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ELIF ERKAN



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Grounded in a process-oriented approach to sculpture and installation, Elif Erkan's artistic practice focuses on the affective and psychological associations of traditional sculptural materials combined with everyday objects of contemporary consumerism in narrative constellations that bridge ancient mythologies and pop culture.

Drawing from her background in photography, Elif Erkan's process involves simultaneously the material event and the material documentation of the event. Her early sculptures are often aimed at the documentation of a performative action such as the shattering of china plates or the folding and tearing of clothing items encapsulated in plaster. As such, they operate as records of the processes whereby forces and materials come into contact with one another to give and take form. Her sculptures preserve spontaneity and the material's accidental and irrational behavior while revealing joy, fury, depression or melancholy as affective charges of everyday objects and gestures.

The common thread that runs through Erkan's work is causality, fully embodied as a propositional aesthetic quality through a series of dynamic correlations between socio-political issues, vernacular objects turned into sculptural materials and contemporary and mythological cultural narratives filtered through a radical subjectivity. Whether she reinterprets the Greek myth of lotus eaters through modern day dietary supplements to question whether an object can suffer depression, or turns to textile and mathematics to explore female labor as a form of radical subjectivity, Erkan is interested in setting a relational field where positions of object and subject are constantly rearranged in a spectrum of possibilities.

Elif Erkan (b. 1985, Ankara, Turkey) lives and works in Vienna.

Elif Erkan holds a BA from Städelschule Frankfurt (2013) and MFA from Otis College of Art and Design, Los Angeles (2016). Her solo exhibitions include *La Bocca Della Verità*, Ve.sch Kunstverein (Vienna, 2023); *What is it that possesses me?*, Weiss Berlin (Berlin, 2018); *Bag Answers*, Kunstverein Heidelberg (Heidelberg, 2017); *Ex Oriente Lux*, Park View (Los Angeles, 2016); *Konzentration der Kräfte*, Kunsthalle Portikus (Frankfurt, 2015) and *M.E. - I like your backpack*, WIELS (Brussels, 2014). She has participated in recent group shows such as *Sculpture Garden*, Geneva Biennale (Geneva, 2022); *To Exhibit in Case of Emergency*, Cité internationale des Arts (Paris, 2021); *What Remains Is What The Poets Found*, PS120 (Berlin, 2019); *Work Loves Me*, Lanserhof (Bolzano, 2018); *Paroxysm of Union*, Kunsthalle Freeport (Athens, 2017) and *Capital Debt, Territory, Utopia*, Hamburger Bahnhof (Berlin, 2016). Elif Erkan was the recipient of a residency at the Cité Internationale des Arts, Paris, with the Hessische Kulturstiftung Grant and in 2015-2016 she received the Villa Aurora Berlin fellowship with the DAAD Travel Grant USA.

ELIF ERKAN

1985, Ankara.

Lives and works in Vienna.

Education

2016 MFA Otis College of Art and Design, Los Angeles, USA, class of John Knight

2013 HfBK Städelschule Frankfurt am Main, DE, Meisterschülerin Willem de Rooij

Solo exhibitions

2023 *In Bloom*, THE PILL, Istanbul, TR

La Bocca Della Verità, cur. Jennifer Gelardo, Ve.sch Kunstverein, Wien, AT

2022 *In The Off Hours*, Renata Fabbri, Milan, IT

2020 *Where You They Form*, THE PILL, Istanbul, TR

2018 *What is it that possesses me?* Weiss Berlin, Berlin, DE

2017 *Bag Answers*, Kunstverein Heidelberg, Heidelberg, DE

2016 *Ex Oriente Lux*, Park View, Los Angeles, USA

Lotus Eaters, Weiss Belin, DE

2015 *Standards for Living*, Maison des Arts, Brussels, BE

Konzentration der Kräfte, Kunsthalle Portikus, Frankfurt am Main, DE

2014 *M.E. - I like your backpack*, with Megan Marrin, WIELS, Brussels, BE

German Engineering, Mixer ArtLab, Istanbul, TR

2013 *Warm Comfort*, Opelvillen Schleuse, Rüsselsheim, DE

Group exhibitions

2022 *Sculpture Garden*, Geneva Biennale, Geneva, CH

2021 *Delusionarium V (Adaptation)*, Night Gallery, Los Angeles, US

To Exhibit in Case of Emergency, Cité International des Arts, FR

2020 *We Can Work It Out*, Renata Fabbri, Milan, IT

2019 *What Remains Is What The Poets Found*, PS120, Berlin, DE

2018 *Work Loves Me*, Lanserhof, Appiano Sulla Strada della Vino, Bolsano, IT

2017 *Cum-Ex*, Kunsthalle Freeport, Berlin, DE

Paroxysm of Union, Kunsthalle Freeport, Athens, GR

2016 *Home, Night Club*, Avondale, Chicago, Illinois, USA

Capital. Debt, Territory, Utopia, Hamburger Bahnhof, Berlin, DE

Gut Instinct, The Gluckman Museum, Cork, IR

2015 *Infamous Lives*, Oracle, Berlin, DE

The Social Register, Park View, Los Angeles, USA

A Possible Collection, Honolulu, Zurich, CH

Career Woman, Holz Kohle Koks, Berlin, DE

Villa Aurora Revisited, org. Park View, Galerie

Balice Hertling, NYC, USA

Cookie Gate, Ellis King, Dublin, IR

Caught in the Act, Kriya 3000, New York, USA

My, My a Body does get around, Wilfried Lentz Gallery, Rotterdam, NE

Lemon Leaves, Villa Aurora, Los Angeles, USA

2013 *Soft Wear*, Sandy Brown Gallery, Berlin, DE

Say my name say my name, Städelschule Graduation Show, MMK, FfM, DE

Spatial Arrangements/Acting Objects, Lotte Stuttgart, DE

Home Stories, KfW Stiftung in cooperation with Künstlerhaus Bethanien, FfM, DE

2012 *Just*, in the framework of Parliament der Dinge, Leonhardi Kulturprojekte e.V. FfM, DE

BCC # 10 - The GAP, Theologische Hochschule Sankt Georgen, Frankfurt am Main, DE

2011 *Corso Aperto*, Fondazione Antonio Ratti, Como, IT

Pereusel, NoMad Project Display Kunstverein Frankfurt am Main, DE

Superposition, Beige Cube, Frankfurt am Main, DE

Presentations Winterschool Middle East, Kuwait City, Kuwait

2010 *Ginger and the Hood*, Meran, Italy, IT

Prizes and Grants

2022 SAHA Grant for Artistic Production Sculpture Biennale Geneva, CH

2020 Hessische Kulturstiftung, Paris Studio Residency, FR

2016 Villa Aurora Berlin Fellow 2015 DAAD Travel Grant USA

2015 DAAD Travel Grant, USA

2014 Fulbright Scholarship Los Angeles

Otis College of Art and Design Scholarship

2013 SAHA Grant for Artistic Production WIELS Residency Program

Stylepark Prize, Rundgang Städelschule

Winterschool Middle East, Kuwait City, Kuwait

Residencies

2020 Hessische Kulturstiftung, Paris Studio Residency, FR

2018 Eau et Gaz, Eppan, Alto Adige, IT

2014 WIELS Residency Program, Brussels, BE

2011 Dream Seminar II with Susan Hiller,

Fondazione Antonio Ratti, Como, IT

Winterschool Middle East, Kuwait City, Kuwait, QW

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WORKS AND EXHIBITIONS





Elif Erkan's second solo exhibition with THE PILL titled *IN BLOOM*, the exhibition explores summer vacation and summer housing as a cultural invention specific to a certain period in the modernisation of Turkey, which holds together evolving concepts around work life balance, performance and social class as well as land use and housing development as colonizing activities.

In the modernist project, while summer vacation was a means to engineer lifestyles and manage the productivity of the middle class work force through calculated relaxation times and leisure activities, the coastal construction boom was engineering the landscape, turning coastal land into building plots. Erkan's installation activates this collective memory in Turkey, with strong affective ties to past dreams of modernity anchored in the bygone era of 1980s and 1990s liberal development policies, and the ensuing collective disillusionment.

Elif Erkan
Ev, 2023
Marble
53 x 50 x 33 cm

IN BLOOM

Elif Erkan













The series of found landscape paintings are concealed behind rust and monochrome beige paint, revealing only small fragments through scratched surfaces. Erkan uses an ornamental facade technique used in construction, similar to sgraffito, to create these obstructed views. While rust, achieved through the oxidation of iron-based paint, comes as a reminder of temporal corrosion through exposure to the natural elements, such as humidity and sea minerals, the use of the color beige is a reference to the numbing repetition of the same. The supposed neutrality and calming effect of the color acquires a disturbing normative quality through its expansive, repetitive use. Once concealed behind these material processes, the artist's intervention through gestures of "scratching" serves to excavate fragments from the original painting, thus creating an "inner" or "personal" realm made visible only through a tear on the surface.

Like obstructed windows, these paintings turn the romantic idea of "looking inwards while looking out" from a window into a modernist abstraction. As part of the exhibition's installation, they humorously twist and expand on the threefold design quest modern summer housing projects must meet: the house must function as an object of speculation; it must be in proximity to beaches; it must have a view. Processes of growth and decay appear simultaneously here as the model houses facing the paintings are looking at their future providence.

Elif Erkan

Stone Flower, 2023

Oil on canvas, iron pigments oxidized

66 x 57 cm







Fragmented images of domestic animals in idealized poses are at the heart of Erkan's puzzle pieces where growth and decay are simultaneous. Obtained through the artist's own blend of common kitchen materials such as cornstarch, vinegar, sunflower oil and glue, the skin-like plasticine meets the partially completed puzzles like a living organism.

Pointing to the seasonal adoption of pet animals and their subsequent abandonment simultaneously, the surface which seems expanding, flowing, is showing cracks and shining a light on care as much as on indifference.

This entanglement of creativity and destruction affects not only pet animals but also the potential inhabitants of summer houses, underlining the performative character of caring for animals, as an extension of self-improvement, healing and relaxation practices such as puzzle-making.

Elif Erkan

Kittens, 2023

Puzzle, plasticine, iron oxide pigments

60 cm





Elif Erkan's series of marble sculptures stand for summer housing models that align the coasts of Turkey's Aegean and Mediterranean shores. Produced in smooth white marble surfaces and in abstract, hollow, uninhabited forms, these models convey a sense of detachment from ideas associated with 'home' and 'domesticity'.

In using marble, Erkan draws upon the material's organic qualities and associations with 'wet spaces' in home architecture, which are, in turn, marked as female spaces, to turn domesticity inside out, turning the private space inside out.

The hollowness, scale and vacancy of these models reference the summer house as a commodity, a speculative object and a projection space for both the potential homeowner, and the viewer. The scale model, in its modernist whiteness, brings forth ideas of modularity, mass production and standardization by infinite replication of the same.

Elif Erkan

Alt Kat Dupleks Daire, 2023

Marble

51 x 45 x 30 cm







Rooted in the 19th century, broth cubes stand for a moment of industrial food production where equality, taste and speed in consumption were markers of modernization. The aspirational promise of a wholesome, yet cheap and a nostalgic idea of home and care, build the worldwide success of this product in the early 20th century. The history of the broth cube and its place in contemporary life is an analogy to prefabricated houses. Both are rooted in the 19th century, and both are constructed with the aim of providing a feeling of home at a low cost.

Erkan's broth cube works consists of model houses built with broth cubes and ABS filament. Their shape is remodeled after middle class prefabricated beach houses found at the Aegean coast. The use of ABS filament used in the 3D printing process underlines the speed and the aspirational hope in new technologies. The fast-paced utilization of the 3D pen, similar of the doodle, highlights the speed in access and consummation. And thus mirrors the architectural design of the building and its bricks – the broth cubes.

These pieces are cartoonish spectators of our time, pondering on home economics inside and outside. They are anchored within the trajectory of pieces of Erkan dealing with standards of living and its historical connotations.

Elif Erkan

Eigenheim, 2021

ABS Filament, Maggi Broth Cube (Austria)

34,5 x 17,3 x 21 cm



Elif Erkan

Eigenheim II, 2021

ABS Filament, Maggi Broth Cube (Austria)

16 x 14 x 7 cm





Where You They Form is a site-specific installation commissioned for THE PILL in which speculations on origins, territoriality and the romanticism of progress are approached in menhir-like sculptures that usher the viewer through the gallery.

Fragments of the artist's body casted in tin lay embedded on the ground. The artist's body turned into a support reflects on the existing relationship between the artist's body and the sculptural productions itself. Furthermore, the body is treated like an archeological relic which enables it to turn the exhibition into a burial site.

Elif Erkan
Witness, 2019
Lead
101 x 30 cm





“All my endeavors are honest
Even in recollection of the past
And looking into the future I see dust
You will see all my past mistakes here
Don't worry, I won't be lecturing you
I don't want to warn you
As you, I was once dust
And you ate food, trusted the stars your feet buried in soil
Just like me
And now here we are
Reading the fragments of our glorious battles reminiscing past
times
Now you start thinking back and you start to wish for a future
And yet again there is dust
We have spent so much time thinking about standards
Speculating, thinking of future providences... but you tell me: Will
all these layers of quantifying a standard help us be remembered?
Bet better than past generations?
I am 34, female
I have no children.”

Elif Erkan

Elif Erkan

Reverb, 2019

Soil, rosin, styrofoam

103 x 89 x 89 cm





Konzentration der Kräfte (Concentration of Forces), the title of the exhibition, identifies a central theme in Erkan's art.

Two plaster-and-porcelain sculptures that lean against the Portikus's walls are the centerpieces of the show. They may be highly fragile, but their dimensions counterbalance this delicate quality. They are products of a process the artist has explored for quite some time. In a performative act, she shatters china plates and, without arranging the shards, pours plaster over them. Once the resulting object has hardened, she sets it upright and carefully leans it against the wall of the exhibition hall. Although made of classical sculptural materials, the works suggest snapshots recording the brief moment of violence. This lets Erkan, whose primary genres are objects and installations, capture much more than a photograph could.

Her works become capsules that preserve the action that ultimately generated their form. The everyday things she uses are deliberately selected media for that action. Erkan is interested in the breaking of plates as an act associated with rage, depression, and melancholy, but also with joy: we all know the characteristic scene in a movie classic in which the furious wife smashes the china, while a German custom calls for plates to be shattered during a bachelor party to celebrate a happy marriage. The isolated act associates images in the viewer's mind and sets the plot in motion in our imaginations.

In Elif Erkan's work, these same objects function as reservoirs of memory. In earlier pieces, she used T-shirts or sweatpants instead of plates. Pouring plaster over them directs our attention away from the intended purpose or provenance of the objects and toward their social connotations: that one mental image we see as we are confronted with these objects.

Sculpture predominates in Elif Erkan's exhibition at Portikus, but the focus is on the act that gave rise to the work's form. The casts store knowledge of the action. Erkan has found an abstract approach that manifests emotions and reveals the psychological connotations of everyday things.











LOVE LOVES ME

222333

335

83%

In Elif Erkan's sculptures the precise examination of the material and the act of production are always in evidence.

The solo exhibition at Weiss Berlin features a group of works in which the artist worked with felt and metal. The "felt paintings" are touching upon problems of modern life and constant self-optimization. "Does Success Love Me?", for example, shows a calculation of the numeric value of the letters of the sentence „Success Loves Me" with crossed out numbers. The result is the answer to the question the title begs: 95% – in red felt. Erkan reverses the neoliberal demand to love success by making it the subject and the person who pursuits it the object.

Elif Erkan

Does love loves me, 2018

Hand dyed sheep's wool, textile interfacing
185 x 130 cm





The felt works are complemented by tin sculptures. Their production refers to a Turkish tradition that is supposed to banish evil spirits and purify the individual's energy: melted tin is poured into a bowl that is filled with cold water and held over the person's head. The shape that the material has assumed is discussed and analyzed afterwards.

Elif Erkan
Fluke, 2018
Tin



MONEY LOVES ME

22737777

3324

75%

Elif Erkan

Does money loves me, 2018

Hand dyed sheep's wool, textile interfacing

185 x 130 cm



SOMEBODY
LOVES ME
23232222
34341
483
78%

100%

S ME
%

RK
ESME
55%

MONEY LO
75%

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TEXTS AND CATALOGUES



Elif Erkan: To Look is to Answer and to Feel is to Ask

← EXHIBITION VIEW FROM
WHERE YOU THEY FORM,
ELIF ERKAN, THE PILL
21.02.2020—28.03.2020

To deal seriously with materials is a political approach in itself. It is not only about humility or care, but, more fundamentally, about letting go of a human-centered approach to the world. Philosophers speak of this task as a decentering of the ontological lens. For artists, it is a more well-known practice, that could simply seem to designate a process-based approach. However, it is more precisely attuned to a paradigm shift that can be dated and situated, and which similarly attempts to replace the artist in dialogue with the world rather than abstracting from it. In Elif Erkan's practice, it is a recurrent feature that materials be expressive. To take a few examples: plaster or tin possess an immediate archival quality, while felt protects and shields against a hostile outside. Sometimes, the artist will also directly use signifiers of neoliberal life and privatized healthcare, such as kale, omega-3 pills or batteries (in her 2015 show *Standards For Living* in Brussels). In a way, Erkan could be seen as critically expanding on what appeared during the early 2010s: a concern, in art, for "anonymous materials" (*Speculations on Anonymous Materials*, Kassel, 2013) or, in philosophy, for "vibrant matter" (Jane Bennett's eponymous essay, 2010). However, the artist's own approach uses materiality as a way of foregrounding social, economic and affective structures, a scale of analysis often lacking in most neo-materialist approaches. The final works, of which she thinks of as "active bodies," bear the mark of her transformative action on material: a performative gesture, an act of labor or, more directly, a cast of her hands. Thus, Elif Erkan does not so much let materials speak for themselves as she opens up a dialogue with them, which turns into a polyphonic conversation when the works encounter a viewer—and reciprocally. While relating to the changing environment of contemporary life, her works more specifically make us feel how subjectivity is similarly shifting inside and through it.

"All my endeavors are honest
Even in recollection of the past
And looking into the future I see dust
You will see all my past mistakes here
Don't worry, I won't be lecturing you
I don't want to warn you
As you, I was once dust
And you ate food, trusted the stars your feet buried in soil
Just like me
And now here we are
Reading the fragments of our glorious battles reminiscing past times
Now you start thinking about standards
Speculating, thinking of future providences... but you tell me:
Will all these layers of quantifying a standard help us be remembered?
Bet better than past generations?
I am 34, female
I have no children"

ELIF ERKAN, ON THE OCCASION OF THE EXHIBITION
WHERE YOU THEY FORM, ELIF ERKAN, *THE PILL*, 2020



MOUSSE

Elif Erkan “Konzentration der Kräfte” at Portikus, Frankfurt



“Konzentration der Kräfte” (Concentration of Forces), the title of the exhibition, identifies a central theme in Erkan’s art. A recent graduate of the Städelschule who is returning to Frankfurt for this show while living and working in Los Angeles on a Fulbright grant, Erkan presents new work. Two sculptures are the centerpieces of the show. The remains of two plaster-and- porcelain large-scale produced plates are the product of a process the artist has explored for quite some time, as her previous plate pieces illustrate.

In a performative act, she shatters china plates and, without arranging the shards, pours plaster over them. Although made of classical sculptural materials, the works suggest snapshots recording the brief moment of violence. As such they capture more than a photograph could. Erkan is interested in the breaking of plates as an act associated with rage, depression, and melancholy, but also with joy: we all know the characteristic scene in a movie classic in which the furious wife smashes the china, while a German custom calls for plates to be shattered during a bachelor party to celebrate a happy marriage. The isolated act associates images in the viewer’s mind and sets the plot in motion in our imaginations. In the version for Portikus, the highly fragile and delicate quality of the material was pushed to its limit by its ambitious dimensions. The possibility of structural failure and the exhaustion of the material while erecting the plates and leaning them carefully against the wall was implied. As a monument to an impossible sculpture, the entire piece reiterates the parts as an index of the action that produced it, and functions as a reservoir of memory. In other pieces on show here, she used T-shirts or sweatpants, cast them in plaster and stacked them. This action directs our attention away from the intended purpose or provenance of the objects and toward their social connotations: the mental images we see as we are confronted with the objects.

Sculpture predominates in Elif Erkan’s exhibition at Portikus, but the focus is on the act that gave rise to the work’s form. The casts store knowledge of the action. Erkan has found an abstract approach that manifests emotions and reveals the psychological connotations of everyday things.

Elif Erkan

Bu ayki portfolyo seçimini sanat danışmanı Suela J. Cennet yaptı ve Elif Erkan'ı mercek altına aldı. Erkan inşaat, mimari ve güzel sanatları duyguların temsili için bir araya getiren kavramsal bir sanatçı.

IAN.PİYASA

1985 Ankara doğumlu olan Elif Erkan Johann Wolfgang Goethe Üniversitesi Frankfurt am Main'da hukuk ve sosyoloji okudu. Ardından 2008-2013 yılları arasında HfBK Städelschule Frankfurt am Main'da güzel sanatlar eğitimi aldı. Şu an Los Angeles ve Berlin'de yaşayan ve çalışan sanatçı eserlerinde mimari, inşaat ve estetik formları bir araya getiriyor.

Suela Cennet, Elif Erkan'ı sanatçının katıldığı Brüksel'de bulunan sanat kurumu Wiels'taki konuk sanatçı programı esnasında keşfetmiş. Erkan'ın işlerindeki keskinlik, hatasızlık, eşzamanlılık ve ilişkiselliğin kendisini derinden etkilediğini söyleyen Cennet "Elif'in işleri son derece günlük olmalarına karşın bünyesinde kırılma barındıran malzemeleri bir araya getiren yeni bir estetik anlayışın örneği" diyor. Eserlerin bu karakteristiğini özellikle takdir ettiğini vurgulayan Cennet, Erkan'ın işlerinde öne çıkan bu noktanın yakın tarihte sanatçıyla birlikte projeler ortaya koymak istemesinin önde gelen sebeplerinden olduğunu kaydediyor. Cennet İstanbul'da açacağı galeride birlikte çalışacağı sanatçılar arasında Erkan'ı dahil etmiş ve konu hakkında görüşmeye de başlamışlar.

Cennet'e göre, Elif Erkan'ın işlerinin odak noktasını arkeolojik alanlarla objelerin sunum ve dönüştürülmesine kültürümüzü konulandırabilmek için verilen önem oluşturuyor. Erkan bu şekilde geçmişle gelecekle karşılaşır. "Romantic Escapism" serisiyle "Small Talk" adlı eserinde de görüldüğü gibi, Suela Cennet'in deyimleriyle 'insanlar olarak köklerimiz ve bu köklerle bizzat kurduğumuz ilişkilerin yaşam standartlarımızın işaretleri haline geldiğini' anlatmaya çalışıyor.

Erkan'ın işlerinde dikkat çeken bir diğer nokta da sanatçının kullandığı heykel tekniğinin performatif bir tarafının olması. Cennet bunu Daniel Firman'ın işlerinde gördüğü tekniğe benzetiyor çünkü "Bavarian Blue" adlı işinde de görüldüğü gibi Erkan'ın sanatsal pratiğinde, porselen tabakları paramparça edip kırık parçaları yeniden düzenle-



meden üzerlerine alçı dökmek var. Bu eser aynı zamanda Erkan'ın işleri arasında Cennet'in favorisi.

Erkan'ın işleri her ne kadar klasik heykel materyallerini bir araya getiriyorsa da, şiddetin özeti niteliğindeki anların şipşak kayıtları gibiler. Bu özellikleriyle bir fotoğrafın yakalayabileceğinden daha fazlasını yakalıyorlar. Erkan'ın tabak kırma eylemini öfke, depresyon ve melankolinin yanında haz gibi pozitif duygularla da özdeşleştirerek yaptığını belirten Cennet'e göre bu durum Erkan'ın sanatının çok yönlülüğüyle eserlerin farklı duygulara referans verme kapasitesini ortaya koyuyor.

Cennet'e göre Erkan'ın Portikus Frankfurt'un ev sahipliği yaptığı, bir kurum çatısı altında gerçekleştirildiği ilk sergisinde malzemenin son derece hassas ve kırılma yapısı iddialı ebatlarla sınırlarını zorluyor. Yapısal başarısızlık ve malzemenin yorgunluğu, tabakların dikine yerleştirilmesi ve dikkatlice duvara karşı yaslanmasıyla gerçekleştirili-



Suela J. Cennet

Suela J. Cennet Paris, Fransa'da doğdu. Siyasal Bilimler ve Felsefe alanında lisans eğitimi aldı. Ardından Sciences Po Paris'te kültür yönetimi ve Ecole Nationale de Beaux Arts de Paris'te sanat tarihi yüksek lisansı yaptı. Kurumlar için yeni strateji uzmanı ve küratör olarak çalışan Cennet Daniel Templon Gallery Paris'in uluslararası direktörlüğünü üstlendi. Galerinin Brüksel'deki üçüncü alanının açılmasını takiben İstanbul'a taşındı. Ocak 2016'da Haliç'teki eski bir jeneratör fabrikasında kendi galerisini açmayı planlıyor.



yor. Eser imkansız bir yapının heykeli olarak hafızanın rezerve edilmesini mümkün kılan bir form kazanıyor.

Erkan, "Cheat-Oh's" adlı eserinin de aralarında bulunduğu diğer işlerinde de sıklıkla alçıyı kullanıyor. Bu teknik

Cennet'e göre dikkatimizi objelerin birincil kullanım amaçlarından sosyal bağlantılarına çekiyor. Erkan'ın eserlerindeki bu soyut yaklaşımın duyguları ifade biçimi ve günlük malzemelerin nasıl psikolojik bağlarla birlikte ele

alınabileceğini gösterişi, Cennet'in sanatçının sanatında beğendiği bir diğer özellik.

Suela Cennet, Erkan'ın resim çalışmalarının da dikkate değer olduğunu belirtiyor ve ekliyor: "Erkan'ın yine bir şeylerin izini süren ve bir imgenin kalıntılarını gösteren "Terroir" serisinde görüleceği gibi, resmi ele alışını da ayrıca ilginç buluyorum. Erkan'ın birbiriyle biçimsel olarak radikal farklılıklar taşıyan resim ve heykel eserlerinin ortak yanı sıra şiddet ve melankolinin son derece şişirilmiş bir temsili olmaları."

Schaerbeek, Belçika'daki Maison des Arts'ta "Standards for Living" adlı kişisel sergisi 19 Aralık'a kadar devam eden Erkan'ın California ve Berlin gibi iki şehirde üretimini sürdürüyor olmasının da sanatını ayrı bir boyuta taşıdığını vurgulayan Cennet, Erkan'ın seçtiği kurumların desteğiyle zenginleşen yolunun kendisine uluslararası sanat dünyasında sağlam bir yer edinmesi noktasında özellikle etkili olacağı kanaatinde.

THE PILL®

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