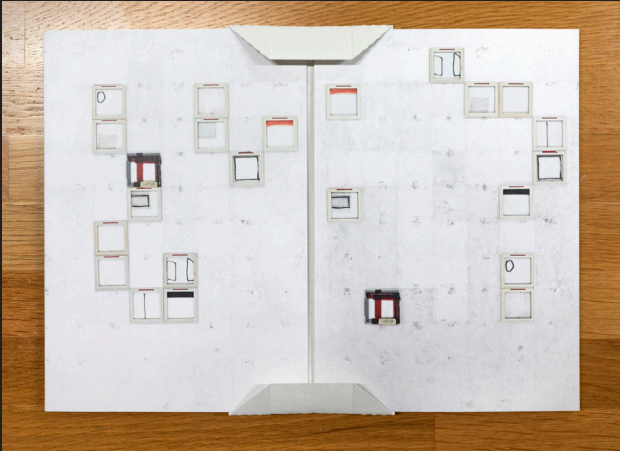


Demet Yıldız Dinçer

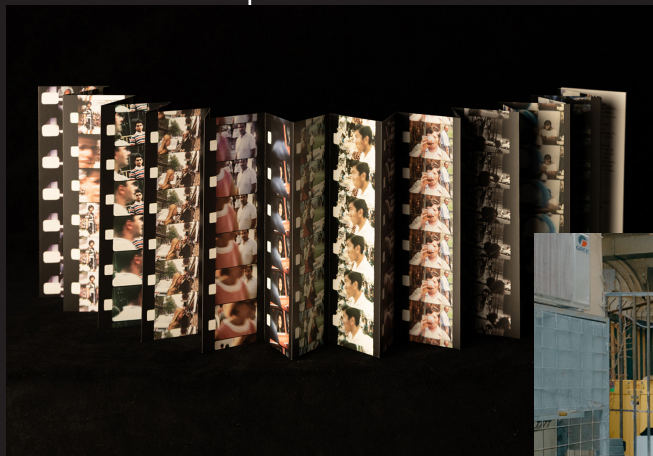


3



1

4



5



2

Parallel to their central role in contemporary photography, photo books have become one of the final forms of photographic presentation for many artists in Turkey as well. In recent years, the number of independent and self-publishing publishers dedicated to photography has increased, along with photo book workshops and events. As a form of collaboration between artists, editors, designers and, publishers,

photo books offer a creative space for experimentation in a region where photography has had deep roots since its invention in 1839. Far from being overarching, this selection offers a glimpse of how the artists in Turkey delve into subjects such as archives, gaze, remembering, forgetting, and loss by using cities and landscapes as their backdrop while exploring different possibilities of the photographic medium.



VOID¹
Bahadır Aksan

FilBooks, 2022

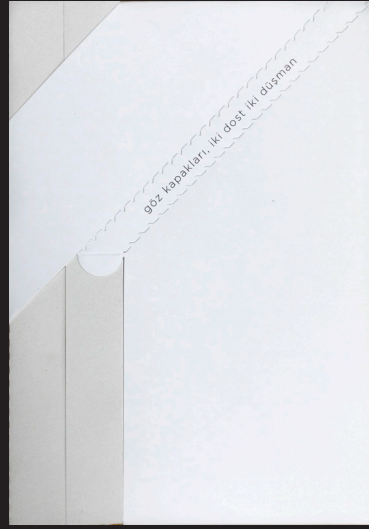
In his photo book, Ankara-based artist Bahadır Aksan tackles issues of death and loss. The book's title embossed on the front-page points to the presence of lost ones even though physically they are not with those 'left behind'. From the beginning onwards, the way the book has been constructed requires the reader to engage with its hardcover and casebound design, both physically and mentally since it consists of two blocks of pages that function like a puzzle. Once one turns the pages, full images are divided into two halves and make the reader wonder what kind of juxtaposition comes next as every new page creates new combinations. The photographs' subdued colours and simple compositions act, with the help of blank pages in between, as pauses, inviting the reader to ponder on absence and a sense of incompleteness.



ŞEHİR FİKRİ²
(Tefrika İstanbul 003)
Ci Demi

Onagöre, 2022

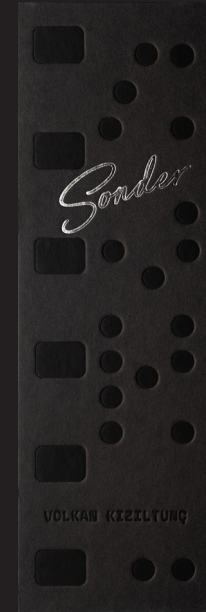
Notion of a City is the third instalment of a multi-volume book project about Istanbul. Like the two previous editions which were conceived each by a different artist, in this photo book Ci Demi's takes on his native town by focusing on Istanbul and its psycho-geography. Demi's photographic language takes its inspiration from the colour palette of Italian murder mystery fictional films of the 1970s, known as *giallos*, and borrows visual elements from the horror film genre. In this intriguing portrait of the city, Demi tells a story of Istanbul with crucial elements missing from its narration, much like Georges Perec's 'Oulipo novel' *La Disparition*, written without using the letter e. The artist intentionally omits people, animals, language, and important clues indicating the location of the photographs. With only a few hints available, such as vegetation and construction sites, the reader encounters familiar scenes and objects, but is left perplexed by this — as Demi describes — 'horror photo book'.



**GÖZKAPAKLARI,
İKİ DOST İKİ DÜŞMAN**³
Sevim Sancaktar

FAİL Books, 2019

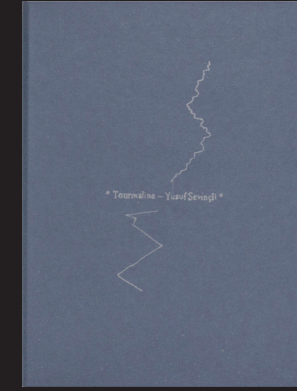
The photo book *Eyelids, Two Friends Two Foes* was published on the occasion of Sevim Sancaktar's eponymous exhibition that took place at the Galata Greek School in 2019 in Istanbul and is shaped around the artist's ongoing practice on archives, historiography, witnessing, gaze, remembering, and forgetting. The book consists of sixteen photographs showing various arrangements of thirty-five empty slide frames from an archive that she came across by chance. The artist created compositions using the reduction method: throughout the pages, she reshuffles the frames with some pieces disappearing in every new arrangement. By the gaps and traces left behind by the relocated and missing frames, Sancaktar points to the loss of information while shaping history. She suggests that history is also constructed around these losses and that the archives are places about forgetting as well as remembering. Coming with a slipcase, *Eyelids, Two Friends Two Foes* is reminiscent of the boxes where the slides are kept and includes texts by Ezgi Bakçay and Nora Tataryan.



SONDER⁴
Volkan Kızıltunç

NOKS Books, 2022

This leporello-bound book is a continuation of Volkan Kızıltunç's previous video works *The Look* and *Typology of Memories*, which consist of fragments from the artist's extensive archive of discarded 8 mm films. Apart from a few from his own family archive, films were collected from various sources including flea markets abroad. Studying archaeology before devoting his time to photography, the artist thematically categorises recurring moments in these films and brings similar memories together by people who are complete strangers to each other. *Sonder* borrows its title from John Koenig's *Dictionary of Obscure Sorrows* meaning 'the realization that each random passerby is living a life as vivid and complex as your own'. In his study of the photographic medium, Kızıltunç reveals the essence of the moving image as an assemblage of still images and points to the role of images in efforts to reconstruct memory and the futility of such a venture. *Sonder* is accompanied by texts by Kobi Ben-Meir and Lora Sariaslan.



TOURMALINE⁵
Yusuf Sevinçli

InCadaqués Photo Festival, 2020

TOURMALINE is a book comprised of Yusuf Sevinçli's transient black-and-white photographs taken over the course of ten days during an artist-in-residence programme in Spain. In images depicting the landscape of the northern Catalonian coastal region, Cadaqués and Cap de Creus, the glow of granite rocks under the heat of the early summer sun and the arid nature make one lose the sense of reality; the earth, the wind, the flora and the sea dominate all senses. The artist's immersion in the region, whose untamed landscape was described by Salvador Dalí as 'made for gods rather than men', is reflected in the artist's grainy, ambiguous, and highly personal photographs. Although Sevinçli documents specific places and times, his practice neither address those sites nor indicate exact dates, a fact that helps him to maintain a dramatic and emotive quality in his images. This lack of specificity is from where the poetry arises: his dream-like images invite the viewer into Sevinçli's imaginative world. A text by Natasha Christia accompanies the publication.

DEMET YILDIZ DİNÇER is the curator and head of the Photography Department at the Istanbul Museum of Modern Art. She taught several courses on art at Sabancı University and continued her career in contemporary art at the Istanbul Biennial before taking up her current position at Istanbul Modern in 2015. In addition to curating photography exhibitions, Demet contributes to numerous publications by publishers including Thames & Hudson and Hannibal Books and holds jury membership and nominator positions at various international photography festivals and events. Demet is based in Istanbul, Turkey.