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The artworks featured in an exhibition guide the viewer toward various thoughts and analyses. However, it is also well-known that they require further contemplation and exploration beyond the “first glance.” Artworks often conceal many elements within themselves, and each personal interpretation carries its own deficiencies alongside others. When you take the time to examine them from different perspectives, it becomes possible to reach different conclusions. Thus each viewer may sense and reveal very different situations based on their own viewpoint.

Sibel Kırık's exhibition opens up such a flexible thought space, so that the exhibition demands from the viewer to discover the hidden points embedded in each piece. As viewers begin to explore this exhibition, they find themselves among artworks produced through different methods may make it challenging to establish a connection between them. The viewer is somewhat justified in this; the canvases featuring complex techniques, compositions derived from colored stencils, illuminated coal masses covered with synthetic material, and three-dimensional forms created by compressing tape with computer technology seem to lack cohesion among themselves. Furthermore, the works spread throughout the gallery do not seem to convey a “clear message” to the viewer.

A common approach expects a singular, easily understandable statement from the artist in every exhibition; thus, the technical and formal connections between the artworks are also sought as complementary to that statement. This might be the preference of certain artists or viewers, but it is not all that there is; as emphasized above, some exhibitions may demand different “readings,” and without making such an effort, “the message of the exhibition” remains incomprehensible.

Now, let's return to Sibel Kırık's exhibition: The condition that provides unity is not merely the messages we perceive from the individual forms of the artworks or the system of indicators created by the juxtaposition of each form. Unity lies in the artist's approach to any object and their attitude of re-contextualizing them as artworks. Moreover, that re-contextualization evokes many scientific and philosophical implications at a deeper level, positioning the exhibition on the foundations of those implications.

For example, the compositions made of colored wooden stencils undoubtedly contain meaning and emotion on their own; while observing those canvases, we might not consider the stencils used for them at all. Perhaps the stencils were simply materials cut for “that composition” and discarded once the work was completed. However, this is not the case in this exhibition; these pieces are actually the stencils from a previous engraving by Sibel Kırık, carefully preserved in a corner of the studio, just like the artworks. Therefore, it is not unreasonable to think this: the stencils are fundamental components that constituted the previous engraving, but when their original wholeness is disrupted and they come together elsewhere, they are also capable of creating new compositions; indeed, no matter how hard one tries, they will never repeat that “initial composition” again. This leads us to question what the forms we perceive “actually are.” It resembles Aristotle's commentary on “the different forms matter can take and the various perceptions it creates.” Moreover, one can contemplate even further: these stencils evoke what Leibniz referred to as “monads”; that is, they are “simple substances” in their own right. In other words, they are “the essence of matter.” While their attributes remain unchanged, when grouped together, they can create infinite components. If so, the essence in the composition of a previous engraving will later be capable of creating the compositions of entirely different paintings.

Building upon this point, we can also encounter more contemporary scientific experiments: the discovery of “quarks” in CERN and the Higgs Boson. This involves the splitting of protons and

neutrons in the nucleus, revealing what is termed the “God Particle,” the “most fundamental piece.” An interesting conclusion emerged from this: “When you separate a substance and its various forms down to the smallest part and then reassemble them, you will not encounter the same composition; because the particles will evolve into completely different compositions under different conditions.” This has also marked the end of the dream of teleporting a person from one place to another intact.

In the exhibition, we also encounter three-dimensional forms created through the compression of paper tapes and with the help of a material called “3D Printer Resin” known as “AnyCubic Mono Photon.” At first glance, these may give the impression of being products of an entirely different thought and application process from the other artworks. Yes, they are indeed different in application, but conceptually, they completely align with the situations we have previously mentioned. When we learn that those paper tapes were also used as stencils in earlier paintings, we can identify how they transform into different compositions, perceptions, and meanings. The large coal pieces exhibited alongside a canvas created by Sibel Kırık with paint and fusain may serve as one of the most interesting overlaps in the exhibition. Since a substance is perceived only when it is transformed into a specific form and gradually gains meanings by shifting from one form to another, these coal pieces initially present themselves as “raw masses” and eventually evolve into fusain lines, integrating into different compositions. The forms that the coal mass takes over time and the different perceptions and meanings that arise when they combine with other materials on the canvas are significant.

Furthermore, the effect of the light cast upon the coal piece should not be overlooked. The environment created with “UV Light” reveals every “visual possibility” concealed by the mass, altering the form and perception of the matter and making various compositions observable, extending from fusain to technological analyses.

In conclusion, the works in Sibel Kırık’s exhibition, while being the creations of an artist, also evoke the laboratory observations of a physicist, chemist, or biologist. Perhaps within all this, it could be said that the relationships established among the artworks transcend simple narratives,

*Act: It contains objective information, meaning it is a "known." The subject is defined as "the knower of the object," which signifies the "process of knowledge formation" occurring between the object and the subject.

*Metabole: The information contained in the object undergoes continuous change due to movement and, consequently, time; this term reflects Aristotle's concept of "object knowledge."

symbolically referencing the “unity of the universe” at a philosophical level.