle s'est en partie libérée par son engagement dans des mouvements politiques dissidents, sa rencontre avec l'avant-garde européenne qui était sa critique critique espionnée du rationalisme et de l'âge des machines qui s'annonce et son profond engagement dans les procédés matériels, qui se manifeste comme un lien animiste avec les choses.

Adoptant la révélation de Nietzsche de l'éternel retour, İz Öztat s'engage en une collaboration posthume avec Zişan, qui la conduit à un questionnement sur d'autres possibilités de sa propre existence, l'historiographie et l'avenir.

NG

The title of Zişan's autobiography *Every name in history is I and I is other* set the beginning to the series entitled *Posthumous*

Production at your solo exhibition at Maçka Sanat Galerisi (MSG) in Istanbul (May 15–June 26, 2012). The show was the final one in a series of solo shows that began in September 2011, with which MSG celebrated its 35th anniversary by inviting prominent contemporary young artists from Turkey. This year-long program that I curated critically engaged with the myth of the artist and we worked very closely. I had the great chance to observe the development of your engagement with the work and persona of Zişan over time. Your show

at MSG was the result of the time you have spent among the recordings and documents from the archives of the gallery for almost a full year and you eventually chose to exhibit your own works together with a collage by Zişan which you found in the gallery's archive. By then, Zişan was entirely unknown to the art world. Even though she had produced many photographs, photomontages, collages and written works, she remained invisible and thus didn't make it into the pages of history. Your act of making Zişan visible in your own show questioned the myth of the artist, I think, through two distinct angles. The first one of which opens into the role of influence in artistic production



I↓

—which after all results to be a highly contested issue in the modern art history of Turkey—and the role of the culture and art industry in marginalizing individualistic and dissident production in the writing of canonized history.

İÖ

Zişan's absence from (art) history is partially a conscious decision on her part as she is a heroine in camouflage, who appears in various guises as a survival tactic. Her subjectivity is made public only with pseudonyms or anonymously. This erratic subject becomes tangible posthumously through research done on her carefully constructed archive.

Unlike generations of artists, who have been sent to Europe—mostly to Paris—by the late Ottoman Empire and later by the Turkish Republic to study fine arts to teach the masters' style to their students and peers on their return, Zişan finds herself drifting with the avant-garde in a dialogic relationship, tactically oozing in and out of it. For the Untitled

I

Zişan, Self-portrait
Black and white photograph from Zişan's archive, 1944

"Upon recognition, the oppressed past or the ghostly will shock us into recognizing its animating force. Indeed, to fight for an oppressed past is to make this past come alive as the lever for the work of the present."



collage that I came across in the Maçka Sanat Galerisi collection, Zişan places a tombstone in the shape of a turban and a pumpkin on a test print for a photograph by Claude Cahun's *Don't Kiss Me I am in Training Series*. She juxtaposes the turban—a fascination for the Oriental gaze—with a pumpkin, which is similar in form and holds the promise of magical transformation as engrained in the collective memory through the Cinderella story. She appropriates a piece of Cahun's work to establish a playful relationship between life and death; projected cultural perceptions and enchanted transformations...

Zişan will eventually demand her own myth in (art) history as a non-European traveller through the avant-garde and as an “untimely” dissident figure in the lineage of contemporary art in Turkey.

NG

Then, there is also the historical background to this “intervention” that you initiate in the history of the late Ottoman Empire and the Turkish Republic through Zişan’s life and work. I see why you may find this so fascinating and perhaps even so empowering, as the material relating to Zişan clearly offers the possibility of an alternative understanding of history. The Declaration of Women’s Gang (1925), for instance, shows us the existence of an anarcha-feminist collective that Zişan has been part of. You found secretly inserted pamphlets inside the fourth issue of the journal titled *Turkish Women’s Path* published by the Turkish Women’s Union between 1925-27. What is the particular political relevance of this work for you?

II

Zişan, Untitled

Collage, 1928

Courtesy of Maçka Sanat Galerisi Koleksiyonu

From an interview with Rabia Çapa, owner of Maçka Sanat Galerisi on 01.05.2012 recounting her brief encounter with Zişan on a boat in 1969, when Zişan gave her the collage.

“The boat is approaching towards Anadolu Hisarı but I enjoy our conversation so much that I say to the lady (Zişan), ‘I won’t get off at this pier. I will get off at the next one in Kanlıca, where you get off. I can take a ride from there or take the boat back to Anadolu Hisarı’. Our conversation gets so deep and pleasant that the lady says to me ‘Let’s not get off at my stop either. Let’s go on until the last stop to Beykoz’. We arrive at the last stop as the sun is setting beautifully with all the colors of the Bosphorus. We say, ‘Let’s sit here to have a glass of raki’. We sit down with the lady and drink our raki.”

lö

Çete-i Nisvan (Women’s Gang) is critical of the state feminism promoted by the journal that is supportive of nationalism, militarism and conservative moralism. The collective questions every single underlying assumption about women’s role and participation in society, as well as demanding a subject position that is not defined by the republican project or the family. Zişan’s work articulates collectivities outside conventional artistic settings that can imagine conditions beyond the existing ones. I find this lineage incredibly inspirational for articulating a practice that distributes the authorship with the use of names such as Çete-i Nisvan that can be appropriated by anyone and allows the artistic subject to remain anonymous, while oozing into everyday life. The need for anonymity should also be recognized as a survival tactic to deal with the restraints on freedom of expression.

NG

How about the collective spirit behind such actions which seem to be very much nurtured by Zişan? The actions of Çete-i Nisvan were clearly taken for political purposes, but have you ever thought that this could be an interesting method for artistic production as well? After all, she had elaborated a photographic work by the french Claude Cahun in her collage, and I see a good dose of that same spirit in your choice of bringing together your own work with the work of Zişan. What this collectivism makes me realize once more is the fact that individuals do not necessarily have to know each other personally in order to feel connected and culture appears to be the glue through which they connect and resist, when histories are interrupted by political ruptures or communal bonds are overshadowed by aggressive marketization. That this bond is imagined or actual has little importance as what really matters is the strength this bond delivers to the individual who feels connected. In fact, what is so fascinating for me in your involvement with these two women—Zişan and Cahun through Zişan—is the way in which you got so empowered as a woman and an artist since the beginning of your collaboration with Zişan. I know that you use channeling as a method to connect with her, can you tell a bit about this and other tools that you have at your disposition?

lö

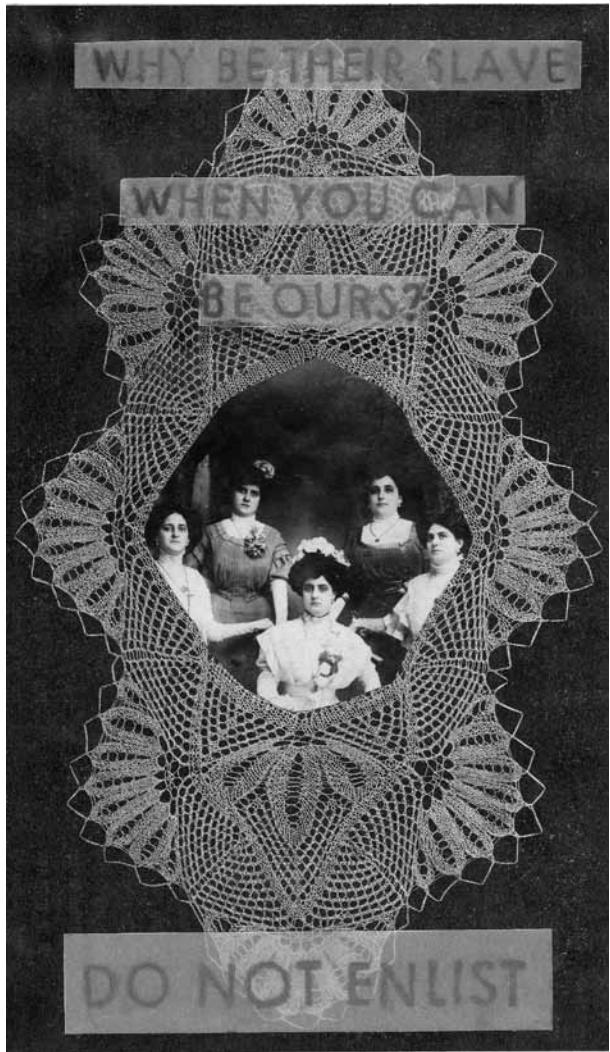
Our ongoing collaboration with Zişan necessitates dialogic methodologies and the aid of objects that function as tools of communication.

Her revelation to me was a process of differentiating between a ghost and a spirit. She first arrived as a ghost, whose presence I experienced but was not available to know with my senses. I could not listen and understand. After a channeling séance in London, I was able to communicate with her as a spirit, whose demands I could hear and confront. Upon my return

We enjoy the day as we watch the sunset. Then, we get on the boat again. We continue speaking, she gets off at Kanlıca and I continue to Anadolu Hisarı. Her will to create and leave a trace to the future affects me so much that I start to think what I will leave behind from my own life. At the time, I am a student at the academy and I think to myself, ‘I can start a gallery and that will be what I leave for the future’. I open my gallery.”

“When an institution outlasts its conditions, what is left is a myth. Are there institutions that are not myths? Such a non-mythical institution would, by definition, be much more rare, more difficult to recognize, since it would have no contrast with its ground and would be of extremely fleeting duration. Perhaps the clinamen is the only non-mythic institution.”

Mina Loy, International Psychodemocracy, 1923



III
Sketch for an anti-conscription poster
From Zisan's Archive, 1917

"If war is necessary, only the people must decide whether they want war or not, and as long as the people have not given their consent I deny that the President of the United States has any right to declare it; I deny that the President or those who back the President have any right to tell the people that they shall take their sons and husbands and brothers and lovers and shall conscript them in order to ship them across the seas for the conquest of militarism and the support of wealth and power in the United States. You say that is a law. I deny your law. I don't believe in it."

*Emma Goldman, Speech Against Conscription and War,
New York City, 1917*

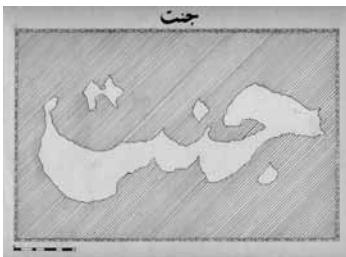


IV
Declaration of Women's Gang
From Zisan's archive, 1925

Declaration of Women's Gang

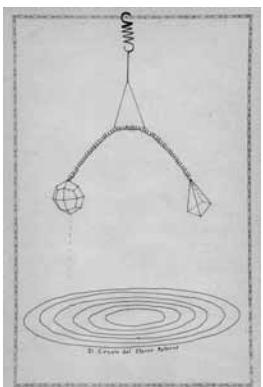
- Being a wife and a mother are neither commands of nature, nor sacred duties.
- Compulsory conscription should be abolished and children should not be granted to the nation.
- Faith in morals and the nation do not free women, instead they instrumentalize women for societal stability.
- Ethnic nationalism is not patriotism.
- Political rights cannot be gained by voting or entering the parliament in a single party regime.
- Education should contribute to personal freedom and will, instead of the motherland and nation.

to Istanbul, The *Portal* appeared to me in a dream. We worked with a metal smith and made the copper object that enabled me to channel her as a guiding spirit, who I could address by name. She resides with me as a living inheritance that reveals and demands her own language. When she flows, she says “To redeem the past and to transform every ‘It was’ into an ‘I wanted it thus’—that alone I call redemption” speaking through Nietzsche. The present does not always aid us with its persisting denials, then she whispers for justice.



Part of the research on her archive involves speculative interviews, where I engage in a dialogue with people who knew her, who might have known her or would like to imagine her existence. These dialogues move like a “chronography” of 20th century through which Zişan’s archive articulates another history. *Posthumous Production Series*, which departs from Zişan’s work, opens a path towards the future in our collaboration. Through Zişan’s life, the other possibilities of my own existence and potential futures unfold. In this process, I am interested

in exploring what inheritance is and how it can be animated. I depart from her work—a suppressed past—and set up a playground in which my subjectivity can act.



replaced the Ottoman alphabet with the Latin alphabet. In 1932, the language reform followed, which aimed at getting rid of Ottoman and Persian words by replacing them

V

Zişan, Map of Cennet/Cinnet (Paradise/Possessed) Island From Zişan’s Utopie Folder, 1917-1919

The map accompanies a utopia/dystopia written by Zişan, set on an island in the shape of a word in Ottoman script, **جنت**, which could be read both as cennet (paradise) and cinnet (possessed) since the vowels are not written and pronounced intuitively in Ottoman language. The intended reading of the word would depend on the context and this ambiguity becomes a narrative apparatus utilized by Zişan as she keeps the reader bouncing between a utopia (cennet) and dystopia (cinnet).

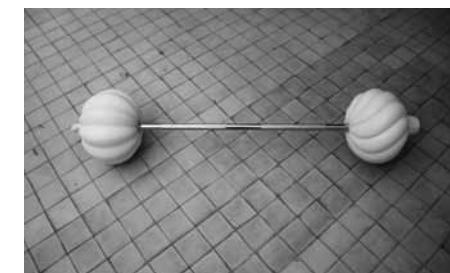
VI

Zişan, Drawing for The Circle of Eternal Return From Zişan’s Utopie Folder, 1917-1919

In Zişan’s utopia/dystopia set on the island of Cennet/Cinnet (Paradise/Possessed), each member of the commune makes her/his own time machine called Circle of Eternal Return. Their notion of self, memory and time are shaped by the experience of embodying subjectivities from the past and the future. “Making one’s own Circle of Eternal Return is a rite of passage for the **جنت** Cennet/Cinnet (Paradise/Possessed) commune. To be initiated in the ritual of relating to time as duration, every child has to learn the nature of vegetable fibers and craft their own machine,

V ↓

VI ↓



VII ↓

with words of Turkish origin or invented ones. Both of these were efforts at cutting off ties with both the Ottoman past and the Islamic world to become part of Western civilization. The past—as an unwanted burden—was erased through social engineering to serve the needs of an imagined nation.

This break with the past is at the heart of my relationship with Zişan’s archive. Most of her documents are written in the Ottoman script and

with words that are not in use anymore. Thus, working with her requires accessing a dead language. Through Zişan’s subjectivity, I am confronted with the ghosts of state violence and systematic erasure through social engineering. As I can hear and fathom her, the present bifurcates into futures that can be imagined otherwise. ■

VII

İz Öztat, Posthumous Production Series
(Inherited Weights: Untitled, Zişan, 1928-2012, polyamid, 7 kg) Polyamid 3-D Print

“...this being—with specters would also be, not only but also, a politics of memory, of inheritance, of generations.”

Jacques Derrida, *Specters of Marx*, 1993

“...here all things come caressingly to your discourse and flatter you: for they want to ride upon your back...”

Friedrich Nietzsche, *Ecce Homo*, 1888

“...a firm understanding of this social reality can make you feel like you are carrying the weight of the world on your shoulders. It simply cannot be carried with any delicacy, a strict requirement in these circumstances. Changing shape more readily than the scholarly analyst might like, all the bits and pieces...do not quite add up. They can be isolated and laid bare, and they can be put to the political task of exposure, but it seems as if in that very act the ghosts return, demanding a different kind of knowledge, a different kind of acknowledgment.”

Avery Gordon, *Ghostly Matters*, 1997

Next Spread

Zişan, I Am I and my circumstances
Blueprint with hand-writing from The Utopie Folder, 1917

The waterfall is one of the many images in which water emerges as a metaphor for Zişan’s emotional landscape.



Yo soy yo y mi circunstancia.

Ortega y Gasset

“A simple accumulator which takes the electricity it requires wherever there is an available current –that’s what I am.”

Claude Cahun, *Disavowals*, 1930



VIII

İz Öztat, Portal
Copper, digital audio, 2010

From channeling séances held in London, 2008, in which the ghost was contacted as a spirit that can be heard.

“I’ve got a lady with you. Is this the lady you want to connect with?... She was forward of her time... She had to fight very hard to be who she was. She doesn’t really want to go back there, she doesn’t need to go back there... She is so pleased to think that you have actually gone back to her and think about why she did her art but now it is time for you to start putting your own self into what you are doing as well...”

İz Öztat, Portal
Cuirre, audio numérique, 2010

A partir de séances de channelling tenues à Londres en 2008, dans lesquelles le fantôme, contacté comme esprit, peut être entendu.

“J’ai une dame avec vous. Est-ce la dame avec qui vous voulez être connectée?... Elle était en avance sur son temps... Elle a dû lutter très durement afin d’être celle qu’elle était. Elle ne veut pas vraiment y retourner, elle n’a pas besoin de retourner là-bas... Elle est très contente de savoir que vous êtes effectivement retournée vers elle et réfléchissez au pourquoi de son art, mais c’est aussi le moment de commencer à vous mettre vous-même dans ce que vous faites si bien...”

NG

Every name in history is I and I is other; est le titre de l’autobiographie de Zişan. Elle a marqué le début de la série *Posthumous Production* présentée lors de ton exposition personnelle à la Maçka Sanat Galerisi (MSG) à Istanbul (15 mai -26 juin, 2012). C’était la dernière d’une série d’expositions personnelles organisées à l’occasion du 35ème anniversaire de la MSG, qui invitait de jeunes artistes contemporains turcs. Ce programme d’une

Couvrir

Zişan, Utopie

Une page placée sur la couverture du premier numéro de la revue *Kurtulus* (septembre 1919) éditée par la Turkish Workers and Peasants Socialist Party

“Le nouveau monde, qui mènera le peuple entier vers l’honnêteté, est le monde du socialisme. Même les opposants les plus butés admettent que le socialisme n’est plus une utopie imaginaire mais un idéal réalisé.”

année, dont j’étais le commissaire, s’articulait autour du mythe de l’artiste du point de vue de la critique pour lequel nous avons très étroitement travaillé ensemble. A cette occasion, j’ai pu observer le développement de ton implication sur le long terme dans l’œuvre et le personnage de Zişan. Ton exposition à la MSG résultait du temps passé à explorer les enregistrements et les documents d’archive de la galerie pendant presque une année. Tu as finalement choisi de présenter tes propres œuvres à côté d’un collage de Zişan. A cette époque, Zişan était complètement inconnue du monde de l’art. Malgré ses nombreuses photographies, ses photomontages, collages et œuvres écrites, elle était restée invisible, comme absente de l’histoire. Je pense que le geste consistant à rendre Zişan visible dans ta propre exposition remet en question le mythe de l’artiste, et ceci à travers deux angles d’approche. Le premier concerne la question de l’influence dans la production artistique, qui s’avère très contestée dans l’histoire de l’art moderne en Turquie. Le second a trait à la marginalisation de la production dissidente par l’industrie de l’art et de la culture dans l’écriture de l’histoire canonisée.

İÖ

L’absence de Zişan dans l’histoire (de l’art) est en partie une décision délibérée de sa part puisqu’elle maîtrisait le camouflage et se montrait sous diverses apparences, comme dans une tactique de survie. Sa subjectivité est livrée uniquement sous des pseudonymes ou anonymement. Cette pratique déconcertante devient tangible après sa mort, grâce à des recherches sur ses archives soigneusement ordonnées.

A la différence de générations d’artistes envoyés en Europe – principalement à Paris – par l’empire Ottoman puis plus tard par la République de Turquie pour étudier les beaux-arts et enseigner à leur retour le style des maîtres à leurs étudiants et contemporains, Zişan a dialogué de plus ou moins loin avec l’avant-garde, y participant, et s’en échappant tactiquement. Dans le collage Untitled [Sans titre] que j’ai trouvé dans la collection de la Maçka Sanat Galerisi, Zişan reprend un tirage d’essai d’une photo de la série de Claude Cahun: *Don’t Kiss Me I am in Training*, et remplace les poids des haltères par une sculpture de pierre tombale en forme de turban d’un côté, et par un potiron de l’autre. Elle juxtapose le turban – une fascination pour le regard oriental – et le potiron, dont la forme est semblable et porte la promesse d’une transformation magique, comme ancrée dans la mémoire collective à travers l’histoire de Cendrillon. Elle s’approprie une œuvre de Cahun pour construire un lien espiègle entre la vie et la mort, la projection de perceptions culturelles et de transformations magiques ...

Zişan crée finalement son propre mythe dans l’histoire (de l’art) en tant que voyageuse non-européenne de l’avant-garde et comme dissidente “intempestive” dans la lignée de l’art contemporain en Turquie.

**İz Öztat en dialogue
avec Nazlı Gürlek**

1 → 1

Zişan, Self-portrait
Photo noir et blanc des archives de
Zişan, 1944

NG

A travers la vie et l'œuvre de Zişan et cette "intervention" que tu as initiée, apparaît également le fond historique de la dernière période de l'ex-Empire Ottoman et de la République de Turquie. Je comprends que tu trouves ceci tellement fascinant

et puissant, car il est clair que le matériel relatif à Zişan offre la possibilité d'une compréhension renouvelée de l'histoire. Par exemple, la Declaration of Women's Gang (1925) nous révèle l'existence d'un collectif anarcho-féministe dont Zişan faisait partie.

Tu as trouvé des pamphlets insérés secrètement dans le quatrième numéro de la revue intitulée Turkish Women's Path, éditée par la Turkish Women's Union en 1925-27. Pour toi, quelles sont les implications politiques spécifiques de ce travail ?

İÖ

Çete-i Nisvan (Women's Gang) critiquait le féminisme d'Etat promu par la revue en faveur du nationalisme, du militarisme et du moralisme conservateur. Le collectif questionne toute supposition concernant le rôle des femmes et leur participation dans la société, et réclame également un positionnement qui n'est pas défini par le projet de la république ou par la famille.

Le travail de Zişan articule des collectifs en dehors des cadres artistiques conventionnels, qui permettent d'imaginer des conditions différentes de celles qui existent. Je trouve cette lignée incroyablement porteuse d'inspirations pour l'articulation d'une pratique qui redistribue le statut d'auteur à travers des noms tels que Çete-i Nisvan, que tout le monde peut s'approprier et qui permet au sujet artistique de rester anonyme, tout en s'infiltrant dans la vie de tous les jours. Il faut également reconnaître le besoin d'anonymat comme stratégie de survie face aux restrictions de la liberté d'expression.

NG

Qu'en est-il de l'esprit collectif qui sous-tend de telles actions et que Zişan semble avoir fortement encouragé? Les actions de Çete-i Nisvan ont

clairement eu un but politique, mais as-tu pensé que ce serait également une méthode intéressante pour la production artistique ? Après tout, elle avait utilisé une photo de la française Claude Cahun dans son collage, et je retrouve ce même esprit dans ton choix de mettre ton travail à côté de celui de Zişan. Ces rapprochements m'amènent à penser encore une fois qu'il n'est pas nécessaire de se connaître personnellement pour que des personnes se sentent liées, et que la culture semble former le lien leur permettant de se connecter et de résister quand les histoires sont interrompues par des ruptures politiques, ou quand les liens

communautaires sont obscurcis par la violence de la loi du marché. Que ce lien soit imaginaire ou réel a peu d'importance puisque ce qui compte c'est la force qu'il confère à la personne qui se sent connectée. Ce qui me fascine vraiment dans ta relation avec ces deux femmes - Zişan et Cahun à travers Zişan – c'est la façon dont tu as gagné en puissance comme femme et comme artiste depuis le début de ta collaboration avec Zişan.

Je sais que tu emploies le spiritisme comme méthode de contact avec elle, mais pourrais-tu me donner quelques informations là-dessus et sur les autres outils que tu utilises ?

İÖ

Notre collaboration en cours avec Zişan nécessite des méthodologies de dialogue et l'aide d'objets fonctionnant comme outils de communication.

Son contact avec moi a procédé de la différenciation entre un fantôme et un esprit. Elle est d'abord arrivée comme un fantôme dont je sentais la présence, mais sans pouvoir la connaître par mes propres sens. Je ne pouvais pas l'écouter ni la comprendre. Après une séance de spiritisme à Londres, j'ai pu communiquer avec elle en tant qu'esprit et j'ai pu entendre et répondre à ses demandes. The Portal m'est apparu dans un rêve à mon retour à Istanbul. J'ai travaillé avec un forgeron et nous avons fabriqué l'objet en cuivre qui m'a permis de la canaliser en tant qu'esprit guide, que je pouvais appeler par son nom. Elle réside en moi comme l'héritage vivant qui révèle et réclame son propre langage. Quand elle communique, elle dit Réparer le passé et transformer chaque "C'était" en un "Je le voulais ainsi!" – et c'est seulement ça que j'appelle réparation, reprenant les mots de Nietzsche. Le présent ne nous aide pas toujours, avec ses déments persistants, alors elle demande justice en chuchotant.

Une partie de la recherche sur ses archives comprend des entretiens spéculatifs, où j'entame un dialogue avec des personnes qui la connaissaient, qui auraient pu la connaître ou qui aimeraient imaginer

son existence. Ces dialogues fonctionnent comme une "chronographie" du 20ème siècle dans laquelle les archives de Zişan nous relient à une autre histoire.

Posthumous Production Series, dont le point de départ est le travail de Zişan, ouvre une voie vers notre collaboration future. Les autres possibilités de ma propre existence et avenir potentiels prennent forme à travers la vie de Zişan. Dans ce procédé, je m'intéresse à la nature de l'héritage et aux manières de l'animer. Je pars de son travail – un passé supprimé – et établis un terrain de jeu dans lequel ma subjectivité peut s'exercer.

NG

Qu'est-ce qui te pousse à chercher des lectures différentes du passé ? Et à quel point ce passé alimente-t-il ton présent ?

VI → 6

Zişan, Drawing for The Circle of Eternal Return
Tiré du dossier "Utopie" de Zişan, 1917-1919

Dans l'utopie/dystopie de Zişan située sur l'île de Cennet/Cinnet (Paradis/Possédé), chaque membre de la commune fabrique sa propre machine à voyager dans le temps appelée Circle of Eternal Return (Cercle de Retour Éternel). Leur notion de soi, de mémoire et du temps est moulée par l'expérience de l'incarnation de subjectivités du passé et du futur.

"Fabriquer son propre Cercle de Retour Éternel constitue un rite d'initiation pour la commune  Cennet/Cinnet (Paradis/Possédé). Pour être initié dans le rituel d'établir un rapport avec le temps comme durée, chaque enfant doit apprendre la nature des fibres végétales et fabriquer sa propre machine, activée par des escargots bleus ramassés sur les rives de l'île."

VII → 7

Iz Özat, Posthumous Production Series
(Inherited Weights: Untitled, Zişan, 1928-2012, polyamid, 7 kg) Tirage polyamide en 3D

Je serai plus précise ici et expliquerai comment le passé est rendu illisible par le langage en Turquie. La fondation de la République de Turquie en 1923, a été suivie d'une série de réformes visant à la sécularisation et l'occidentalisation de la nation. Deux d'entre elles concernent la langue. En 1928 une loi a été votée pour remplacer l'alphabet ottoman par l'alphabet latin. En 1932, la réforme de la langue a remplacé les mots ottomans ou perses par des mots d'origine turque ou inventés. Ces réformes ont eu pour but de couper les liens avec le passé ottoman ainsi qu'avec le monde islamique dans une volonté d'intégrer la civilisation occidentale. Le passé – comme un fardeau qu'on ne voulait plus – a été effacé par l'ingénierie sociale pour servir les besoins d'une nation imaginée.

Planche Centrale

Zişan, I am I and my circumstances "bleu" avec écriture à la main tiré du dossier "Utopie" de Zişan, 1917

La cascade constitue l'une des nombreuses images où l'eau constitue une métaphore pour le paysage émotionnel de Zişan.

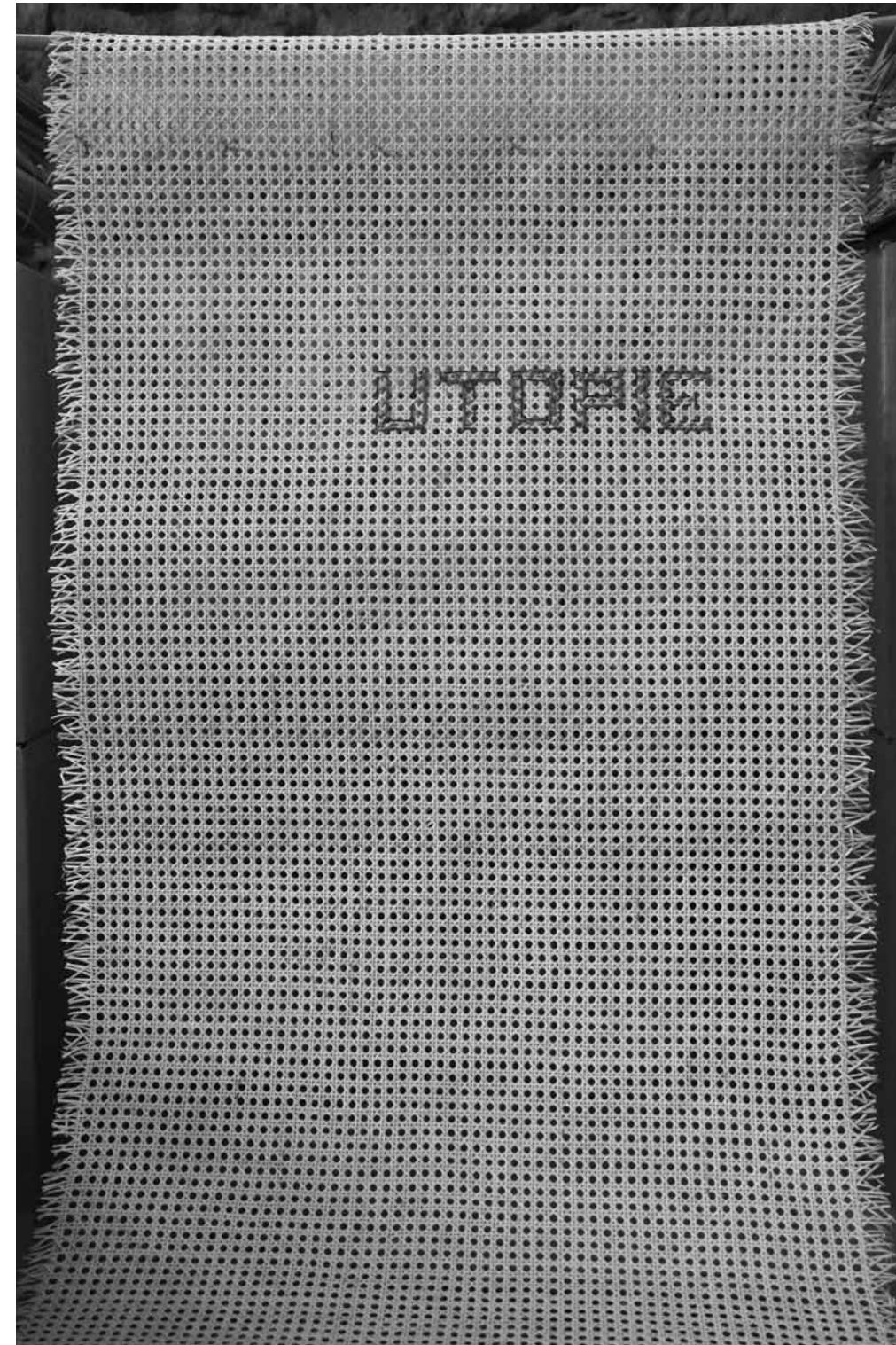
Travailler avec elle implique ainsi de connaître une langue morte.

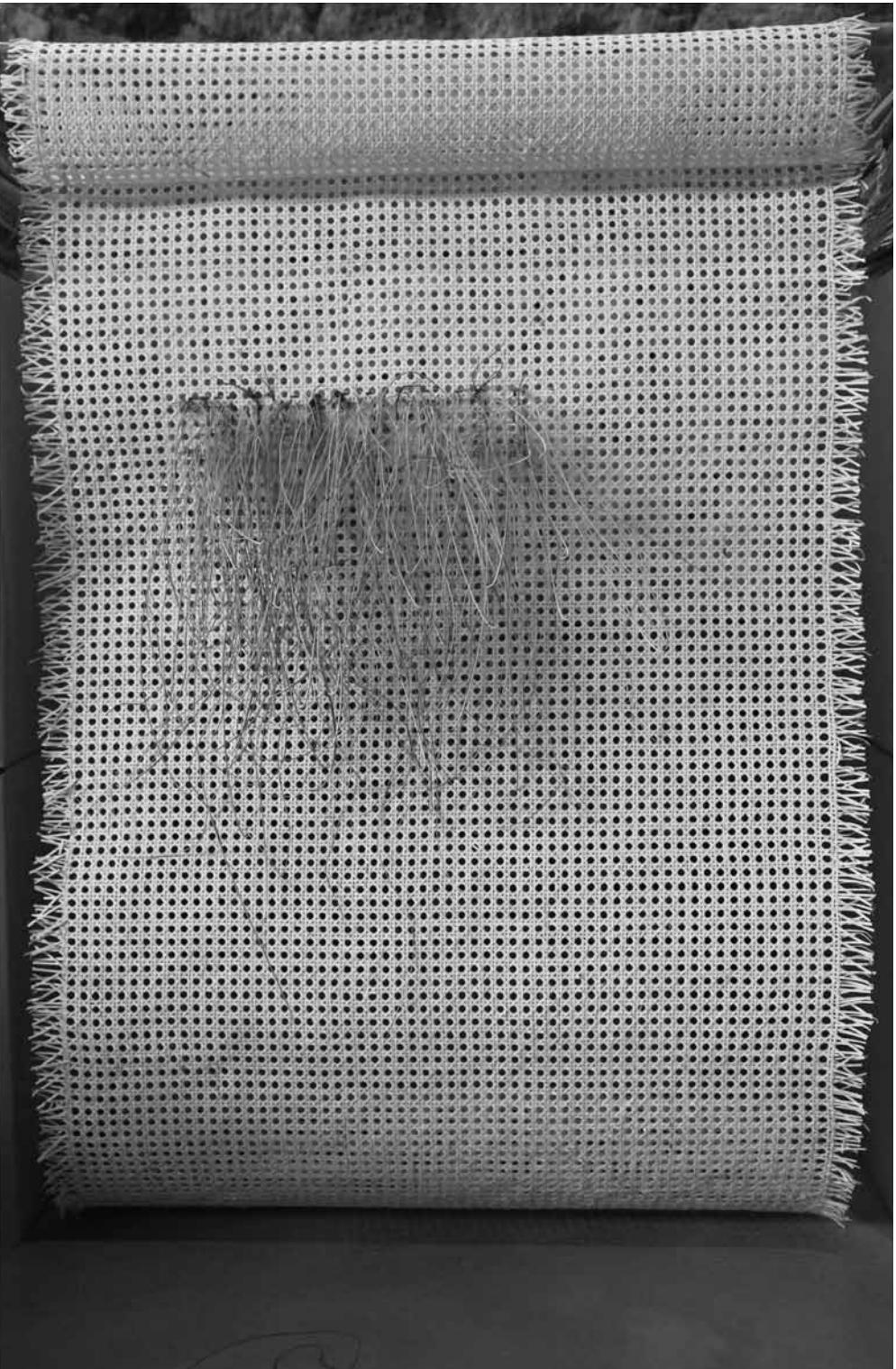
A travers la subjectivité de Zişan je rencontre les fantômes de la violence d'Etat et l'effacement systématique par l'ingénierie sociale. Comme je l'entends et la comprends, le présent bifurque vers des futurs qu'on peut imaginer différents. ■

IX →
İz Öztat, Posthumous Production Series
(Wayward Script: Utopie, 1919- 2013,
cane webbing, esparto grass)

"Here in the West, the tree has implanted itself to our bodies, rigidifying and stratifying even the sexes. We have lost the rhizome, or the grass. Henri Miller: 'China is the weed in the human cabbage patch... The weed is the Nemesis of human endeavor... Of all the imaginary existences we attribute to plant, beast and star the weed leads the most satisfactory life of all. True, the weed produces no lilies, no battleships, no Sermons on the Mount... Eventually the weed gets the upper hand. Eventually things fall back into a state of China. This condition is usually referred to by historians as the Dark Age. Grass is the only way out..."

Gilles Deleuze and Felix Guattari
A Thousand Plateaus, 1998





İz Öztat (1981) lives and works in Istanbul. She completed her BA degree in visual arts with honors at Oberlin College, Ohio and her MA degree in visual arts and communication at Sabancı University, İstanbul. She is currently a candidate for PhD in Art Practice at Yıldız Technical University, İstanbul. She lectured at Kadir Has University between 2009 – 2011.

In 2008, she co-founded Cura Bodrum residency in Muğla as an investigation into self-organization and non-institutional support mechanisms. Since 2011, she is the director of Cda-Projects Grant for Artistic Research and Production. Her selected exhibitions include 'Here Together Now', Matadero Madrid (2013), 'I am not dealing with triangle, square and circle', Maçka Art Gallery (İstanbul, 2012), 'Underconstruction', Apartment Project (Berlin, 2012), 'Second Exhibition', ARTER (İstanbul, 2010), 'When Ideas Become Crime', DEPO (İstanbul, 2010), 'Public Idea', 5533 (İstanbul, 2010).

www.izoztat.net

Zışan's (1894 - 1970) destiny is marked by an ambiguous belonging from the outset. She is born from an affair between an upper class Turkish woman and an Armenian photographer. She is brought up in her mother's family house as if she was an adopted orphan. Growing up, she learns the craft of photography, which allows her financial freedom throughout her life, from the Armenian photographer without knowing that he is her father. She leaves İstanbul in 1915, fleeing from the Armenian Genocide, to embark on a lifelong journey through a vast geography and the guts of 20th century. She doesn't identify as an artist and distributes her work anonymously and with pseudonyms during her lifetime. Her recently discovered archive consists of texts, photographs, photomontages, objects and documents.

www.everynameinhistoryisi.net

Le destin de **Zışan** (1894 - 1970) a été marqué dès le début par des liens ambigus. Elle était le fruit d'une relation entre une femme turque de milieu élevé et un photographe arménien. Elle a été élevée dans la maison de famille de sa mère comme si elle était une orpheline adoptée. En grandissant, elle a appris la photographie, qui lui a permis une indépendance financière durant toute sa vie, avec le photographe arménien, sans savoir qu'il était son père. Elle a quitté İstanbul en 1915 pour échapper au génocide arménien, passant toute sa vie à voyager de par le monde jusqu'au cœur du 20ème siècle. Elle ne s'identifiait pas comme artiste et a distribué son travail de façon anonyme et sous des pseudonymes toute sa vie. Ses archives découvertes récemment consistent en textes, photographies, photomontages, objets et documents.

Nazlı Gürlek is an independent curator and writer based in Istanbul, where she is Vice President of AICA Turkey. She obtained an MFA in Curating at Goldsmiths College in London (2008), and a BA in Painting at the Academy of Fine Arts in Florence (2006). She was Assistant Curator of the Pavilion of Turkey at the 53rd Venice Biennale (2009), and curated a number of solo and group exhibitions including BENGÜ BURAK VOLKAN ALP ELMAS İZ (Maçka Sanat Galerisi, Istanbul, Sept 2011–June 2012), and İnci Eviner (Nesrin Esirtgen Collection, Istanbul, 2011) among others. Recently Gürlek curated DIYALOG: Art From Turkey at the Vienna Fair, The New Contemporary (September 2012); and co-organized an AICA Turkey event, a series of talks entitled CONTEMPORARY ART IN TURKEY FROM 1980's TO PRESENT: TESTIMONIES AND SHARED EXPERIENCES at Mimar Sinan University of Fine Arts, Istanbul alongside the other board members. Her writings have been published in Flash Art International, Sanat Dünyamız, and Frieze Blog among others. Gürlek is the author of Sarkis and When Attitudes Become Form published by SALT Istanbul. She was curator-in-residence at the CCA Ujazdowski Castle in Warsaw in July 2013 as part of the Re-Directing East program. She is currently working on an exhibition that will open at Nesrin Esirtgen Collection in Istanbul in January 2014.

Published on the occasion of the exhibition **Rendez-vous 13** organized by the Musée d'art contemporain, Lyon, the Institut d'art contemporain, Villeurbanne/Rhône-Alpes and the Ecole nationale supérieure des beaux-arts, Lyon from September 10 to November 10, 2013, at IAC, with the support of the Région Rhône-Alpes.

The exhibited work has been supported by Matadero Madrid and the publication is supported by Rendez-vous 13.

Thanks
Orton Akinci
İlkay Balıç
Nazlı Gürlek
Özgür Karacan
Anne Stenne
Graphic Design
Özgür Karacan

Translator
Simon Barnard

Publié à l'occasion de l'exposition
Rendez-vous 13 organisée par le Musée d'art contemporain, Lyon, l'Institut d'art contemporain, Villeurbanne/Rhône-Alpes et l'Ecole nationale supérieure des beaux-arts, Lyon du 10 Septembre au 10 Novembre 2013, à l'IAC, avec le soutien de la Région Rhône-Alpes.

Ce travail a bénéficié de l'aide de Matadero Madrid.



بۇ حەصىو صىلە دوشۇريلە بىلە جىڭ احتمالرى

مەتىق بىردىكەك سو كىندە وېر دىكىرىنىڭ باشىنە

سويھەمك و تەقىقى ئېتكىدر .

ضەنت بۇ يولك فىڭر و حس جىريانلىنىز

دەمغا مەتاو اولىشىدە . داها ضىئىخ اولاق ادعا

ابىلەيلىرىك ، صەنت ؛ تارىخىك قىيد ئىستىكى

تصادىق و قايىچى و خادىتاك دىكى دوپرىدىن دوپرى يە

جىقىور وال إلە ئاس ابىلەيلىرىز . انسانلى

كۈرۈزكە هەدىن بىر بولۇدە بىر ضەنت كىتىرەشىدە .

بۇ جىرىانلىك اۋىيدىر . آرتامنە باقدىغەز زمان

آراق ، خرس ، كىن دىكى حریت و عشق

إسقىورلار، و بۇتون بىشىتىه مىستىبل بىر سەدادت

سىزەنلىرى سەھادە دوپرى ياقلاشدەرەق

سىزەنلىرى سەھادە دوپرى ياقلاشدەرەق

ورفاه و عەيدىن و قۇتى انسانلىك تېزىز جومىد

حىسلۇنىزنىن آلان يىكى وا ئىشلى فىڭر جىريانلىرى

يەدىن سەمالدە شەشكەر كىي دولالاشپور وەرىكى

كۈن ، جىعېت حاضرەنلەك حەقىزىلغە ، رىاستە

قارشى عەصيابان حىسى دويان مەتفىكىر لەك التەھافىلە

بۇ بىبور و ئازە قوتلى آلىور . بۇ تون بۇ جىرىانلى

فىڭر جىريانلىنىن بىشقە بىشقە دىكەر . دىنلىر

ھېرىپەمتو جەب : خاققە ، جايدىشانلىك سەلطنتە ..

عەمر لەجە او بۇ يان قوملىق او يانلىرىمىش

سېگىرىنى قامچىلامىش و آنلە تازە خىزوېكى

حېبات وېرىمىشىدە . عەبرلىرى بازوت سەرتىلە

بۇ يىكى جىريانلىك مەيارى عەدەيدىيان سەنەتىك

بۇ تون مەنپىلەك مەيارى عەدەيدىيان سەنەتىك

بۇ يىكى اجتىاعى شەڭانز