

ERKAN ÖZGEN

Özgen's works explore the contemporary conjuncture where various forms of displacement are redefining our political, social and ecological system. These works amplify stories that run the risk of being forgotten amid the constant flow of information or are sometimes even intentionally overshadowed. They are fragments that awaken feelings and raise such a fundamental question as, how can art help understand the reality of war, conflict, and violence?

Erkan Özgen (b. 1971, Derik, Mardin) graduated from the Painting Department at Çukurova University in 2000. He specializes in video-based installations and has exhibited widely in Turkey and internationally. Notable solo exhibitions include *Giving Voices* at Fundació Antoni Tàpies (Barcelona, 2018), *Kinderland* at Hamidrasha Gallery (Tel Aviv, 2019), *Wonderland* at Espoo Museum of Modern Art (Espoo, Sweden, 2022), *Off The Record* at Kunsthal Rotterdam (Rotterdam, 2022). The work of the artist has also been included in numerous important institutions and biennales, such as the 15th International Istanbul Biennial (2017), Pinakothek der Moderne, Munich (2017), Museum für Neue Kunst, Freiburg (2018), Stravros Niarchos Cultural Center, Athens (2018), Manifesta 12, Palermo (2018), Tate Modern, London (2018-2019), Louisiana Museum of Modern Art, Denmark (2019), 21st Century Museum of Contemporary Art, Kanazawa (2019), 22nd Biennale of Sydney (2020), National Museum of Modern and Contemporary Art, Seoul (2020), Busan Biennale (2020), La Casa Invisible, Malaga (2022), Museum of Contemporary Art Antwerp (2022), 15th Sharjah Biennial (2023), Daegu Art Factory, Daegu (2024), Kunsthaus Graz (2024-2025).

GALERIE ZINK



Living Pits

single-channel, HD video, colour, sound, 6', 2024

<https://vimeo.com/1006865822>

Password: eow2016

Living Pits (2024) is a single-channel video work that metaphorically depicts the fragility of life and the urgent need for ecological restoration. Set against the backdrop of a parched, cracked landscape, the artist digs small pits by hand in a meditative process, filling them with water and carefully placing live fish into each pit. This series of simple yet powerful actions symbolizes the resilience of nature and the delicate balance required for survival. The fish's dependence on water quality and temperature reflects humanity's reliance on sustainable natural resources and illustrates how drought and environmental degradation disrupt this delicate balance. Digging these "living pits" is a Sisyphean task that seems both meaningful and futile.

GALERIE ZINK



Natur Mord

3-channel digital video, colour
and sound 6'20", 2023

[https://vimeo.com/videos/
801587643/](https://vimeo.com/videos/801587643/)

Password: erkn321

Aesthetics is indeed a sense that requires the experience of otherness. It is a matter of opening what is unseen, unheard, or insensible related to concepts in the common world. The series of events called 'current' is not separate from the field of aesthetics. The effects of climate change and ecological destruction affect all living beings (human, animal, or plant) to a serious extent in the contemporary world. This crisis is what I brought to the fore. Through visual representation, I aim to convey to the audience the exploitation practices of nature/ common living spaces, arising from human utilitarian approaches. I created a 3-channel video with single-channel audio. I collected sounds from burnt leaves from the burnt-down forests during wildfires. The trunks of these trees are turned into body percussions. I revealed the sounds of burned, cut, soulless, promising tree bodies lying on the ground with devastating/ creepy perspectives. As a result, the viewer is left to confront a crisis or chaos, which shows the aftermath of wildfires. In the video, the viewers see four Afghan refugees (who are not even refugees and are trying to live illegally in the country they took refuge in) walking, who had to flee their homes due to the war. The situation of Afghan refugees is introduced to open a window for a deeper discussion of the destruction taking place. The aesthetic I created opens up a conversation on crisis and conflicts, which can be interpreted differently by each viewer, based on their perceptions and experiences

GALERIE ZINK

Silencing The Past

Single channel, HD video, sound 05'09", 2022

<https://vimeo.com/747658004> Password: erkn123

Photographs: Archival pigment print, 8 pieces; 60 x 90 cm each)

In his video and photographic series titled *Silencing The Past* (2022), artist Erkan Özgen focuses on the recent massive forest fires in Turkey, which lasted for months due to climate change and caused the death of many living beings. The visual material recorded by the artist in Manavgat, Antalya, during the fires that took place in the summer of 2021, reveal the ecological destruction as well as the dark prospect for the future created by the dominance of egocentrism and capitalism. While the efforts to extinguish the fires that spread in many cities in the west of the country were traced in the mainstream and social media, the news that forests were burned in the east for security reasons and this contradictory condition grounds its place in the artist's production. Likewise, Michel-Rolph Trouillot's book "*Silencing the Past: The Production of History and Power*", points out that great ideas put forward on behalf of humanity can only be accepted at the expense of silence, gives the work its name. Özgen quotes from Trouillot: "The Age of Enlightenment is such an age that slave brokers from Nantes can buy titles and cooperate with philosophers arm in arm. Freedom fighter Thomas Jefferson could own slaves without any moral or intellectual suffering." The artist mentions that the silence of the past poses a great threat to the future of all living beings, which are in great destruction. He states that humans' exploitation of nature, individuals and society are alarms and signals of their own extinction.



GALERIE ZINK



Harese

Single channel, HD, color and sound,
3'30", 2020

<https://vimeo.com/391279621>
Password: HARESE2020

'If I were to be born again, I would melt all the tanks and weapons, and I would make musical instruments out of them.'

Inspired by this quote from singer songwriter Aram Tigran, Erkan Özgen proposes to use music to ameliorate the psychological effects of war. Near the US Marine base at Twenty-Nine Palms, CA there is a community of those who fought in and returned from Iraq; many suffer from the trauma of conflict and a sense of abandonment by the society they defended. High Desert Test Sites neighbours this community. Özgen will invite retired soldiers to form a rhythm band using decommissioned weapons as musical instruments to perform songs from the era in which they fought.

'My aim is not to heal the war traumas of the soldiers but rather to draw attention to the destructive effects of war. Wars do not only affect soldiers ... war causes psychological damage to all of humanity. In the world we live in today, where multiple wars are taking place and the anti-war voice is unheard, I feel that societies are in a 'psychotic trauma'. With this new video installation, I would like to empower the anti-war attitude and highlight the importance of peace.'

The title "Harese," derived from an ancient Arabic word, encompasses themes of ambition, passion, and reverence. Ozgen draws a powerful metaphor from camels—resilient creatures capable of enduring harsh deserts but drawn to thorns that cause self-inflicted wounds. This imagery reflects the complex interplay between desire and self-destruction.

Included in the collection of:
Rob Defares Private Collection, Amsterdam, The Netherlands

Aesthetics of the Weapons

Single channel, HD, color and sound, 4'50", 2018

<https://vimeo.com/299410862>

Password: hfcol3584

Included in the collection of:

MACBA Museum of Contemporary Art of Barcelona

Collection, via Han Nefkens Foundation, Barcelona, Spain

Rob Defares Private Collection, Amsterdam,

The Netherlands



In this video, Erkan Özgen sees violence as a faculty of the state, financed in the name of security, punishment and sometimes even freedom. Those who possess arms—the police, the military and the paramilitary—act as mediators of such violence. They are those who control the fate of the weapon. Perhaps if we asked ourselves, “who is the subject of the weapon?” or “who is the object?”, we might reach some sort of answer. In *Aesthetics of Weapons*, the artist breaks this subject-object relationship with the story of an anonymous protagonist who owns a weapon. A personified narrative gives a voice to the inanimate object—the weapon—and turns it into something that is both objective and subjective.



Purple Muslin

HD Video, 16'28", 2018

<https://vimeo.com/277413729>

Password: hfcol3584

Included in the collection of:
Singapore Art Museum Collection, Singapore via Han

In the video titled *Purple Muslin*, Erkan Özgen gives a voice to the Yazidi women living in the Ashti Refugee Camp in Sulaymaniyah in the north of Iraq. The Yazidis form a pre-Islamic minority whose roots go back to 2000 BC. Their religion, one of the oldest in the world, has been influenced by Christian, Jewish and Islamic beliefs. Their close community is founded on many rules and rituals. One cannot convert to this religion. One must be Yazidi by birth. These rules have resulted in persecution by Muslim communities for centuries, who are a majority in the regions in which the Yazidis have lived. The Yazidis were denounced as infidels by Al-Qaida in Iraq, a predecessor of ISIS, which sanctioned their indiscriminate killing. ISIS continued this terrible operation which can ultimately be described as genocide.

In his work, Özgen primarily explores the impact of violence and war on the collective and personal lives of those who have been affected by these brutal actions. *Purple Muslin* examines how female Yazidi refugees cope with their traumas and memories of violence. The video features a series of interviews in which the women recount their personal experiences of war, suffering and migration. These touching fragments of their testimonies are strung together by a common action where different women kneel down to carefully lay a symbolic personal object on a silk material, honouring their loved ones who died.

Özgen reveals that through the strength of their culture and religion as well as their strong ties to the community, they are able to survive.

The video work surpasses any specific historical or political issues. Not only does it reflect on the impact of our developing society, but it has a distinct function of promoting consciousness.

GALERIE ZINK



The Memory of Time

HD Video, 12'22", 2018

<https://vimeo.com/284987566>

Password: eotmot

Under the protection of UNESCO, the Historical Center of Sur, Diyarbakir where Erkan Özgen lives, became a warzone for four months in late 2015 and early 2016. The war was fought with tanks and cannons.

Özgen participated in the PM / HIAP Safe Haven Helsinki's 'artist residency' program in Suomenlinna during the summer of 2016. Suomenlinna is an island which is under UNESCO protection. Thousands of tourists visit the island every day. The island offers spectacular views of nature, while also being surrounded by cannons used in wars a century ago—artefacts also protected by UNESCO as 'cultural assets'. Tourists visiting the island take souvenir photographs with these cannons.

The artist forms a connection between the island and the geography where he lives. Will the cannons used in his city be taken under UNESCO protection and exonerated a century from now? Will people take souvenir photographs with their children next to these cannons? These are the questions this work seeks to explore.

Having recognized the relationship between time and memory loss, the artist also questions the relationship between the concepts of time, innocence and crime, eventually opening them to debate. In his hometown, the artist has repeatedly experienced the effects of displacement, death and destruction caused by different episodes of war and violence.

Asking provocative questions in his interview with tourists visiting the island, the artist faces people with the purpose of the 'Cannons' and problematises their relationship with weapons. This video work intends to develop an unconventional perspective on the intersection between heritage and war.



Wonderland

Video Project, 3'54", 2016

<https://vimeo.com/284986246>

Password: eow2016

Wonderland presents a narration by Muhammed who used to live with his family in a small town called Kobani in northern Syria. He tells us his story of fleeing the Syrian war. Kobani became the centre of attention worldwide upon its 107 day-long resistance against disproportionately heavy attacks orchestrated by ISIS which started in September 2014.

Muhammed is a 13-year-old, deaf and mute boy. He confronts viewers with what he had to witness throughout his escape—from ISIS to Turkey—things one would not think of imagining. His body language electrocutes us. It leaves us alone with our bare senses, placing us at the centre of an in-depth scrutiny of humanity.

The work has a modest aim and builds on the hope that, against all odds, what Muhammed narrates using his non-existing tongue, might motivate people to speak up against wars and become a strong voice for peace.

Included in the collection of:

Vehbi Koç Foundation Private Collection, Istanbul, Turkey

The Tate Collection, London, United Kingdom

PIN. Freunde der Pinakothek der Moderne e.V.

Pinault Collection, Paris, France

Rob Defares Private Collection, Amsterdam, The Netherlands



Dark in Dark

Video Project, 6'40", 2012

<https://youtu.be/LFb3VRHftM>

Dark in Dark aims to problematize subject-object hierarchies that mark the viewer's relationship to the viewed. In a desolate setting, a veiled woman strives to drape a noose over a utility pole. There are two cultural symbols here that condition the viewer's perception of the woman. The first symbol is the noose, an imagery associated strongly with suicide. The second is the veil, which has recently become a contested symbol especially in the West; some have seen it as an intersectionally feminist way for Muslim women to assert the right to their own bodies whereas others have considered it a long-standing patriarchal mechanism. Having encountered the video's first moments, viewers are led to lament the woman's forthcoming suicide. Some might do so because they see her as a victim of patriarchy while others will consider her a victim of Islamophobia or white feminism. But the common ground that binds these various perceptions of victimhood is that they view the woman as just that: a victim. The video culminates in the subversion of this objectification of victimhood by shattering assumptions associated with both the veil and the noose: instead of keeping the veil on, the woman does take it off but only to turn it into a flag with anarchist connotations. Dark in Dark, thus shows that, if contemporary art is to question how social marginalization and oppression operate, it must start by questioning its own aesthetically charged role in the unequal distribution of power and subjectivity between the viewer and the viewed.

GALERIE ZINK



Origin

Video Project 4'56", 2008

<https://vimeo.com/41644798>

Password: origin2008

Origin is about the nation-state. The nation-state ignores people's ethnic, racial and ideological differences. It homogenizes the people, making them subordinate to the dominant race. The world is changing and this work wishes to point out how out-of-place the nation-state is in the contemporary moment.

Included in the collection of:
Banu Çarmıklı Private Collection, Turkey
George Pompidou, Paris, France

GALERIE ZINK



Breath, Video Project 6'29", 2008

<https://vimeo.com/234906936>

Password: breath2008

In this video, we see a man in a balaclava pounding the streets of Diyarbakir until he reaches a valley in the outskirts of the city. When the man gets to a hilltop overlooking the valley, he takes off his balaclava, looks over the city and breathes deeply. Seeing him walk in the empty streets creates an uncanny feeling. Emptiness does not produce the same feeling in the city as it does in the nature. We expect to see people on the streets of the city. This perhaps explains the fearful character's strife to get out of the city. He attempts to get rid of the terror and the chaotic fear that an empty city gives him.

This work takes on extra meaning in the actual context of the COVID-19 crisis as we have all been faced by the emptiness of our streets and cities and can feel the invisible fear growing with each day of lockdown restrictions.

GALERIE ZINK



Robben

Video Project, 7'26", 2008

https://youtu.be/CwduKD_tiZQ

The video is shot in front of a prison that was recently shut down. The prison was used actively in the 1990s by JITEM (a secret government organization founded to fight terrorism but acted illegally especially against Kurdish citizens).

The title of the work is inspired by Robben Island where the Dutch colonial government was holding its prisoners from the colonies. The video shows three young men undertaking repetitive actions. One is trying to tear down the prison wall. The other is throwing stones at a poster of Michel Foucault, trying to take it down. The last one is singing a dramatic song whose lyrics tell of his time inside the same prison. Throwing stones at the prison wall is a form of resistance against this form of mass enclosure where micropower domesticates the enclosed. The capitalist logic was about the confinement of those deemed incapable of working or unwilling to work, the sick, and the disabled. Now the nation-state confines those whose beings or thoughts are 'different'.

GALERIE ZINK



Lost Body

Video Project, 4', 2005

<https://vimeo.com/234727496>

Password: lostbody2005

Lost Body seeks to decipher play. It portrays an individual whose identity is intimidated, manipulated and lost. It aims to get people to think about patterns dictated by society and encourage them to deny these. While doing so does not necessarily mean giving a new perspective, it means to share the artist's own.

Included in the collection of:

Vehbi Koç Foundation Private Collection, Istanbul, Turkey



Adult Games

Video Project, 3'56", 2004

<https://vimeo.com/302482456> Password: ADLTGMS2004

Adult Games considers children who are seen as potential terrorist guerrillas from the moment they are born. Children wearing balaclavas are the main players in this game. They are subjected to assimilation and alienated from their culture through compulsory education provided by a "certain state." The game involves the children's response to this situation in which they create a geography of resistance and battle against power.

Included in

Vehbi Koç Foundation Private Collection, Istanbul, Turkey

Halil Altındere Private Collection, Turkey



The De-gassed Lady, Photograph, 80x120 cm, 2013

The De-gassed Lady was produced after the artist gathered empty tear gas shells the police used in demonstrations in which he participated. The work focuses on the normalisation of violence from which the woman suffers. The normalisation is embodied by the hair curlers the woman uses on a daily basis for her personal care, replaced here with the shells the artist collected.

The photo portrays the woman's relationship with longstanding codes regarding religion, men, culture, war and death, the various features of which are concealed by authority.

The police argues they use tear gas—the protective magic wand of authority—to disperse the protesters, repel them before they manage to succeed with their goals, and to suppress their activities. The police try in this way to ensure compliance with order.

The artist draws attention to violence waged by patriarchy to control societies, the lion share of the suffering from which falls on women.



Dead Souls

Photograph, 100 × 150 cm, 2013

Dead Souls could perhaps be thematically associated with Kurdish writer Yavuz Ekinci's book *The Dead on My Back*, which was awarded the Haldun Taner Short Story Award in 2005. While the book describes common human issues, daily life and tragedies caused by regional conflicts, in *Dead Souls* death and destiny intersect with the notion of identity through the harsh geography, a familiar trope in Özgen's oeuvre. For every person in this world carries on their back their own gravestone—in essence, their identity—and awaits the cold face of death under a sun that scorches everything. This is a waiting scene in the full sense of the word, and the scene puts the myth of Sisyphus in conversation with the French writer and philosopher Albert Camus. *Dead Souls* portrays the fossilized form of identity.



Naturmord

Photograph, 100x150cm, 2013

Naturmord portrays women who carry endless death in their arms. The photograph does this through the image of spring, which is reminiscent of life.



Wedding

Photograph, 80x120 cm, 2012

In *Wedding*, the space divider—seen here in an eclectic and kitsch room—does not only show the family, the woman and the decomposition of man. It also shows the oppression of both woman and man through religion and highlights the conflict between the traditional and the modern.



Off White

Photograph, 100x150cm, 2011

Taken in Turkey's capital Ankara, Off White is a metaphor about the urban poor living near the city's historic walled centre and trying to communicate with the state. The work builds on the artist's own experience of having lived in geography of prohibitions and witnessed many aspects of oppression. This work seeks to drill a hole in these prohibitions. If contemporary art is an apt medium for voicing stories of cracked identities, trauma, exile, damnation and assimilation, this work seeks to mobilize it as such by exploring the effects of prohibition and oppression on the artist and those around him.

Governors move away from the people they govern every single minute they are in power. A similar alienation is observable in Kafka's Castle. The individual we see in this photograph is trying to transmit his message on a rooftop in Ankara where various and nearly all governing agencies are situated.



Protective

Photograph, 100x150cm, 2011

Protective uses an irrational language to convey how men (i.e., patriarchy) take women under their protection, thus revealing how the holy scriptures manifest themselves through a male definition.

Patriarchy normalises cultural humiliation through a modern structure. In the man-woman relationship, the man occupying the role of a protector aims to deprive the woman of her identity as a subject.

GALERIE ZINK



eroristAN

Photograph 100x150cm, 2009

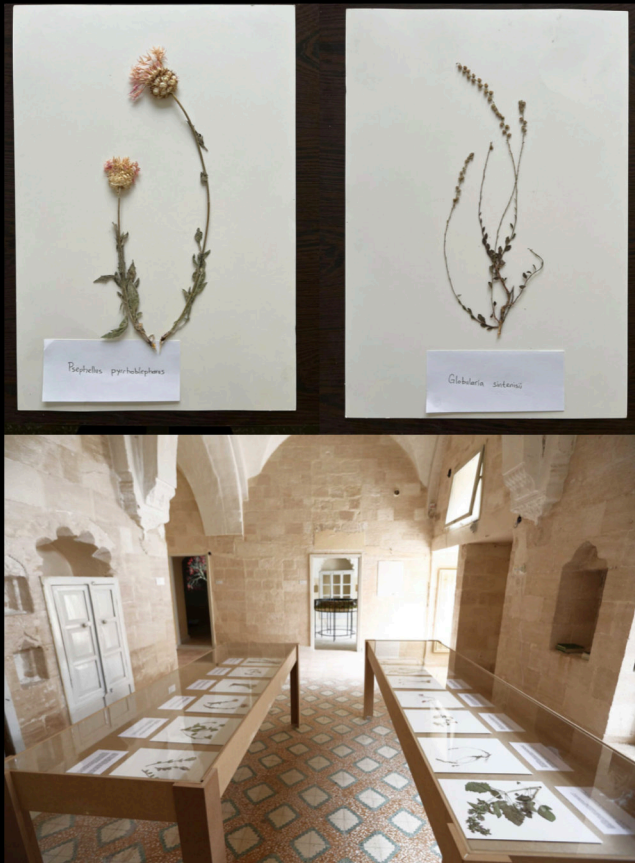
eroristAN operates against the grain of policies aiming at standardization through repressive methods that prohibit gradual and natural development through the life of "language," the most characteristic feature of culture and the index of diversity. The letter "M" of the McDonald's company logo, which hangs on a tree here on the photo, is placed upside down and has been turned into a "W". It is known that eateries like McDonald's are spreading in many parts of the world with the speed of a virus. At the same time, this type of dining halls eat up in a very fast way –like the nation-state– the local culture in all the places they come to. So, Turkey has banned the use of the letters "W", "Q" and "X", used in the Kurdish language, by official Turkish authorities and institutions on the grounds that they are foreign letters that do not exist in the Turkish alphabet. For example, if a Kurd wants to give a Kurdish name to his new-born child, he cannot use the prohibited letters "W", "Q" or "X" in the name. Decoding in an ironic way the ideological policies against this different culture, which the nation-state has marginalized, the "W" featured in the picture, stands up against the authority that expresses itself with the slogan "i'm lovin'it".



Flâneur

Photograph, 100x150cm, 2007

The title of this work "Flâneur" refers to the intellectual who lost his trace in the society in those illuminated streets and a person who observes that society, as Walter Benjamin emphasised in the early 20th century. But in the same way as the flâneur is the one who watches the social interactions, today, in the 21st century, in the age of capitalism, which has become a homeless country, he also emerges as the one who makes his presence there a subject of observation, and he also appears as a vandal who lays mines into the society from within a corporatised social. Flâneur carries the orientalist and marginalised Kurds and their trauma to the centre of a big city, probing and critiquing a memory through illuminated billboards.



Extinction Vortex

Endemic plant species sample on paper 13 pieces, 39 x 27 cm, 2022

The Mesopotamian region, which hosts a unique biological diversity in the world with its various natural habitats, contains the mysterious history of human beings along with wild wheat. The plants of this geography have shared the same living spaces with people for tens of thousands of years and have carried the world heritage to the present day.

Plants, which pioneered and evolved with them in the formation of a living space, have influenced the language, culture and life of human communities in the region where they grow up for a long time, as well as an integral part of the ecosystem.

The development of the capitalism leading to constructions of dams, vast roads, fields stretching and the use of deadly chemicals amongst others has driven us to disaster scenarios.

The plants mentioned in this exhibition are endemic plants that are largely threatened by generations. We do not even know the names of dozens of living things connected to these plants. Not only that, we lose our own language and culture and traditions.

GALERIE ZINK



First Untitled

Installation, 2012

Using the balaclavas featured in another of the artist's works (Adult Games), this work rethinks the conventional statue through the best-known symbol of collective dissidence. Whereas conventional statues honoring leaders of nation states or empires pay close attention to facial expressions, First Untitled focuses on that which covers the face. But the work is more than just a straightforward opposition between power and resistance. It gestures towards the ways in which the art history of leaders' statues and the political history of collective dissidence might be made to intersect. The work is a provocation to imagine the relationship between statues of oppressive leaders and collective mobilization against them beyond the all-too-familiar acts of toppling. If destruction is another form of legitimization and erecting statues to martyred dissidents overlooks the collective nature of dissidence, First Untitled is an invitation to question both these established tendencies. It is anonymity that this work chooses to monumentalize. If regnal numbers are limited, the anonymous are at once prime and countless.



GALERIE ZINK

Erkan Ozgen

Born Derik, Turkey in 1971

Lives and works in Diyarbakır

Selected Solo Exhibitions

- 2025 Poetics of Power, Curated by Dr. Andreja Hribnik, Graz, Austria
Living Pits, Galerie Zink, Germany
- 2024 By Human, Daegu Art Factory, Daegu, South Korea
HOME, Dandenong Gallery, Melbourne, Australia
"Kıyıda" of İskele Sergileri, Karşıyaka ferry Terminal, İzmir,
- 2022 Off The Record, Kunsthal Rotterdam, The Netherlands
EMMA (Museum of Modern Art), Espoon, Sweden
- 2019 Kinderland, Hamidrasha Gallery, Tel Aviv
- 2018 Giving Voices, Fundation Antoni Tapies, Curated by Hilde Teerlinck,
Barcelona, Spain

Selected Group Exhibitions (from 2017)

- 2024 After Paradise, Triennial for contemporary art, Koertrijk, Belgium.
Youth Art Cinema Club, Screening, Duhok
Between Art and Documentary, Screening, San Art, HCMC, Vietnam
RAKFAF24 Ras Al Khaimah Fine Arts Festival, UAE
- 2023 MEANING, Inside-Out Art Museum, Beijing, China
Thinking Historically in the Present, Sharjah Biennial 15, UAE
- 2022 Ivy, curated by Başak Şenova, Zilberman, Istanbul, Turkey
The promise of grass, 5.Mardin Biennial, Mardin, Turkey
Lenin Was a Mushroom Moving Images in the 1990s, Museum of
Contemporary Art Antwerp, Belgium
Like a Snowball, La Casa Invisible, Málaga, Spain
On the Move, PERCUM Museum, Leuven, Belgium
- 2020 Assembly Chronicles of Displacement, Film screening , Online/ Museum
for the Displaced ("Mf D")
Busan Biennale 2020, South Korea
Unflattening, National Museum of Modern and Contemporary Art, Seoul,
South Korea
When Globe Means Home: This Is Our Story, Gallerie delle Prigioni, Treviso,
Italy
Istanbul Biennial
T36, Espacio de Arte Contemporáneo, Montevideo, Uruguay
NIRIN, 22nd Biennale of Sydney, Australia

- 2019 Where We Now Stand—In Order to Map the Future, 21st Century Museum of Contemporary Art, Kanazawa, Japan
 Journey of a Thousand Miles, Centro de Arte Contemporáneo de Quito, Ecuador
 The Warmth of Suns, Organised by the New Museum and hosted by the Phillips Collection, Washington DC., US
 At the Fringes of Identity, MUST Museo Storico della Città di Lecce and MAC - Museo D'Arte Contemporanea di Lissone, Italy
 Homeless Souls, Louisiana Museum of Modern Art, Copenhagen, Denmark
 Forgotten Enlightenments, HALLE 14 – Zentrum für zeitgenössische/ Centre for Contemporary Art, Leipzig, Germany 2018
 Generating New Narratives, Mahalla Festival, Zabbar, Malta
 Show Me Your Wound, Dom Museum Vienna, Austria
 An American City: Eleven Cultural Exercises", FRONT International: Cleveland Triennial for Contemporary Art, US
 Artist and Society, Tate Modern, London, UK
 Un|Settled" Argos, Centre for Arts and Media, Ostend, Belgium
 Voiceless – Return of the Foreclosed, Seoul Museum of Art, South Korea
 The Planetary Garden. Cultivating Coexistence, Manifesta 12, Palermo, Italy
 We Interrupt Regular Broadcasting to Bring You This Special Program!, Nostos 2018, Stavros Niarchos Cultural Center, Athens, Greece
 Mapping the Invisible, Yebisu International Festival for Art and Alternative Visions 2018, TOPMUSEUM, Tokyo, Japan
 ...between us..., Museum für Neue Kunst, Freiburg, Germany
 Out of Words, at Röda Sten Konsthall (RSK), Göteborg, Sweden
- 2017 A good neighbour_on the move, Pinakothek der Moderne, Munich, Germany
 Convergent Spaces: the Journal of TRANSEUROPA, TRANSEUROPA FESTIVAL, Madrid, Spain
 Istanbul Modern, 15th International Istanbul Biennial, Turkey
 Terra Mediterranea: In Action, NIMAC, Nicosia and Pafos, Cyprus

Selected Collections

Vehbi Koç Foundation Private Collection, Istanbul, Turkey
 Halil Altındere Private Collection, Turkey
 Banu Çarmıklı Private Collection, Turkey
 Istanbul Modern Art Museum, Istanbul, Turkey
 George Pompidou, Paris, France
 Sammlung Verbund, Vienna, Austria
 Tate Modern, London, United Kingdom
 PIN Freunde der Pinakothek der Moderne Minchen, Germany
 Han Nefkens Foundation, Barcelona, Spain
 MACBA Museum of Contemporary Art of Barcelona Collection, Spain
 Singapore Art Museum Collection, Singapore
 Pinault Collection, Paris, France
 Rob Defares Private Collection, Amsterdam,
 Australian War Memorial, Canberra, Australian