

PI ARTWORKS ISTANBUL

Iz Oztat

Suspended

6 September - 2 November 2019

Private View: Thursday 5 September,

18:30 – 20:30



Suspended, still from single-channel video, 2019

Pi Artworks Istanbul is pleased to welcome the new season with Iz Oztat's solo exhibition, *Suspended*, reflecting on the relations between the subject and power, opening on September 6th, 2019.

Pi Artworks Istanbul is pleased to present a solo exhibition by Iz Oztat, *Suspended*, open to the public between September 6 and November 2, 2019. Through this exhibition, the artist reflects on the current social context, where agency in public space is suspended, commenting on the interrelations between the subject and power.

Iz Oztat's practice engages with diverse forms and media defined by her research on the return of the suppressed past, tracing what has been lost, and negotiating official narratives through the possibilities of fiction. Collective processes are also central to her practice. The artist has been working in collaboration with *Zisan (1894 – 1970)*, who appears to her as "a ghost and alter ego" since 2010.

Suspended, the video after which the exhibition is titled, presents a collaboration between Iz Oztat and Ann Antidote, portraying a scene of suspension. As a response to freedom of expression being suspended in public sphere, Oztat explores being a body without agency through her own performance. The scene, negotiated through a consensual contract, interrogates the power dynamics experienced in daily life. The body of the submissive is wrapped, tied and suspended by the dominant in a white parchment that resembles both a swaddle and a shroud.

The image of the body hanging from the ropes in a fetal position is in relation to the sculpture, *Portable Dungeon: Inclined*, consisting of horizontal pipes hanging from a tripod that is reminiscent of a structure losing its power. In the work titled *Threshold*, the artist strips the fences of the security barriers, which are encountered often on the streets of Istanbul, blocking movement in public space.

At the time when the artist felt the impossibility of coping with the suppressive atmosphere, she resorted to articulating a language through geometric abstraction in an installation titled *After*, shown in the Heidelberger Kunstverein in 2016. Oztat revisits this work in the current exhibition, bringing the red triangles, each containing a black square, onto the walls of the gallery. Other works placed on this surface invite associations to make sense of the encrypted language, which is constructed to substitute what cannot be expressed. *Zisan's* black square *Catastrophe*, dated 1923, carries the burden of losses in a place where mourning is interdicted. Additional works by Iz Oztat attempts to transform the feeling of loss through desire, pain and pleasure within this framework.

Iz Oztat. 1981, İstanbul. Selected exhibitions include Tamawuj, Sharjah Biennial 13, United Arab Emirates (2017); Land without Land, Heidelberger Kunstverein, Germany (2016); Saltwater: A Theory of Thought Forms, 14th Istanbul Biennial (2015); Conducted in Depth and Projected at Length, Heidelberger Kunstverein, Germany (2014); Rendez-vous 13, Institut d'art Contemporain, Lyon, France (2013); and Here Together Now, Matadero Madrid, Spain (2013).