

*Art*

# unlimited

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**:mentalKLINIK**  
Nazlı Pektaş and Elif Kahveci visited artist duo's home-studio in Brussels within the scope of Unlimited Visits

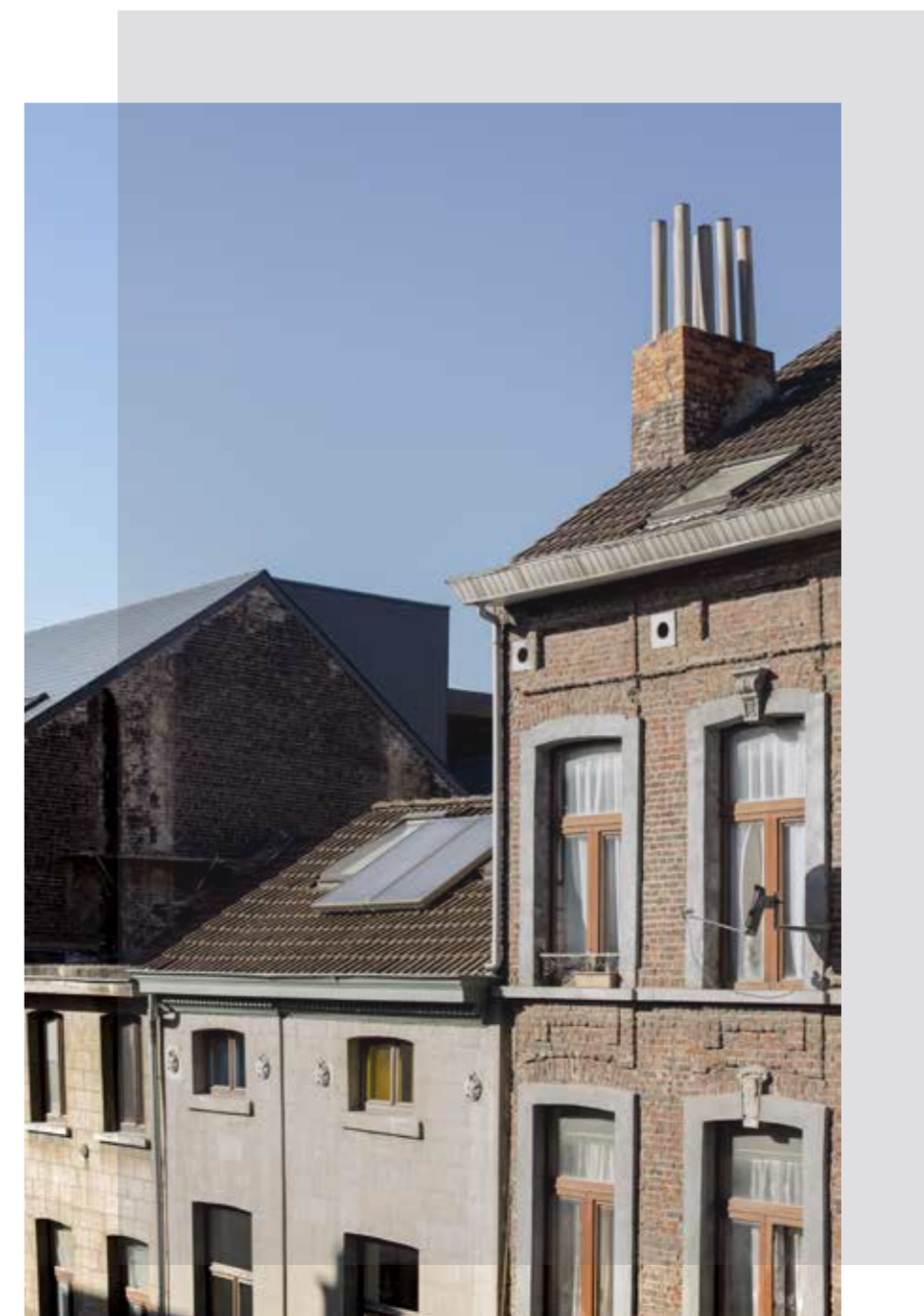
**AI WEIWEI**  
Evrim Altuğ interviewed the artist with an ongoing exhibition at Sakıp Sabancı Museum called On Porcelain

**CANDIDA GERTLER**  
Burcu Yüksel interviewed the London based art patron within the scope of Extended Talks

**İSTANBUL DİSTOPYASI**  
Hasan Cömert starts a comprehensive dossier with Yassıada, Maltepe, 3rd Airport Project Area

# *Intellectual ethos in the void*

**Words:** Nazlı Pektaş **Photography:** Elif Kahveci







**Located at the Sainte Catherine district of Brussels, the :mentalKLINIK house, although not a studio yet, has more than enough thinking space an artist studio needs. Void is the primary object of this place.**



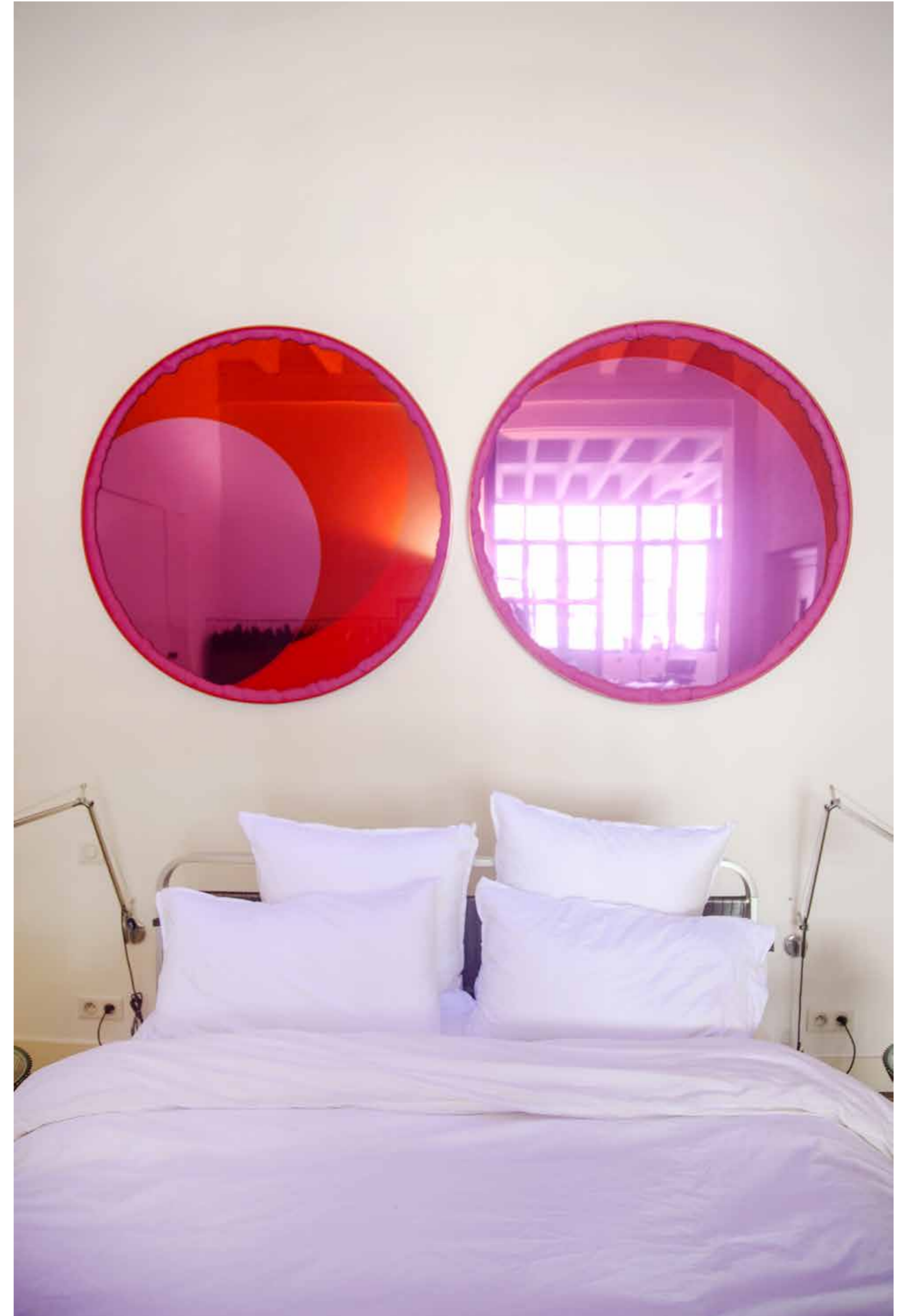


The breath exhaled by the spaces where creative thinking resides, nurtures the moment when idea transforms into an object. This organic communication defines the codes of the artist and her moment of production. Extended over time, this communication breeds the habit of making in the cell of knowledge and experience at every turn. This cell is sometimes taken from the memory drawers of the artist's universe and sometimes divides and replicates through different encounters. Memory drawers and encounter cells need various spaces in the houses/studios of artists. Sometimes they are invisible but most of the time they hide in a real cabinet. We have seen many diverse examples at the houses/studios we visited for our *Unlimited Visits* article series. Located at the Sainte Catherine district of Brussels, the :mentalKLINIK house, although not a studio yet, has more than enough thinking space an artist studio needs. Void is the primary object of this place. A few furniture to live by, books and a high ceiling. The details of void for Yasemin Baydar and Birol Demir... Because already residing in this void are the new "things" that come into existence when the artist duo brings together the political, social and cultural issues they store in their memory with the objects they took out from the same recollection. Various artworks that take shape in this imaginary setup are "born in the shell where less is" as :mentalKLINIK describes. Every moment of birth ties what politics does to the world to various forms. Capitalism, earth's resources, split personalities, desire, anxiety, pleasure, love, disappointments, order, chaos... They all take their place as major themes in :mentalKLINIK's artistic production. While the themes are chosen from whatever touches Yasemin and Birol in their lives, their objects/texts/videos/new media productions are nourished by whatever they touch. The exhibition or production space they describe as an empty shell (:mentalKLINIK sometimes used their studio in Istanbul also as an exhibition or performance space) is a "place" that reincarnates every time ideas transform into objects and the artists cast on a loop between the past and future. On the one hand this is a studio used for a new purpose at any moment, but it is also a framework for new forms of exhibition, an empty space, on the other.

Having moved to Brussels a short while ago, :mentalKLINIK continues their artistic production in various art production spaces and at their Istanbul studio. However, the process of creation is ceaseless every moment they are together. Therefore, almost empty spaces where thoughts roam freely are very valuable to them. Along with Istanbul and Brussels, Yasemin and Birol find an infinite oasis wherever there is technology, endless material research and production. They don't have a studio in Brussels where they can (physically) produce yet but building a studio is in their plans for the coming days. Colliding the contemporary with the historical in the multitude the less creates, and roaming in the flashy hedonist lands of capitalism. Theirs is an infinite resource that extends from objects to colors, from words to new social movements and to new media. Frequently admitting that everyday objects remold them in their production and in life in general, :mentalKLINIK prefers to think and produce in spaces where objects do not weigh on.

Translating the traditional language into present, marking the egoistical attitude in the present language, designing political-economic icons in the company of new and their own icons to open them to new interpretations, are playgrounds for :mentalKLINIK. Exposing the ways of representing today's panorama, objects or notions, or other various resources to a full comprehension is not what :mentalKLINIK does. For them, forms of production are states of intellectual ethos' transformation into being. I used the word "states" since these states can certainly be worked on through various approaches with the different practices of different artists. However the irony we see in the works of :mentalKLINIK malevolently pulls the viewer who struggles to position it somewhere between design and art, closer to what is political. This convergence is somewhere between the political and the popular, the ideological and the casual and what we see marks the pleasure of this ongoing shift experienced by the masses.













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