

Layla Fleure

Ich Krieg

Geschwindigkeit



Leyla Yenirce

Ich krieg Geschwindigkeit

4 November - 20 December 2023

Opening Reception: 4 November, 6-9 pm

“In themselves, the pictures, the phases, the elements of the whole are innocent and indecipherable”, Sergei Eisenstein once remarked. “The blow” occurs only when the individual elements are linked together to form a sequential image and really pick up speed. *Ich krieg Geschwindigkeit* (I’m gaining speed), the title of Leyla Yenirce’s exhibition, resounds metaphorically through the gallery space like a slogan, not only releasing visual energies, but allowing them to flourish within the architecture of montage, alongside images yet to be created – or, as Eisenstein would say, a “third something”.

On the balcony, large-format canvases (*Rhythm of the Night I-IV*) are hung in a line like a cinematic sequence. They depict a grid-like succession of the same monochrome silkscreen motif. Fragments of a photograph that appears on all the canvases in the exhibition show the outlines of two people with machine guns held aloft, as if ready to resist. This is an image circulating on the web of a group of young female fighters from the Kurdish Women’s Protection Unit (YPJ) huddled together and discussing military strategies at a training camp near Qamishli, Syria. On her canvases, Yenirce appropriates, alienates, and samples this photograph almost beyond recognition, superimposing it and even sabotaging its visual impact with hastily applied, electrified strips of brightly colored oil pastels, paint, and acrylic spray – like an emotionally driven smear attack against the interpretive sovereignty of the image.

It is tempting to draw analogies between the canvases and Andy Warhol’s grainy series of silkscreen prints, *Death and Disaster* (1962-1968). It was with this series, begun the same year that Marilyn Monroe took her own life with an overdose of sleeping pills, that Warhol’s preoccupation with the glossy commodity aesthetics of America collided with a flourishing interest in the darker aspects of Kennedy’s “time for greatness”. Rendered in garish pastel shades or black and silver, the series captures the sensationalism of impending catastrophe and the mass media’s rabid frenzy for images – overt inspiration comes from an exploitative New York Mirror front page about a disastrous

plane crash: “129 DIE IN JET!”

Yenirce also plays with the effectiveness, instrumentalization, performance, and commodification of a journalistic image. Detached from its underlying informational contexts, as well as its patterns of circulation and usage in image warfare, the image is repeatedly exposed, copied, cropped, manipulated, and even “moved” from canvas to canvas in the exhibition space as a “poor image” (Hito Steyerl). The more this “poor image” accelerates – is reproduced, in other words – the more inferior and porous it becomes, despite reaching a wider audience. It gains speed in what Yenirce calls an “image machine”, which is fed news and continuously duplicates it, before transposing its own archival conception onto the canvas.

In the main room of the gallery, this image machine continues to whirl on canvases hanging opposite each other. In these works, the frequently cited commodity aspect of painting – its vitalist potential – collides even more so with the economy of the “poor image”. This time there are only glimpses of different sections of the original photograph on the canvases. They are interrupted by copies of themselves, by construction drawings of an AK-47 machine gun, screen-printed vertical strips of color, and Sumerian cuneiform characters resembling the infamous “digital rain” of *The Matrix*. Here, though, they pelt across the canvas rather than the screen (*Alphi-11*, 2022). These “insignias” are countered by the traces left by Yenirce’s own body: jagged brushstrokes that change direction and consolidate into an excess of abstract, proliferating webs (*RSKBSNSS*, 2022) and indecipherable signatures (*Präludium; Meine Leben*, 2022). “Berxwedan Jîyane” means “resistance is life” in Kurdish. Other “pluriversal” theories of knowledge are clearly at work on the canvases, which resist the authority of a hypothetical pictorial message. Difference has an originative effect here rather than a secondary one. Opacity, too, enables rather than inhibits, facilitating the “haptic visuality” described by Laura U. Marks and promoted by Yenirce herself, even beyond the canvas. Crunching footsteps in the snow, a mystical synth melody, casual conversations, a looming, ominous rush of noise, a plaintive piano motif, devastating sobs, and spirited laughter all intertwine to form an acoustic immersion in the basement. As if the gaze is haptically stimulated by the withdrawal of representative visibility rather than in spite of it, the three-dimensional collage virtually triggers the eye to mutate into a multisensory organ – to flee, even, into escapism.

In this visceral ode, Yenirce reinterprets the Armenian-Kurdish folk singer Aram Tigran's lyrics to the song "Peşiya Malê". Instead of fleeing to the mountains because of a man's love, Yenirce's woman dedicates herself to the fight – thus chronicling the death and resurrection of Kurdish freedom fighter Helbest Jiyan, who was murdered during an airstrike by the Turkish army in 2019.

Ultimately, Yenirce's works not only deal with resistance against the perceived hegemonic power of the image – for example, the aestheticization of the resistance of Kurdish fighters, who, through politics of remediation and "digital witnessing" (Lilie Chouliaraki), are "martyrized" both in and beyond global online media as a symbol of feminist struggle. The primary focus here is the real conditions of existence of these images in swarm circulation or dispersion: the things that are incorporated into them and those that emerge from them. This arena is not for the "representatives" of power, but for what power, in all its abstract dimensions, can produce by means of the "aesthetic of the in-between" and affective potential. This also includes initiating a changing (power) discourse as a complicit endeavor.

This kind of transformation implies a gaze that also lends visibility to unseen resistance – the "metamorphosis into the small", as Elias Canetti says, in paraphrasing Kafka's flawed self-defense strategy – that not only offers a bombastic riposte to authority but also empowers us to elude them. This haptic, "dispossessed" form of seeing resists the urge to identify what has happened and instead intentionally merges with it – with the empty spaces of the montage, the bare white walls in the room, the footsteps in the snow. For what has happened is not only reflected in each individual image but also in the acts of looking, which, we can hope, will also gain speed, eventually.

Text by Elisa R. Linn





Installation view

Leyla Yenirce, *Ich krieg Geschwindigkeit*, Capitain Petzel, Berlin, 2023



Leyla Yenirce
PlayStation 5, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
300 x 200 cm / 118.1 x 78.7 inches





Leyla Yenirce
Polterabend, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
300 x 200 cm / 118.1 x 78.7 inches

Leyla Yenirce
Präludium, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
300 x 200 cm / 118.1 x 78.7 inches





Leyla Yenirce
Farn, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
300 x 200 cm / 118.1 x 78.7 inches



Leyla Yenirce
Pink, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
300 x 200 cm / 118.1 x 78.7 inches





Installation view
Leyla Yenirce, *Ich krieg Geschwindigkeit*, Capitain Petzel, Berlin, 2023



Installation view
Leyla Yenirce, *Ich krieg Geschwindigkeit, Capitain Petzel, Berlin, 2023*



Leyla Yenirce
Alpha-11, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
280 x 200 cm / 110.2 x 78.7 inches





Leyla Yenirce
Meine Leben, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
280 x 200 cm / 110.2 x 78.7 inches



Leyla Yenirce
RSKBSNSS, 2022
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
280 x 200 cm / 110.2 x 78.7 inches



Ich krieg Geschwindigkeit
Sound Installation



Leyla Yenirce is a multidisciplinary artist and also known as a musician. In her three albums, Yenirce combines voice samples and auratic field recordings with musical elements of noise, ambient and techno.

The exhibition *Ich krieg Geschwindigkeit* is accompanied by a sound installation of the same name. The artist first presented the sound installation in a modified form on Deutschlandfunk Kultur. You can listen to the composition [here](#) (headphones recommended).

Leyla Yenirce
Ich krieg Geschwindigkeit, 2023
Sound installation, 20 min



Installation view
Leyla Yenirce, *Ich krieg Geschwindigkeit*, Captain Petzel, Berlin, 2023



Leyla Yenirce
Rhythm of the Night I, 2023
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
200 x 230 cm / 78.7 x 90.6 inches



Leyla Yenirce
Rhythm of the Night II, 2023
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
200 x 230 cm / 78.7 x 90.6 inches



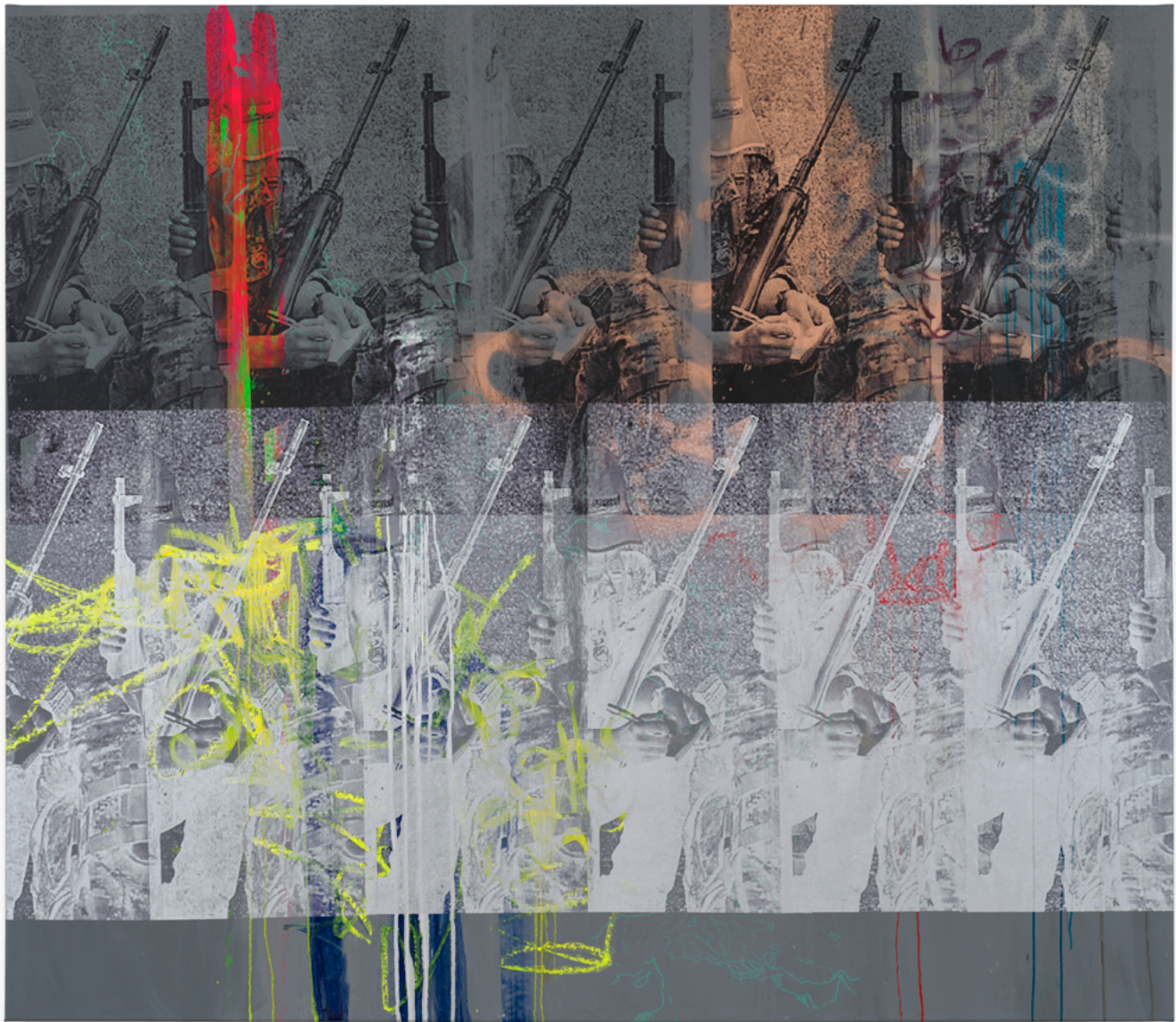
Leyla Yenirce

Rhythm of the Night III, 2023

Signed and dated verso

Oil, acrylic spray, oil sticks and silkscreen ink on canvas

200 x 230 cm / 78.7 x 90.6 inches



Leyla Yenirce

Rhythm of the Night IV, 2023

Signed and dated verso

Oil, acrylic spray, oil sticks and silkscreen ink on canvas

200 x 230 cm / 78.7 x 90.6 inches

UPCOMING...

PERFORMANCE

CODE

Sophiensæle, Berlin

15 and 16 December 2023, 9 pm

The world as a system of coordinates linking people and voices, events and sounds. This forms the performance code, in which objects, frequencies and figures meet in the space. Sound becomes an immersive bodily experience that expresses what spoken language cannot.

CONCERT

A Piece of the Storm

Elbphilharmonie in Hamburg

15 March 2024

Under the pseudonym Rosaceae, the artist will perform her work *A Piece Of The Storm* as part of the ePhil series at the Elbphilharmonie. Electronic sound fields and the voice of vocalist Simav Hussein open up a space of resonance that negotiates what spoken language cannot reveal.



LEYLA YENIRCE

Born in Qubîn, Kurdistan in 1992

Lives and works in Hamburg, Germany

Leyla Yenirce finds her voice in the complex resonant spaces she creates, often working collaboratively, staging performances, incorporating found footage into her videos or appropriating images that are visible through dense layers of paint in her works on canvas. Yenirce draws on an archive of films and photographs that deal with figurations of resistance and aspects of military, media and cultural structures of dominance. Her process of collecting testifies to the widespread circulation of images depicting women in resistance, while also suggesting Yenirce's own media-influenced relationship with the country of her birth, Kurdistan. She is able to apply the technique of sampling in different artistic forms reacting to what she has found by layering and collaging in her compositions, elaborate installations, video works, performances and paintings.



EDUCATION

2022 Academy of Fine Arts, Hamburg, Germany

2014 Bryn Mawr College, PA, USA

2015 Hafencity University, Hamburg, Germany

SOLO EXHIBITIONS

2024

Neue Kunst in Hamburg, Galerien der Admiralitätstraße, Hamburg, Germany (upcoming)

2023

Ich krieg Gechwindigkeit, Capitain Petzel, Berlin, Germany

SPLITTER, Schiefe Zähne, Berlin, Germany

2022

SO MUCH ENERGY, Kunsthaus Hamburg, Germany

GROUP EXHIBITIONS

2024

Kunsthalle Münster, Germany (upcoming)

2023

VIDEONALE.scope #10, Cologne, Germany (upcoming)

Gallery Weekend Festival, Studio Mondial, Berlin, Germany

Holy. Energy. Masters. ars viva 2023, Haus der Kunst, Munich, Germany

Looking for a New Foundation, Museum of Contemporary Art, Leipzig, Germany

TARGET GROUP SHOW, Braunsfelder, Cologne, Germany

2022

ICAT - Institute for Contemporary Art & Transfer at the HFBK Hamburg, Germany

ars viva prize 2023, Goethe Institut, Paris, France

The State I Am In, Capitain Petzel, Berlin, Germany

Helbest, Composition and Soundinstallation for Deutschlandfunk Kultur at the Center for Immersive Media Art, Music and Technology, ZiMMT, Leipzig, Germany

2021

Federal Prize for Art Students, Bundeskunsthalle Bonn, Germany

Herbstausstellung, Kunstverein Hannover, Germany

2020

Paradise, Kurdisch Filmfestival, Berlin, Germany

2019

Hi Ventilation, Kunstverein Harbuger Bahnhof, Hamburg, Germany

There Is No Time Here Not Anymore, Noisexistance Festival at Kampnagel

Center of the Performing Arts, Hamburg, Germany

2017

The Xmas Show, Gallery of the Academy of Fine Arts, Hamburg, Germany

2014

The Dancer, Tri-Co Film Festival, Bryn Mawr Film Institute, PA

2012

Essays, Gallery Raum Linksrechts, Hamburg, Germany

PERFORMANCES

2024

A Piece of the Storm, Elbphilharmonie Hamburg, Germany (upcoming)

2023

CODE, Sophiensæle, Berlin, Germany (upcoming)

Göttin sein, Gallery Weekend Festival, Berlin, Germany

Haus der Kunst, Munich, Germany

Gallery Weekend Berlin, Surprise Club, Berlin, Germany

2022

Dekade, Halle für Kunst, Lüneburg, Germany

Wunder/DNA, Kaserne Basel, Switzerland

The letters of Rosemary & Bernadette Mayer, Performance at the exhibition of Rosemary Mayer, Lenbachhaus Munich, Germany

1,2,3,4,5,6,7,8, Capitain Petzel, Berlin, Germany

2021

Carbon, Berliner Festspiele, ICC Berlin, Germany

Wunder/DNA, Haus der Kulturen der Welt, Berlin, Germany

2020

A Silent Place, Click Festival, Helsingør, Denmark

Horizontal Darkness in Search of Solidarity, Performance at the exhibition of Oscar Murillo, Kunstverein Hamburg, Germany

2019

A cause so heavy, Pop-Kultur Festival Berlin, Germany

2018

Tour de Madame - Cold Chills, Performance at the exhibition of Jutta Koether, Münchner Kammerspiele, Germany

MUSIC LPS / EPS / SINGLES / COMPOSITIONS FOR RADIO

2021

DNA, 12inch LP, Pudel Produkte Reinigungskraft, Deutschlandfunk Kultur, Berlin, Germany

2020

Efia, 12inch LP, Pudel Produkte

Bakur, Cassette LP, Neoprimitive

Matrix, Live-Art Festival, Kampnagel, Hamburg, Germany

2019

Ava, digital release LP, Xquisite Releases

Nadia's Escape, Cassette LP, Neoprimitive

2018

Keseb, 6inch Split Single, Neoprimitiv

PRIZES/STIPENDS

2023/2024

Artist Residency Cité Internationale des Arts Paris

2022

ars viva prize 2023, Kulturkreis der deutschen Wirtschaft

Travel stipend, Neue Kunst in Hamburg e.V., Germany

2021

Exhibition- und Catalog Prize 2022, Alfried Krupp von Bohlen and Halbach-Stiftung

Federal Prize for Art Students, Bundeskunsthalle Bonn, Germany

Playground Art Prize, Nuremberg, Germany

2020

Karl H. Ditze Art Prize, Hamburg, Germany

2019

Music Prize of the City of Hamburg, Germany

Project stipend, Freundeskreis of the HfBK Hamburg, Germany

2013

Exchange study fellowship, Bryn Mawr College, PA

2012

Scholarship holder of the Heinrich-Böll-Foundation, Berlin, Germany

2011

Travel stipend by the Zis - Stiftung für Studienreisen, Salem, Germany

SELECTED PRESS

[Monopol: Watchlist \(Leyla Yenirce\), April 2023](#)

[Missy Magazine: Polycule der Kunst, January 2023](#)

[Mousse: Leyla Yenirce "SPLITTER", May 2023](#)

PUBLICATIONS

[Leyla Yenirce, Kunsthaus Hamburg, Mousse Publishing, 2022](#)

[ars viva 2023, Kulturkreis der deutschen Wirtschaft im BDI e.V., Kerber Verlag, Bielefeld/Berlin, 2022](#)



Haus der Kunst, Munich, 2023



Leyla Yenirce, *Holy Water*, 2023
Installation views: *Holy. Energy. Masters. ars viva prize 2023*

[Viewing link](#)
Password: HolyWater

Kunsthaus Hamburg, 2022



Leyla Yenirce

NACHT. SCHLAF. DIE STERNE, 2021

Single-channel video installation, five propellers operated with electric motors on steel stands, full HD, 17:06 min, color

Dimensions variable

[Viewing link](#)
Password: FOREVERANNA



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