

Ulya Soley

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Selected Projects

- Hosting Bodies, Sanatorium, Istanbul
- A Question of Taste, Pera Museum, Istanbul
- Magazine 15, printed in Istanbul
- Debris, Projector Festival, Madrid
- For All the Time, For All the Sad Stones, Pera Museum, Istanbul
- How shall we dress for the occasion?, 601 Artspace, New York
- You Look Familiar, British Council, Online
- Data's Entry, Pera Museum, Istanbul
- STEREO-REALITY, 5533, Istanbul
- Waiting Room, South London Gallery, London
- Bring Your Own Beamer, Pera Museum, Istanbul
- Spirits on the Ground, printed in Istanbul

Hosting Bodies

Artists: Kerem Ozan Bayraktar, Semâ Bekirović, Gülşah Mursaloğlu

December 17, 2021 – January 23, 2022
Sanatorium, Istanbul

Curated by Ulya Soley, the exhibition looks at transformative relationships between the body and its environment. *Hosting Bodies* hosted different bodies such as 3D printed hearts, a sugar ball, and bioplastics made of potato. Each of these bodies is in constant transformation: Digital code becomes a heart-shaped sculpture by heated filaments, a ball made of sugar melts with the Sun's heat, and stitched bioplastics crack and dissolve with heat. As the temperature changes, these bodies also change shape, form, and color, and they transform their surroundings in return, creating microclimates in the space that hosts them. *Hosting Bodies* is a contemplation on the constant transformation resulting from this tension.







A Question of Taste

Artists: Alex Da Corte & Jayson Musson, Bruno Miguel, Cameron Askin, FAILE, Farah Al Qasimi, Gülsün Karamustafa, Hayırlı Evlat, Miao Ying, Nick Cave, Olia Lialina & Mike Tyka, Pierre et Gilles, Slavs and Tatars and Volkan Aslan

February 23 – August 8, 2021
Pera Museum, Istanbul

A Question of Taste curated by Ulya Soley, a group exhibition that deals with kitsch, a concept whose meaning has shifted since the 19th century, and the intimate relationship this concept has established with today's visual culture as well as its critical role in shaping taste. Focusing on the rise of mass culture against high art, it aimed to explore the rich uses of the concept of kitsch. It questions the concept of taste, which reinforces the separation of classes within the societal structure, through both objects, and the visual language that has dominated the Internet since the early 90s.



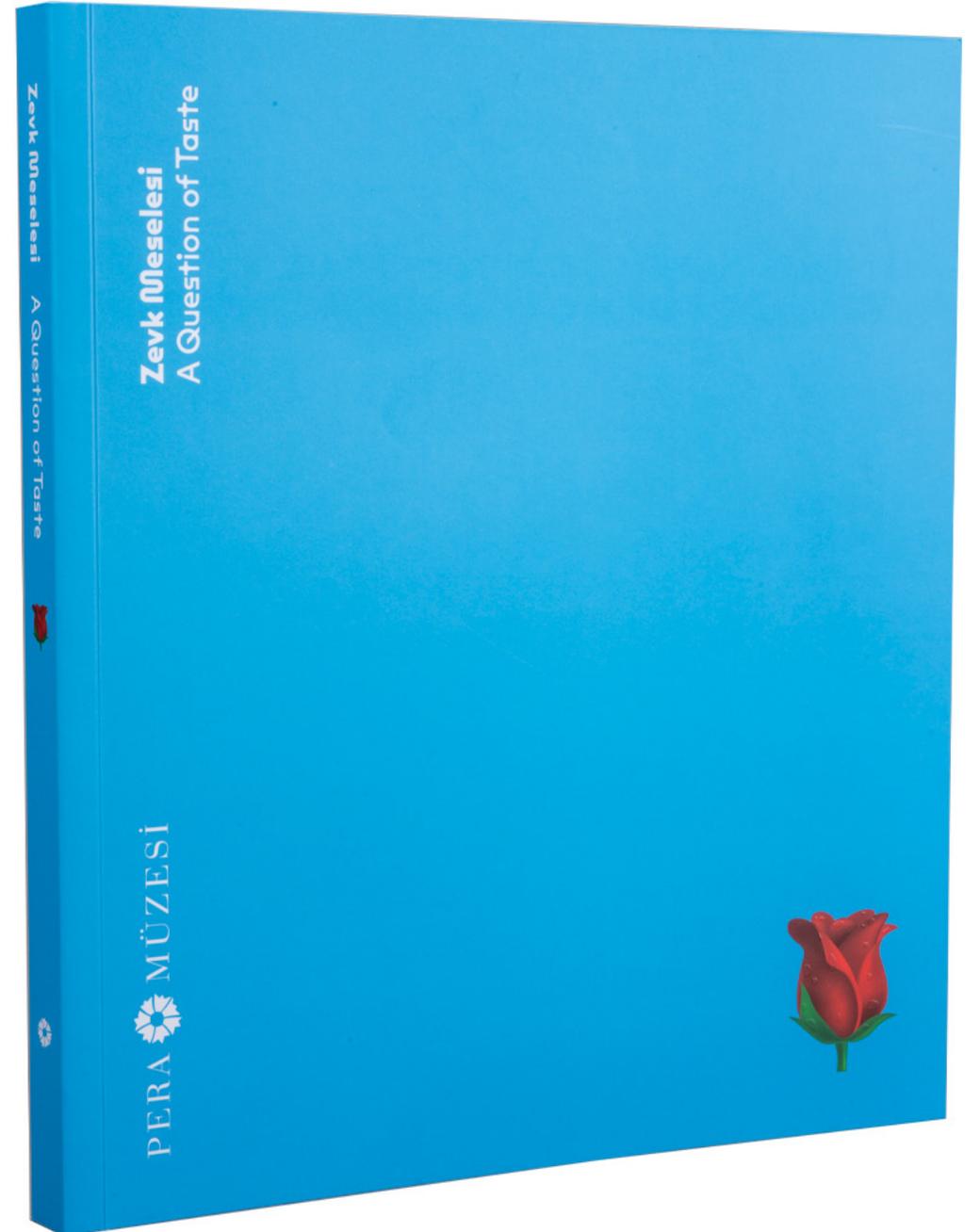




A Question of Taste

Exhibition Catalogue

The catalogue accompanying the exhibition features the curatorial text of Ulya Soley, which focuses on the concept of taste as a class indicator; looks at the sense of aesthetics, and its values ascribed to the East and the West; the rise of mass culture against high art, exploring the rich uses of the concept of kitsch in dialogue with the artists, and based on the relationship between art and visual culture that has been shaped in the process of transition from material culture to digital culture. Ruth Holliday and Tracey Potts's essay focuses on kitsch's particular, yet evolving history, materialised over and over, in myriad, joyful ways across the exhibition. Chus Martinez interprets contemporary art production through dualities such as nature and urban, kitsch and modernity. Melis Tezkan presents an inventory of kitsch through personal stories and objects and underlines the hard to define nature of kitsch. The catalogue also features illustrations of the displayed work and a poster by the artist duo biriken.

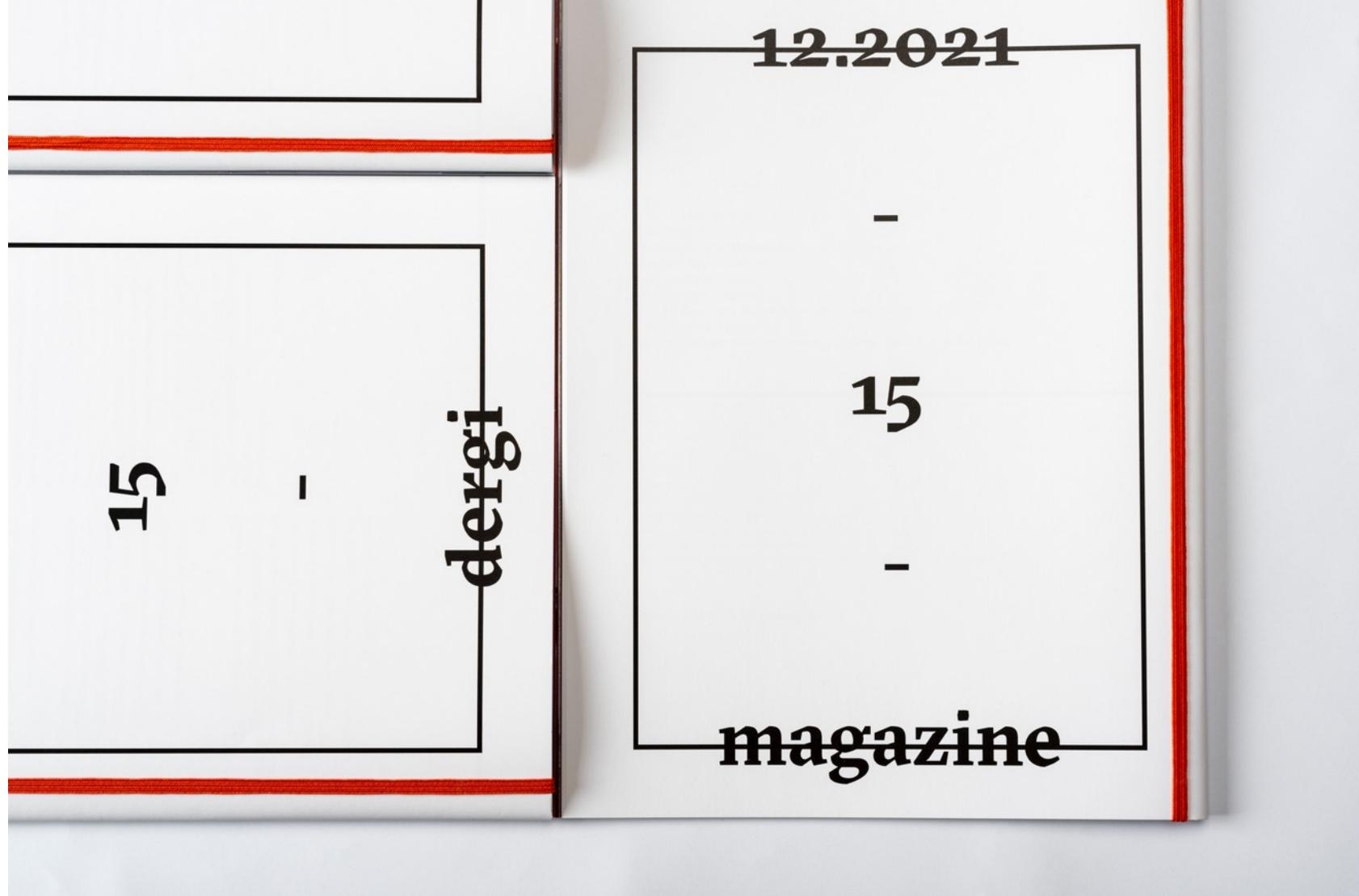


Magazine 15

Artists: Şafak Şule Kemancı, Elifk, Özlem Ünlü, Melih Aydemir, Cansu Yıldırım, Leman Sevdâ Darıcıoğlu, Selver Yıldırım, Hayırlı Evlat, Ardıl Yalınkılıç, Huo Rf, Enes Alba, İz Öztat, Aykan Safoğlu, Nadir Sönmez, Onur Karaoğlu

December 2021

Edited by Ulya Soley, this issue of the magazine starts out with the question whether sharing and de-privatizing privacy can be a method that breaks the norms and popularizes queer ways of thinking, and is inspired by poet Ocean Vuong's poem On Earth We're Briefly Gorgeous. For a long time, I've been dreaming of a system where private and public are intertwined and we roam between these two: where desires are shared and what is shared is desired. The magazine turns into a platform in order to reflect upon body, pleasure, and queering.





OSMOSIS AT EVERY SINGLE POINT OF CONNECTION OF MY BODY TO YOURS, WHEN THE TESTOSTERONE THAT YOUR BODY HAD INHALED PASSED INTO MINE, WAS IT THE TESTOSTERONE OR



ilk defa ne zaman içime girdiğini düşünürken gözlerimden, kaburgalarımın altından, kürek arasından içime girişlerinle vajinamdan içime girişlerin arasında doku farkı dışında bir farkere daha görüyorum. gözlerimden girdiğinde gözlerimden açıyordun beni, kemiklerim arasında boşluklarım sana açılıyordu, ağızımdan girdiğinde ağızım sanki dünyayı içine alıyor, tükürük



Debris

Artists: Serra Tansel, Deniz Tortum,
Özden Demir, Kadir Kayserilioğlu,
Kerem Ozan Bayraktar

September 2020
Proyector Video Art Platform, Madrid

Programmed by Ulya Soley and Fatma Çolakoğlu, *Debris* peeks into the cityscape; the videos poetically encapsulate juxtaposed images of observed everyday objects or occurrences. The current landscape of the city and the notion of transformation, climate crisis, gentrification and displacement, altogether point to an alarming darkness. Civilization, in H.G. Wells's words, a race between disaster and education, suitably fits the duality of human evolution which has become ever more convoluted. Through short, abstract stories of urban distortion, debris probes into the validity of the environment's unwanted or destroyed spaces.



An aerial photograph of the lunar surface at night. The terrain is dark and covered in numerous small craters and rocks. Several lunar rovers and landers are visible, each illuminated by a bright blue light. The rovers are positioned in a line across the upper portion of the frame, and one is on the right side. The landers are located in the middle-left and middle-right areas. The overall scene is dimly lit, with the primary light source being the blue lights of the vehicles.

are believed to have become the first microbes to produce oxygen by photosynthesis.



For All the Time, For All the Sad Stones

Artist: Nicola Lorini

September 2019
Pera Museum, Istanbul

Commissioned by Pera Museum and curated by Ulya Soley, the installation titled *For All The Time, for All the Sad Stones* was presented at the gallery that hosts the museum's Anatolian Weights and Measures Collection. The work takes its starting point from the calculation of the hypothetical mass of the Internet and the lost of weight of the model of the kilogram and its consequent redefinition, and traces a non-linear voyage through the Collection.

Keeping a constant tension between material production and the interpretation and transmission of information, *For All the Time, for All the Sad Stones* aims to question models of thought towards a post anthropocentric understanding of time and history.





How shall we dress for the occasion?

Artists: Deniz Tortum,
Kathryn Hamilton, Pınar Yoldaş,
Chulayarnnon Siriphol

January 10 - March 15, 2020
601 Artspace, New York

A group exhibition curated by Ulya Soley and presented by Protocinema and 601 Artspace, the exhibition considers our obsession with future scenarios and how we try to make sense of personal mortality, technological progress and environmental collapse, simultaneously. Are we experiencing the "end of the future" or the "end of history"? How do we fight the accelerated passage of time? Why do we take measures to undo the effects of time? How does it feel to worry not only about our personal time but how much time the generations to come will have on earth? How do we think about the relationship between value and time, when there is an expiration date to humanity's existence on earth? How shall we dress for the occasion? Invites the audience to contemplate our multiple, contradictory experiences of time.







You Look Familiar

Artists: Richard Hamilton, Mark Wallinger, Gary Hume, David Shrigley, Craigie Aitchison, Sarah Lucas, Sarah Lucas, Michael Fullerton, Lubaina Himid, Frank Auerbach, John Davies, Chris Ofili, Kenny Macleod, Tracey Emin, Jake and Dinos Chapman, Morag Keil, Madame Yevonde, Lucian Freud

January 2019
British Council, Digital Project

Curated by Ulya Soley, *You Look Familiar* celebrates 80 years of portraiture tradition in British art. The title of the exhibition, which nods to our instinct to feel close to the familiar, invites the audience to meet a diverse range of faces. Through the medium of portraiture we are encouraged to join a conversation about culture, society, identity and politics. The exhibition leads us to reflect on how portraiture has changed over the 20th and 21st century.





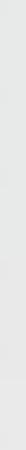
Madame Yevonde
Venüs Bütüsüyle Natürmort (Still Life with Bust of Venus), 1938

Kalıcı Boya- Orijinal Negatif filmden baskıya aktarım. 50,7 x 40,6 cm. © The Yevonde Portrait Archive

Madame Yevonde, 20. yüzyılın başlarında eserler üretmiş önemli bir kadın fotoğrafçıydı. Birçok farklı teknik ve türde deneysel çalışmalar yapan Yevonde, o dönemde kadınların toplumsal cinsiyet



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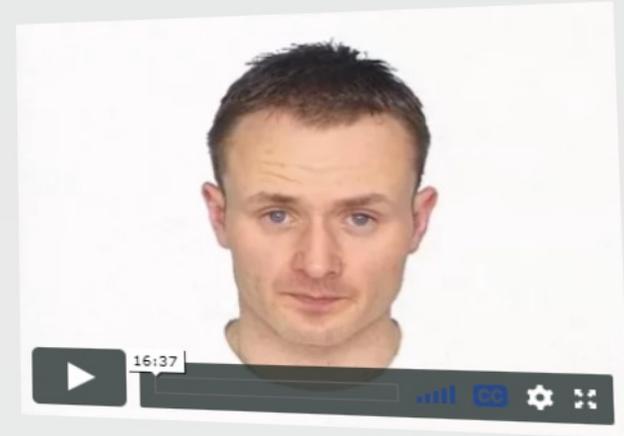




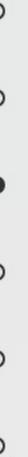
Morag Keil
İsimsiz (cep telefonuyla otoportre) (Untitled
(self-portrait with mobile phone)), 2013

Tuval üzerine yağlı boya, 50 x 70 cm, © Sanatçının izniyle

Cep telefonu neden bu otoportrenin bir parçası? Keil'in eserinde dijital, bedenin adeta bir parçası haline gelen cep telefonu ile vücut buluyor. Sanatçı otoportresine cep telefonunu dahil ederek ve onu kendisinin bir parçasıymış gibi sunarak dijitalin



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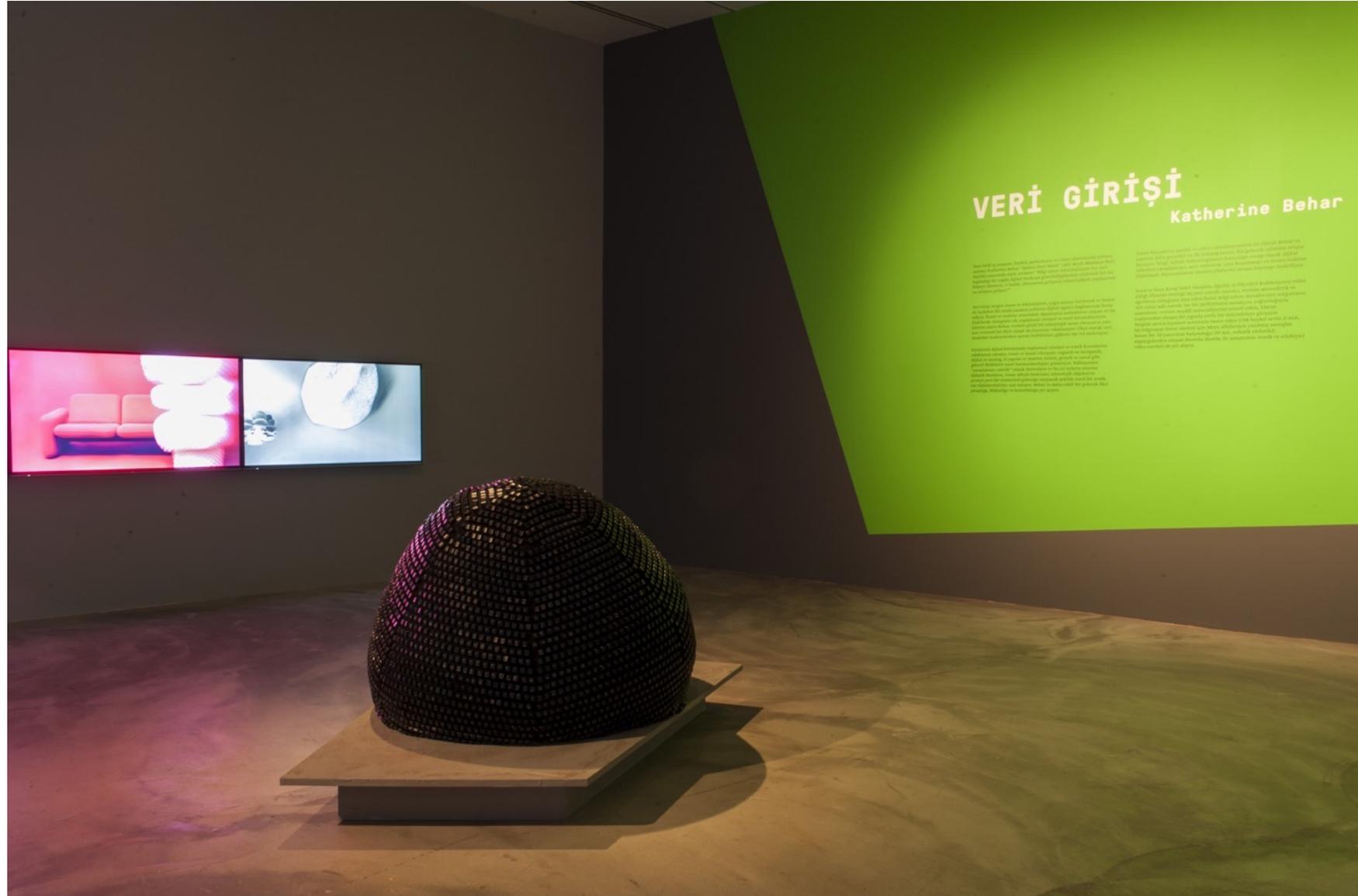
Data's Entry

Artist: Katherine Behar

September 8 - October 16, 2016
Pera Museum, Istanbul

Curated by Fatma Çolakoğlu and Ulya Soley, the works in *Data's Entry* showed how working bodies can defy repetitive drudgery: user interfaces fail to fully script human action, machines run amok rather than faithfully automating human labor, and algorithms are crippled by their own exacting logic. Instead of claiming special importance for human subjectivity, she sought out solidarities between humans and nonhumans and finds in these connections unexpected traces of traditional gender, racial, and class dynamics.

In three new commissions, the artist challenged the metaphor of cloud computing, which suggested that data is atmospheric and weightless. Behar asks, how has our understanding of data perversely evolved to become all measure and no weight?





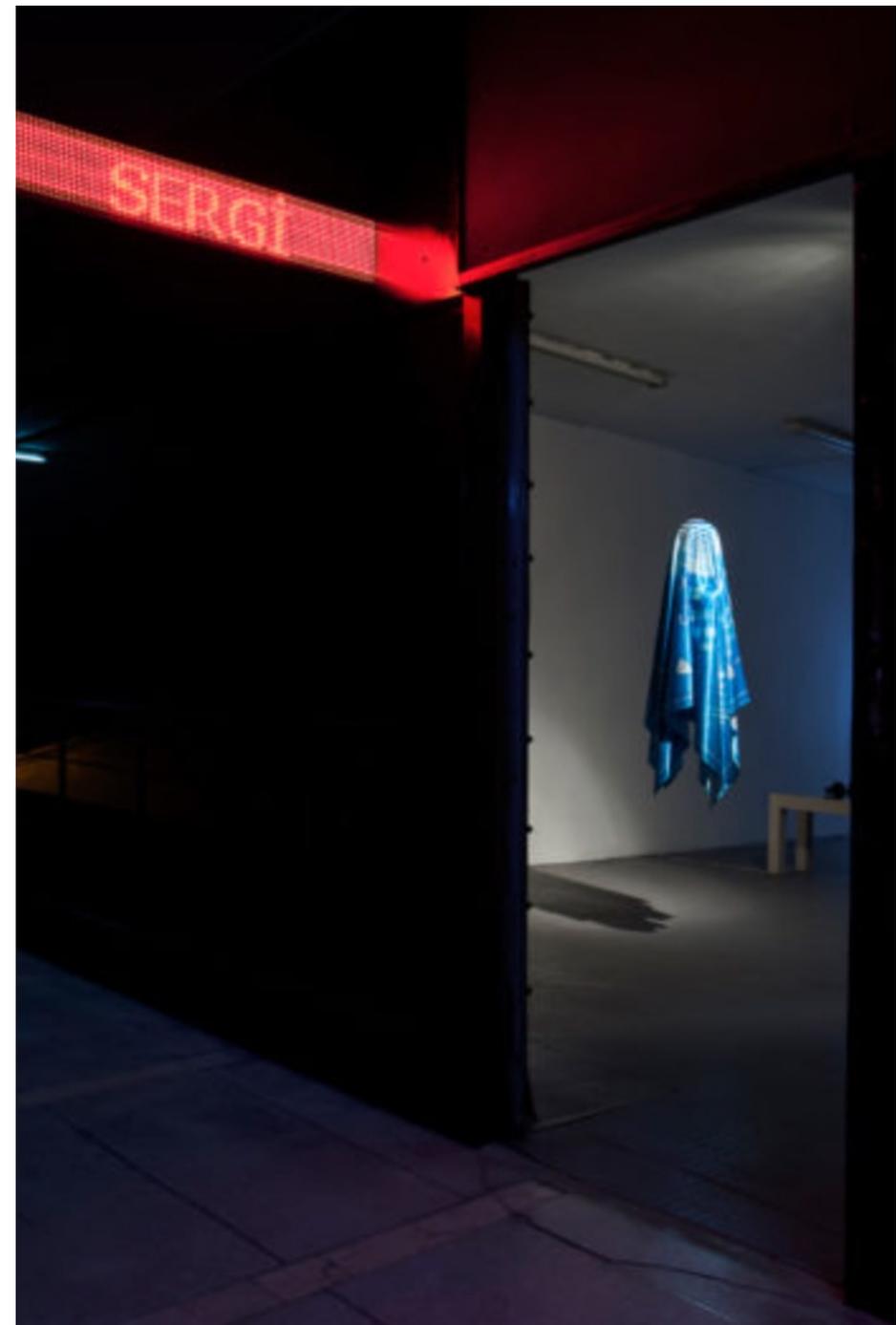


STEREO-REALITY

Artists: Deniz Tortum, Volkan Şenozan

6 – 27 February 2016
5533, Istanbul

Curated by Ulya Soley, the exhibition explores how 'post-internet' art accommodates the current equations of private is public, real is virtual and secrets are lies. As increasingly more personal lives become public online, 'you exist as much as you expose yourself' motto pushes its way into the culture, and surveillance is internalized. At the same time, alternative methods are increasingly used to secure privacy in this current situation. What are some visual consequences of this duality, especially regarding the 'post-internet' works? The exhibition takes its title from Virilio's idea that rather than replacing reality, virtual reality sits alongside actual reality, so that our current reality consists of two overlapping channels, much like stereo-vision or stereo-sound, and it brings together video and audio installations of Deniz Tortum, an experimental video and filmmaker, and Volkan Şenozan, an artist known for his net-based digital collages and videos.







Waiting Room

Artists: Lucy Beech, Shana Moulton, Gillian Wearing, William Mackrell

November 2017
South London Gallery

A one day event exploring feelings of uncertainty and anxiety in contemporary life through artists' films, discussion and music. Curated by CSM, MA CCC students, a video screening programme exploring artists' different approaches to anxiety took place throughout the day. The films being screened were Lucy Beech's *PHARMAKON* (2016), an interpersonal drama that explores how disease operates in an era of mass communication, Shana Moulton's *Restless Leg Saga* (2012) where the artist's character Cynthia suffers from Restless Leg Syndrome, and seeks relief in pharmaceutical ads on TV and in health magazines, and Gillian Wearing's iconic *Dancing in Peckham* (1994) which shows the artist dancing for 25 minutes to music only she can hear in a shopping arcade in south London. A temporary site-specific installation by the artist William Mackrell was on view during the event.



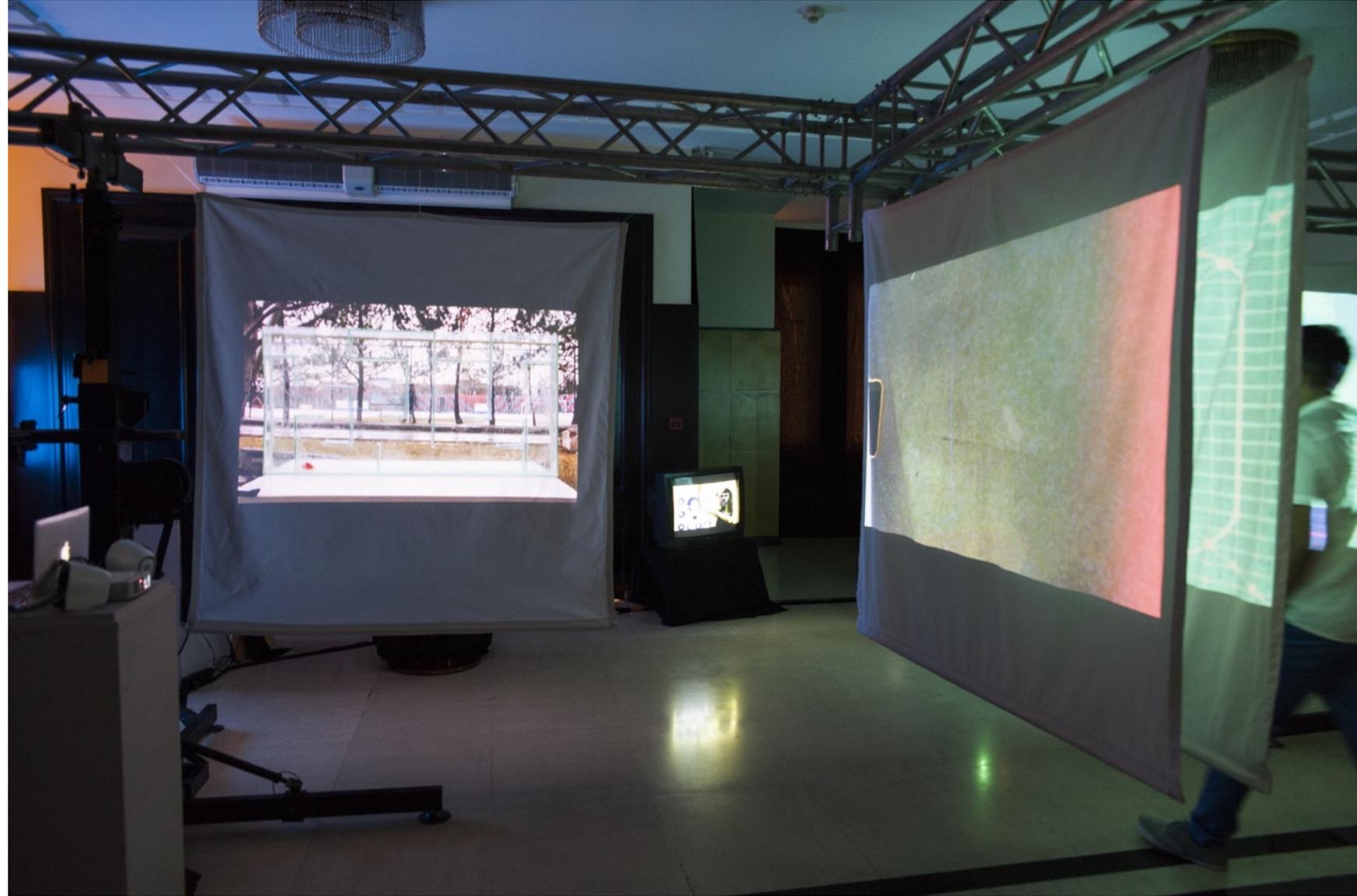


Bring Your Own Beamer

Artists: Zafer Akşit, Bahadır Arıcı, Nurhan Avcı, Eray Dinç, Lara Kamhi, Gizem Karakaş, Fikret Karaman, Onur Kemal Köseadağ, Nazlı Tuhera Moral, Ergin Soyal, Etem Şahin, Berkay Tuncay, Kubilay Ural, Müge Yıldız, Bahar Yürükoğlu and Wounded Wolf Press

September 2015
Pera Museum, Istanbul

Curated by Ulya Soley and Fatma Çolakoğlu, BYOB (Bring Your Own Beamer) was a pop-up experimental video exhibition. Since 2010, BYOB has been taking place in many different cities around the world, aiming to present a look into the audio-visual creative tendencies in moving images by up-and-coming artists. The artists participating in this event bring their own projectors and show their video works.







Spirits on the Ground

Artist: Kerem Ozan Bayraktar

December 2021
Artist Book

Spirits on the Ground was a site-specific installation featuring mechanical toys, garbage bags, led lights, videos, batteries, nylons, dead plants, water, soil, and rust. Edited by Ulya Soley, the artist book brings together Zeynep Sayın and Yağız Özgen's writing on the artist Kerem Ozan Bayraktar's practice and installation.





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