

**:mentalKLINIK**

**ARE YOU HUMAN ENOUGH**

**JANUARY 17 – MARCH 20, 2026**

**PREVIEW: JANUARY 17, 6-9 PM**

Visitors are welcomed by a video presence: *Viola* (from the series *Lunatic Poets*, 2024), one of three MetaHumans created by **:mentalKLINIK** over a four-year production process. Formed from data mud and realized through commissioned performances and contributions—choreography, stage direction, costume design, and hair styling—*Viola* appears as a hybrid figure: part digital construct, part embodied memory. On screen, she delivers a delirious monologue, from the duo's signature “contempoetry”, whispering, shouting, and looping a scrambled, senseless language that nonetheless echoes fragments of familiar lexicons, emotional tones, and collective anxieties.

The speech oscillates between seduction and disturbance, asking what it means to be “human enough” at a moment when technological evolution has outpaced emotional and spiritual development. Human knowledge has long framed reality through human perception—but what if reality is experienced otherwise? What if you are a parrot, attuned to invisible spectra, or a lobster, navigating the world through chemical signals and vibrations rather than images? The exhibition positions perception not as universal, but as contingent—shaped by bodies, systems, and sensory limits.

AI appears here not as theme alone, but as condition. Like the discovery of fire, it marks an irreversible turn in human evolution: a tool that cannot be withdrawn once released. While AI can generate responses and support creative processes, it has no interior experience; creativity remains grounded in embodied perception, memory, intuition, and desire. **:mentalKLINIK** work within this irreversible space, testing how agency persists when creation is mediated by systems that do not feel or intend.

The exhibition unfolds into a 360-degree installation of polished mirrored aluminium panels titled **LIKEWISE (2025)**, where multiple layers of wet ink are altered through hand gestures—rubbing, smearing, eroding the surface before the ink fully dries. These tactile interventions disrupt the slickness of UV printing, introducing friction, residue, and vulnerability. Camouflage patterns emerge through spills of colour and layered imagery referencing advertising, glamour, manicured hands, jewelry, parrots, and lobsters. Rather than concealing, these patterns disorient: they confuse the gaze, produce perceptual saturation, and generate visual noise. Once conceived as optical strategies exploiting the limits of human sight, camouflage here becomes a contemporary condition—not of hiding, but of becoming indistinguishable.

Within this environment of “Hyper-Now” as termed by **:mentalKLINIK**, of visual overload and compulsive accumulation—adding, layering, enhancing, beautifying—the human figure risks dissolving into surface, interface, and pattern, no longer a subject but a carrier of data and aesthetic signals. Visual surplus becomes both symptom and strategy, mirroring a culture that equates excess with meaning and visibility with value. Some works retain subliminal bodily traces; others reduce the body to abstract gestures and colour fields, extending it into a performative meta-body scripted by machines.

The entire surface operates as a mirrored field in which the gaze moves continuously between image and self-reflection, never settling into a fixed point of view. Looking becomes a looping act: the painting reflects the viewer as much as the viewer reads the painting, producing an unstable viewing condition where image and self-perception remain inseparable. This instability redirects attention inward, away from systems of validation based on visibility, approval, accumulation, or status. The mirrors function as pauses rather than spectacles, opening a space to question intention and presence: *Why am I here? What am I attentive to? What truly matters?*

The tension between mechanical processes and manual sabotage—between industrial plotting and smudged ink—runs throughout the exhibition, as **:mentalKLINIK** attempts to reclaim painting through touch, even as each gesture immediately overwrites the previous one. **ARE YOU HUMAN ENOUGH** ultimately asks where agency resides when gestures are both physical and programmed, and whether humanity is defined by control, presence, or by how far it is willing to merge with the systems it creates.

**Artist biography:**

With a collaborative practice that began in 1998, **:mentalKLINIK** is a Brussels-based artist duo from Istanbul composed of Yasemin Baydar and Birol Demir. Their work operates through paradox and dark humor, examining how contemporary life is shaped by hyper-capitalism, technological systems, and the hidden forces that influence perception and behavior.

Working across video, installation, sculpture, participatory performances, AI-generated figures, and image-based environments, **:mentalKLINIK** explore visual overload, automation, and hyper-connectivity. Since the inception of the duo, they have developed an evolving lexicon called **contempoetry**, rooted in everyday language and clichés that reveal the *face cachée* of contemporary society.

Alongside this linguistic practice, the duo experiment with printing techniques, industrial processes, and architectural materials—including UV printing, polished metals, aluminum trusses, and ready-mades—to create immersive environments that blur image, object, and space, and prompt viewers to consider how to find an individual anchor within increasingly saturated and automated systems.

For inquiries, kindly reach out to [Jad@ivde.net](mailto:Jad@ivde.net)