

Gülsün Karamustafa Hollow and Broken: A State of the World 23.01-06.04.25

EN

La Loge

Kluisstraat 86 - rue de l'Ermitage
B-1050 Brussels

Gülsün Karamustafa is a significant artist who has played a key role in the transformation of art in Türkiye over the past fifty years. She was a pioneer in developing a political poetics: asserting her freedom within the contemporary art world while providing a personal viewpoint and visual language regarding her countries' realities. Drawing on a wide range of media combining figurative painting, video, photography, installation, and performance, her practice interweaves personal and political narratives that question the modernisation of her country as well as the concepts of origin, memory, migration, and identity. Taking social injustice as her premise, she draws attention to gender issues and the conditions of women in a patriarchal and post-colonial context. By constantly incorporating and interacting with spaces representing femininity and political subjectivity, Karamustafa has opened up new perspectives and opportunities for transformation, otherwise silenced by dominant narratives based on the ideas of progress or decline.

Hollow and Broken: A State of the World at La Loge follows Karamustafa's presentation for the Türkiye Pavilion at the 60th International Art Exhibition – La Biennale di Venezia, 2024. The installation has been adapted for the temple's space and comprises a selection of sculptures made from found materials, audio, and video. The artist offers us an insight into the current state of the world, where geopolitical, environmental, and social upheavals have led to a climate of instability and helplessness.

All narratives of ancient cities seem to rely upon columns. As well as their functional role, these architectural elements—featured prominently in La Loge—represent a certain tradition in construction, a visual culture, and a symbolic language. In the installation, however, the Corinthian columns crowned with capitals are none other than hollow moulds sourced by the artist from a Chinese supplier. Recalling the ruins of an archaeological site, these symbols of power can no longer stand alone and are propped up or protected by metal structures. The hollowed-out columns reflect the vacuity of certain civilisational development programmes, echoing a sense of history's incompleteness and failure. Both the plastic material and the serial, mass-market nature of the columns are evidence of an object transformed into a consumer item, bearing witness to the artist's critical stance towards globalisation.

Through clouds of barbed wire, we see towering glass light fittings produced on the Italian island of Murano overlooking Venice, while the conglomeration of materials enveloping them catches our gaze. These works illustrate how glass is produced and the (dwindling) resources needed to produce it. The three chandeliers are, for the artist, a reference to the three monotheistic religions (Islam, Judaism, and Christianity), a theme taken up by Karamustafa in one of her earlier works: a long frieze featuring overlapping pages of manuscripts in a play on transparency (*Trellis of my mind*, 1998). Designed for Venice's ancient Hall of Arms—where they were presented during the Biennale—the chandeliers' splendour recalls the pomp and ostentation of military power in the medieval port city.

Oscillating between beauty and danger, fragility and destruction, the works play not only on contrast but also on hybridity. As is often the case in Karamustafa's work, this style—inspired by objects in popular culture and bordering on kitsch—recalls the complexities of Turkish society “torn between different continents”, and of cities like Istanbul, shaped by successive transformation and the melding of traditions.

On the stage, Karamustafa presents a video produced using footage of demonstrations and international conflicts from different eras and geographical contexts, taken from the CriticalPast.com video archive. With no audio or clear narration, and no information concerning the videos' sources, it is difficult to grasp the reality of these events. The nonhierarchical editing places particular emphasis on the humanitarian consequences, leaving the viewer helpless in the face of the plight of the fleeing or starving people he or she observes. Karamustafa operates like an archaeologist, uncovering political crises through these jarring images of distress.

The installation's audio—conceived and designed in partnership with artist Furkan Keçeli—heightens the feeling of an indefinite timeframe, as do the other elements of the installation, all of which undergo constant change. Keçeli and Karamusfata researched which parameters were required to make the presence of short-term micro-movements perceptible. The sound, rather than a soundtrack to the video, relates to the installation as a whole and creates an abstract zone or a kind of turbulence connected to the other sculptural elements in the exhibition. The shards of broken glass, which symbolise both the threat of destruction and a sign of life, are echoed in the movements created by the looping and occasionally discordant noises. When seen from above the sculptural elements' arrangement in space resembles a timeline, creating punctuations and unfolding alongside the audio cycle. Conceptually, the sound focuses on the chandeliers, which “struggle” to harmonise for a variety of reasons. Accordingly, the noises of breaking glass and water can be heard at the beginning and end of the loop, positioning them closer to an imagined surface.

The exhibition is organised in partnership with Moussem Nomadic Arts Centre as part of the festival Moussem Cities: Istanbul and in collaboration with BüroSarıgedik.

Gülsün Karamustafa is a Turkish visual artist and filmmaker living and working in Istanbul and Berlin. Born in 1946 in Ankara, she studied at the Istanbul State Academy of Fine Arts. Karamustafa has participated in numerous international biennials, including Istanbul (TR); São Paulo (BR); Gwangju (KR); Kyiv (UA); Singapore, (SG) ; Havana (CU); Thessaloniki (GR); Sevilla (ES). She has presented solo exhibitions at major institutions and galleries worldwide, including Salt Beyoğlu and Salt Galata, Istanbul (TR); Hamburger Bahnhof – Museum für Gegenwart, Berlin (DE); Van Abbemuseum, Eindhoven (NL); IVAM Institut Valencià d'Art Moderne, Valencia (ES); EMST National Museum of Contemporary Art Athens (GR); Kunstmuseum Bonn, Bonn (DE); Lunds Konsthall, Lunds (SE); Salzburger Kunstverein, Salzburg (AT); Kunsthalle Fridericianum, Kassel (DE); Museum Villa Stuck, Munich (DE), Centrale and ARGOS (with Koen Theys, within the frame of Europalia), Brussels (BE), among others.

Her works have been included in the permanent collections of Centre Pompidou, Paris (FR); Tate Modern, London (GB); Solomon R. Guggenheim Museum, New York (US); Museum of Contemporary Art Chicago, Chicago (US); Musée d'Art Moderne, Paris (FR); Van Abbemuseum, Eindhoven (NL); Hamburger Bahnhof – Museum für Gegenwart, Berlin (DE); Ludwig Museum, Cologne (DE); MUMOK, Vienna (AT); Wien Museum, Vienna (AT); Warsaw Museum of Modern Art, Warsaw (PL); EMST National Museum of Contemporary Art Athens, Athens (GR); Istanbul Modern Art Museum and Arter, Istanbul (TR).

She received the Roswitha Haftmann Prize in 2021 and the Prince Claus Award in 2014.

WORKS

Temple

Hollow and Broken, 2024

Installation, variable materials and dimensions

Details

Groups of Columns I, II, II

Fiberglass-reinforced polyester, steel

Variable dimensions

Group of Columns IV

Fiberglass-reinforced polyester, Murano glass shards, steel

150 x 265 x 265 cm

Chandelier I, II, III

Murano glass chandelier, barbed wire

100 x 100 x 100 cm

Digital video, 14'13"

Audio, 11'3"

All works are Courtesy of the artist and BüroSargedik, Istanbul, Türkiye

PUBLIC PROGRAMME

Online: Short films and video works by Karamustafa

Continuous loop, until 06.04.25

For the exhibition's duration, a collection of short films and video works by Karamustafa is available to view on La Loge's digital platform. These works span various dates, styles, and perspectives, showcasing the breadth of the artist's oeuvre. Presented in a continuous loop, viewers are invited to experience the entire selection or freely browse as they wish.

In order of appearance

Stairway, 2001

Single channel video, 5'17"

Men Crying, 2001, (Guest director; Atif Yilmaz)

Three-channel video, (*Men Crying I*, 1'50" ; *Men Crying II*, 2'27" ; *Men Crying III* 2'50")

The City and the Secret Panther Fashion, 2007

Single channel video film, 13'34"

Anti-Hamam Confessions, 2010

Single channel video, 7'56"

Memory of a Square, 2005

Two-channel video, 17'47"

Insomniambule, 2011

Video film 10'57"

Making of the Wall, 2003

Single channel video film, 14'13"

Personal Time Quartet, 1999

Four-channel video, 2'50"

Practical information

Free access on the La Loge website www.la-loge.be

Through the eyes, with Koen Theys

06.02.25, 18:30

Artist Koen Theys guides us through the exhibition from his perspective, based on a dialogue he began with Karamustafa in 2016.

Biography

Koen Theys is one of the first artists in Belgium to artistically exploit the medium of video in the early 1980s. Over the last 10 years, he has presented solo exhibitions at Galerie Keteleer, Antwerp (BE); Keramiekmuseum, Leeuwarden (NL); Drents Museum, Assen (NL); Bozar, Brussels (BE); Cathedral of our Lady, Antwerp (BE); Centrale for Contemporary Art, Brussels (BE); ARGOS, Brussels (BE) (with Gülsün Karamustafa). Recent group shows took place at LLSPaleis, Antwerp (BE); Belgian Gallery, Namur (BE); De Rossaert, Antwerp (BE); Galleria Mucciaccia, Rome (IT); Galerie Keteleer, Antwerp (BE); Het Zwarte Huis Knokke (BE); Lichtekooi, Antwerp (BE); Artspace Auto-Vitesse, Eindhoven (NL); Nosbaum Reding gallery, Brussels (BE); Wereldmuseum, Leiden (NL).

Practical information

Doors open: 18:00

Duration: approx. 45 minutes

Language: English

Admission is free, but booking is recommended: info@la-loge.be

Concert: Furkan Keçeli and Mehmet Korkmaz

Moussem Cities: Istanbul Festival

26.02.25, 19:00

Furkan Keçeli and Mehmet Korkmaz create connection points between various studio tools and computers during their live performance. Human-computer interaction models are placed at the centre of musical composition, and these composed systems are performed on stage. While data processing has become more prevalent in art, different approaches and composition techniques still exist in contemporary and popular music. Here, the performance estimates our potential to read human-computer interaction as a traditional music score. The performance also acts as a device for preserving the transformations generated by the performer's interpretation and the composer's imagination.

The concert is organised as part of the festival Moussem Cities: Istanbul. For one month, the multidisciplinary festival Moussem Cities offers a diverse program of exhibitions, participatory projects, performance art, literature, film screenings, concerts, and discussions.

Biographies

Furkan Keçeli studied at the Istanbul Bilgi University Department of Music and completed his master's degree with honours in Composition at the Royal Conservatory of Ghent in Belgium. His works have been performed by various ensembles across Türkiye and Europe, including SPECTRA, Ensemble Musikfabrik,

Camerata RCO, Oerknal, ADAM Quartet, and Awkas. He participated in a Belgian tour as part of the Pasklaar Project and served as a composer assistant in Bushra El-Turk's opera *Woman at Point Zero*. His articles have been published by *Manifold*, *Arter*, Istanbul Culture and Arts Foundation, and *Mousse Publishing*. He worked on the sound design for Gülsün Karamustafa's *Hollow and Broken: A State of the World*, exhibited in the Türkiye Pavilion at the 60th Venice Biennale, and contributed to the accompanying publication. He has been part of Manifold's editorial team since 2021 and continues his doctoral studies in the field of composition at the Istanbul Technical University Centre for Advanced Studies in Music (ITU MIAM). **Mehmet Korkmaz** was born in 1993 in Istanbul. He graduated from the Department of Sonic Arts at Istanbul Technical University Centre for Advanced Studies in Music. He is currently pursuing a PhD in Sonic Arts and has worked as a producer, performer, and composer on projects like Pesüs's *Balkonda Deniz*, Deli Bakka's *Kime Kime Bu?*, Şevket Akıncı's *Dünyada Saat Kaç?* and *Meskûn Mahal*.

Practical information

Doors: 18:30

Duration: 45 minutes

Reservation on the festival website

Price: Support 8 € / reduced 5 €

For reservations and more information, visit the Mousse website

www.istanbul.mousse.be

Nocturnes

13.03.25, 18:00-22:00

La Loge is taking part in the 25th edition of Nocturnes organised by Brussels Museums. To mark the occasion, a tour is given in sign language (LSFB French Belgian Sign Language) and the team is available for spontaneous guided tours in FR, EN, and NL.

Practical information

Free admission

Guided tour in sign language: LSFB, start at 19:00

For more information on the Nocturnes programme, visit the Brussels Museums website www.brusselmuseums.be

Lab Loge - Children's programme

Visit La Loge with your kids!

An activity pack is available at reception to explore and discover the exhibition.

Practical information

Free kit, for children aged 6 to 12

Languages: English, French, Dutch

Guided tours around La Loge's history and architecture

22-23.03.25, 10:00-18:00

BANAD Festival

La Loge is taking part in the BANAD Festival with guided tours of the building's history and architecture. BANAD Festival invites you to discover remarkable locations showcasing the Art Nouveau and Art Deco architecture of the Brussels-Capital Region.

Practical information

Guided tours in three languages (FR, NL, EN) from 10:00 to 18:00

By reservation only www.banad.brussels

Talk: Marlene Schäfers

26.03.25, 18:30

Echoing Karamustafa's work—which gives voice to figures silenced in order to escape history's oppressive narratives—Marlene Schäfers' anthropological, artistic, and political presentation will provide an insight into the narratives and strategies experienced by minorities such as Kurdish women in Türkiye.

Biography

Marlene Schäfers is assistant professor at the Department of Cultural Anthropology at Utrecht University in the Netherlands. Her research focuses on the impact of state violence on intimate and gendered lives, the politics of voice and memory, and the imaginations of life and the afterlife. She specialises in the anthropology of the Kurdish regions and modern Türkiye. Her first monograph, *Voices that Matter: Kurdish Women at the Limits of Representation in Contemporary Turkey* was published with the University of Chicago Press in 2023 and won the 2024 Book Award of the Ottoman and Turkish Studies Association. The book investigates Kurdish women's struggle for a voice in contemporary Türkiye, advancing a fine-grained analysis of how and with what consequences liberal politics incite minoritarian subjects to raise their voices. She has also published a biography in Kurdish and Turkish of a Kurdish singer, Dengbêj Gazîn, entitled *Ez Gazîn Im: Jineke Dengbêj* (co-authored with Ergun Sibel Yücel, Aram Publishers, 2021). Since 2022, she has been the managing editor of the *Kurdish Studies Journal*. Together with the Orient-Institut Istanbul, she is currently involved in a project to digitise and make open access an archive of cassette tapes containing Kurdish women singers' voices.

Practical information

Doors: 18:00

Language: English

Duration: 1 hour

Free admission on reservation: info@la-loge.be

Acknowledgements

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The opening and public events are supported by Vedett.

The team of La Loge

Front desk

Alice Beiglig, Inès Guffroy, Manon Laverdure, Martina Lattuca, Thibaud Leplat, Marion Lissarague, Alice Nataf

Office

Antoinette Jattiot (Curator and communication)
Yasemin Köker (Intern)
Wim Waelput (Director and curator)

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Antoine Begon & Boy Vereecken (Graphic design and visual identity)
BLURBS, Martine Wezenbeeck (Translations and proofreading)
Ludo Engels (Audiovisual support)
Léonor Gomez & Arthur Jules (Production)
Lisa Man (Lab Loge Coordinator)
Armand Morin - Showing the Show (Video documentation)
Lola Pertsowsky (Photography)

Opening hours

From Thursday to Sunday
13:00 - 18:00

Free entrance.

Visit our website for more details about our programme and events.
www.la-loge.be

La Loge is a non-profit association. La Loge is supported by the Flemish Government, the French Community (FWB), the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Municipality of Ixelles, French Community Commission (COCOF) and National Lottery of Belgium. La Loge is a member of 50° NORD-3° EST and Brussels Museums.

La Loge

Kluisstraat 86 - rue de l'Ermitage
1050 Bruxelles
+32(0)2 644 42 48
info@la-loge.be
www.la-loge.be

