

Hengaw and Namik  
Jiyan Düyü  
25 April - 1 June

Sometimes, during the day, while I'm working in front of my computer, I find myself drifting into the past. I think about my family—about those I've lost touch with or simply forgotten. People I used to play football with in Zaragoza, classmates from Sevilla. Then I remember there's a deadline approaching, and I'm pulled back. These moments of abstraction feel harder to access now—unless they have a defined end, a task, a point.

Writing this text feels like an exception. A kind of abstraction with a purpose. And when I've watched the work of Jiyan Düyü, I've recognized something similar. Not all of her films are about memory or play, but they make space for a certain way of being—slowed down, open, attentive. She often works with her extended family and close friends, allowing room for moments that aren't planned or performed, but simply shared.

In Hengaw and Namik, a father teaches his son to fly a kite. The setup is simple, but the encounter unfolds with great care. Filmed with two cameras—one focused on the men, the other tracking the kite—the resulting dual-screen installation presents a split perspective that draws attention to both the interaction and its environment. The frame is steady, observational, but never distant.

As in her earlier works, Jiyan sets the frame and then steps back. She lets the interaction develop on its own terms, balancing intimacy with distance. The result isn't dramatic, but it lingers. A record of a moment that doesn't ask to be more than it is.

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