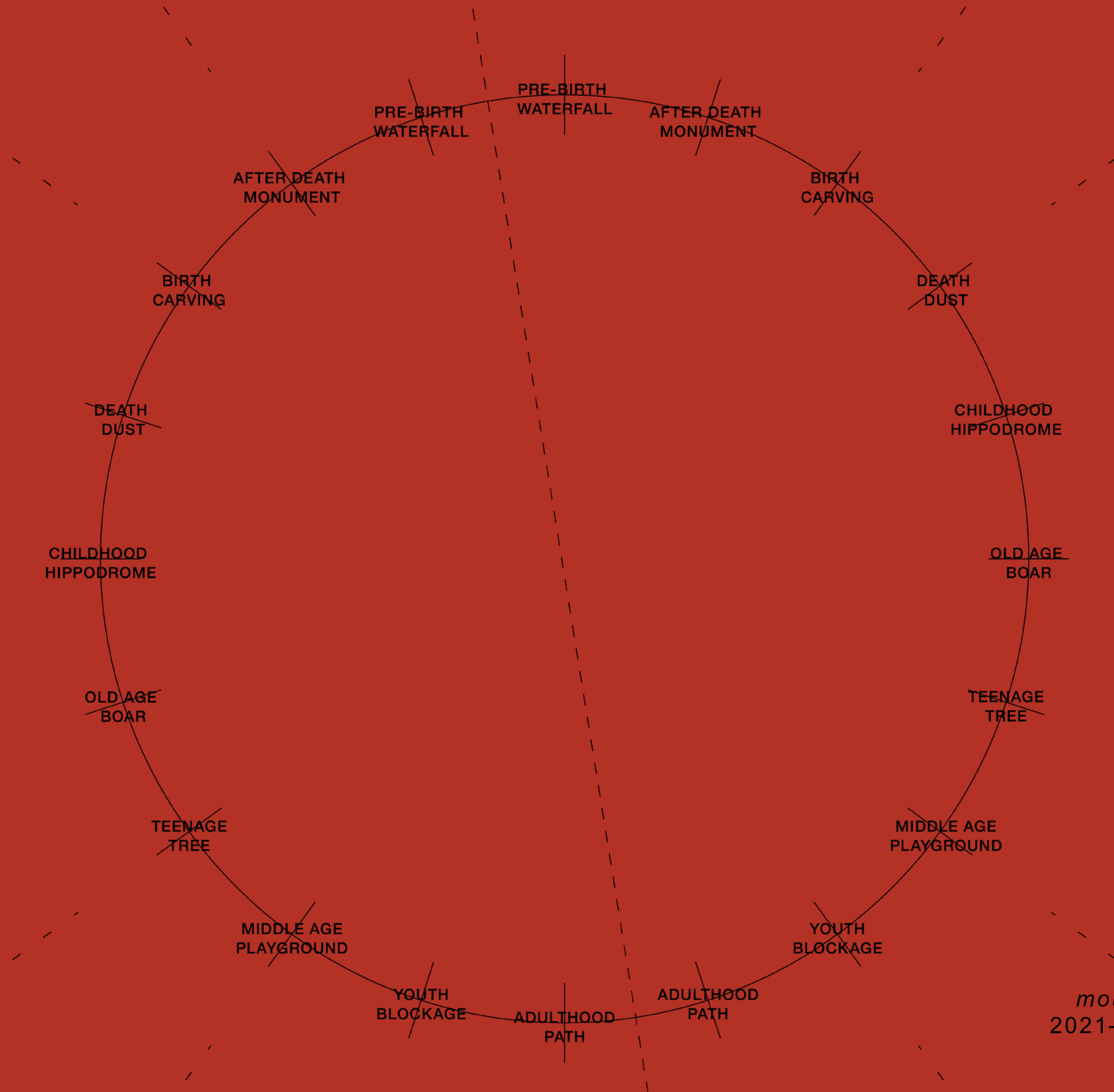


CEM DEMIRCI

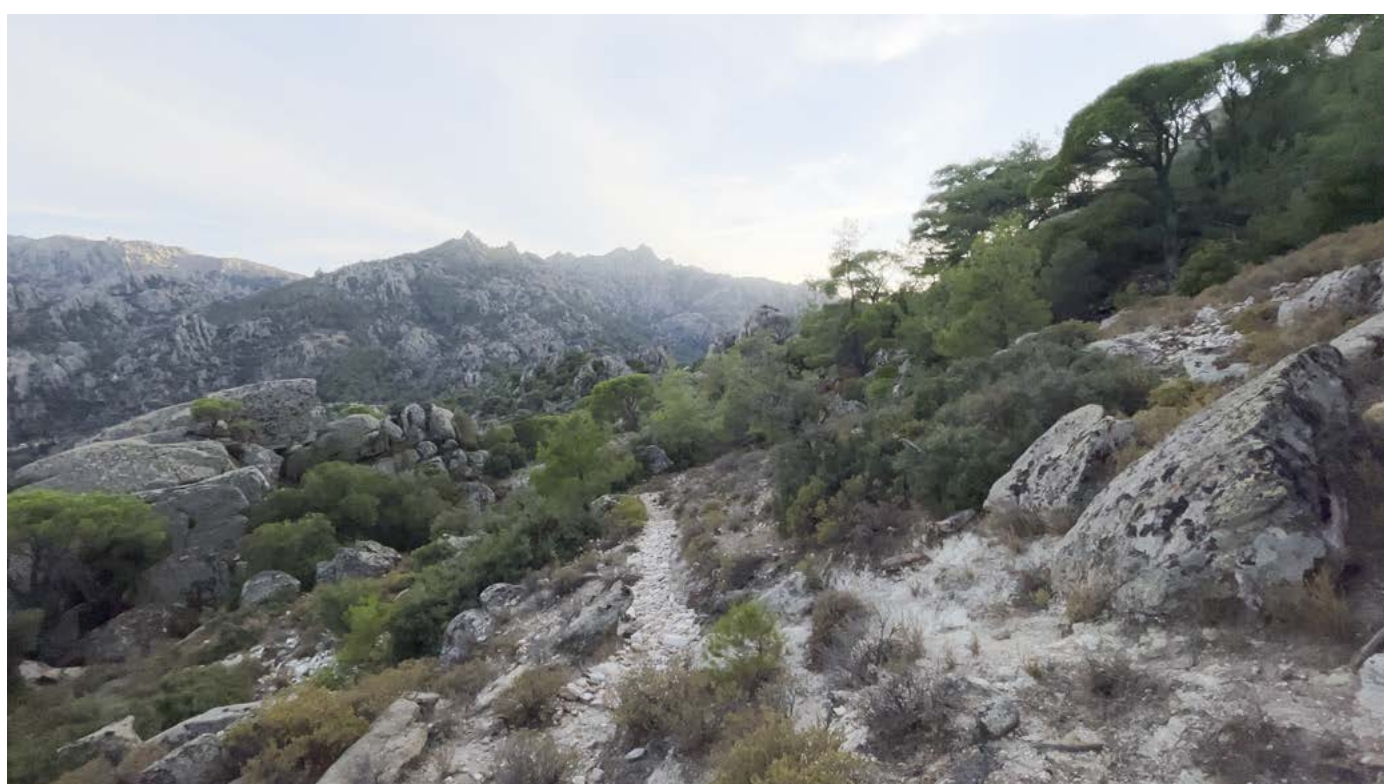
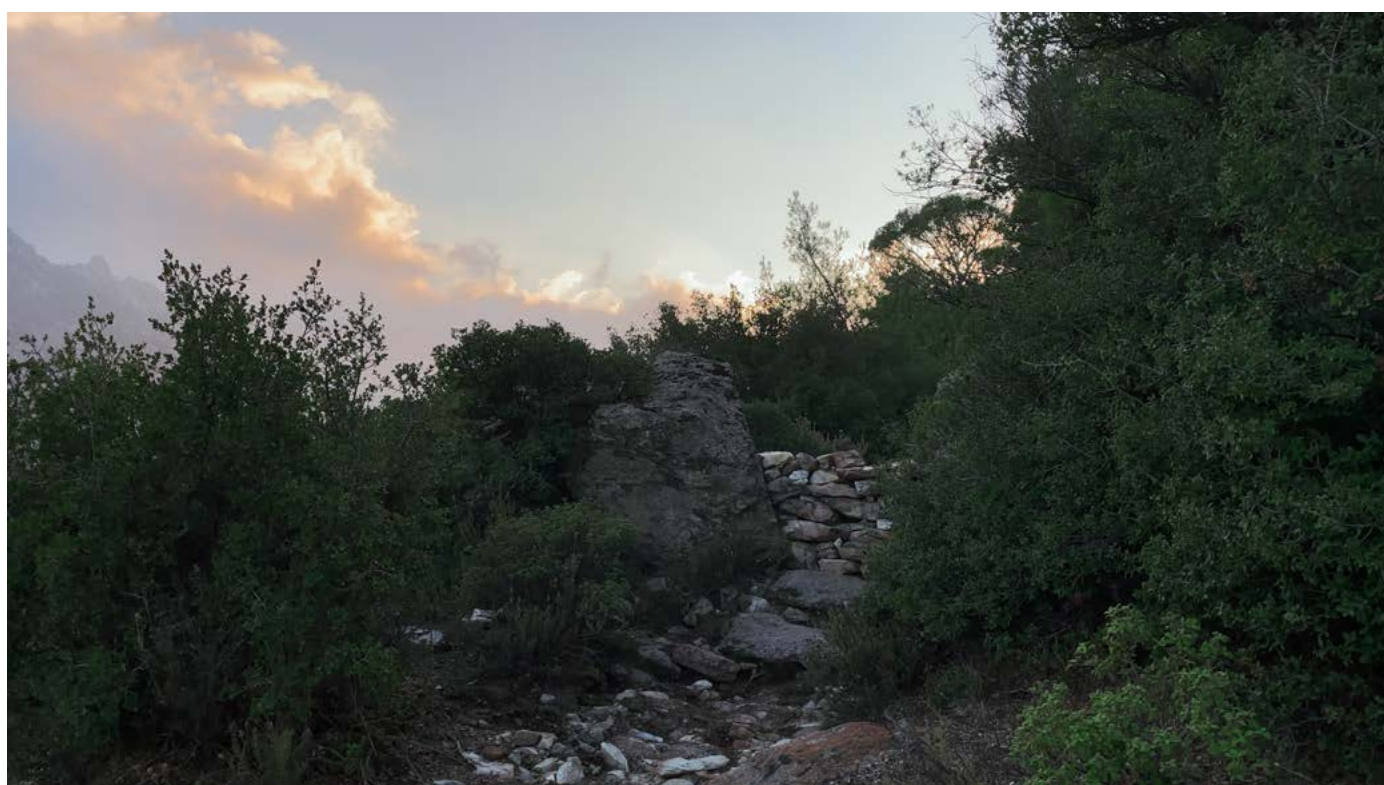
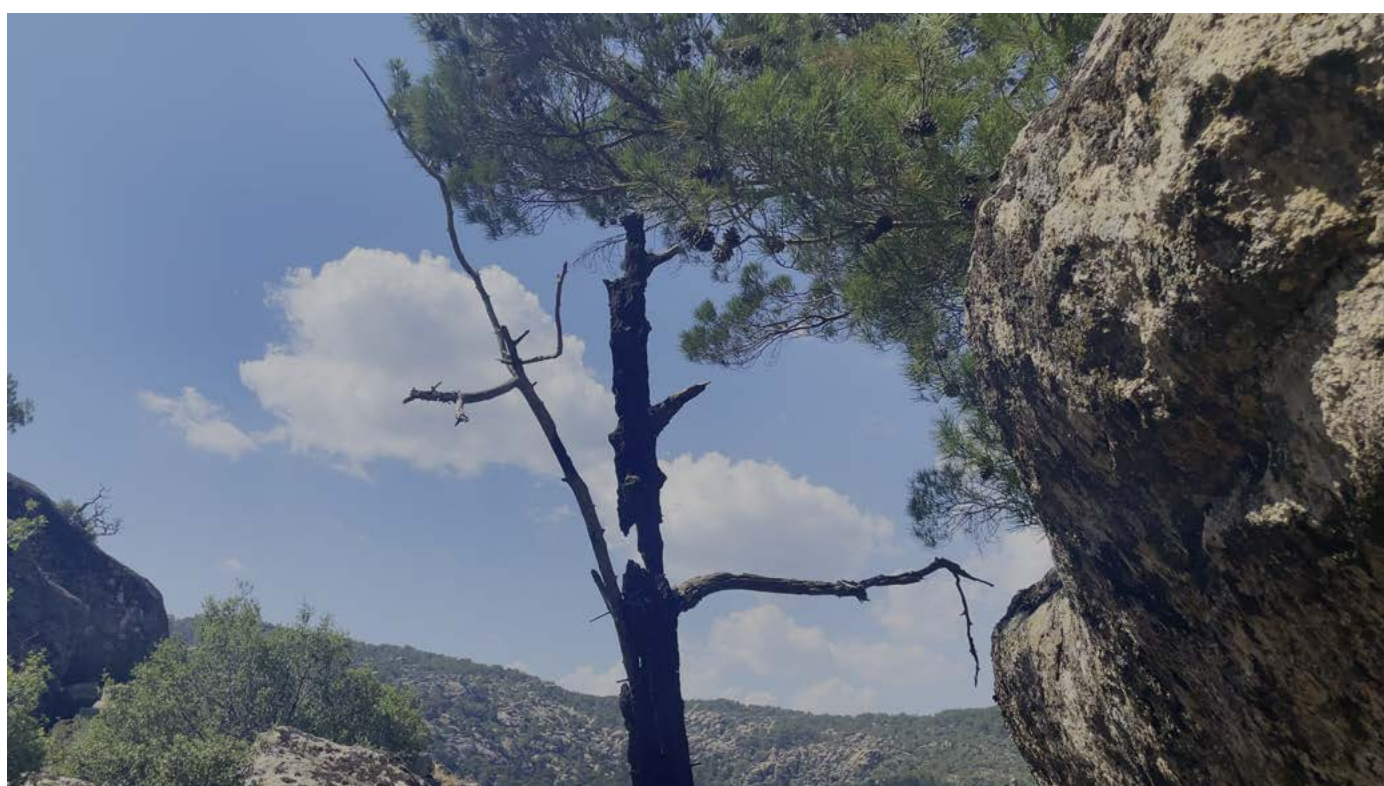
PROJECTS 2011–2022

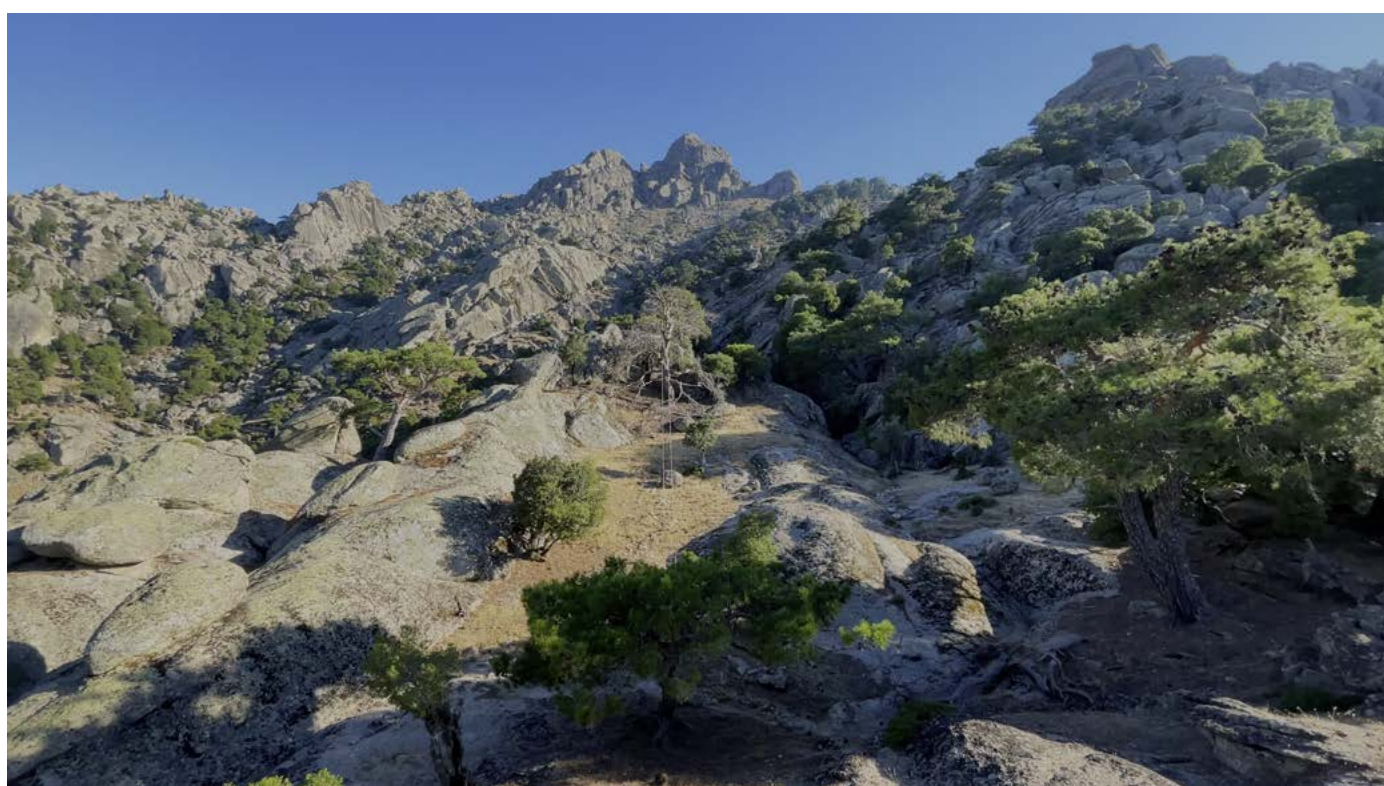


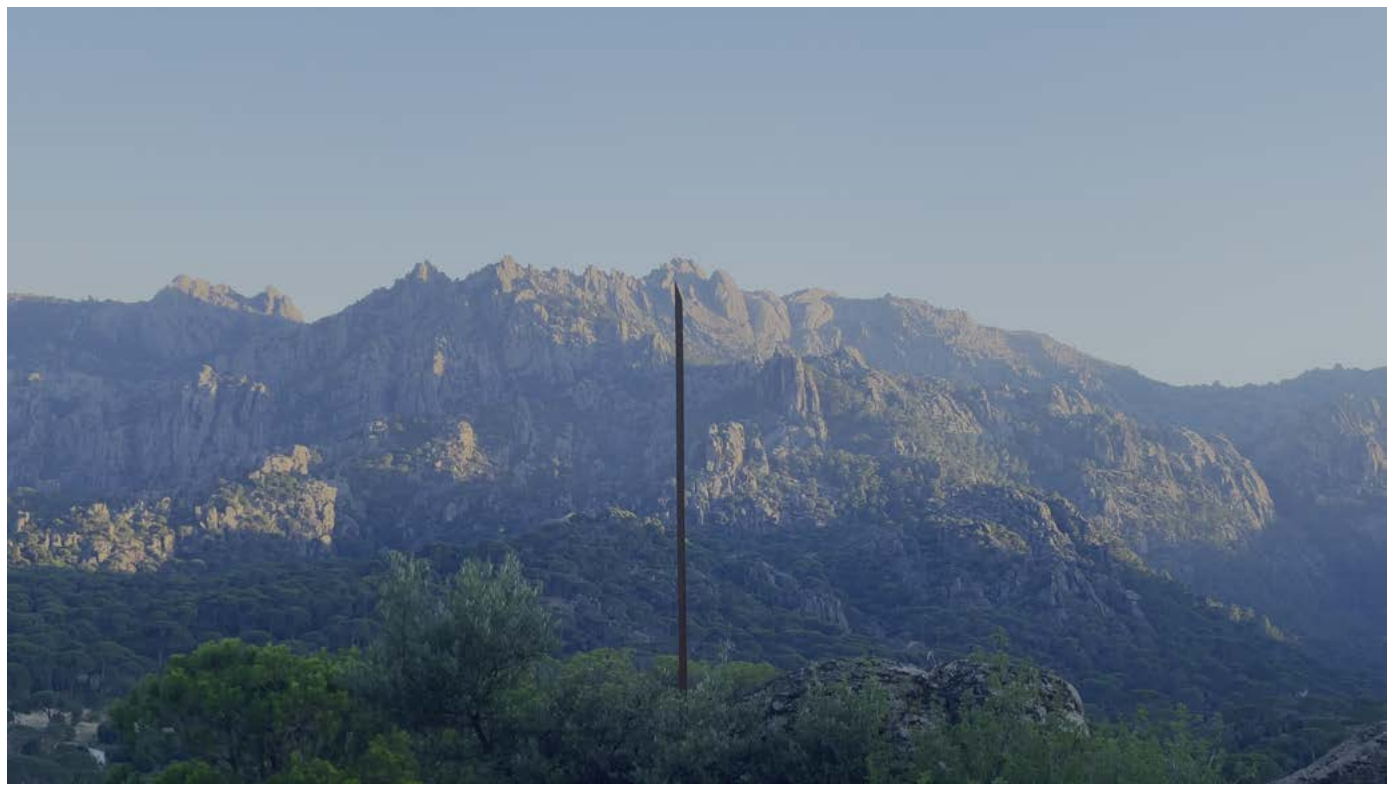
mountain / almost nothing
2021–22, cycle of 12 videos
total runtime 14'23"

*** with Nicolas Borel*









*everything was blue once
water and sky
gods and mermaids*

first there was myth
the first myth was history
a monument is a totem
history a taboo

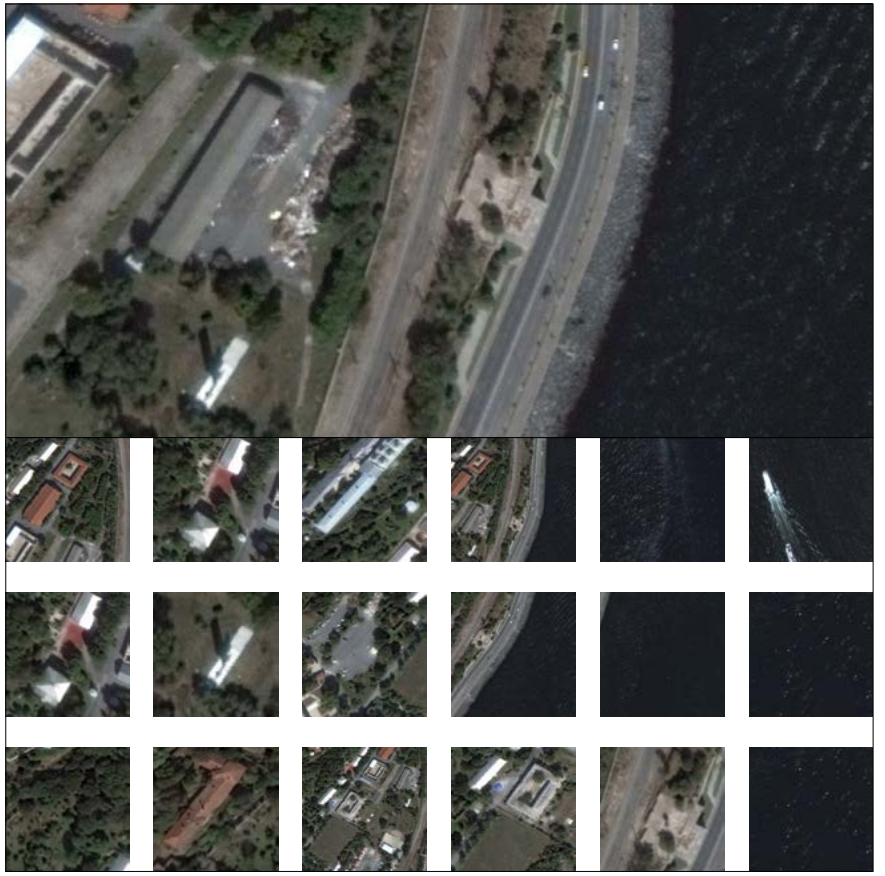
cave
41.009951,28.986956
it began in a cave
and the cave was a void
a man his environment
an inside an outside
man thinks man dies

wall
40.993139,28.927594
upon the ground a stone
laid and stone by stone
a line drawn
finger palm foot mile
a wall is an occupation
a border
its invention

army
41.028184,28.983747
within this circle
soldiers fall
soldiers rise
there is nothing to envy
in a soldiers life

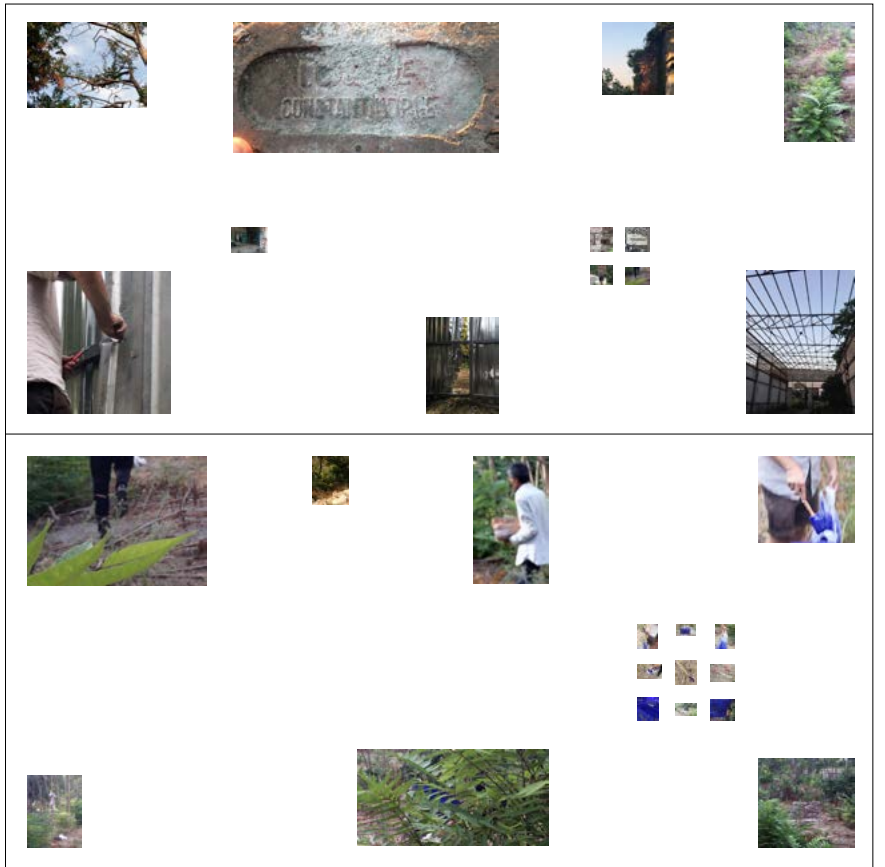
omnia
40.995245,28.930730
history is sleep
history is a wall
history owns everything
when it is broken
man owns history

dogs
40.991112,28.922159
a man is a beast
a beast that devours time
is a god
a beast that devours a god
is time
only a beast
is eternal



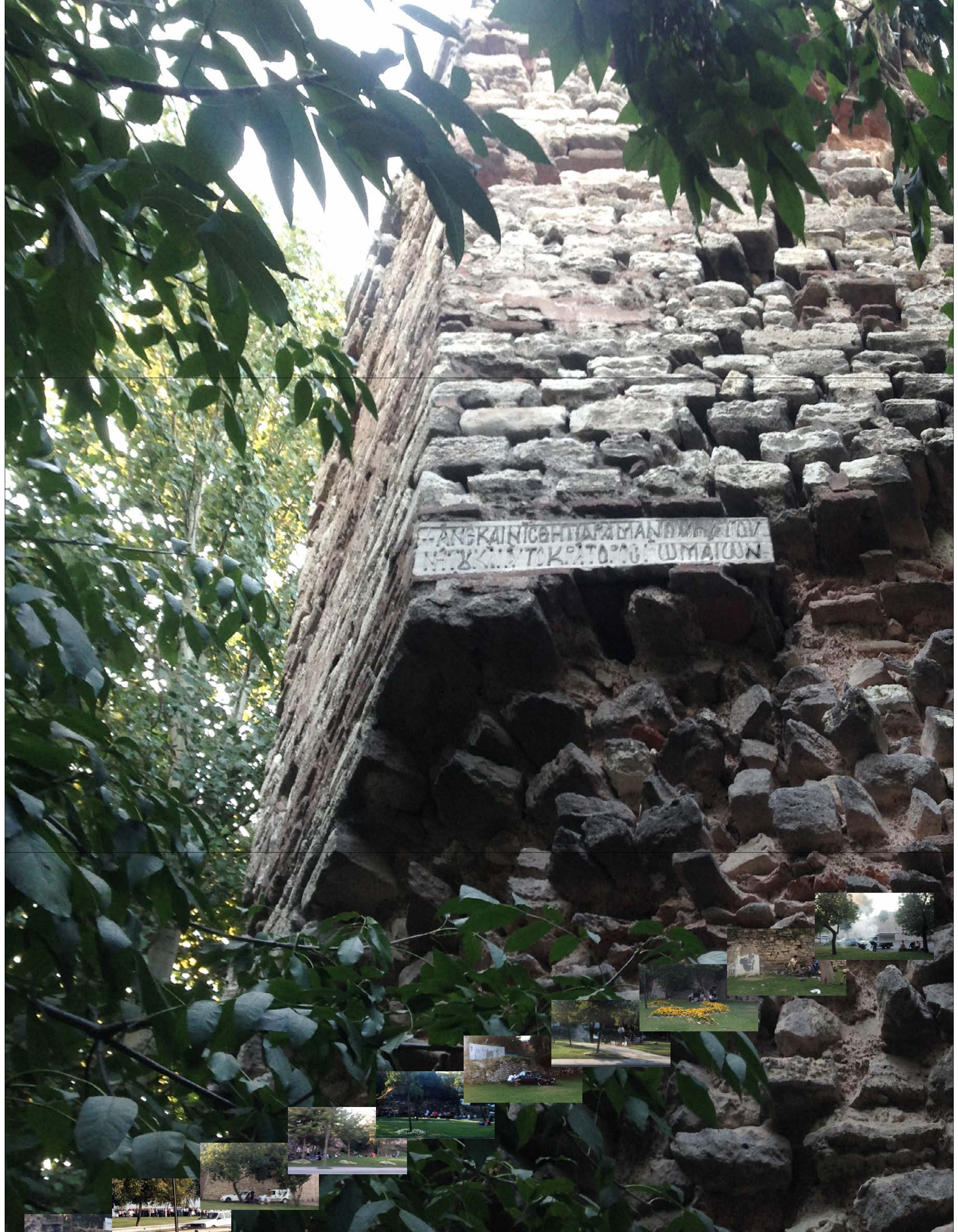






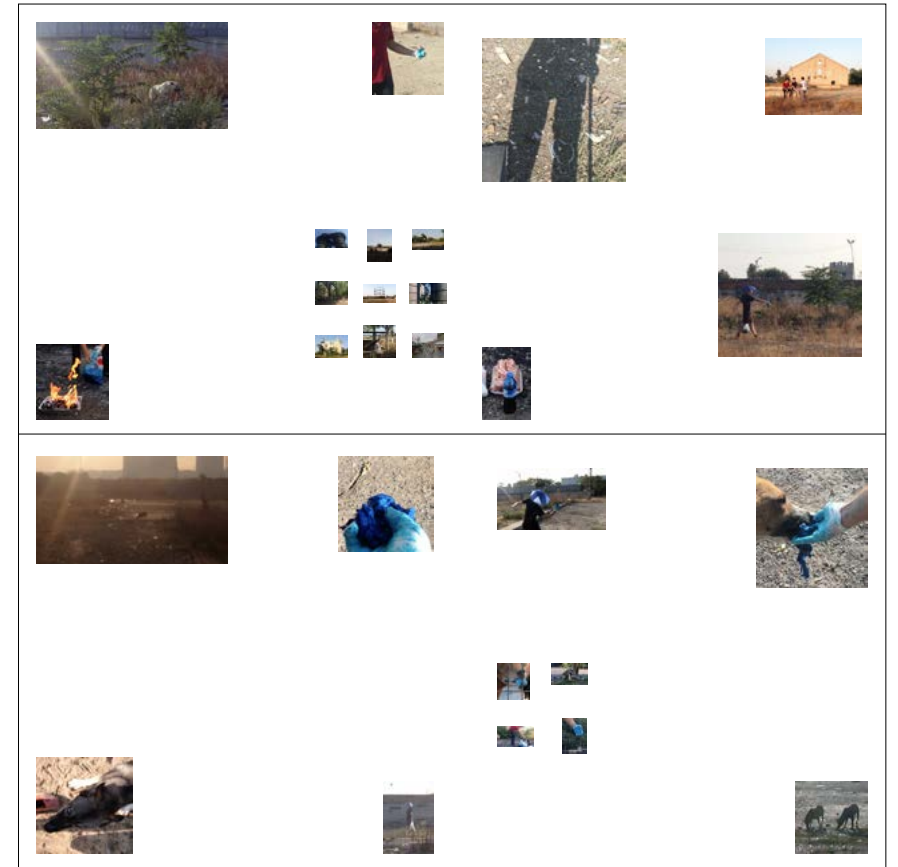


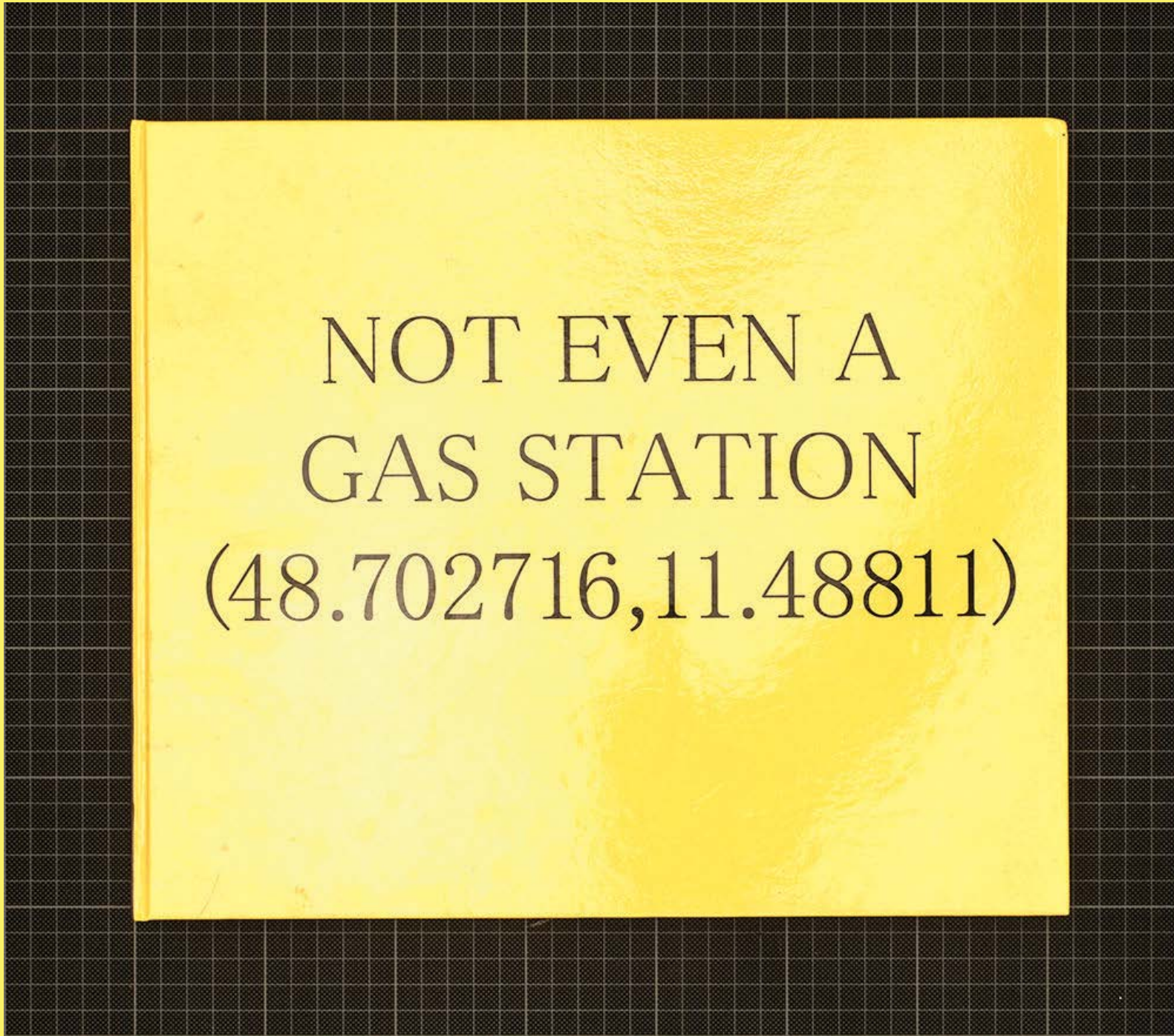








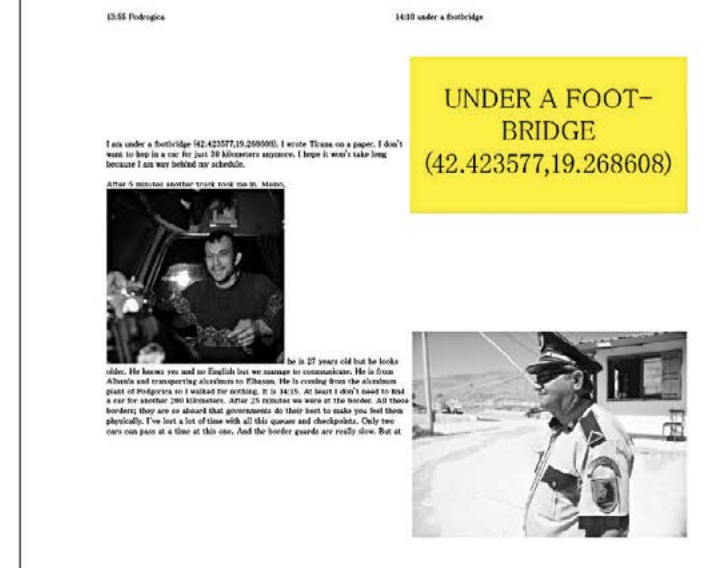
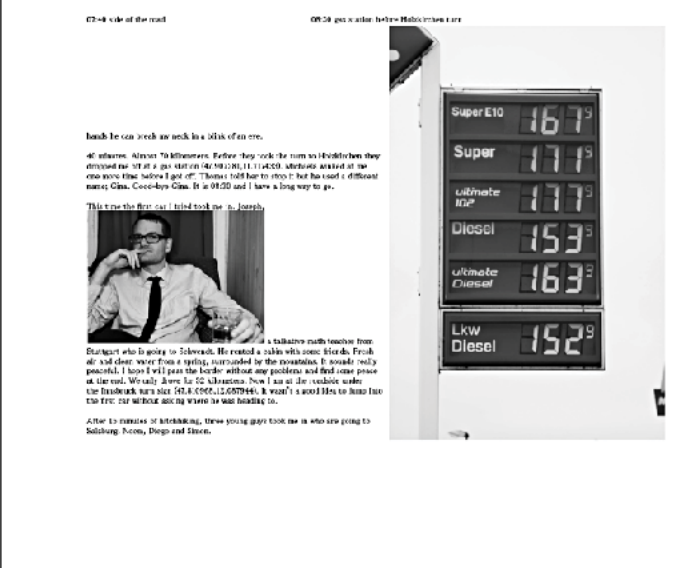
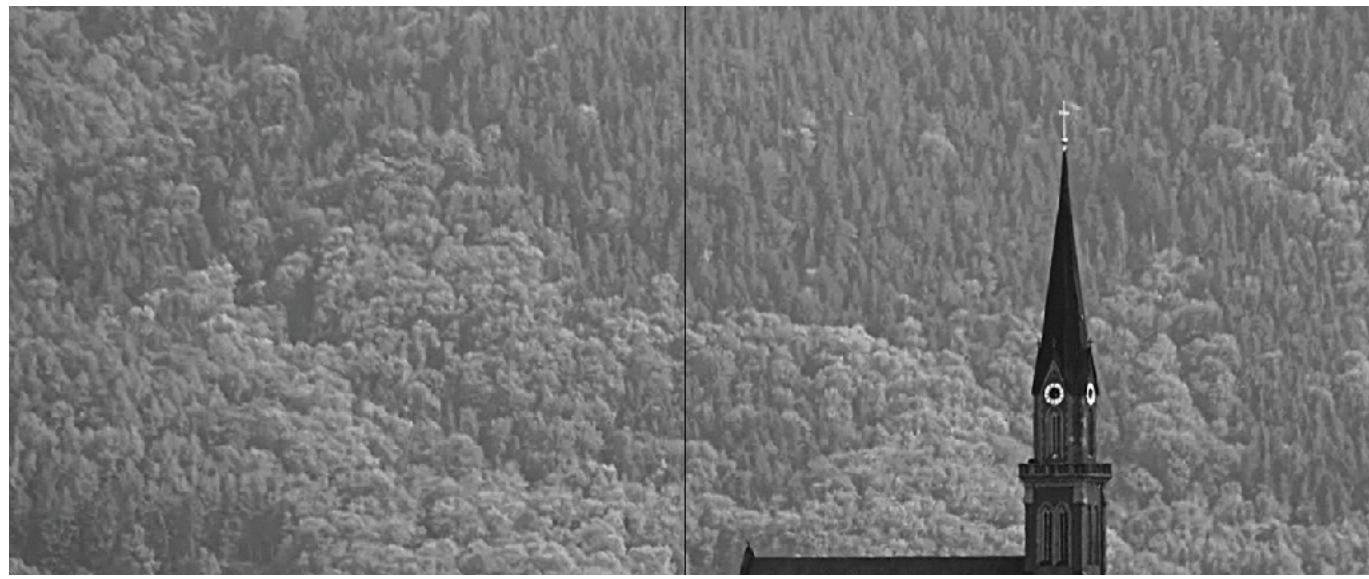




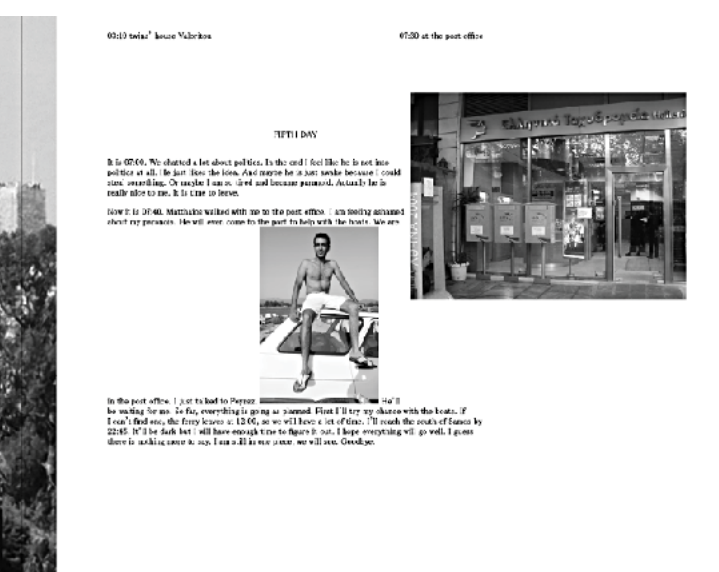
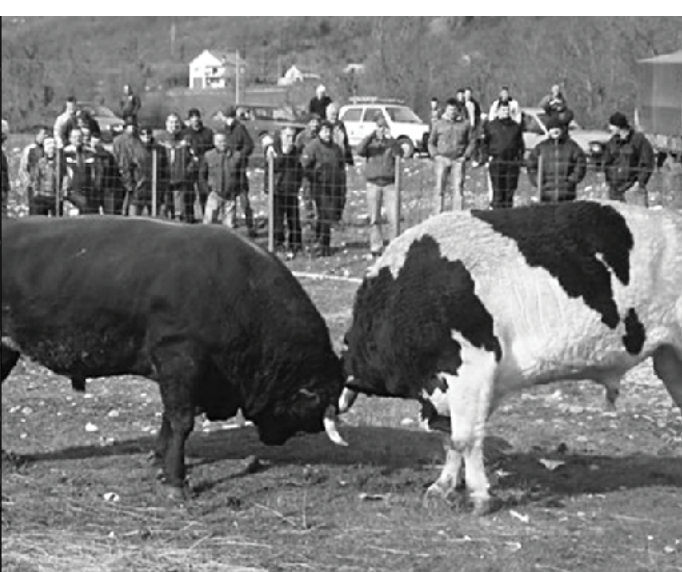
NOT EVEN A
GAS STATION
(48.702716,11.48811)

makes me sick, restless. [...]"

“Hello my name is Cem and this is my travel-ogue. I am from Turkey and there is a saying in my country (!); “Every Turk is born a soldier”. I am not. I hate weapons, wars, borders, nations and all that bullshit. Almost four years ago the government forced me to become a soldier, as they do with every Turkish man. So I ran away, and from that moment on I was a deserter. Actually I have been having problems with this system since I was a kid. In Turkey they slowly introduce the system to you with marches, uniforms, lineups and military discipline as of the first years in school. They standardize you and your comfort zone becomes obeying a structure. It reminds me of factories: interchangeable people like interchangeable parts of a machine.... Anyway, not being able to go back to Turkey



DAMIR'S HOUSE
— ROOM



not even a gas station, 2013
digital offset, 30.5 x 35.5 cm, 132 pp
sewn binding, hard cover

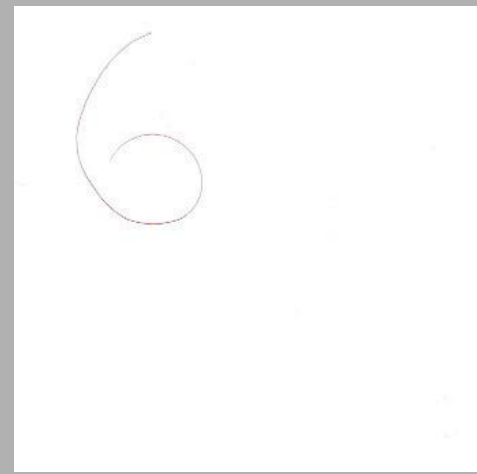
A story about an illegal trip to my homeland—illegal because of my army problem. It is composed from found imagery mined from the net; google street view, facebook, and a personal, combined with a political story in diary form. This book is a photographic work which resists the necessity of producing a photograph as the work. It is a type of anti-photography.

In fact, it is the expression of the pure potential of photography in creating the poetic image. The tension residing in this fact is political. I inhabited a series of images, traversed through them for a long time. In my journey, the landscapes were transformed. The borders between countries are like borders between documentary and fiction. A lie to tell the truth. And if truth is stranger than fiction, fiction is more necessary and useful. The reality of a political truth imposed on the status of me as a citizen labels me as a deserter. In this book my status can be reversed. The reality of this story is pessimistic, but i am an optimist. They say the map is not the territory, here the image is not the landscape. It is a story about me as a human being relating to a set of landscapes, written on the road to correct an exile imposed on me, a story about my reality and not to a nation's political fiction. The contradiction and stupidity expressed across these borders, within this system, I use as a site of resistance.

not even a gas station, 2013
digital offset, 30.5 x 35.5 cm, 132 pp
sewn binding, hard cover

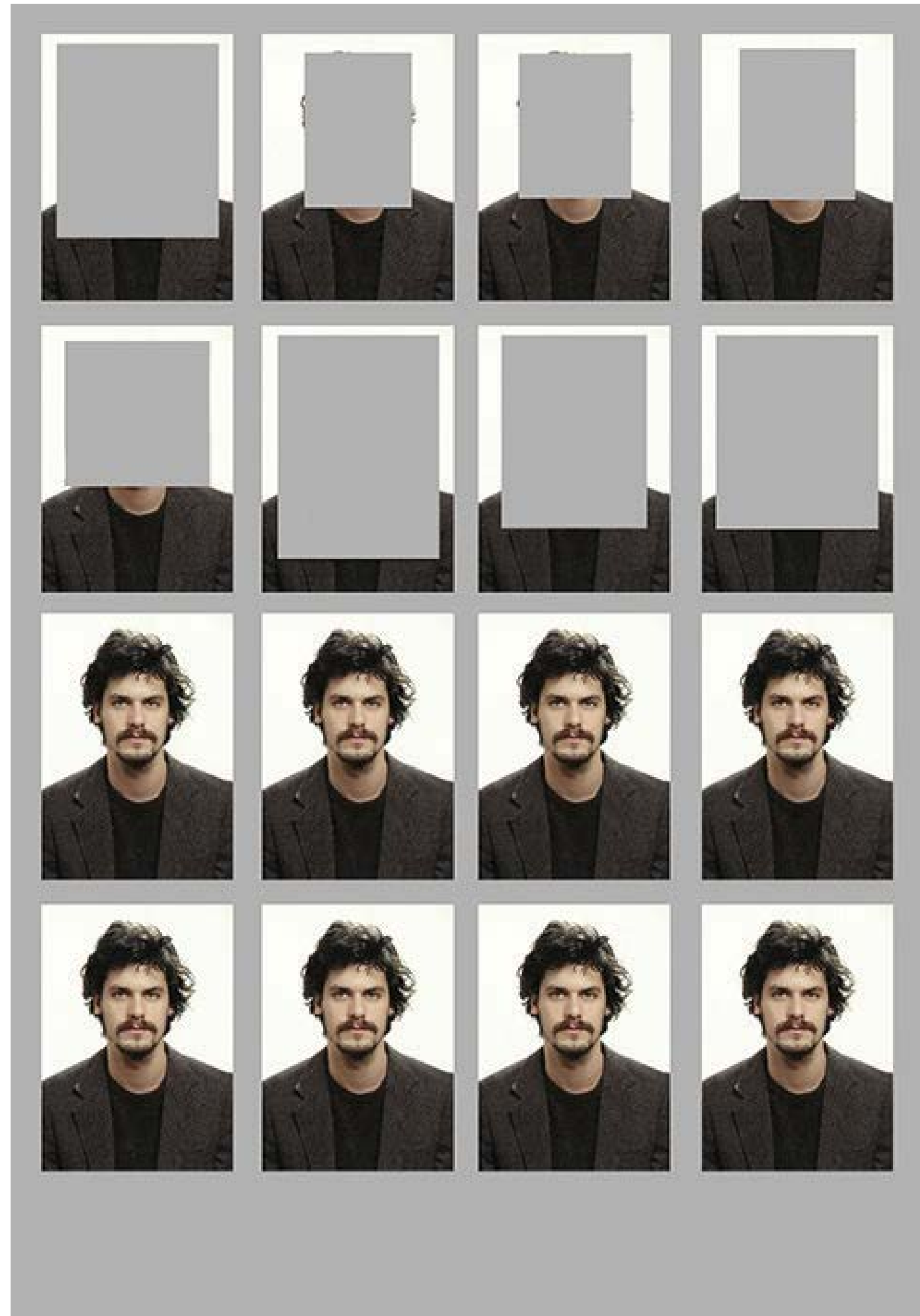


not even a gas station, 2013
digital offset, 30.5 x 35.5 cm, 132 pp
sewn binding, hard cover



I always feel like I am conceding, as a Turk, when I am forced to get a visa. Borders, countries, passports, ID, regulations, and their standards all deal with reproduction—the reproduction of rules, of people becoming standardized through them. This is

a contact sheet of my ID, my image cut in accordance to a set of standards. The hair included represents human DNA, like all humans share DNA.



4.5x6 cm: Afghanistan, Algeria, Andorra, Angola, Aruba, Australia, Azerbaijan
 Bangladesh, Belgium, Bonaire, Botswana, Brazil, Brunei, Burkina faso, Burundi
 Cape verde, Cayman Islands, Centrafrique, Coco Islands, Colombia, Congo, Côte d'Ivoire, Cuba, Curacao, Cyprus
 Dominican Republic
 Egypt, Endonasia, Eritre, Estonia, Ethiopia, England
 Falkland Islands, Federated states of Micronesia, France, French guiana
 Gabon, Gana, Georgia, Grenada, Guadelope, Guatemala
 Hungary
 Iceland, India, Ireland, Iraq, Israel
 Jordan
 Kenya, Kiribati, Kuwait
 Laos, Letonia, Lesotho, Liberia, Libya, Lithuania, Lebanon, Luxembourg
 Madagascar, Malawi, Maldives, Malaysia, Malta, Marshall island, Martinique, Mayotte, Mexico, Mongolia, Moldova, Monaco, Myanmar
 Nepal, New caledonia, New Zealand, Nigeria, Nicaragua, Norway
 Pakistan, Panama, Paraguay, Peru, Philippines, Poland, Portugal
 Qatar
 Republic of guyana, République du Mali, République du Niger,
 Rwanda, Russia
 Samoa, Saudi Arabia, Senegal, Somalia, South korea, Sri lanka
 St. maarten, Sudan, Suriname, Syria, Swaziland, Sweeden,
 Switzerland
 Tajikistan, Tanzania, Taiwan, Tchad, Trinidad Tobago, Togo,
 Tongo, Turkmenistan, Tuvalu
 Uganda, Ukrain, Umman, United Arab Emirates, Uzbekistan
 Venezuela, Vietnam
 Yemen, Yugoslavia
 Zaire, Zambia, Zimbabwe

3.5x4.5 cm: Austria, Bulgaria, Czech Republic, Denmark, Germany, Greece, Italy, Romania, Spain

3.6x4.7 cm: Finland

4.5x4.5 cm: Japan

3x3.5 cm : Slovakia

7x5 cm : Canada

3.3x4.8 cm: China

5x5 cm : U.S.A



the self. In our culture the son is the second chance for the father. He should be bigger than the father.

This work is about abortion, man's ego, the potential of the unborn child. It refers to the fluidity of identity, its overdetermination & contradiction and the performance of





Art has the power to show this hypocrisy. With this work, I put myself in the position of the antagonist, trying to exist as, perform, to perform sacrifice, taboo—to break down the totem.

This work is about existence, frustration, despair, self destruction. People are hypocrites.

untitled I, 2013
sculpture 50 × 30 × 30 cm
video 5'34"



untitled I, 2013
sculpture 50 × 30 × 30 cm
video 5'34"



untitled I, 2013
sculpture 50 × 30 × 30 cm
video 5'34"

To destroy the bag is to de-
As I beat it, I beat my-
any good ritual is rhyth-
I painted the bag white, and
away. After I exhausted my-
bag and strung it up on the
killing the object while it



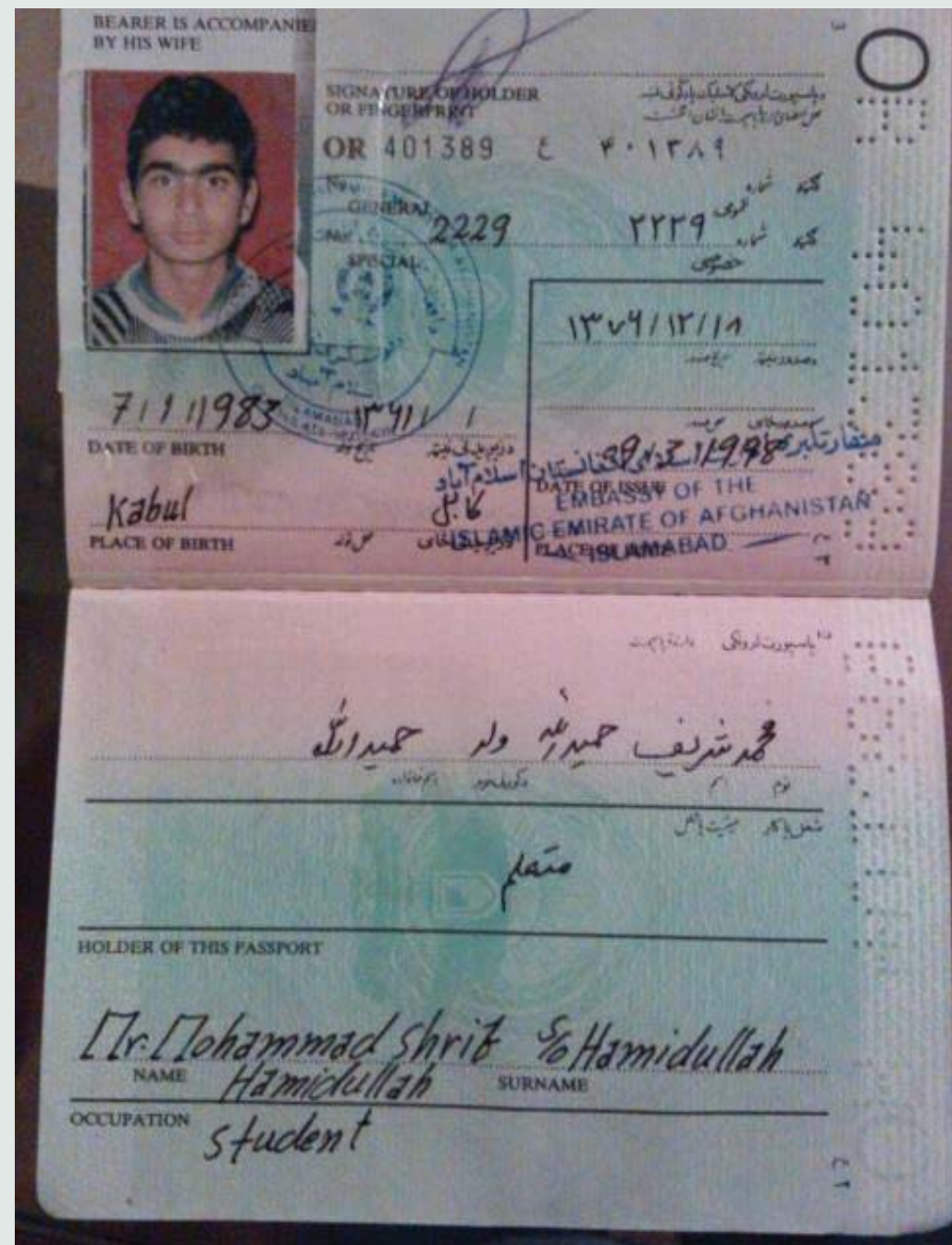
stroy the totem. of what?
self. Hitting the bag, like
mic, trance inducing, poetic.
as I hit it the paint falls
self, I skinned the boxing
wall. Poetry is a manner of
is transformed.

untitled II, 2013
painting 98.5 × 83 cm
video 13'



untitled II, 2013
painting 98.5 × 83 cm
video 13'

This series is about the trust concept in Europe—why or who we need to trust. I had an Afghan friend who is Muslim, a bearded man with dark skin. I told him to ask random people in the art school to do the cliché of a trust exercise where a person falls backwards and he would catch them. Almost everybody agreed, because they wanted to show that like they trusted him. when they were in the act of falling I asked them to look at the camera and I photographed them.



trust, artist book, 2012
inkjet, 42 × 28 cm, 31pp
japanese binding



trust, artist book, 2012
inkjet, 42 × 28 cm, 31pp
japanese binding



trust, artist book, 2012
inkjet, 42 × 28 cm, 31pp
japanese binding



trust, artist book, 2012
inkjet, 42 × 28 cm, 31pp
japanese binding



trust, artist book, 2012
inkjet, 42 × 28 cm, 31pp
japanese binding

This triptych is a portrait of my grandfather, which I photographed soon after his death. He used to have a small boat which he'd take me out on, on which he used to make paper hats to protect us from the sun. He also used paper to make boats. His favorite color was blue, and he used to tend a rose garden made up of white, red, and pink roses. I refold for me because he isn't Folding paper is a way alive, and being able me.

TÜİK **ÖLÜM BELGESİ** Form No: 0450607

Bu nüsha defn ruhatnamesi olarak kullanılacaktır.

BELEĞİN DOLDURULUĞU KURUMUN İlişi İlçesi Beşiktaş Beelde ya da köyü Adı Süleyman İsmail Şahin

A ÖLEN KİŞİNİN BİLGİLERİ

Kimlik numarası 15202252460
 Kimlik numarası yok
 Uyuşu TC Diğer
 Adı ve soyadı Abdullah Arıcağ Papila
 Baba adı Abdullah Anne adı İsmetpaşa
 Doğum tarihi 02 02 1927
 Nüfus kaydı olduğu ilçe* Beşiktaş/Beşiktaş
 Gilt no* 00000 Aile sıra no* 00000
 Birey sıra no* 00000
 Cinsiyet Erkek Kadın
 Öğrenim durumu (bitirilen) İlköğretim
 Meslek
 Daimi ikametgah
 İl B İlçe Beşiktaş
 Beelde ya da köy Yurt dışı

B Ölüm tarihi 02 02 2014
 Ölüm yeri Evde Hastane Diğer Ambulans Diğer taşıt Diğer

C Ölümün şekli
 Doğal ölüm Trafik kazası Diğer
 İntihar İş kazası Araştırma aşamasında
 Cinayet Diğer kazalar Bilinmeyen

D Ölüm yaralanma sonucu mu gerçekleşti?
 Evet Hayır → Bölüm E'ye geçiniz
 İş yerinde yaralanma Evet Hayır
 Tarihi: 02 02 2014
 Yaralanmanın yeri:
 Evde Spor alanı
 Yatakh kuruluş Çayda ve otayol
 Kentsel alan (Zirli) Ticaret ve hizmet alanı
 Savaş ve ins. yeri Okul, diğer kur. ve idari yer
 Diğer (Açıklayınız)

E Otopsi yapıldı mı?
 Evet Hayır → Bölüm F'ye geçiniz
 Aşağıda belirtilen ölüm nedeni, otopsi bulgularından mı elde edildi?
 Evet Hayır → Bölüm F'ye geçiniz
 Daha sonra daha fazla bilgi elde edilebilir mi?
 Evet Hayır

F Ölü doğum Evet Hayır } Bölüm G'ye geçiniz
 Bebek ölümü Evet Hayır } Annenin TC No 00000000000
 Doğum saati Gebelik süresi Doğum sırası Doğum ağırlığı

G KADIN İŞE DOLDURULACAKTIR
 Ölüm hamileliği esnasında gerçekleşti Ölüm doğum esnasında gerçekleşti Ölüm doğumdan sonraki 42 gün içerisinde gerçekleşti
 Ölüm doğumdan sonraki 43 gün ile 365 gün içerisinde gerçekleşti Anne ölümlü değil

H Ölüm Nedeni Hastalığın başlangıcından ölüme kadar geçen yaklaşık süre

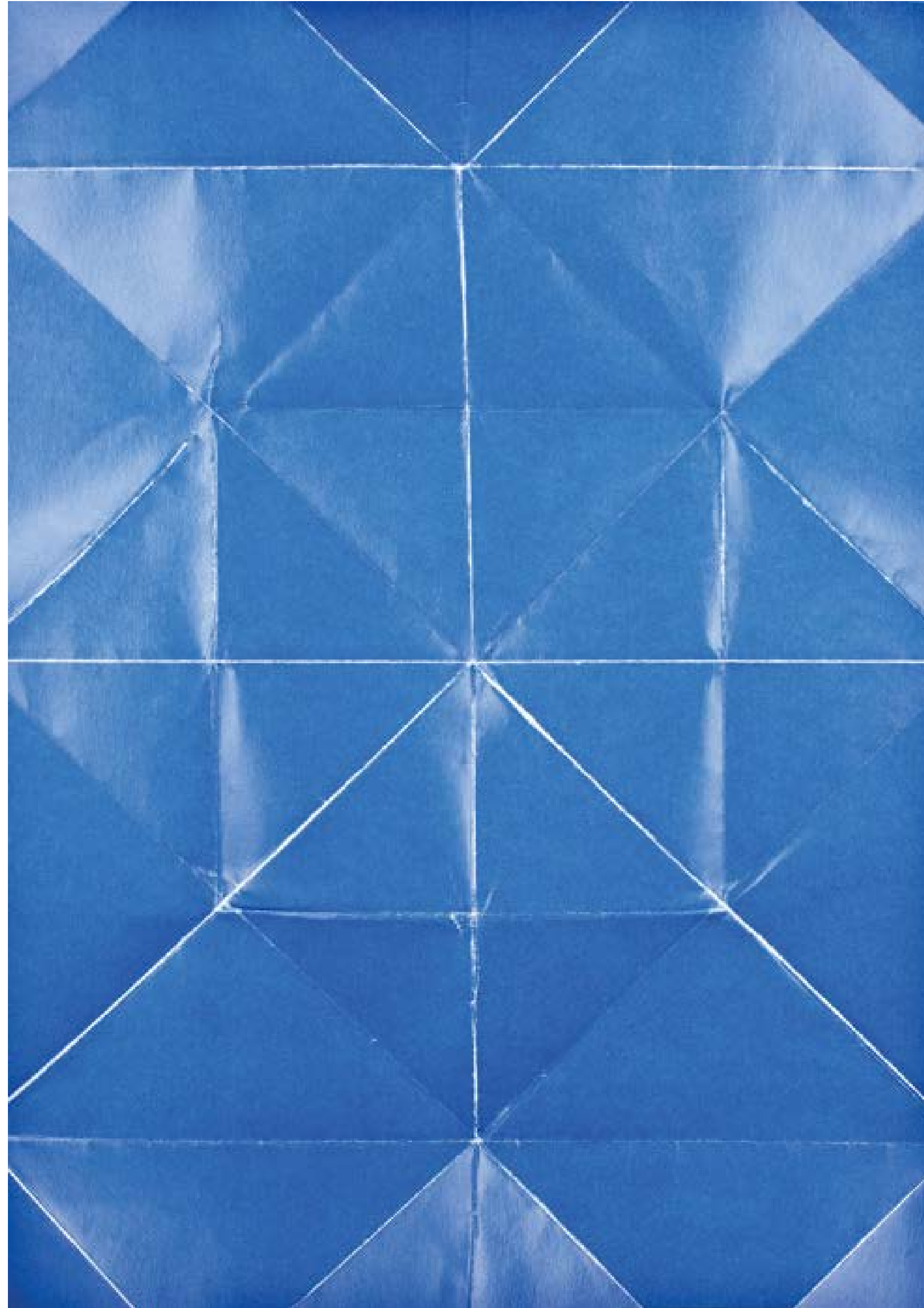
Bölüm I
 Doğrudan ölüme sebep olan hastalık veya durum* Bilir bulanula beslenememe 1 ay
 Önceki nedenler
 1) Prostat kanseri 8 yıl
 2) bağı olanak
 3) bağı olanak

Bölüm II
 Ölümün gerçekleşmesinde etkili olan, fakat ölüme neden olan hastalık veya duruma ilgili olmayan diğer önemli durumlar yazılacaktır.

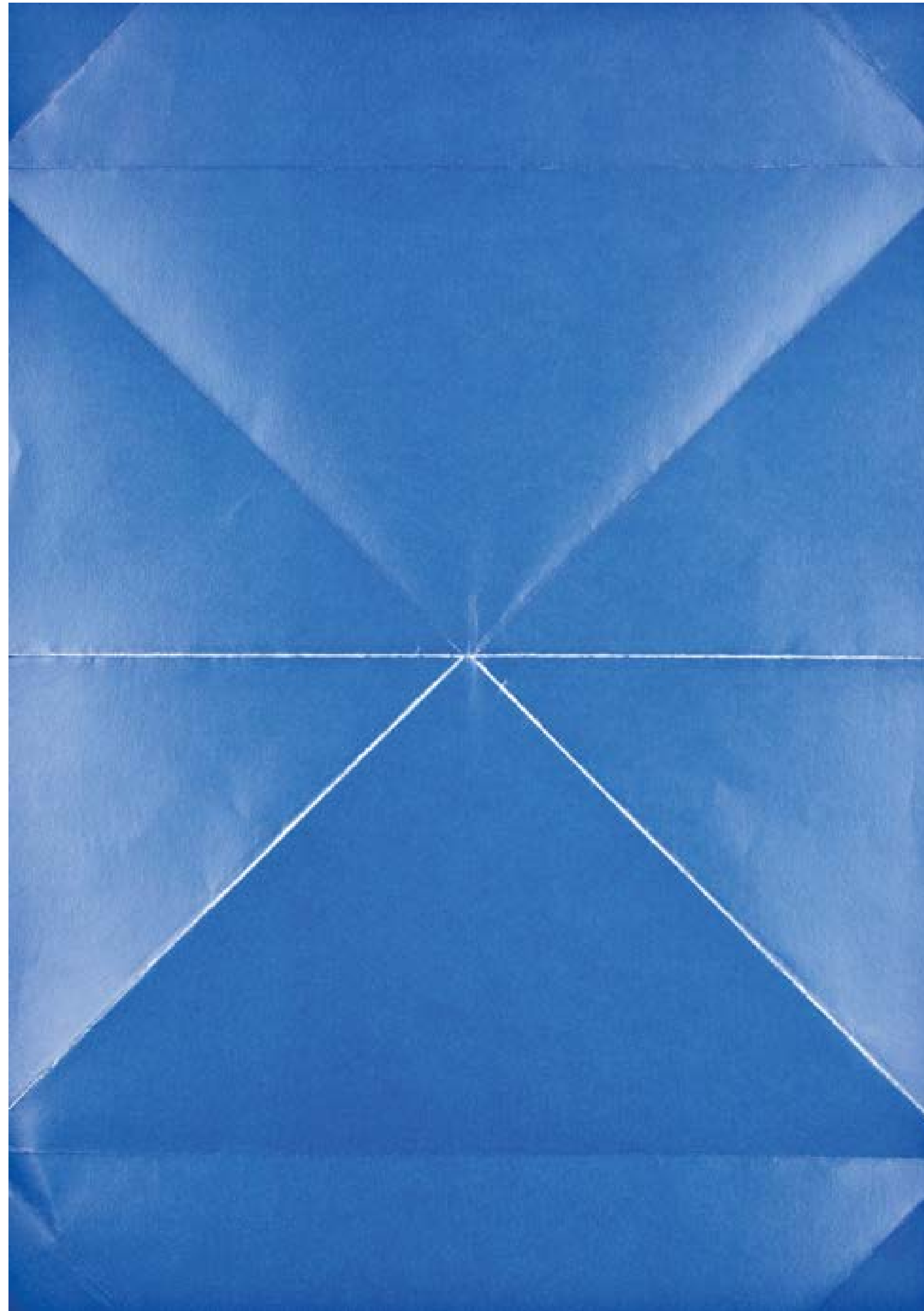
*Bu bölüme kalp arresti ve solunum yetmezliği gibi ölüm şekilleri değil, ölüme sebebiyet veren hastalık, yaralanma veya komplikasyon türü yazılacaktır.

BİLGİYİ VEREN Adı ve Soyadı: Süleyman Demirci FORMU DOLDURAN HEKİM Adı ve Soyadı: Dr. Seyda ÇAKMAK
 Telefon: 252 1027 Ünvanı: 6701024 Aile Hekimi
 Yakınlık derecesi: Kız İmza: [İmza] Dip. Tez. No: 12828 Serpil No: 07 08 9907

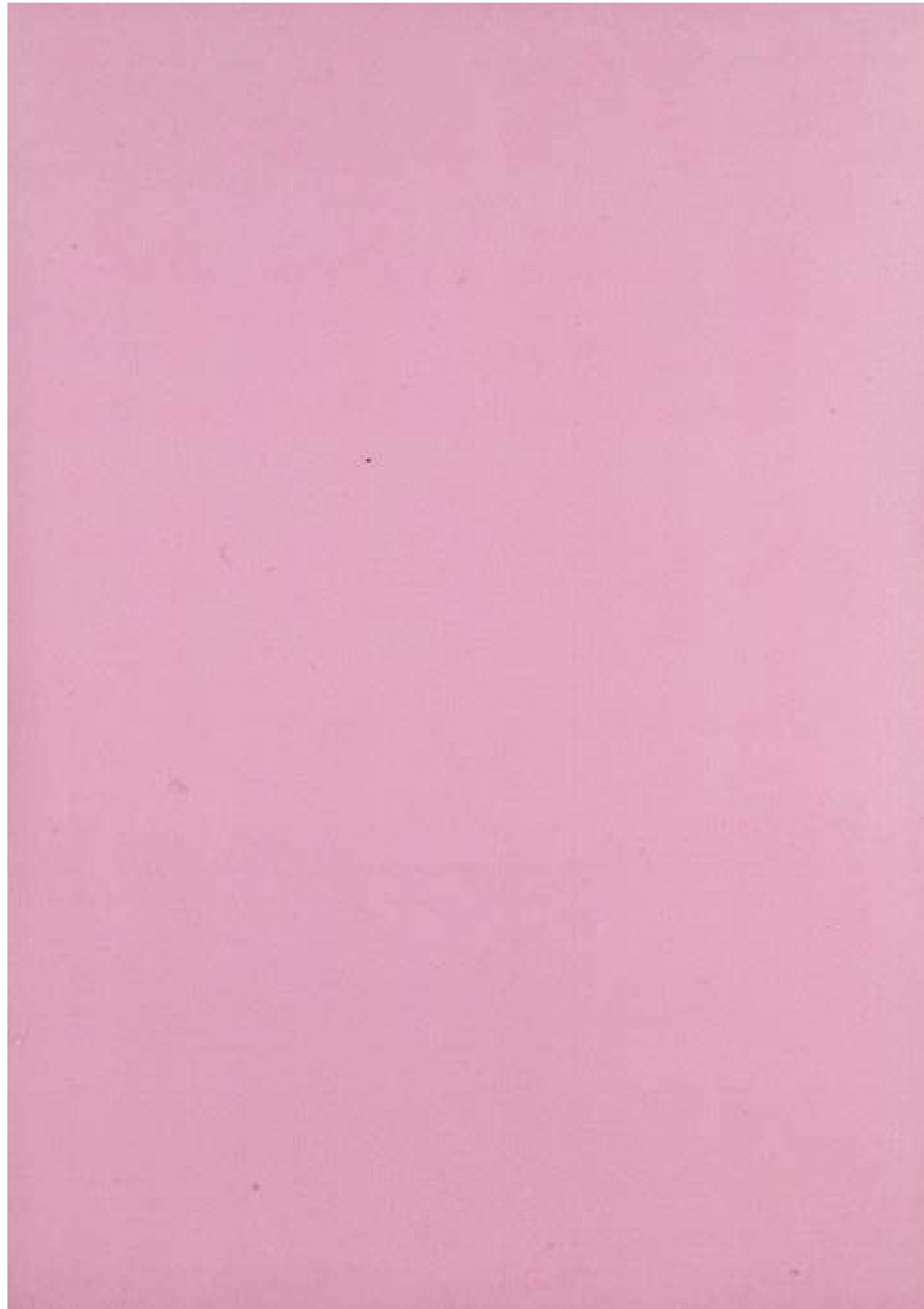
dede, 2011
 inkjet prints, 110 × 156 cm
 a tribute to my grandfather



dede / a ship, 2011
inkjet prints, 110 × 156 cm
a tribute to my grandfather



dede / a hat, 2011
inkjet prints, 110 × 156 cm



*dede / a rose garden, 2011
inkjet prints, 110 × 156 cm
a tribute to my grandfather*

I was living in Amsterdam Zuid-Oost, the Bijlmer. I started working with the people in the community. I didn't want to aestheticize them for my work—this complicated situation made me ask myself: what is the limit of art? I was an outsider, but in Amsterdam they are also a kind of community of outsiders. It is a documentary photograph being used as the medium for the artwork. The photo can be looked at as a type of documentation of a performance, of an engagement with the community which became my community. I became one of them for the sake of art.



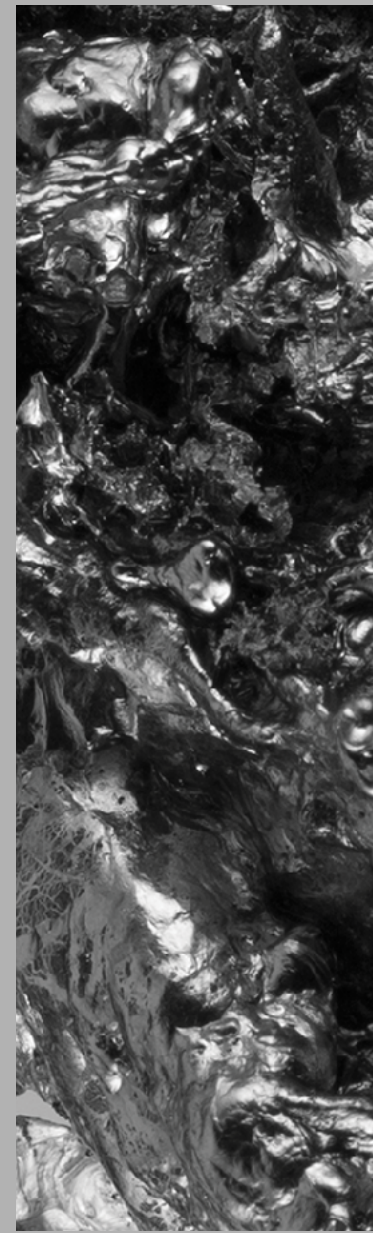
self-portrait bijlmer, 2012
inkjet prints, 224 × 100 cm



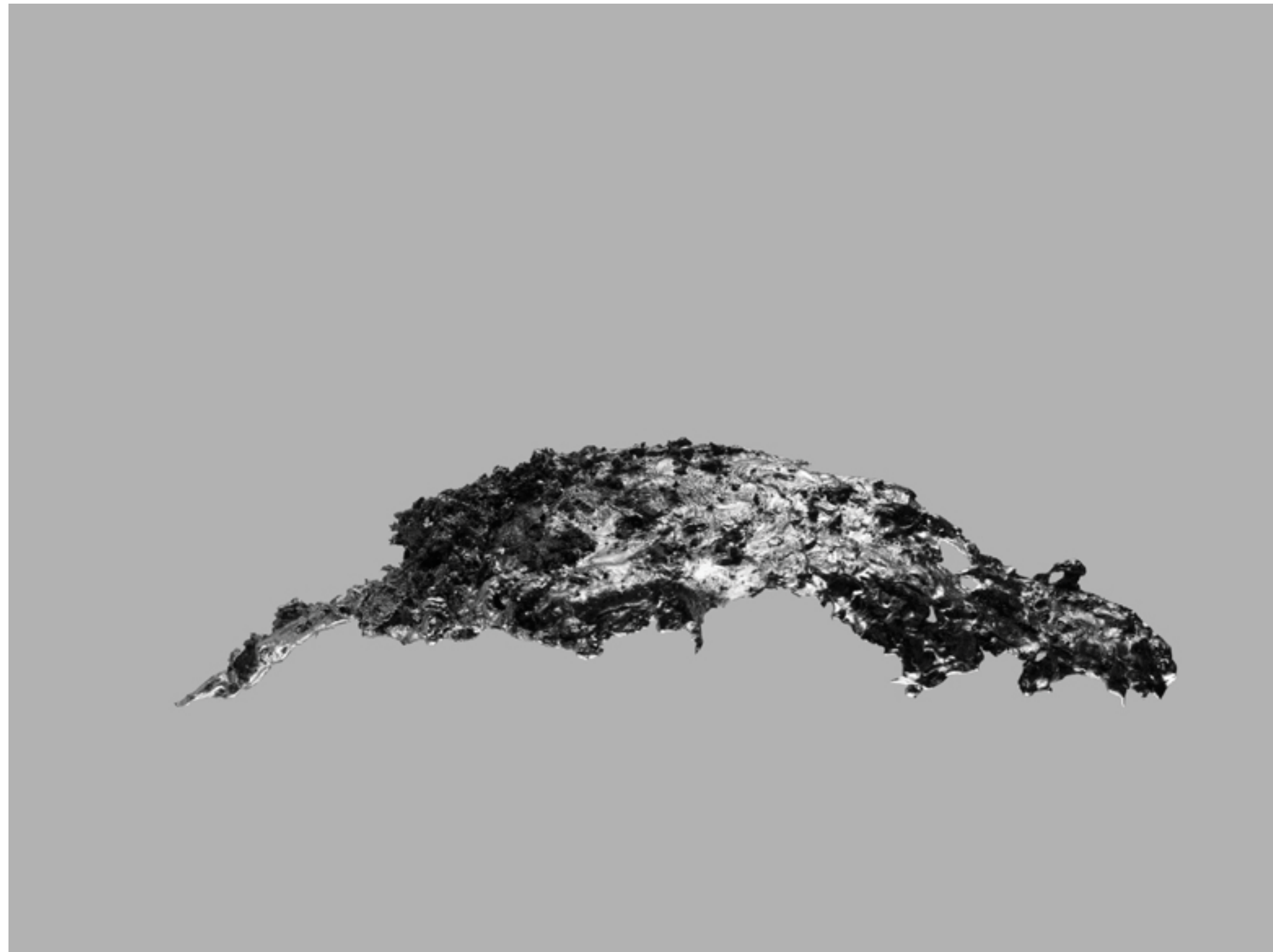
self-portrait bijlmer, 2012
inkjet prints, 224 × 100 cm

In Islam it is a ritual to pour molten lead in water, it is considered a type of black magic. It conjures nazar, the evil eye. There is a contradiction between science, an experimental approach, and a conservative religion. I wanted to reformulate this old form, to repeat the ritual to break the relationship with religion. To test a forbidden technique to create a new world. Melting lead and creating a new form with water is physics, matter and and to make meaning from it, to get a hold of the future.

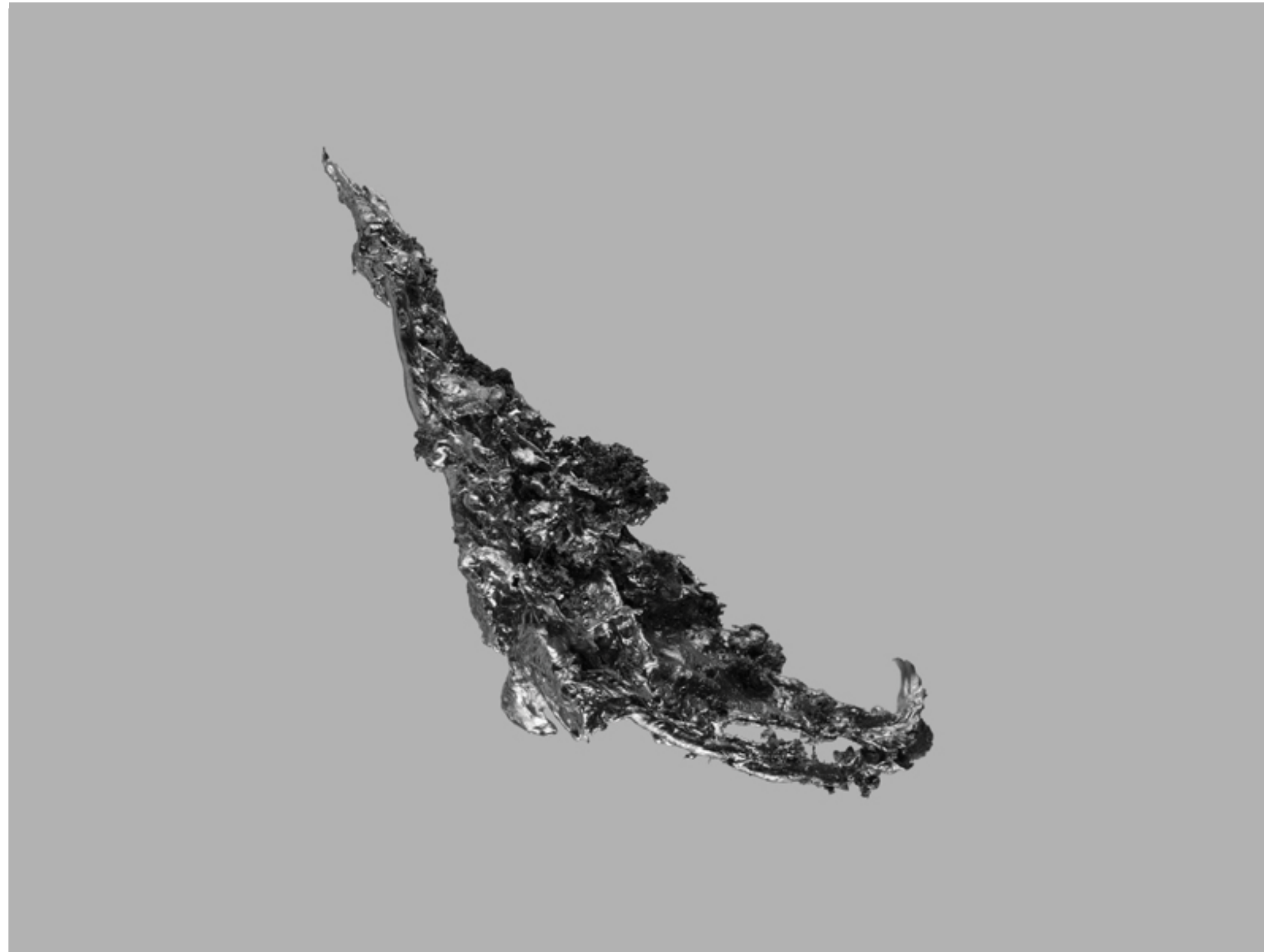
A book was also made of molten lead the history of conceptual art, try- the format of the book has 82 photos



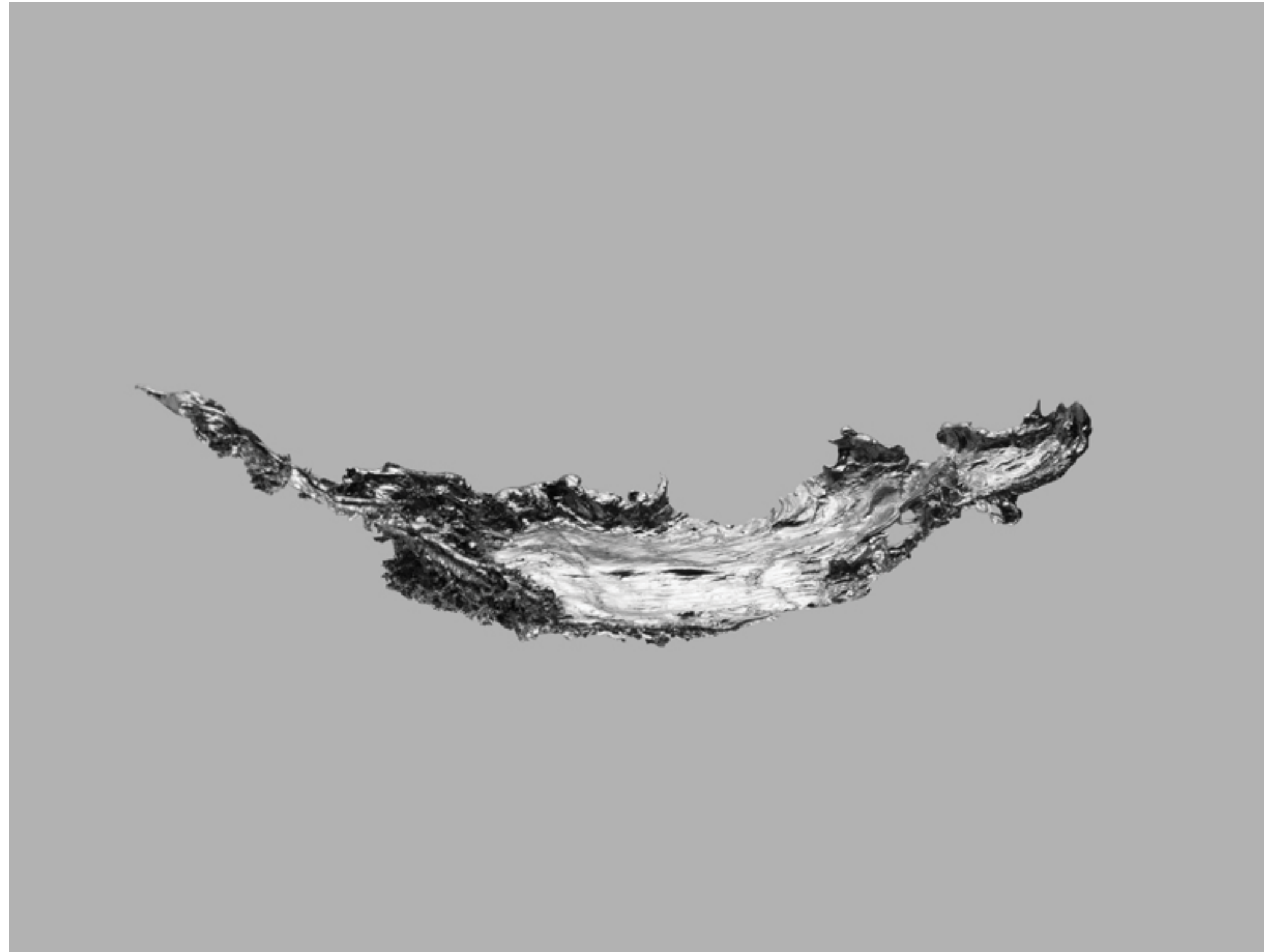
as abstract forms. Like a work in ing to find science in the spiritual, signifying lead (Pb)



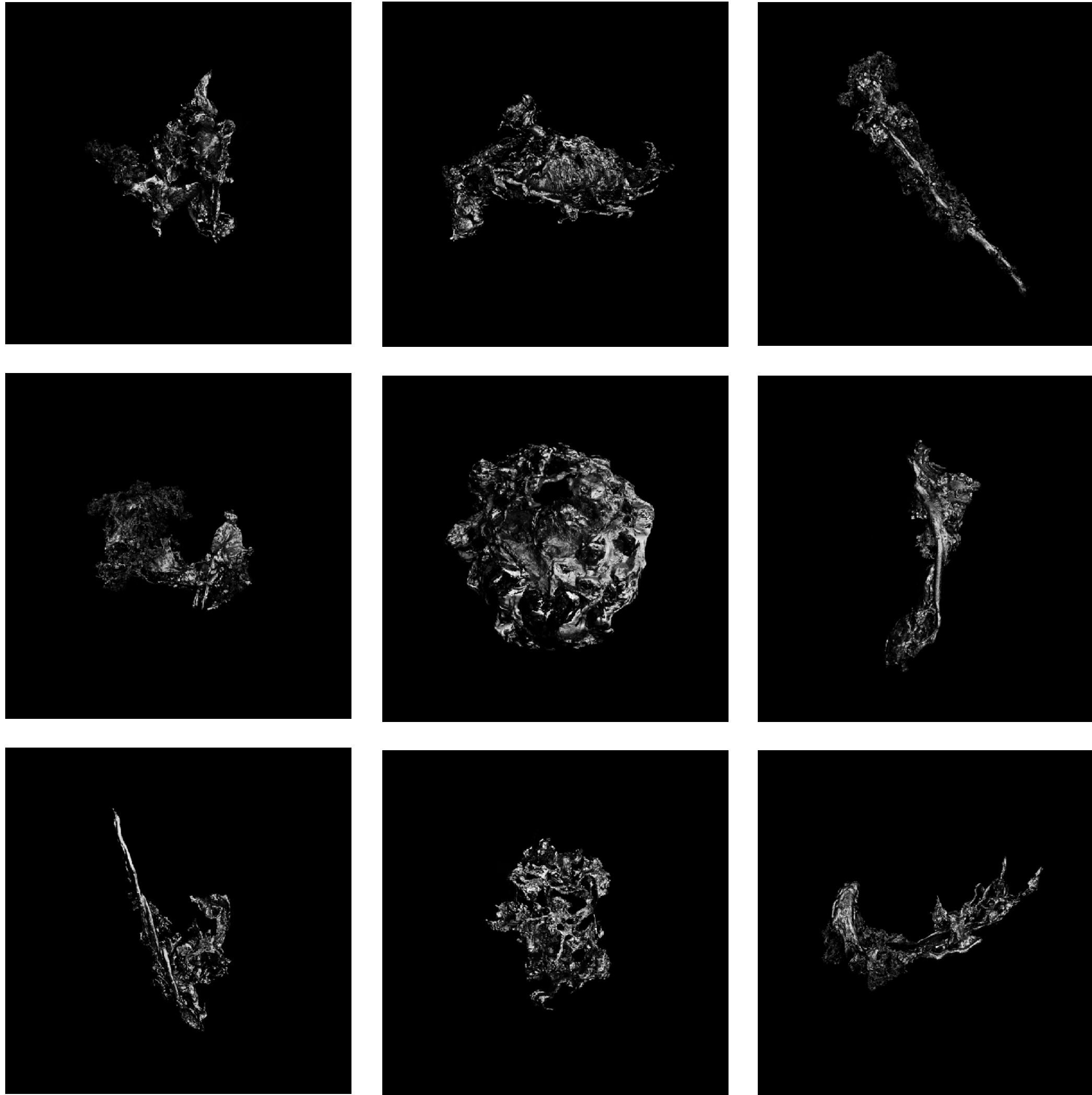
landscape, 2011
inkjet prints, 101 × 76 cm



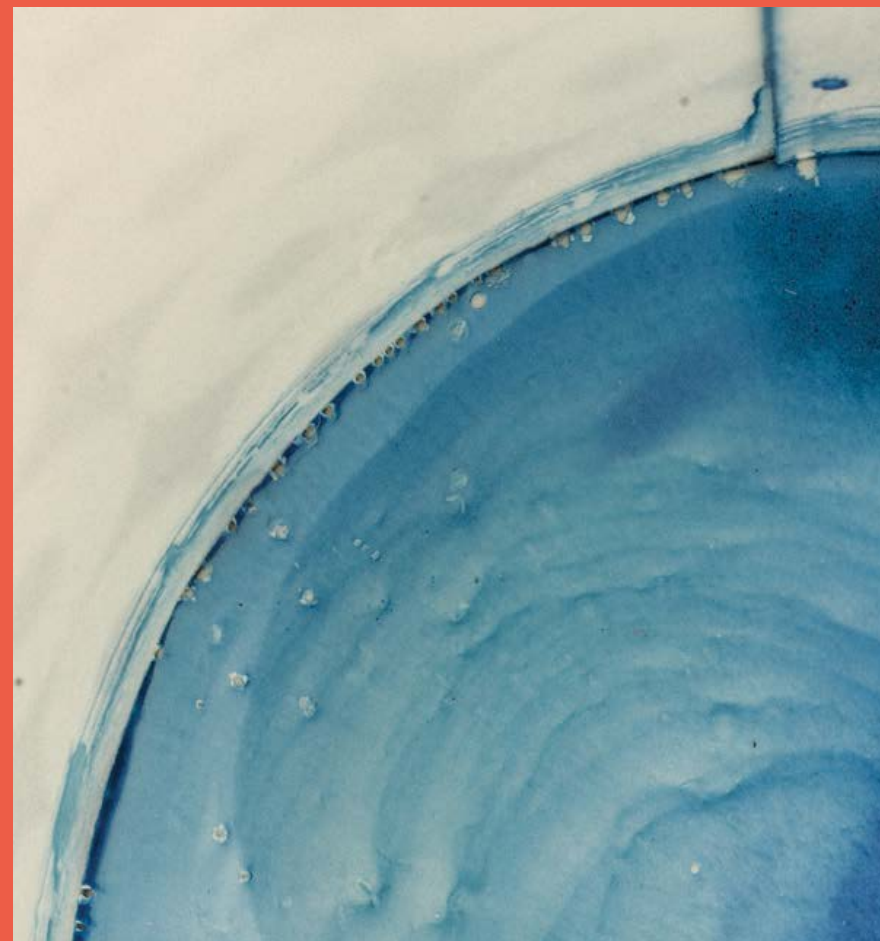
landscape, 2011
inkjet prints, 101 × 76 cm



landscape, 2011
inkjet prints, 101 × 76 cm

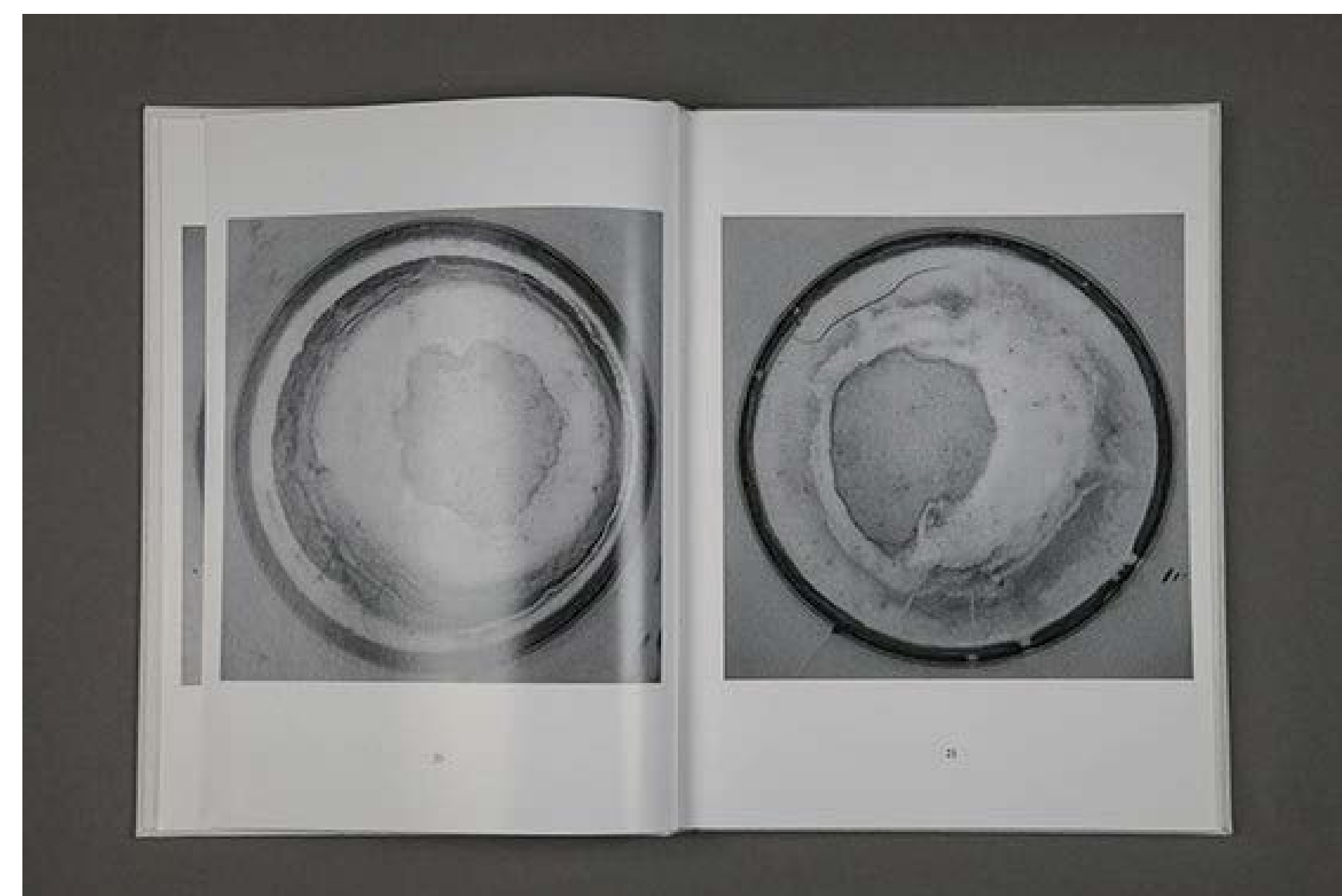
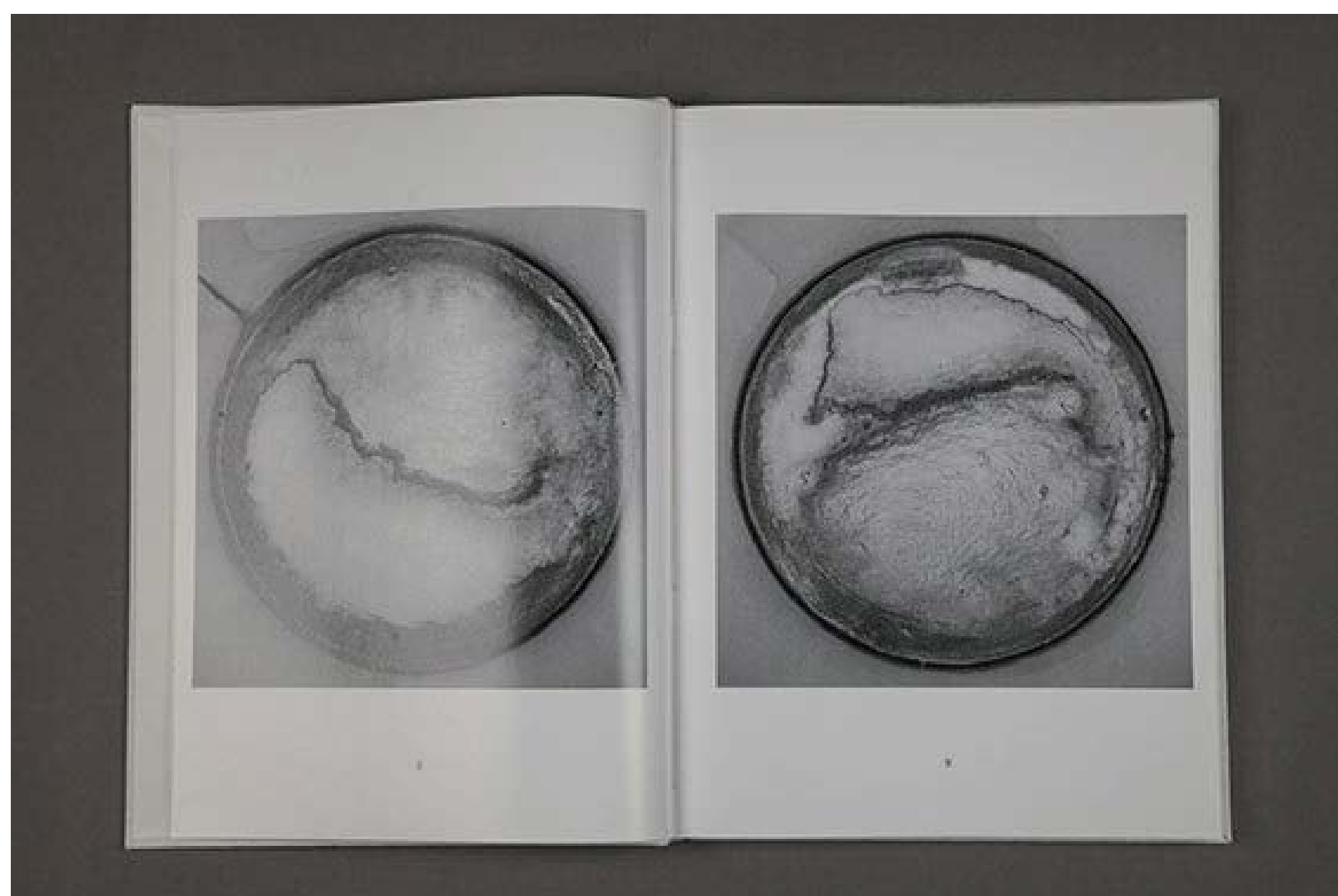


black book, artist book, 2011
21 × 21 cm, 86pp, hard cover

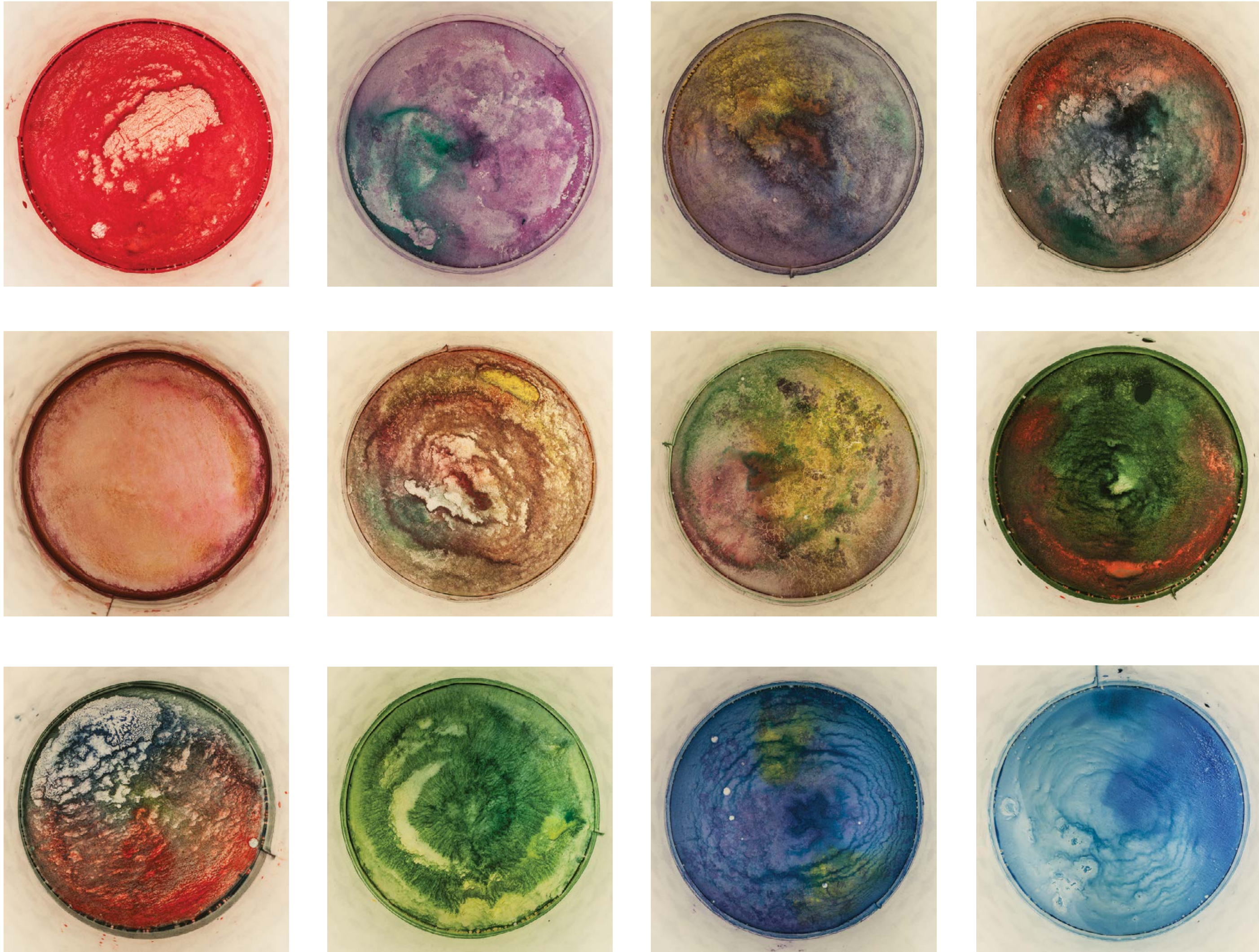


Another study of seriality and repetition in conceptual art. For this book I photographed coffee cups. In some cultures fortune tellers can read your future by looking at them. They remind me cells, and also of planets. Another form of life. Like a fortune teller creates another form of life, another reality through their act of interpretation.

atlas, artist book, 2011
20 × 29 cm, 208pp, laser print
hard cover, sewn-binding



atlas, artist book, 2011
20 × 29 cm, 208pp, laser print
hard cover, sewn-binding



atlas, 2011
60 × 60 cm, inkjet print on canvas

This project, like landscape, black book, atlas examine the relation between science and religion. For this series I asked a class of students to take their photos. It is also about fortune telling, so it is the future map of that class.





future map, 2010
24 laser prints in A3-format

SELECTED PHOTOGRAPHS 2010–2022



*the three states
of gray, 2012*
inkjet, 91 × 61 cm



an advertisement, 2012
inkjet, 76 × 50 cm



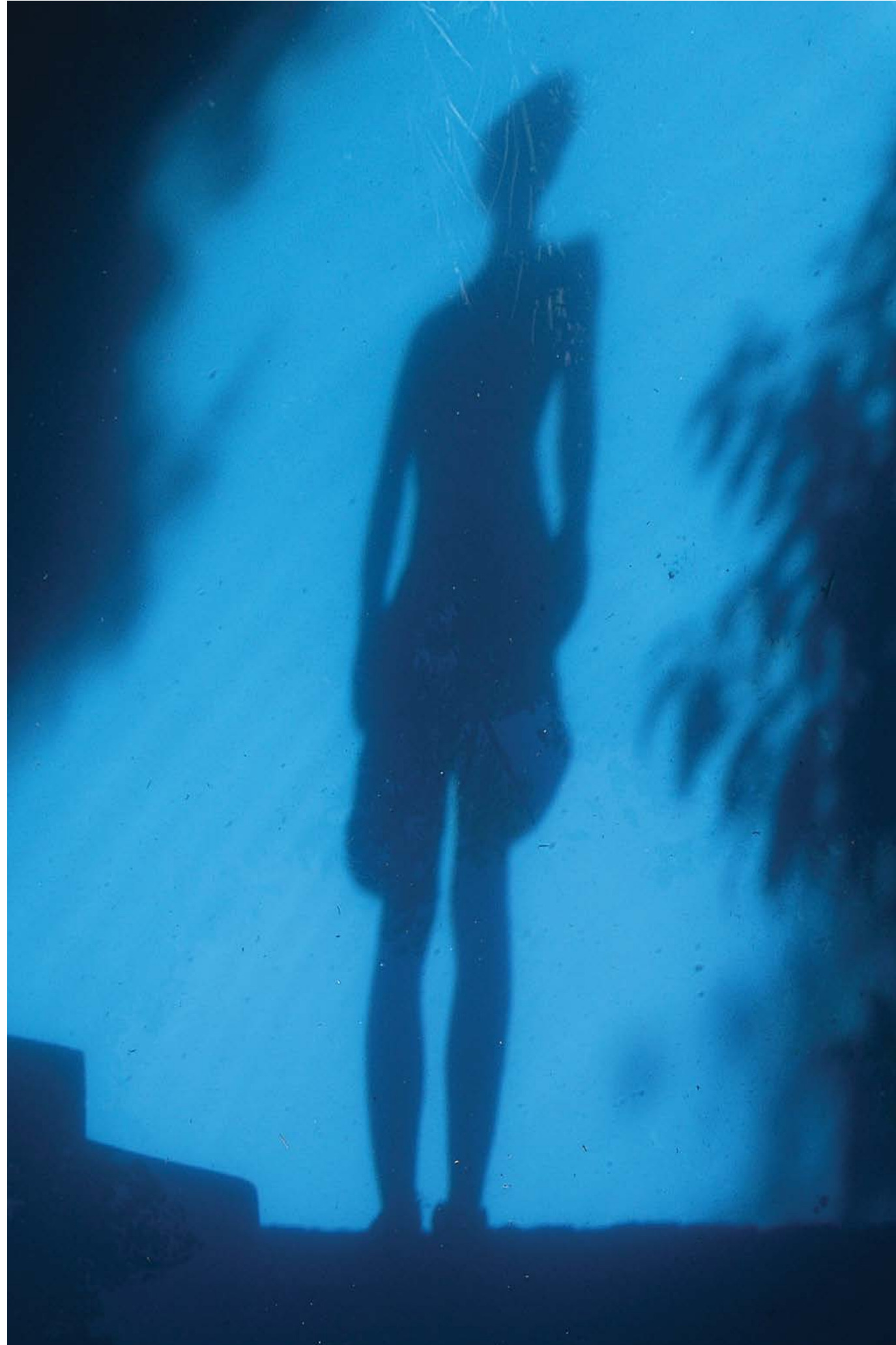
*the only beautiful
thing was me, 2011
inkjet, 91 × 61 cm*



road argentina, 2011
inkjet, A5-postcard



human nature, 2010
inkjet, 80 × 60 cm



a teenage, 2010
inkjet, 150 × 100 cm



spaceless, 2010
inkjet, 60 × 42 cm



ex with my jacket 2010
inkjet 60 × 40 cm



king deal 2012
inkjet 250 × 250 cm



the third way of reacting to a spider web 2012
inkjet 250 × 250 cm

EXHIBITIONS——*Mountain / Almost Nothing* Latmos 2021–22'. *Flaneur* Istanbul 2018 *Z* Istanbul 2015. *Park* Mediamatic Amsterdam 2013. *Misafir* Kare Sanat İstanbul 2013. *GRA Graduation Show 2013* Gerrit Rietveld Academy Amsterdam 2013. *The Ultimate Performance* Gerrit Rietveld Academy Amsterdam 2012. *Pop-up Bookstore* Galerie de Schans Amsterdam 2012. *Transmission P/////AKT SPACE* Amsterdam 2012. *Transmit* Sint-lukasgalerie Brussels 2012. *Foto Expositie* Galerie de Schans Amsterdam 2012. *Storage Space Exhibition* Heesterveld Amsterdam 2011. *Teenage Magazines* FOAM Amsterdam 2011. COMMISSIONS——*Object 34* Kadıköy Belediyesi 2018. *Bijlmer Project* Stadsdelen Gemeente Amsterdam 2012. ARTIST BOOKS——*HISTORY I* Istanbul 2015. *Not Even a Gas Station* Amsterdam 2013. *Trust* Amsterdam 2012. *Black Book* Amsterdam 2011. *Atlas* Amsterdam 2011. EDUCATION——*Gerrit Rietveld Academie* BA Photography Amsterdam 2010–2014.

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