

PROTOCOLINEMA

Open Air Screening Tour 2021



Permanent Spring Delayed Bloom

Minia Biabiany, Hera Büyüktaşçıyan, Sofía Gallisá Muriente,
Emre Hüner, Ahmet Ögüt, Deniz Tortum & Kathryn Hamilton

Curated by Asli Seven

Protocinema Open Air Screening Tour 2021 - *Permanent Spring, Delayed Bloom* is curated by **Asli Seven** with films by **Hera Büyüктаşçıyan, Sofía Gallisá Muriente, Emre Hüner, Ahmet Öğüt, Deniz Tortum & Kathryn Hamilton.**

The program reflects on built environments as "scapes" - landscape, cyberscape, mindscape - that mobilize multiple spatial and temporal scales: human, historical, cosmological and microbiological, emphasizing the multiplicity of worlds that coexist, end and begin at any given time. The films in this program all focus on the semiotic agency of tools as sensory, cognitive and physical extensions of humans in fabricating the world we inhabit, and beyond diagnosing the end of our current world; they ask what is to come and what are we to make of all the past worlds that have come to an end?

Each film in its own unique texture of language, narrative and technique reflects on our severed relationship to land, climate and bios (life) as permeated by narrative and information technologies, along with the entanglement of labor and entertainment in our global extractivist context.

Stones, pillars and streets composing the Sikh heritage of Punjab come alive through the narration and song of a severed hand (Hera Büyüктаşçıyan). The history of VR appears to parallel consequent losses in the physical world, as every extinction seems to provoke a coming into being inside cyberscapes (Deniz Tortum & Kathryn Hamilton). A fictional prospection unfolds in the extreme climate of San Antonio, Texas, where human limbs are fabricated in a flourishing prosthetics industry, and machine parts acquire an afterlife in junkyards (Emre Hüner).

An underlying thread emphasizes "tropicality" as an expanding site for decoloniality, a densely woven, disaster-ridden texture of entanglement where the historical production of alterity becomes the ground for ecological resistance (Minia Biabiany) and where both climate and memory are struck by impermanence (Sofia Gallisá Muriente). The tropical islands in Europe on the other hand, attest to the ongoing selection and servicing of digestible forms of exoticism in fully controlled and sealed

biospheres by the flourishing tourism and entertainment industries (Ahmet Ogüt).

Permanent Spring, Delayed Bloom emphasizes a prolonged interval of time during which the rising tides of new life are met with the resistance of old structures around the artificially upheld idea of permanence, despite the inevitability of the impending outbreak: we are suspended in the hyper-speculative and congested immediate beforemath of a birth.

Asli Seven

Nice, France: Le Narcissio, Friday, June 11, 20:00 in partnership with Thankyouforcoming **Bourges, France:** National Museum of Natural History, June 18, 16:00 **Tbilisi, Georgia:** Why Not Gallery, in the park, Saturday, June 26, at sunset **Çanakkale, Turkey:** sub, Friday, July 23, 20:30 **Chios Island, Greece,** DEO Projets, August 10, 21:30 **Diyarbakır, Turkey:** Loading, Friday, September 3, 21:00 **İzmir, Turkey:** Darağaç, Friday, September 10, 21:00 **Antalya, Turkey:** ARE Projects, Sunday, September 12, 21:00 **Skroda, Albania:** Art House, September, exact date to follow **Istanbul, Turkey:** Protocinema, September, exact date to follow **Prizen, Kosovo:** Lumbardhi, September, exact dates to follow

Additional dates and venues will be announced as they spring up, in line with changing conditions.

Sofia Gallisá Muriente, *Asimilar y Destruir II*

(Assimilate and Destroy II), 2020, 6'35"

Sofia Gallisá Muriente proceeds by exposing developed film to mold, to accelerate decomposition and to generate new images and meanings within the process of decomposition by rephotographing it. The work attempts to reconcile climate and memory in the tropics as both marked by impermanence, activating the materiality of film to generate a new understanding of the materiality of history as embodied through the artist's grandmother's generation and the coastline in its relationship to disaster, both natural and colonial.

Ahmet Ögüt, *Worker's Ordinary Day*, 2019, 3'18"

Filmed at the Tropical Islands Resort, a tropical theme park located in the former Brand-Briesen Airfield in Brandenburg, Germany, "Worker's Ordinary Day" documents as labor choreography the physical gestures of tethering a huge helium balloon inside the world's largest steel structured dome, a "tropical" resort. The film is an ode to the lowest order of labor in today's service industry, in one of Germany's poorest states. In the span of its three minute duration, it deploys a micro-dramaturgy that reveals in its climax, multiple reflections on the entanglement of labor and consumerism, colonialism and entertainment, military industries and tourism.

Deniz Tortum & Kathryn Hamilton, *ARK*, 2020, 13'11"

ARK is a single channel video-essay on the development of virtual reality as a move toward immortality. Fear of extinction, as well as the end of our own lives, runs parallel to the ongoing collapse of the environment. ARK uses VR to mimic our changing perceptions and our observations of a nascent 3D archive of the real world to show how virtual reality technology stands in for and distracts from loss and absence in the physical world.

Hera Büyüктаşçıyan, *Infinite Nectar*, 2020, 10'55"

Infinite Nectar derives from poetics of space focusing on Sikh heritage that carries traces of 1947's Partition in Punjab. These spaces have been resilient in the face of adversity, power shifts and urban transformations throughout history. The project invokes the cyclical movement of time, memory and human presence in these spatial palimpsests. Buyuktasciyan animates not only the severed marble hand gesturing across the photographic documentation of the city, but the stones, pillars and streets composing the Sikh heritage come alive through the artist's narration and singing voice.

Emre Hüner, *The Underwater Dig*, 2019, 16'

Taking its title from a manual on underwater archaeology, the Underwater Dig is a process-driven black and white film that unfolds through the meanderings of a character engaged in prospection across scrapyards, water canals, world expo buildings and botanical gardens as closed-system architectures in the rough climate of San Antonio, Texas. It weaves together artificial limbs, worn out car parts, second hand book stores, plumbing infrastructure and marine archeology, through found images and documents, as fictional artefacts that simultaneously reach towards the past and the future.

Minia Biabiany, *Pawòl sé van*

(Words are Wind), 2020, 11'46"

Minia Biabiany subverts the Guadeloupean Creole expression, "pawol sé van"—words are wind—and turns it inside out. The story we hear is told in the first person singular in order to reestablish a connection between humans and their environment, the earth. The film engages with the toxic contamination of Guadeloupean soil due to banana monoculture, through invented rites for healing and communication, focusing on microgestures that signal an alternative cosmology. Transported by the wind, these words, images, and sounds lend voice to stories in motion, weaving together ecology and decoloniality.

Minia Biabiany: <https://www.miniabiabiany.com/>
Hera Büyüктаşçıyan: <https://www.gagallery.com/artists/hera-buyuktasciyan>
Emre Hüner : <http://www.emrehuner.com/>
Sofia Gallisá Muriente: <https://hatoreina.com/>
Ahmet Öğüt: <https://www.ahmetogut.com/>
Deniz Tortum: <https://deniztortum.com/>
Kathryn Hamilton: <https://sistersylvester.org/>
Asli Seven: <https://asliseven.com/>

Protocinema is a cross-cultural, mission driven art organization, commissioning and presenting site-aware art in Istanbul, New York and elsewhere. We produce context-specific projects of the highest artistic quality that are accessible to everyone. Protocinema evokes empathy towards understanding of difference, across regions through exhibitions, educational public programming and mentorship. Protocinema maintains long-term relationships with artists nurturing sustained growth. Founded by Mari Spirito in 2011, Protocinema is a registered 501(c)3, free of 'brick and mortar', sites vary to respond both to global concerns and changing conditions on the ground. protocinema.org

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Cover Image: Minia Biabiany, *Pawòl sé van*, 2019, HD Video. © Minia Biabiany,

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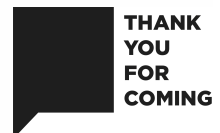
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