

18 January - 9 March, 2019

Winterreise

A show in two parts

Cevdet Erek
Axel Hütte
Edwin Zwakman
Ali Kazma
Andrei Roiter

About

Winterreise is a group exhibition at **AKINCI**, inviting the viewer to embark on a journey through works that conjure some frosty moments. The duration of this show is from January 18 through March 9. However, the exhibition is a continuum in two parts. As a result of this, from February 19 onward, some of the works will be exchanged for others, which will allow the exhibition to wave Winter away.

As is well known, the title *Winterreise* refers to a cycle of twenty-four poems written by Wilhelm Müller and set to music for voice and piano by Franz Schubert in 1827. The lyrics narrate the story of a lovesick young man who sets out on a journey through a winter landscape. The aimless trek through an empty and icy countryside leads him to questions of existence, identity and the meaning of life. An interesting fact is that, already in Schubert's time, people attributed political significance to Wilhelm Müller's poems as they recognized in them the unsettling contradiction to the comfort-seeking reactionary movements of their times.

In the first part of our exhibition *Winterreise*, **Ali Kazma's** (1971, Istanbul, Turkey) recent double projection 'North' (2017) will be presented. Ali Kazma is known for his video works that question and explore the different human activities in their emotional, social and political dimensions, as well as the obsessive ways in which humans offer resistance to their surroundings. The diptych 'North' takes the viewer to Spitzbergen in Norway. With his camera, Kazma explores a deserted mine, operated by the Soviets from 1930 to 1980. Time has crystallized in the buildings belonging to this former Soviet workers' colony – as time simply seems to disappear in Kazma's work. Or maybe historical time dissolves into unmeasurable time: the accumulation of dust on floors or the changing of the seasons.

In Ali Kazma's diptych 'Orphanage' (2018), which will be presented in *Winterreise* from February 19 onward, memories are preserved within the largest wooden building ever built in Europe: the Greek Orphanage on Büyükada, an island near Istanbul, now an empty ghost building in a state of near collapse and a witness of Turkey's long and tumultuous ethnic history.

Watch an interview with Ali Kazma [here](#).



Cevdet Erek, *Fireplace with Beat*, 2016, Full HD video, 1:29:31 hrs.

Axel Hütte's (1951, Essen, Germany) diptych 'Marignano I' and 'Marignano II' (2017) shows two monumental photographs of trees in a winterly setting in Northern Italy. The viewer can detect some patches of snow. Comparable to Ali Kasma, Axel Hütte is an artist whose travels lead him to all parts of the world. With his camera he depicts carefully selected landscapes, almost like people: mountain sceneries, waterscapes or trees — often in full detail, more than an eye can possibly detect at once. Is it by chance that Hütte's eye was caught by the misty trees, partly covered with moss and snow in the former battle field of Marignano?

Another contribution to this exhibition is **Cevdet Ereğ's** (1974, Istanbul, Turkey) 'Fireplace' (2016), which was the centrepiece in his exhibition 'Winterausstellung' at the Kasseler Kunstverein, Germany in January 2016. In order to 'measure' the hours and days of the exhibition, Ereğ had a fire lit every day in the curator's stove, with as many logs of wood needed for each day. Due to fire regulations in Germany, the fire in the museum could not be a real one, as initially had been Ereğ's plan. Therefore, a video of the burning fire ran during opening hours, surrounded by Ereğ's seating installation. In Winterreise, 'Fireplace' will be a centrepiece as well, however, this time the crackling fire will be accompanied by a sturdy beat composed by Ereğ.

Watch a clip of 'Fireplace' [here](#).

There is a significant painting in Winterreise, titled 'Climate Report' (2016) by **Andrei Roiter** (1960, Moscow, Russia). Roiter, who has been described as an 'artist-tourist' by Russian curator and critic Viktor Misiano, has never chosen for one destination only. Being a restless settler in two continents, Europe and the US, he constantly excavates his memories, and maps his observations. 'Climate Report' is, as Roiter states, a painting of a rather 'emotional' nature, consisting of a painted stack of colourful files — or even joyful, bright slices of postcard landscapes — beneath a block of darkness pressing it all down like a heavy paperweight or the looming shadow of our environmental crisis.

This journey ends with new work by **Edwin Zwakman** (1969, The Hague, Netherlands). Zwakman is known for reconstructing the world entirely from memory by building and photographing sets in his studio. The places he depicts do not exist. They are compactions of banal, yet seminal situations that can be found in endless variations anywhere in the world. He has the ability to surprise his viewer with the undisputable self-evidence of the image. Maybe they reconnect with our own memories, transforming the ordinary into the archetypical.



Winterreise, Overview at AKINCI, 2019 (photo: Wytske van Keulen)



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Marignano 2 & Marignano 1, Italy, 2017, Ditone Prints 170 x 205 cm, exhibition view *Winterreise*, AKINCI, 2019 (photo: Wytske van Keulen)



Winterreise, Overview at AKINCI, 2019 (photo: Wytske van Keulen)



Centenary Ruler

A ca. 30 cm long rectangular piece of cedar wood that is structured by growth rings running vertically, ending with the tree bark to the right. Above the wooden slab to the left, at the first growth ring, there is a pencil marking on the wall, a vertical stroke accompanied by a number: 1914. This year, i.e. one hundred years later, Ereğ created Ruler Centenary, which simply marks off the 100 intervening years using the tree's annual growth rings — up to the present when, as the title states, a 100th anniversary is being commemorated. So on the one hand, we see a naturally-created measuring instrument whose celebratory significance functions this year alone.

On the other hand, which centenary is meant? The hundredth anniversary of the starting of World War I, or instead perhaps, as seldom noted, the centenary of the start of the collapse of the Ottoman Empire? Or something with no world historical significance whatsoever? The question highlights the contingency of the humanly created decimal system. The growth rings appear august and solemnly dignified in comparison to the historical attributions of significance — the rings engrave themselves again and again, year after year.



Winterreise, Overview at AKINCI, 2019 (photo: Wytske van Keulen)



Andrei Roiter, *Anthropocene*, 2017, oil on canvas, 200x150 cm

Day

In *Day*, Ereğ takes the natural rhythm of light as his starting point and translates it back into artificial light. A LED display—often used to show texts—pulses from left to right.

Like most of Ereğ's works, *Day* is always site-specific. A series of LEDs depicts minutes of daylight that have been calculated for the duration of the exhibition at AKINCI (one LED bulb represents one minute).

This work is representative of Cevdet Ereğ's strategy to convert instruments that are usually used to measure space or display textual information, into tools to measure time.

Please watch the placement of the piece as presented in *Alt Üst* (Spike Island, Bristol, 2014) : <https://vimeo.com/124302957>





Winterreise, Overview at AKINCI, 2019 (photo: Wytske van Keulen)



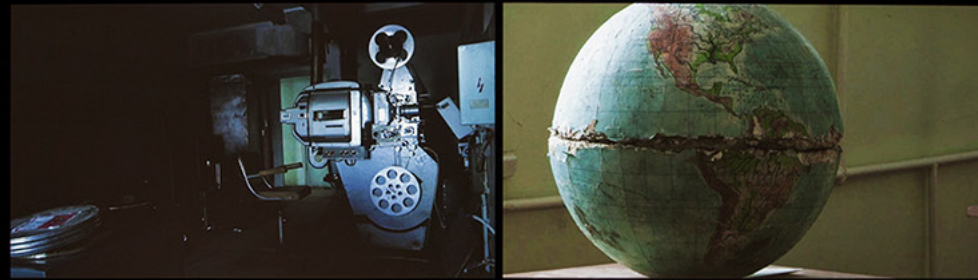
Edwin Zwakman, *Balcony*, 2018, C-print, dia-sec, 29 x 36 cm



Ali Kasma, *NORTH*, 2017, 2- channel HD video, synchronised, colour, sound, 5.10 min, exhibition view *Winterreise*, AKINCI, 2019 (photo: Wytske van Keulen)



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