

Fragen aus dem Eis

Ege Okal

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Tourist is a trilogy of short films made in 2019 - 2020. The films research ethnographic gaze, non-human sound and moving image. They examine culturally significant public spaces and spectacles that are occupied, or governed, by a patriarchal economy of bodies. The films are made with a Super-8 camera, once widely used for home movies and memory-making. The score is a study of extinct and endangered species superimposed on sounds of the sites.

Chapter I: Sirens (7 min) takes place in the Istanbul Summertime. The seafront is not a public beach, yet it has been claimed by local men. They spend their afternoons swimming in the Bosphorus around passing ferries, traveling between the European and Asian continents. In Greek mythology, Sirens are creatures of half-bird and half-woman whose melody lure sailors to their end. In this case the lack of women on site alludes to alternative romances. The soundtrack is archival sound capturing the mating call of the last male Hawai'i 'ō'ō, now extinct.

Chapter II: Thunder Mountain (6 min) takes place on a dirt raceway in rural New York State. Every week local racers bring their modified dirt buggies and race for hours, while the audience drift off in this American tradition. The fan girls cheer for the riders while families look on from the grandstands. The hum of engines switches between the racetrack recordings and the sound of swarming bumblebees.

Chapter III: Plaza Orders (9 min) takes place in Brasilia and Ithaca, New York. The film is an essay about documentation, networks of power, and authorship in the making of a city and a reflection on a woman trapped in a relationship with a diplomat in Brasilia. The unreliable narrator holds everything together. An essayist voice switches between different historical and personal points of view, mixing facts and non-facts, within the tensions between fear and humour.

These images are extracted from my installation work Goldensmell.

(*Goldensmell* , 2019, slide projector on loop, 57 slides of migrant's food packaging, 12 slides of text, 2 slides of rice paper, 1 slide of flat bread, 3 slides of my mother's tomato paste that I brought from home)

This slideshow consists of a collection of migrant's foods and food packaging that was in my reach when I first moved to the US. This collection of food packaging developed over time while I was trying to cook the flavors I was accustomed to when I was in my home country. To recreate the taste of home, I had to visit other immigrants' food shops and markets to find similar tastes and languages. This search for recreating tastes, eventually expanded itself to other countries with a curiosity of researching the aesthetics and language of immigrant food products, which aim to create familiarity and comfort for both the immigrants and the locals in exchange economy.

Instead of using photographic positives for the slides, I placed actual packaging of these commercially imported or appropriated foods between each of the glass slide holders and allowed the projector's light to come through.

Ege Okal (b. 1990) is a Turkish artist based in New York and Istanbul. Her work assesses, reimagines, and reconfigures the material and experiential qualities of violence, space, gender, language, diplomacy, and memory through film, animation, installation, and sculpture.

She received her MFA in 2020 from Cornell University and BA from Sabanci University. She is the co-organizer of *Elma* artist-run space in Brooklyn, NY. Selected exhibitions and screenings are in Jack Hanley Gallery (US), Pera Museum (Turkey), Safe Gallery (US), DOK Leipzig (Germany), Istanbul Film Festival (Turkey).

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