

EN :

Big Appple presents

Whisper Palace

An exhibition by Hatice Pinarbaşı

April 6, 2025 – May 18, 2025

At the Palais des Murmures, the paintings of Hatice Pinarbaşı invite themselves into the rocking chair, a seat perfect for naps in the shade of a porch. In the Southern United States, it is called the exterior parlor, an outdoor living room, a place where people "talk" during summer evenings. The porch also serves another role: that of watching without being seen. It allows one to observe the activity in the street while staying sheltered—and thus, to remain unnoticed.

In *The Death and Life of Great American Cities*, author Jane Jacobs tells the story of an attempted kidnapping she once witnessed (she would later discover that the man involved was actually the father of the little girl):

"Two men came out of the bar next to the butcher shop and stood under the porch. I saw that, on our sidewalk, the locksmith, the greengrocer, and the laundress had all come out of their shops, and many windows had been opened by our neighbors. The man didn't know he was surrounded, but he was, because no one would allow a little girl to be taken against her will, even if no one knew who she was."

Inside the *Whisper Palace*, Hatice Pinarbaşı takes anatomical views of genital organs, tracheas, or lungs and turns them into portraits : the ovaries become eyes, the eyes transform into coins, and the paintings are adorned with scarves. Square, keffieh, guimpe, shawl, or bandana—tributes to memories of Paris, to the grandmother at the market, or to the mother who shields herself from the sun in the cotton fields. The scarf becomes a symbol of elegance and social class. These fabrics tell the story of a group that protects itself, resists, or rebels ; that asserts its identities.

When one steps away from the Palace, and the discussions turn into whispers, one encounters a robot-dog-cop that, in a strange way, metamorphoses into an impressionist painter. To shift responsibility, the most sophisticated armies delegate menial tasks to robotic dogs. Equipped with firearms, these dogs patrol borders, scout for supposed intruders, or jump on landmines.

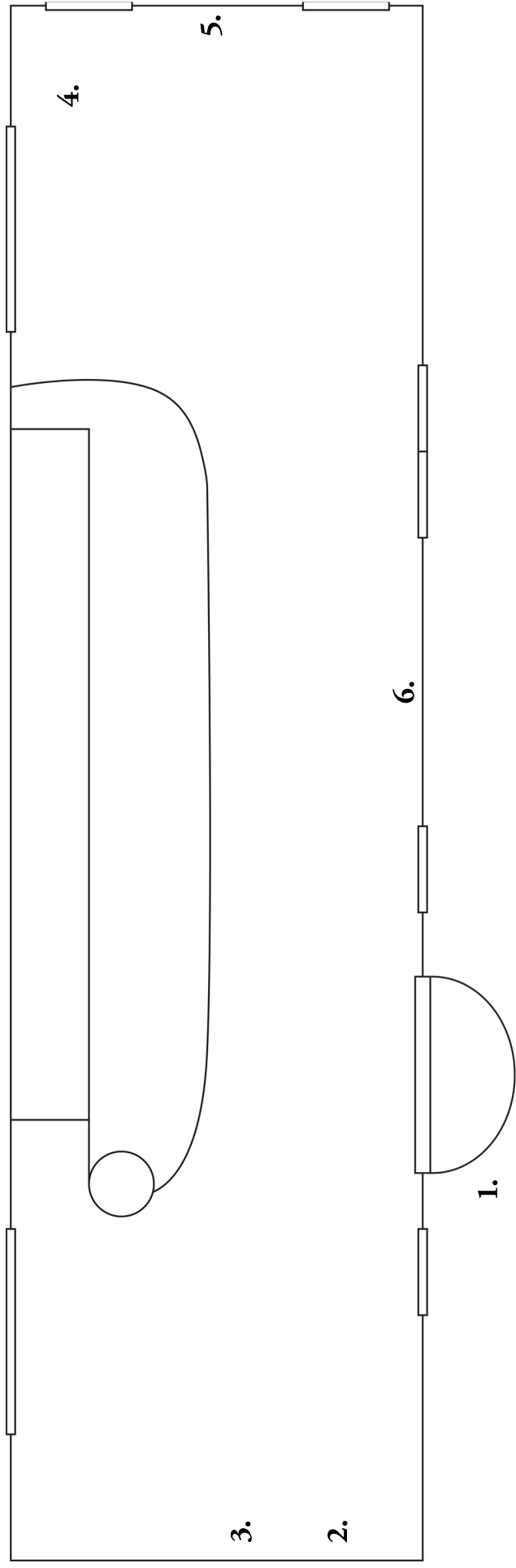
Here, its spiked collar, inspired by that of the kangals—Kurdish shepherd dogs, a breed related to Hatice Pinarbaşı's family—recalls the protective strength of Anatolian shepherds. Kangals are robust dogs that defend livestock from wolf attacks. But at Big Appple, the story does not tell us who this dog is protecting, nor whether it is here to threaten or defend the household...

Clément Hébert

Biography :

Hatice Pinarbaşı was born in 1993 and lives and works in Pantin. A graduate of the École des Beaux-Arts in Lyon and Paris, with honors in 2019, she has exhibited at the Monnaie de Paris, at Etablissement d'en face, at the Salon de Montrouge, at the Palais des Beaux-Arts, at Antwerp Art Weekend, at Crac Alsace, and at Crédac. In 2020, she won the Roger Bataille painting prize from the Fondation de France, and in 2021, she received the Prix des Amis des Beaux-Arts de Paris. Hatice Pinarbaşı is a painter whose work continually hybridizes, spills beyond its medium, and unfolds in the spaces she inhabits. From her pictorial installations, Hatice creates and plays with language, which she speaks fluently five. Her practice draws heavily from her Alevi Kurdish nomadic origins, using poetry as a tool to understand the world, and embracing transformation, equality, and the harmony of living things.

Big Appple is a nonprofit art space founded in 2024 by Thily Vossier, Rachel Magnan, and Clément Hébert. Located in an old mobile estaminet in the garden of the In den Appelboom restaurant at Rue du Pommier 401, Anderlecht.



1. Sick, sensor intelligence, Oil painting on easel, metal, screws 2025.

2. 3. 5. 6. Churée Chalee, drawing on wood and scarves, 2025.

4. Rock ma chair, rock ma chère, oil painting on rocking chair, scarves and bells, 2025.