Time Out İstanbul

Aurora: Contemporary Nordic Glass Art
This exhibition features examples of contemporary glass art from Norway, Finland, Denmark and Iceland.
Feb 5 ► April 20

Pi Artworks

Beyoğlu. www.piartworks.com. Tue-Sat 11.00-19.00

BeYond NoThing
Susan Hefuna works and exhibits internationally across a wide range of media, including drawing, sculpture, and installation as well as video, photography and performance. Hefuna's second solo show with Pi Artworks Istanbul will focus on her textile works, exploring the visual and cultural signifiers that have come to embody her unique inter-cultural identity. Susan Hefuna has been creating her striking graffiti-like textile works since 2001. Encompassing costumes, installations and textile wall pieces, she draws on a variety of influences and traditions from around the world and, in doing so, has developed her own unique artistic language. Her textile works are informed by the aesthetics of Africa and Japan, the traditional craft of American quilts and storytelling, with their iconic layered cloth patchworks, as well as the Egyptian heritage of tent making, or Khayamiya, of Old Cairo.
Apr 5 ► May 3

RAMPA

Akaretler. rampaistanbul.com. Tue-Sat 11.00-19.00.

Hatice Güleyüz – Fast Forward
Well-known for her intimate 8mm film installations that garnered her international recognition, Hatice Güleryüz's oeuvre cuts across many different modes of expression and image making, and focuses on a set of themes such as constructed realities, memory and language. "Fast Forward" is her first solo exhibition in Turkey and is based on the artist's experiences of languages. For her, language is a constantly fluctuating entity, from which she takes snippets through painting, videos and signage to make sense.
March 1 ► April 5

Ergin Çavuşoğlu – Adaptation/Cinefication
Ergin Çavuşoğlu's "Adaptation – Cinefication" is made up of two distinct elements. The exhibition examines the artist's engagement in the past with painting in its classical and contemporary guises, and juxtaposes them with his better-known film installation works. Çavuşoğlu thus retraces recurring preoccupations in his practice, showing older work in a new context. The wider concept refers directly to "The Soviet project of 'cinefication' that represents the most grandiose scheme of film distribution, exhibition, and reception that the world has known to date," as described by Thomas Lahusen. Çavuşoğlu borrows this framework to comment on the current globalized system of "cinefication" of the arts.
March 1 ► April 5

SALT Beyoğlu

Beyoğlu. saltonline.org. Tue-Sat 12.00-20.00. Sun 12.00-18.00

The Disobedience Archive
The Disobedience Archive is an ongoing, multi-phase video archive and platform of discussions that deals with the relationship between artistic practices and political action. The project is an atlas of the plurality of resistance tactics such as direct action, counter-information and biological resistance. By setting in motion different signs and situations, Disobedience is presented as a network of open topics, brought together by artists, activists, film producers, philosophers and political groups. The archive is an itinerant and ongoing entity that changes its form and content every time it is

THE LIBRARY IN ON FIRE 1(C): HAUNTING GLYPHS – PROTOCINEMA

The Library is on Fire is a project led by Charles Arsene-Henry in collaboration with Dominique Gonzalez-Foerster and Tristan Bera. It is an experiment based on two initial phrases: "What if a library was to function like a novel or a film? " and " a creature is looking for the form of its intelligence". It leads us to think of a library as a form and to consider its possible functions, volumes, movements and operations. As such, 'The Library is on Fire' is an attempt to explore the renewed and unlocked potential of a library. It sees it less as an archive than as a multidimensional airlock. Istanbul will witness the third apparition of the 'Library is on Fire' in a new episode presented under the name 'Haunting Glyphs'. Dominique Gonzalez-Foerster had started a research on the presence of images in novels and with Charles Arsene-Henry, they multiplied its dimensions looking for an interzone between text and images. The use of a 3D printer as a literary machine is a way to track and measure the movements of the creature in the realm of fiction. The idea is observing the possible behavior of a 3D printer within a library and raise a question: If you're an extended writer, what kind of manuscript will you send to a printer in the future? The relationship between the text and the image becomes less a matter of illustration than one of cooperation as if the text needed the image to make progress and the image an alphabetical landscape to exist.

strongly in the gallery space.

Protocinema
www.protocinema.org Wed-Sat 12.00- 18.00
March 29 ► Apr 12