

Viron Erol Vert
2009 - 2017

ğ- the soft g
Queer forms migrate



ğ- the soft g - Queer forms migrate | 2017 | Installation view | Handmade double head leather sling and vintage handmade orient carpets | various sizes



ğ- the soft g - Queer forms migrate | 2017 | Installation view | Handmade double head leather sling and vintage handmade orient carpets | various sizes

The Name of Shades of Paranoia,
Called Different Forms of Silence



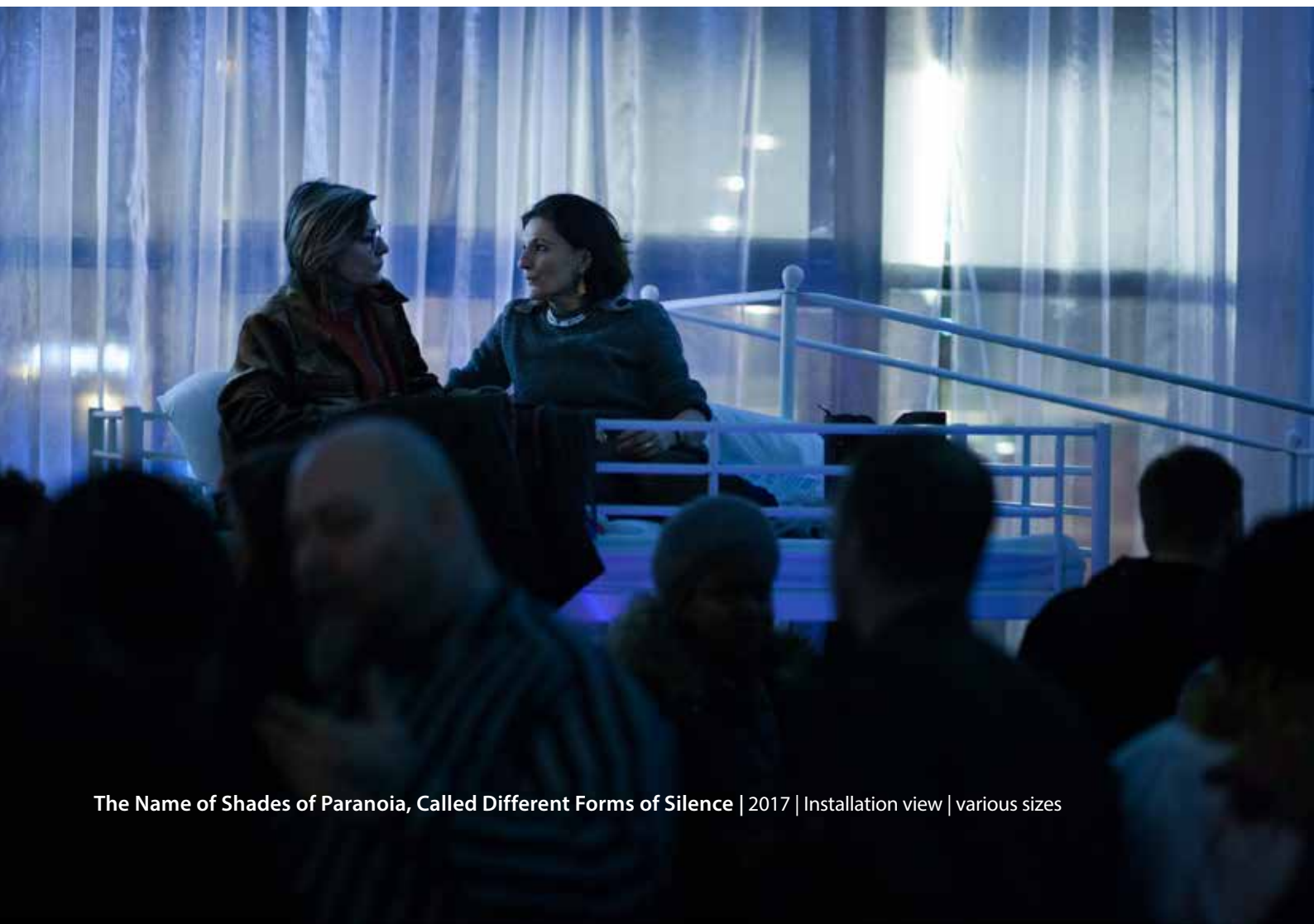
The Name of Shades of Paranoia, Called Different Forms of Silence | 2017 | Second hand bed Instalation in various sizes and shapes, cotton duvet covers | Installation view | various sizes



The Name of Shades of Paranoia, Called Different Forms of Silence | 2017 | Second hand bed Instalation in various sizes and shapes, cotton duvet covers | Installation view | various sizes



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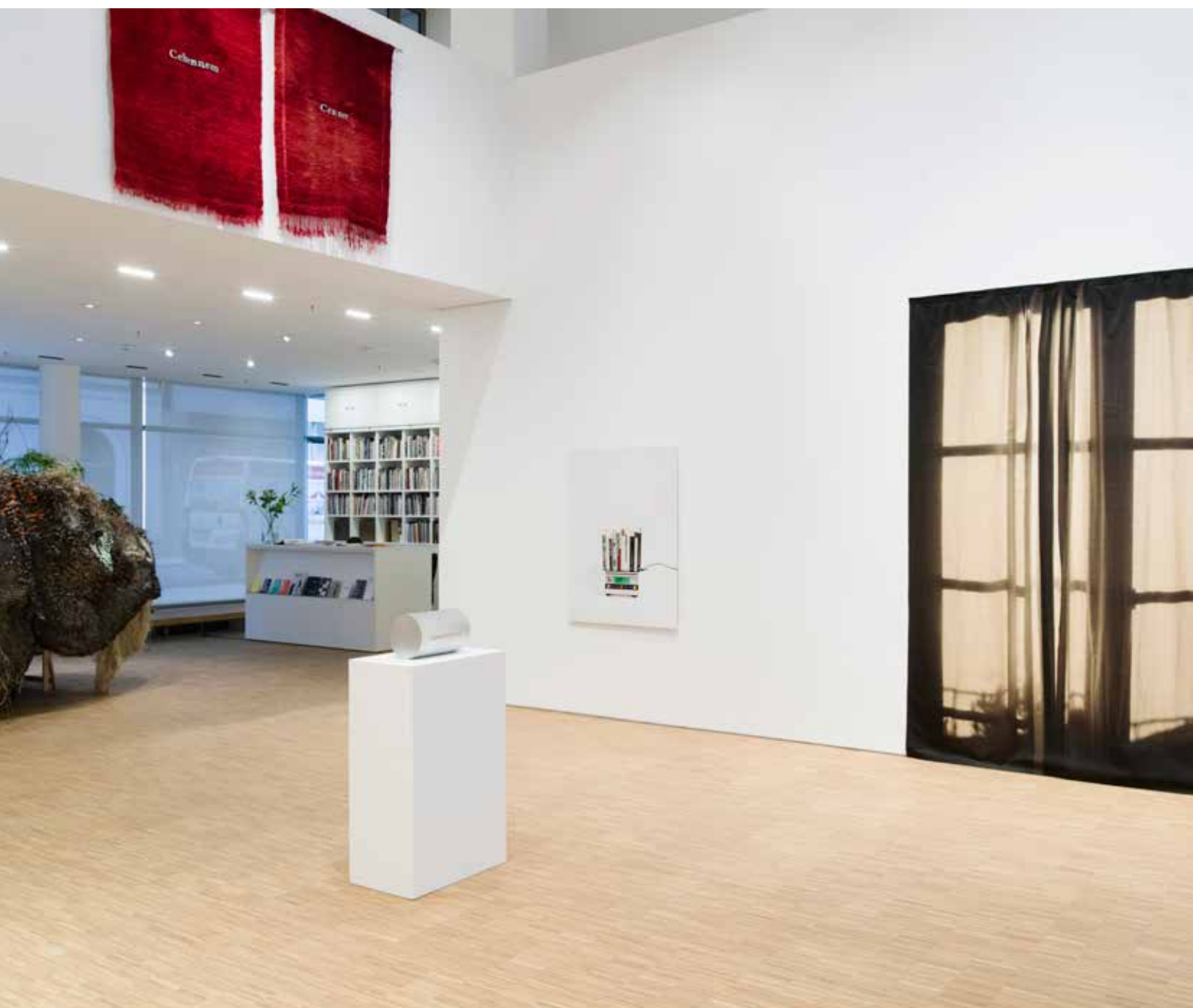


The Name of Shades of Paranoia, Called Different Forms of Silence | 2017 | Installation view | various sizes

Power Play
Ewigkeit



Power Play | 2016 | Installation view | Antique woolen carpets, typo out of layered rubber and glitter fabric | 200 x 170 x 10 cm



Power Play | 2016 | Installation view | Antique woolen carpets, typo out of layered rubber and glitter fabric | 200 x 170 x 10 cm



Power Play | 2016 | Installation view | Antique woolen carpets, typo out of layered rubber and glitter fabric | 200 x 170 x 10 cm

The Foyer
Die Diele



Die Diele | Installation view | 2016 | 300 x 300 cm | NBK Berlin



Die Diele | Detail view | 2016 | 5x 70 x 50cm | knoted wool | NBK Berlin

The work of Viron Erol Vert covers painting, video, design, collage and sculpture. His space-seizing installations avail themselves of various materials and media, which he blends to complex arrangements.

The topics are strongly influenced by his own multicultural background. On the basis of his own family history Vert focuses on questions about the influence of cultural and linguistic roots on the composition of identity and makes use of ancient myths and legends. He examines their background looking for substance and transfers the content figuratively into the present in order to analyze their history, socialization, culture and religion in relation to the development of identity. Vert's studies in fashion, textile and surface design reflect themselves in the precise processing of the materials, which are used purposefully for his sculptures and installations.

In several works Vert reflects on the myth of the flying carpet. The myth was brought to Europe with oriental fairy tales and religious writings, and is described for the first time in religious texts about the history of the Brassed City as a gift of God to King Salomon.

Vert is interested in the image of the carpet as a link between Orient and Occident, between cultures, worlds, languages and dimensions. He examines the idea of mythical means of transport as the idea of a medium to cross borders between different disciplines and creates relations to mathematics, astronomy, astrology and religion.

In *Air Abraham* (2011) Vert adapts the star-shaped seal of Salomon, recomputes the geometrical essential structure and knits the pattern into a traditional carpet. In *Abraham1* (2014) he breaks away from textile and projects the analysis of the image of the carpet onto a multidimensional object, which is inspired by the geometrical form of the Amplituhedron. While the Amplituhedron is used for calculating interactions of individual particles in quantum physics, Vert uses the structure to illustrate reciprocal effects and connections from culture, religion, science, myth and language. In his new work, *The Hall* (2016) Vert addresses the current social situation in Istanbul and the effects of political repression in everyday life. He brings up the increasing protest culture against the power of the state, which prevail in many cities of Turkey with police power, tear gas and water guns, as well as the recurring suppression of national and religious minorities, which has been affecting his family's history.

The inhabitants of Turkish cities have developed their own methods in order to protect themselves at demonstrations and in everyday life from police power with self-made gas masks from ordinary objects such as plastic bottles and bras as well as spray bottles with a mix from lemon juice and baking powder. Vert underlines the function of these objects as new cultural items due to dominant repression and examines to what extent social and political circumstances affect the development of cultural items as well as cultural identity in the past.

He had the objects built in five different regions of Turkey from traditional materials and with regionally specific craft methods, hereby linking elements of cultural properties of the past with current phenomena. The objects are presented on simple wall racks. The installation is completed with a work made up of five different traditionally knitted Carpets which assimilate to the word 'Kimlik' meaning 'Identity'. The situation is modelled after a typical Istanbul hallway and stands for the transition of private space into public space.



Die Diele | Detail view | 2016 | 100 x 50 x 50 cm | handcrafted paper mask and lemon pieces out of wood, vintage family photo on walnut wooden shelf



Die Diele | Detail view | 2016 | 100 x 50 x 50 cm | shelf out of wood with diverse objects out of wood / copper / brass and hand embroidered fabric gloves | various sizes



Die Diele | Detail view | 2016 | 100 x 50 x 50 cm | hand crafted glazed ceramic and walnut wood

The Chronicle
Der Chronist



The Chronist | 2014 | Installation view | Sanded crystal mirror pieces on wooden back | Painted steel legs in various sizes
Courtesy: Künstlerhaus Stuttgart

“Viron Erol Vert virtually works as a kind of alchemist. He collects curative imagery, fascinating stories, and characters that inspired him and then proceeds to compile them freely in the light of his own imagination. Some visual codes are employed on strategical designs, repeated as a template to create a new mise en scene. He sincerely believes in his own tales, just like every good storyteller should. In fact, he keeps a record of his own epoch, just like a vakanüvis (court historian or chronicler).”

The installation at the second floor of Künstlerhaus Stuttgart brings together three main works produced in different media and based on various levels of abstraction - Itered through the visual, aural and material research that the artist has developed through his recent collaborations from artisans of Istanbul to Berlin based creative labour.

Working together with the musician/sound artist, Hermione Frank and dj/video editor, Hanno Hinkelbein, Viron Erol Vert generated a meditative video piece rendered from animated forms of cultural codes, and historical symbols that he has been a liated, and the sound recordings he himself performed. Like an atomic ceremony, abstracted forms are flying on the black surface reminding of an orbital plane, and the audience hears the artist spelling out the alphabets of his epistemological cosmology.

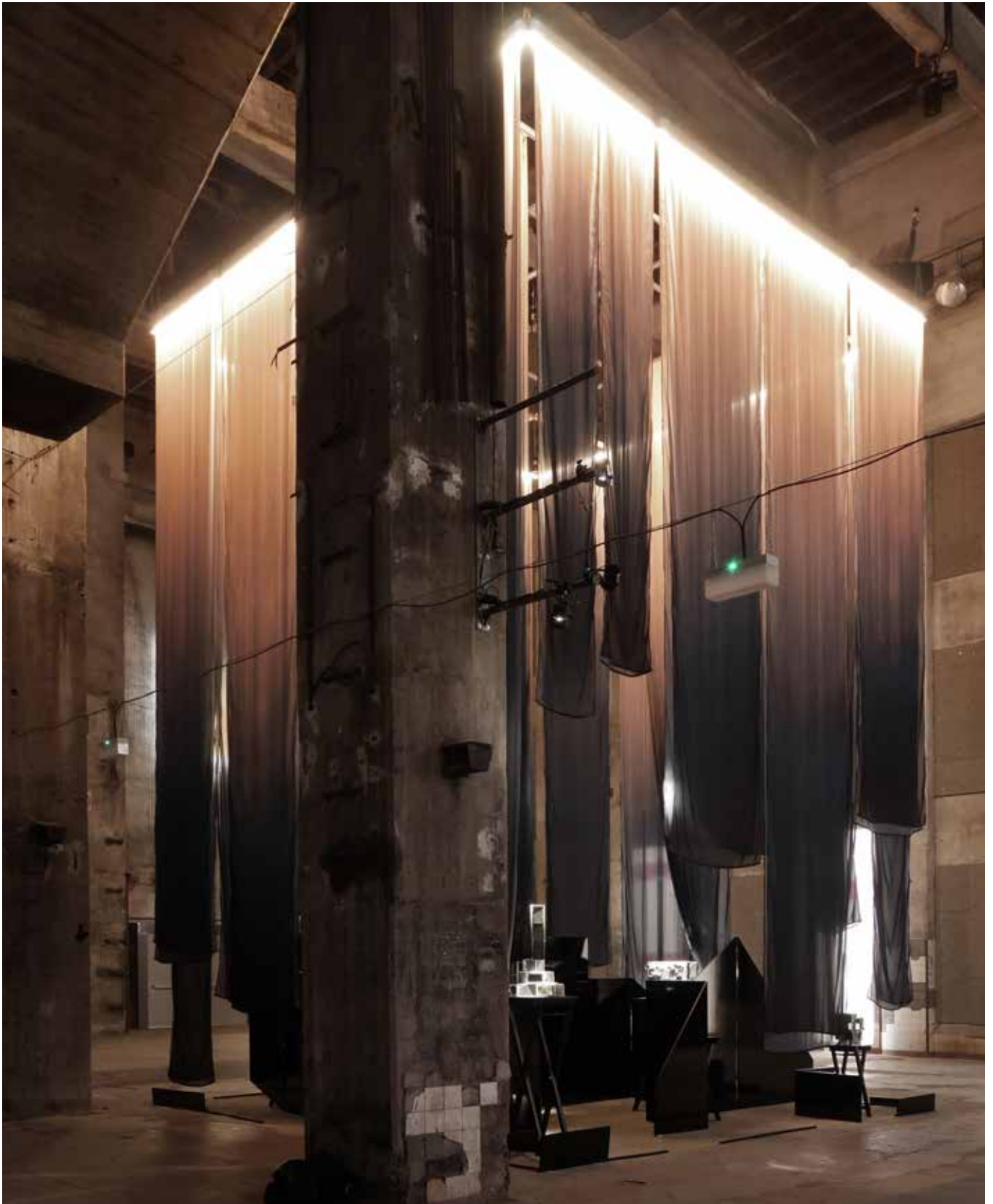
Following this, as site-specific elements curtains hung from above are circled around a form of sculpture -made of mirror and metal- inviting the visitors into the installation. At the end, a photographic image –taken in a traditional photography studio in Galata of Istanbul where Vert is connected with Levant memories - breaks the abstracted narrative structure of the exhibition, and the artist blinks us as the chronicler of our time.

Text/ Adnan Yildiz



The Chronist | 2014 | Installation view | Sanded crystal mirror pieces on wooden back | Painted steel legs in various sizes
Courtesy: Künstlerhaus Stuttgart

Metropolis aka Guest List
Metropolis aka Gästeliste



Metropolis aka Guest List - 10 | 2014 | Installation view from Berghain Kubus | Chromed tin and hydroetched glass, painted wood and digital printed fabric | 700 x 700 x 100 cm



Metropolis aka Guest List - 10 | 2014 | Installation view from Berghain Kubus | Chromed tin and hydroetched glass, painted wood and digital printed fabric | 700 x 700 x 100 cm



Metropolis aka Guest List -10 | 2014 | Installation view from Berghain Kubus | Chromed tin and hydroetched glass, painted wood and digital printed fabric | 700 x 700 x 100 cm



Metropolis aka Guest List - Ben O.+3 | 2014 | Chromed tin and glass displays, wooden painted black paravents and legs
340 x 100 x 270 cm | Courtesy: Eric Tschernow

For the exhibition "10" for the 10th anniversary of Berghain in Berlin, Vert has created a walk-in installation, which staged the microcosm of club culture and the prevailing there game of identity as a maze full of reminiscences of bygone eras and thus a time-consuming and developed cross-cultural concept of human perception outside the everyday reality.

The shape of the labyrinth, which was equipped with a variety of symbolic meanings since ancient times and its origin is unknown to this day, is one of the oldest forms of European cultural heritage. After labyrinths was still used in medieval churches as a symbol of the soul's journey to salvation, we have continued to develop its structure in the Age of the Baroque to walk mazes are exclusively for leisure and visitors allowed an experience of getting lost and losing. Applied to the present day corresponds to this later objective of what a visitor would expect from a club like Berghain. Even here there is a place where people escape for the duration of their stay reality and can concentrate solely on their senses. Both are protected areas, where they agree - surrounded by hedges or darkness - is free to indulge in the pleasure and live out fantasies without that this could get to the outside world. It created parallel worlds in which other or no laws apply and where it is, as it possible to assume other identities and to be perceived by others accordingly. Metropolis I offers a way to understand the appropriate actions and interactions and experience. At the same time, the sculpture is a reinterpretation and development of labyrinthine forms, corresponding to a contemporary version of the current construct a club.

Surrounded by curtains that mark the border to the outside world, different form high, painted with black piano lacquer screens a maze, which reflects the spatial and communicative structures of a club as well as the viewer and his perception of himself. In contrast to symbolize glass display cases and mobile kiosks, which are manufactured in Istanbul since the time of the Ottoman Empire to the presentation after traditional crafts and used for the sale of goods, offering individuals who position themselves partly inside and partly outside of these structures, and aunt. Different geometric shapes that are also found in the spatial structure and the arrangement of the individual elements, thereby represent individual traits or feelings and make each showcase a personalized unique.

The emptiness inside of the cabinets and the smooth, shiny surfaces create an atmosphere of rejection and loneliness, but at the same time make a projection for the ideas and expectations of the viewer. As in a mirror cabinet installation gives the visitor a glimpse of their own and others' identities reconstitute itself in interaction with the environment. By combining the individual elements and individual perception of the viewer creates a space that opens up new perspectives between exhibitionism and voyeurism, modern and archaic, anonymity and communication.

Text Nina Lörken



Metropolis aka Guest List - Various Objects, The Mechanical Corps" Abraham-1 | 2014 | Installation view | lazered and cast brass on wood, steel legs | chromed tin and glass displays, wooden painted black paravents and legs | various sizes

Das mechanical Corps
Das mechanische Corps



"The Mechanical Corps" Abraham-1 | 2014 | Installation view | lazered and cast brass on wood, steel legs | 310 x 300 x 300 cm
Courtesy: Eric Tschernow

As a kind of metamorphosis of the work "Air Abraham" deals "Abraham I" in an interplay between present, past and future, the interfaces of a connection between mythology and science. Based on the ancient myth of the ying carpet is a - multidimensional in many ways - "flying object" constructed which overcomes not only spatial but also temporal distances and through interdisciplinary combination of its components creates its own new universe.

Already in the selection of materials and workmanship associated Vert past and future by letting customize the items of sculpture in wood and brass by traditional craftsmanship in the workshops of Istanbul, but limited in design to strict geometric shapes and technically oriented details. The visual aesthetic result is a structure that ancient and futuristic as it anmutet and the memory of aircraft to the dawn of aviation, as well as allowing the idea of a spaceship in space. Both are available for the human longing for the exploration of the unknown, for the beginning of a journey to new knowledge, the search for answers. The Vert met by taking up elements of mathematics, astronomy and physics as well as aspects of Numerology, Astrology and Esoteric and combines them into a holistic, comprehensive explanation.

A body in the form of a hexagon is the center of the sculpture. It separates the inside from the outside, the micro-level of the macro-level, the sky from the earth, the known from the unknown. However, these levels are connected by nearly 900 screws that secure the outside plates in the form of constellations and inside each representing a visible from Earth star of our solar system. The ball bars inside can be connected to a geometric structure, recently discovered by quantum physicists called which from a certain perspective. Amplituhedron similar. The inclined viewers that have made them the experience to be given to how can suddenly and unexpectedly open up entirely new dimensions under certain circumstances. With the perception of the viewer play the delicate plates that are attached like wings or sails to the outer skin of the body and the massive structures appear to hold against all the laws of physics to oat. While even the stars here are not outside but inside the sculpture to see make the wings of the earth is when they classi fied as a puzzle and their pattern of a in different directions large map together.

The sculpture thus leads together elements that put in their specific combination of previous ideas aside and open dimensions of a new reality. Although, or perhaps because the work is so well understood as a plea for fantasy, it forms in its most lavish opulence and in the embodiment of the ideas underlying aware of a completely outdated counterpoint to contemporary social and artistic trends. Not only does the game with the epochs is consistently carried to the extreme, but the romance associated with material and subject matter itself becomes a piece of political provocation.

Text/ Nina Lörken



"The Mechanical Corps" Abraham-1 | 2014 | Installation view | lazered and cast brass on wood, steel legs | 310 x 300 x 300 cm
Courtesy: Eric Tschernow

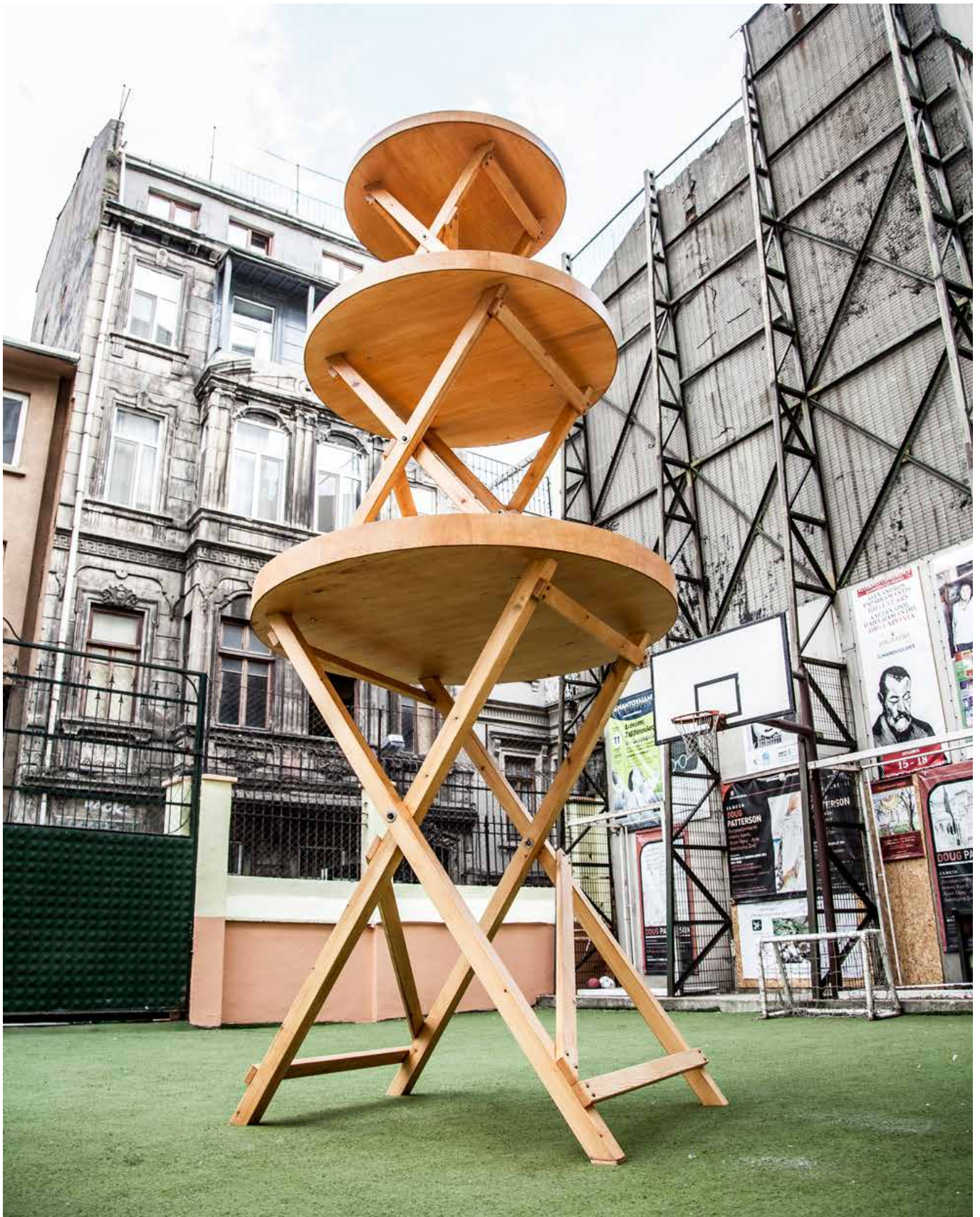


"The Mechanical Corps" Abraham-1 | 2014 | Installation view | lasered and cast brass on wood, steel legs | 310 x 300 x 300 cm
Courtesy: Eric Tschernow



"The Mechanical Corps" Abraham-1 | 2014 | Installation view | lazered and cast brass on wood, steel legs | 310 x 300 x 300 cm
Courtesy: Eric Tschernow

While/Stocks/Last



While/Stocks/Last | 2013 | Installation view | Wood tables with wooden legs | 650 x 200 x 200 cm

For the exhibition happening concurrently to the Istanbul Biennial 2013, which is in conformity with its theme „Mom, am I a Barbarian?“ Viron Erol Vert is showing a sculpture of oversized replicas of the typical Istanbul mobile counters in the garden of Zografyon Greek High School in Beyoglu, Istanbul. As a project co-organized by doorandmountainproject, Greek community Foundations Society, Zografyon High School, Galerist and Kultur De- partmani, the public space intervention/installation will be open to the audience between the dates September 14th to October 20th.

Istanbul, as a city in which the tradition of multicultural exchange of numerous peoples, convictions and religious orientations has flourished for centuries. The cultural and economic exchange with other nations prospered here long before globalization was even needed. The mobile counters influenced the face of the city already in early times of the Ottoman Empire till present time and are symbols of the everyday culture of Istanbul. Even though, or maybe because the number has decreased as well as the diversity of offered wares in times of modernisation, they still represent a pure form of economy which is becoming less and less important today: the personal exchange of wares against money - face to face!

This stands in stark contrast to hypermarkets, online-shops and present national and global economical issues as the mobile counters are a social place of gathering where people of all kinds of different nationalities, religious or social origin meet to share the moment of dining, choosing and communication. On one hand the counters imply a feeling of familiarity which is evoked by the identification of common items from daily routine, on the other hand the viewer feels small and insignificant in comparison to the enormous size of the sculpture, which also leads to the inability to see what is offered on the mobile counters from close proximity.

The change of position not only compensates size, it also reveals that there is actually nothing for sale on the counters. This insight is supposed to encourage the viewer to seize initiative to fill the counters again with their own ideas and new solutions. It gives the invitation to rethink values like democracy, community spirit, communication and fair trade.

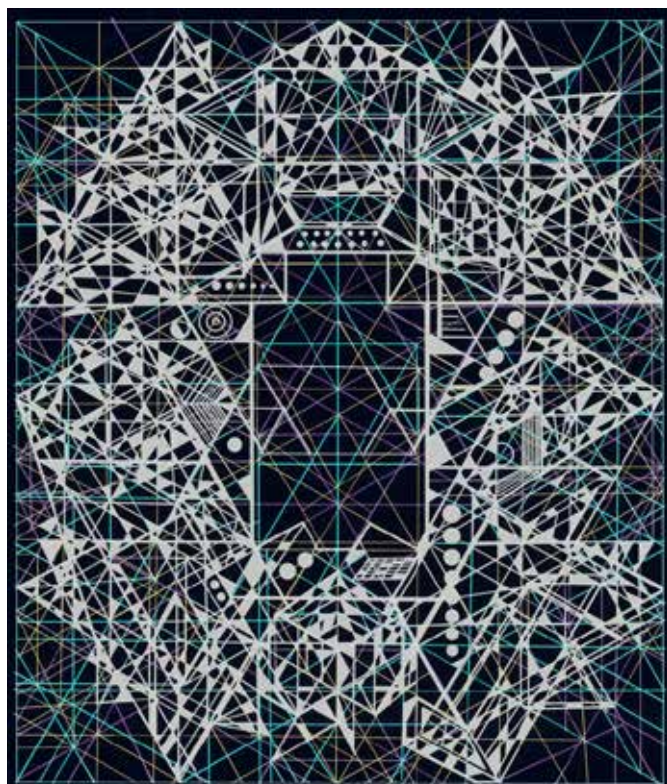
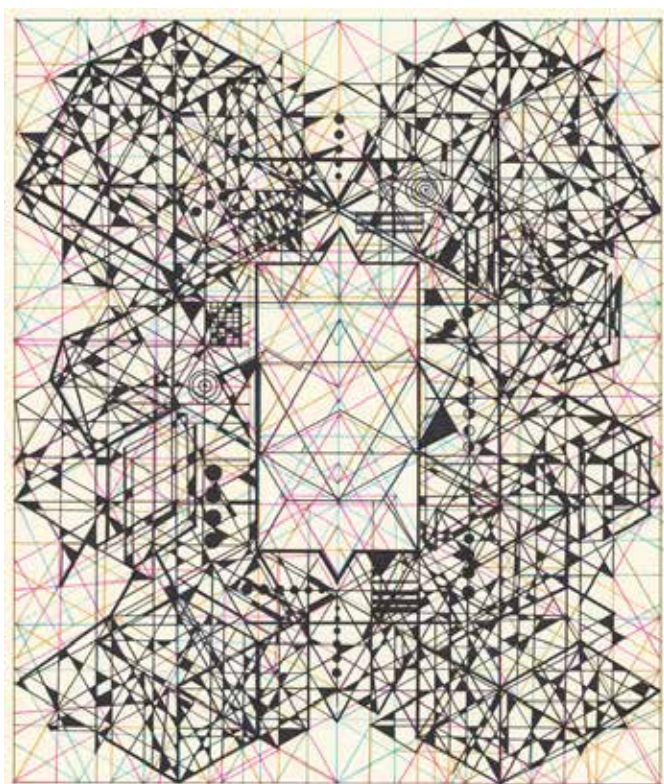


While/Stocks/Last | 2013 | Installation view | Wood tables with wooden legs | 650 x 200 x 200 cm

Private View



Private View | 2013 | Installation view | Handmade woolen carpet on pedestal

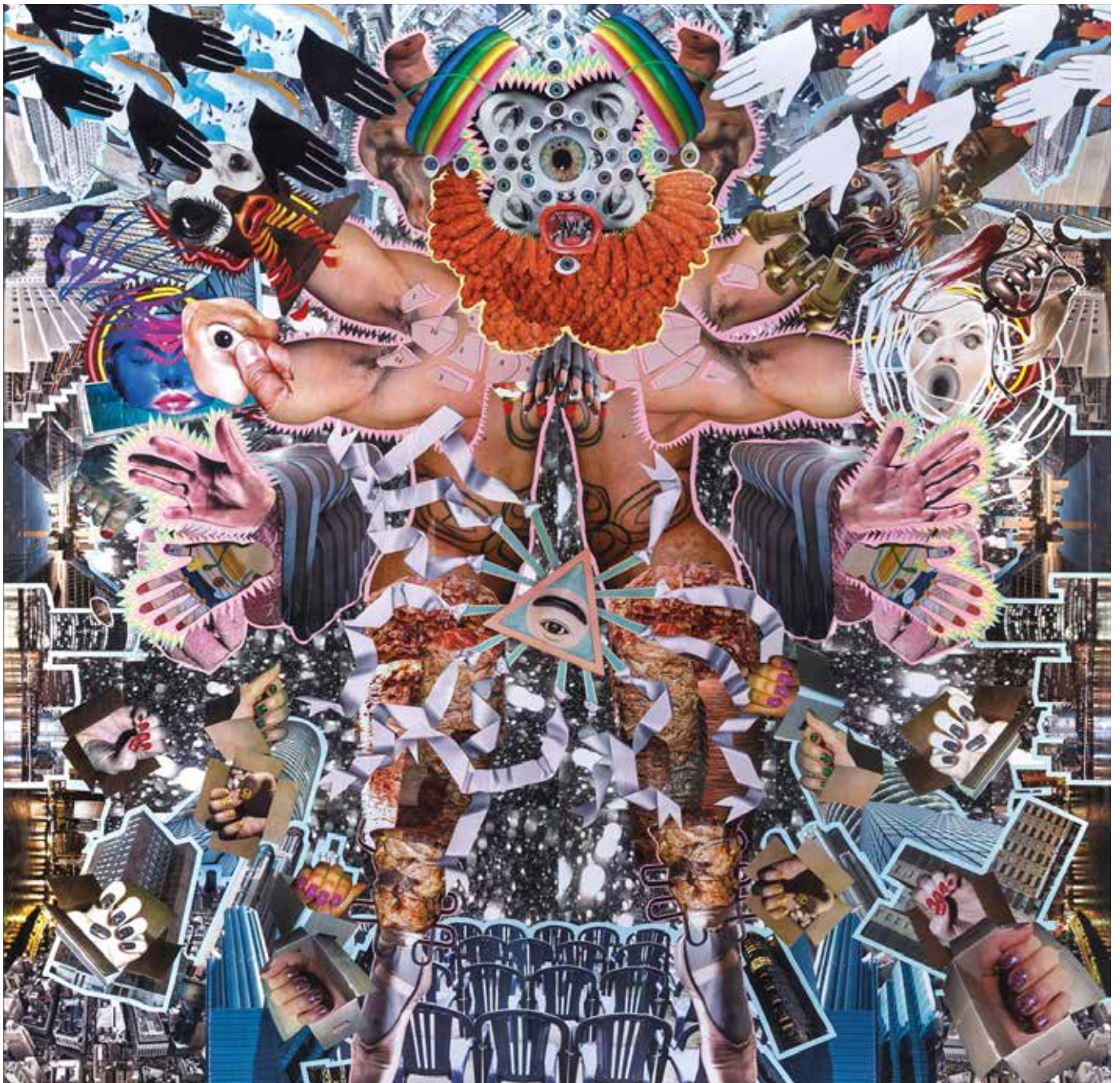


Private View | 2013 | Installation view | Handmade woolen carpets and hand drawn grafic illustrations, different markers and color pen on paper, 70 x 50 cm



Private View | 2013 | Installation view | Digital printed wall paper | 1000 x 410 cm

7 Curtains / The Sun



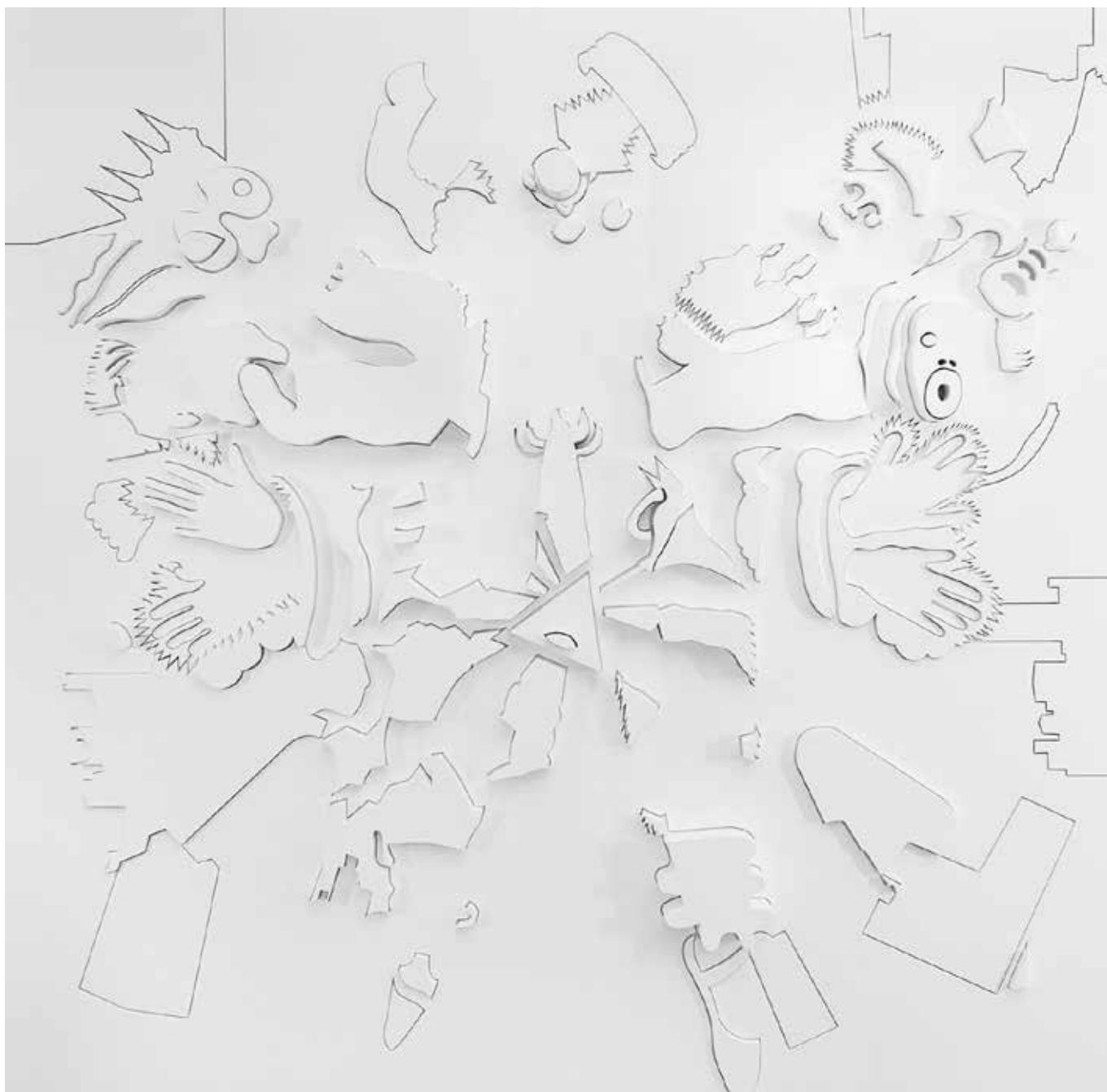
The Sun (central) | 2012 | Handmade paper collage on wooden background | 200 x 200 cm



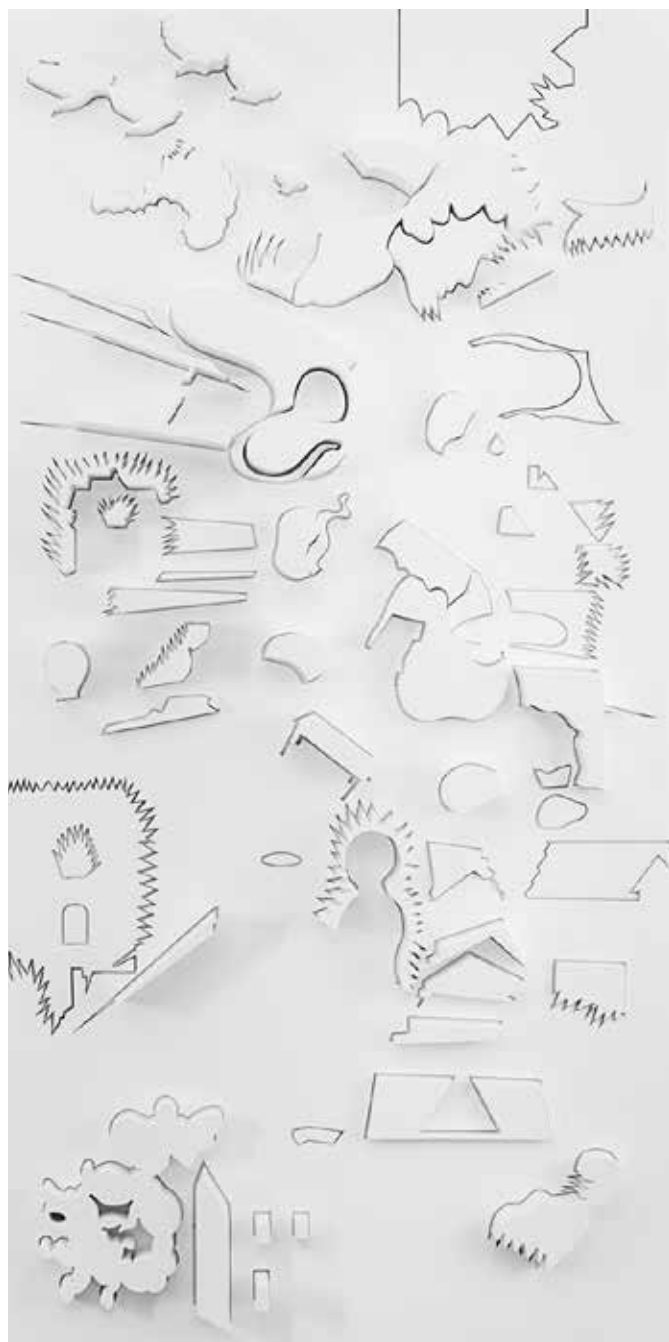
The Sun (right and left) | 2012 | Handmade paper collage on wooden background | 200 x 100 cm each



The Sun | 2012 | Installation view from "7 Curtains" Exhibition | Paper on wooden background | various sizes



The Sun (central) | 2012 | Wooden wall sculpture | 200 x 200 cm



The Sun (right and left) | 2012 | Wooden wall sculpture | 200 x 100 cm each



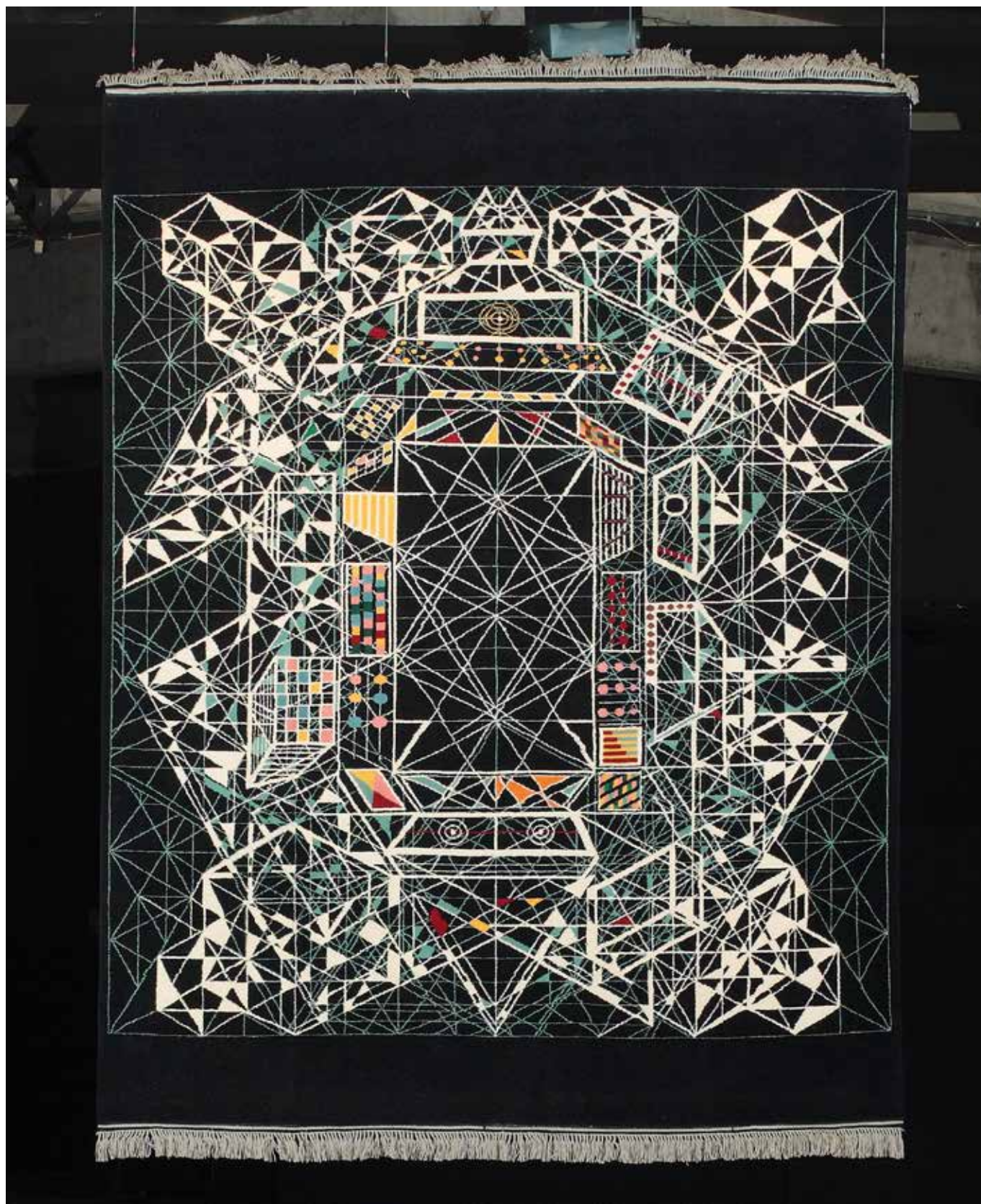
The Sun | 2012 | Installation view | Wooden wall sculpture | various sizes

Allah



Allah | 2012 | Installation view | Handmade display out of hydrochlorid glass and chromed tin | 70 x 60 x 55 cm

Air Abraham



Air Abraham | 2011 | Installation view | Hand knotted woolen carpet | 340 x 270 cm

„Air Abraham“ is the first work of the so-called “Abrahamic Cycle”, which examines the influences of cultural heritage on socio-political questions and contemporary constructions of identities against the background of the manifold symbolic legend of the “Flying Carpet”. In a carpet knotted according to old Turkish tradition, “Air Abraham” combines geometric elements that on one hand have religious contents and on the other hand resemble the basic structures for the construction of early aircrafts. These structures are woven together to form a pattern creating a new kind of connection between the involved cultural and historical backgrounds, influences and developments both graphically and substantially. The work thereby opens a formative dialogue of past and present as well as Orient and Occident.

The Flying Carpet has been the subject of countless religious and literary transmissions and more recently has also found its way into contemporary western media being used in films and advertisements. The legend therefore is amongst those myths that have developed transcultural dynamics throughout history and whose reception, interpretation and modification show the phenomenon of reciprocal impact and interaction between cultures. Nevertheless, the main symbolic meaning has stayed the same throughout its journey through cultures and eras, with the carpet representing fantasy and the extraneous in other worlds. At the same time, the carpet itself is the transportation device that will only just enable the actual experiencing of these worlds. Regarding the millennia old human dream of flying, the carpet is also a symbol of future that has lost none of its original meaning even with the actual development of aviation and aerospace. Due to the reciprocal references of Orient and Occident as well as past, present and future, the Flying Carpet itself functions as a connection of cultures and eras. Using symbolic elements and manufacturing methods, “Air Abraham” translates this phenomenon in a substantial, haptical and visual way and combines the manifold influences and connected issues to form a new, coherent entirety to point a way into the future.

The artistic realization is based on two approaches. On one hand, this is the idea that the identity-establishing elements of a culture are particularly reflected by the traditions in which articles of everyday use are manufactured and utilized. Regarding the extraordinary significance of the art of carpet-making in oriental culture, the form of the carpet chosen for “Air Abraham” itself already represents an especially characteristic part of local cultural heritage. Beyond that, Vert created further reference to the golden age of oriental carpets by manufacturing the work with Anatolian artisan families according to the traditional techniques used in the Selcuk Empire. To keep the production as original as possible, the carpet was handmade of sheep wool and cotton dyed with natural colours only, using the technique of the so-called Turkish double knot (Ghiordes knot).

The pattern however on one hand resembles the geometric style characteristic for the Ottoman Empire and on the other hand implements the second approach of the artistic methodology. This is the idea that single historical and social phenomena and developments as well as “softer” elements such as dreams, hopes and feelings and also greater contexts and systems can be shown and communicated through geometric structures. With this in mind and also the Islamic concept of geometry providing direct access to the divine, Vert combined basic geometric forms with distinct symbolic meanings using a specifically developed methodology with the aim to draw closer

to his own version of the big picture. For “Air Abraham”, the structure he used as a starting point of this strategy is the so-called “Seal of Solomon”, a six-pointed star consisting of two equilateral triangles which later became the symbol of Judaism and the people of Israel as the “Star of David”. This hexagon has a special connection to the

“Flying Carpet”, because Solomo is said to have been the carpet’s owner in the legend’s origins. Also, Solomo himself can be considered a connecting element: As a prophet respectively king of Israel he is mentioned in the sacred texts of all three abrahamic religions, and as a sovereign ruler of men and demons was not only known for his wisdom, but also as a figure at the interface between good and bad. According to the legend, he also used the star to command demons – a tradition that was pursued in the early middle ages, as Jews, Christians and Muslims all used the star as a talisman for protection against the bad and incorporated it as an ornament in numerous sacred buildings and religious writings. The so-called “Flower of Life”, a protection symbol in modern mysticism, is based on the same geometric structures. But the respective form also is a foundation of the idea of modern aviation. The designs developed by the technology pioneer Adam Graham Bell for tetrahedral kites are all based on this geometric structure. “Air Abraham” takes up these references by using the hexagon as basic form for the graphic and symbolic design.

To establish a wider context, Vert modified the basic structure to a variety of shapes and connected them by lines resembling the so-called Nazca Lines found in the desert in southern Peru. In accordance with the meaning of those lines which are visible from space, the connections on one hand represent the search for “something higher” including the respective channels of communication. On the other hand, they can be seen as a reference to the future and science fiction as a component of contemporary western cultural heritage. The new connections originating from this method manifest in coloured areas, which – filled with new content – mark the intersections of cultural influences. In combination with the old Anatolian method of manufacture and the semantic meaning of the related forms and structures, this creates a connection to the present that may transport the underlying content to the contemporary globalized world.

The reality of the present and its relation to – past and contemporary – fiction was originally made part of the artwork by accompanying the 2011 presentation of “Air Abraham” with fictional newspaper articles about the discovery of the carpet as potentially being Solomon’s Flying Carpet during construction works for a third bridge over the Bosphorus in the city of Istanbul. This was done without the actual plans for the Yavuz Sultan Selim Bridge being known at the time. When in 2013 construction of the third bridge actually started, construction workers discovered archaeologically significant relics of past times, which at first were kept a secret to avoid delays. Like these circumstances, the work “Air Abraham” is a symbol for the urgency to confront leading questions of the presence with components of the cultural heritage and eventually to unite them. Whilst the artistic work – both literally and figuratively – knots components of Orient and Occident as well as past and present, it generates a future symbol providing access to the values and ideas of past times as well as the non-material backgrounds of aviation for civilisation’s progress in the here and now.



Air Abraham | 2011 | Installation view | Hand knotted woolen carpet | 340 x 270 cm

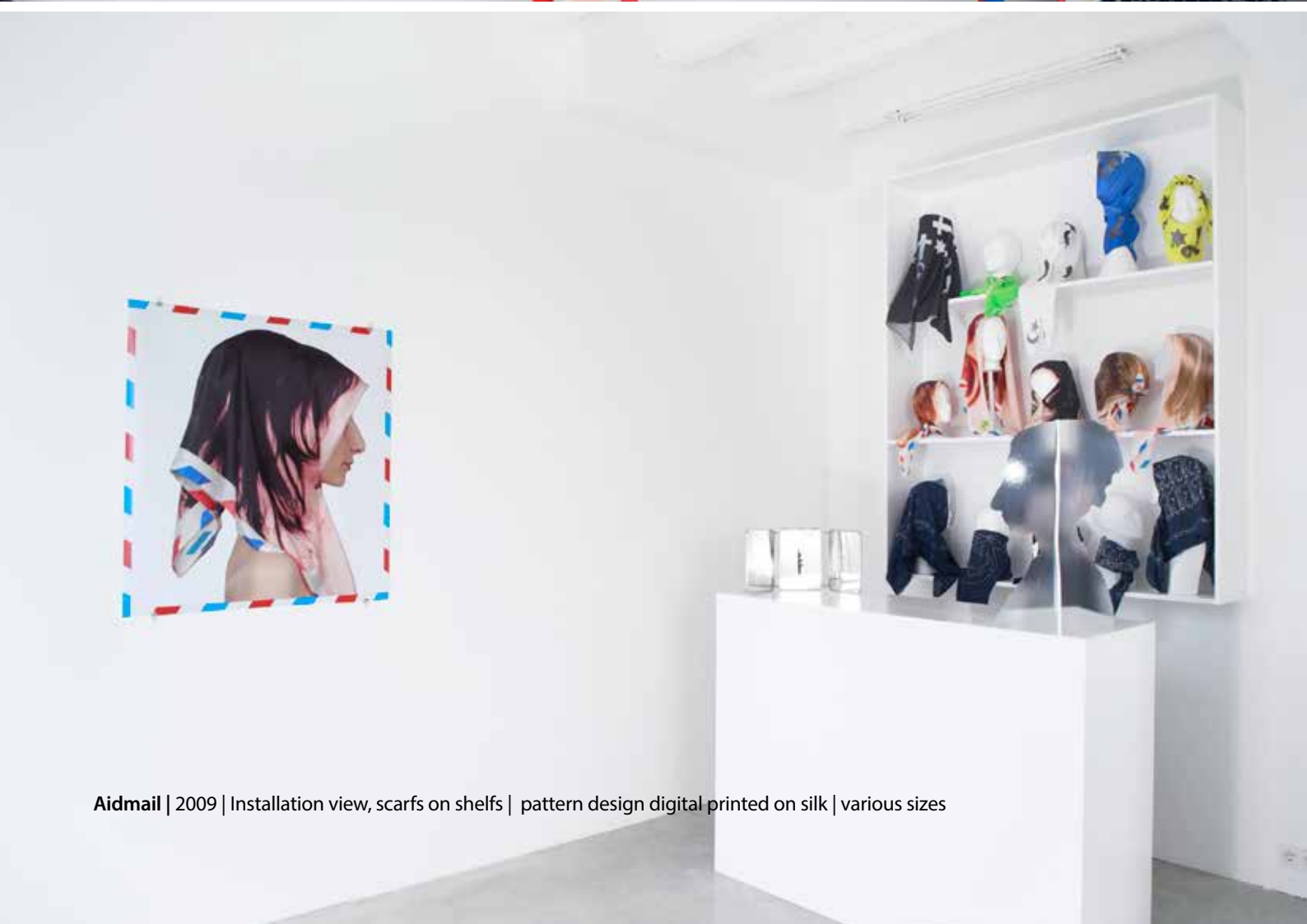
Aidmail



by Aidmail shoppingallery installation | 2009 | wooden shelf and cash centre with fabric scarf installation | 250 x 40 cm







Aidmail | 2009 | Installation view, scarfs on shelves | pattern design digital printed on silk | various sizes

Who is Viron Erol Vert?

How does a human being grasp his identity?

Which sources inform him about his origin? How does he decide where he is from? How can he answer the question "Who are you?" Where does he even start? The in Berlin residing artist Viron Erol Vert is tackling these questions, by constantly collecting imagery and keeping track of his visual memory through various materials. Vert indiscriminately uses materials like paper, cloth, patterns, painting, photograph to create experiments designed to act as transformations between media. He brings together imagery, which he deems as significant for himself, to create shared relations, forms, and new possibilities.

The end result are collages, designs, picturesque statues or design objects, like scarves and carpets that are made using traditional production techniques. Vert's relation with history not only represents an identity crisis but also acts a threshold of awareness; a cosmos of imagination. History deals with the future, Viron Erol Vert deals with both.

Vert virtually works as a kind of alchemist. He collects curative imagery, fascinating stories, and characters that inspired him and proceeds to compile them freely the light of his own imagination. Some visual codes are employed on strategical designs, repeated as a template to create a new mise en scene. He sincerely believes in his own tales, just like every good story teller should. In fact, he keeps a record of his own epoch, just like a vaknuvis (court historian). He does not want to forget mementos, things he has seen, and people he encountered; in a period where rapidly changing moving images fill our screens. He creates abstract narratives and records his personal history by creating handmade objects that stay true to his childhood love for symbols.

Vert redefines these questions every time with different references each, employing his artistic instincts to blend his multi-cultural family background, cosmic interests, and his multi-identity stemming from living in Berlin. Vert associates his identity with what he remembers and what he has forgotten; he answers the questions about his origin with relationship he created between forms and linguistic meetings. His imagination runs deep: The flying carpet fairy tale, the mythos of King Solomon, astrological charts, religious history... he implements their hopeful signs, signals and symbols that inspire him in his works, transforming and updating them to our times.

Hosted by Galerist, Vert's solo exhibition "7 Curtains" is Vert's first solo-exhibition that exhibits this imagined conceptual integrity. The exhibition's conceptual roof not only brings together his recent works but also lays bare who Vert is and what he is interested in. His use of different materials, their production phases, and their conceptual relation with each other will allow the exhibition to shed any discussion about a possible Istanbul centered theme. The exhibition itself starts like a theater play. Seven differently colored curtains welcome the visitors. Vert wants to use mystical Anatolian melodies emanating from Keloğlan's flute to imagine a vision of the future, to create a world for the spectator and kindle their imagination.

At this point, the question of "curtains, what do they drape over, what do they conceal?" can be redefined and answered with; the discreetness of collecting imagery; while the melodies emanating from the curtains can be associated with the power of sharing.

Vert's inter-connects his futuristic colored collages and geometrically abstract carpets with planet names.

The sun is added to names like Mercury, Venus, Mars, and Saturn. His collages exhibit a choreography reminding of a modernist avant-garde style. A lyricism born of the rational of repeating patterns and the depiction of movement, reminding of last century's Dadaist performance posters, makes itself rapidly evident. Wool carpets colored with natural ingredients hypnotize the spectator by pointing to the sky, based on probability calculations originating from the infinite product of astrological charts.

Vert recreates the paste push-carts, a well-known trademark of Istanbul's streets and a precursor to the rice, mussels, or bagel carts of today, as an archetype. Statues made from tin cans covered in steel and glass, and light shooting from compartments that open and close again are so surreal as if they sprung up from a book of Ihsan Oktay Anar. These designs that resemble architectural models and reveal a strange view of the future create a conceptual glitch, a break in the perception of time and an anachronistic rupture. The triangle named after the symbols of the three major monotheistic faiths, the Cross, Star of David, Allah (Arabic calligraphy of the word god) is supplemented with the divine being of humanity.

The white wall sculptures, which isolate themselves from the collage compositions, are personal mementos consisting of gestures that conceptually transform pictorial expression in a formal meta-language. It is meaningful that the artist, who has a background in illustrations and paintings, completes the exhibition with a pattern hung on a seven colored wall, pointing out to his own experience. A performance for those lucky enough to attend the opening connects the exhibition to Viron Erol Vert's former works, which are conceptualized on the notion of body aesthetics and critical/queer theory.

A muscular women's body painted in gold performs for us. Her face is covered with a veil, reminding of the depiction of holiness found in minatures or a bridal veil. It is as if it asks us:

-Tell me beholder, is there any better mirror than you? Is the prettiest the strongest of the strong, or is the strongest the prettiest of the pretty? Or are all these comparisons, and superlatives what really kills our imagination?

Adnan Yildiz

UPCOMING SHOWS

June 2017 Soloshow „Born in the purple“ Künstlerhaus Kreuzberg, Bethanien, Berlin, DE

May 2017 Groupshow „Corundum of imagination“, Wiener Festspiele“, Wien , AT

SOLO SHOWS

2017

The name of Shades of Paranoia are different forms of Silence | Galerie Wedding, Berlin, DE

2014

The Chronist | Künstlerhaus Stuttgart, Stuttgart, DE

Engeneering Abraham 1 | Milchhof Pavillion, Berlin, DE

2013

WHILE/STOCKS/LAST | Zografeion, Istanbul, TR

Privat View | xavierlaboulbenne, Berlin, DE

Typhon, Transit Aphrodite | Bar Babette, Berlin, DE

2012

7 Curtains | Galerist, Istanbul, TR

2011

Air Abraham | Tape, Berlin, DE

2010

By Aidmail | Studio Pick, Gallery Opendahl, Berlin, DE

Missing Link aka Himmel/Hölle | Tin Tin, Berlin, DE

2010

Peripetia | Galerist, Istanbul, DE

2007

13 Monde | Berghain, Berlin, DE

GROUP SHOWS

2017

Queer forms Migrate | Schwules Museum, Berlin, DE

House of Wisdom | Dzialdov, Berlin, DE

The Finger that shows the moon never moons | Dan Gunn Gallery, Berlin, DE

2016

Ewigkeit | DG, München, DE

Powerplay | Schaufenster, Berlin, DE

Where are we know | NGBK, Berlin, DE

2015

Nonlinear Future | Mixer, Istanbul, TR

Pick3 | Handelszentrum, Berlin, DE

Selbst | Ansaldo, Milano, IT

Das mechanische Corps | HMKV, Dortmund, DE

Bring Your Own | BetweenBridges, DE

In the moment of change there is always a new threshold of imagination | Artspace, Au, NZ

2014

Only the dead have seen the end of war | Canakkale Biennial, Canakkale, TR

10 | Berghain, Berlin, DE

Interfaces | Filmfestival, Kietzbühel, AT

Closest Distance | Galerist, Istanbul, TR

e Mechanical Corps | Künstlerhaus Bethanien, Berlin, DE

5 billion solar years | Galerie Hau , Stuttgart, DE

2013

Muscle Temple | 0047, Oslo, NO

Heimat Wüste Herberge | Aschersleben, DE

2011-2012

Die ungarische Methode | Aschersleben, DE

2010

Correct Me if I'm Critical | Scandinavian Embassy, Berlin, DE

2009

ere Is No Audience | Montehermoso, Vitoia-Gasteiz, ES

Time Challenges | Gent, Belgium

2008

Once a Worker, be a Worker | Istanbul, TR

2007

Big Family Business | IMC, Istanbul, TR

2006

ATTENTION | Berlin, DE

CADEGIJÖKOMANEPHVI | Berlin, DE

PROJECTS

2016

Plannetary Aussault System | Berghain, Berlin, DE

7th Plain | Berghain, Berlin, DE

2015

PanePerPoveri | Istanbul, TR

PanePerPoveri | eatroMarenoni, Lido/ Venice, IT

AWARDS

2016/ 17

Hauptstadtkulturfond, Berlin, DE

2015

Working Scholarship of the Berline Senate, Berlin, DE

2014

Exhibition Grant, Sti ftung Kunstfond, Bonn, DE

2008

27th Contemporary Artists Istanbul Exhibition, Akbank Sanat and Resim ve Heykel Müzeleri Dernegi.

1st Price in the Category Illustration/Painting

EDUCATION

2011-2012 | Meisterschüler, Tristan Pranyko at KHB, Berlin, DE

2007-2011 | Textile and Surface department at KHB, Berlin, DE

2002-2004 | Visual art at the "Royal Akademie Antwerpen", BE

1998-2002 | Interdisziplinäre studies at the HTW, Berlin, DE

1997-1998 | ESMOD, Berlin, DE



info@vironerolvert.com
+49 175 88 11 099