

In my artistic practice, I focus on the transformation of urban and rural spaces, and the physical, social and ecological impact of this transformation, diverse imaginations and projections regarding the future and conditions of local communities as part of these processes. Over the past ten years, the context of my work has evolved from the personal towards social and spatial urban issues, while I have been positioning myself less as an artist than a facilitator for examination and discussion of global or local ecological questions.

HYDROLAB

HYDROLAB
CAPPADOCIA

HYDROLAB
ATTICA

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MESOPOTAMIA

TUMULUS

HABITAT

SHELL

AGORA

BETWEEN TWO SEAS

HYDROLAB

HydroLab, is a mobile platform aiming to establish organic links between art, and the disciplines of ecology and engineering, by transforming the water-related ecological problems into artistic gestures by using the approaches and research methods of engineering. In essence, the facilitating interaction between artists, scholars and practitioner groups, and promoting social engagement comprise the main motives for the advancement of HydroLab.

The project, as such, creates transitivity between science and art about micro and macro water systems using the hydraulic laboratory form as a model. The hydraulic-lab form is decontextualized by the appropriation of scientific research methods into the artistic context. In this project, I question the possibilities of using a scientific research space in a narrative-related artistic context by transforming it into a space of discussion and exhibition. The entailed artistic gesture, by means of activities such as collaborative mapping, walking, sports events, etc., facilitates the conversation between communities, culture, science, and geopolitics, where arts acts as a catalyst.

HYDROLAB

MESOPOTAMIA 2017

HydroLab Mesopotamia specifically focuses on analysing the architectural, ecological, and social impact of eleven 'security dams' proposed to be built on the Turkey-Iraq border. It aims to be a platform for discussing the transformations that these dams cause, bringing into the debate universities, civil society, and actors from different areas of expertise and experience.

Video:

A Wall of Water, 2018 (5'.48")



video still
A Wall of Water
2018

HYDROLAB ATTICA

A CALL TO KIFISSOS 2018

HYDROLAB Attica, a parade-procession under the rhythms of a festive brass band, starting from the Agricultural University of Athens and leading all the way to the Kifissos (Cephissus) river, where a rowing competition by the students of the Agricultural University took place.



A Call to Kifissos
public programme
parade-procession / rowing event
2017

Invitation for participants:

We invite you to the call of the Kifissos, with a festive parade, which will bring to life the vibrant nature of the river whilst paying respect to its memory.

Born in the mountains of Penteli and Parnitha, Kifissos flows through Athens before reaching the Mediterranean, giving life and soul to the Attika basin for millennia. The river has been the home of many varieties of plants, birds, and fish, and has had a crucial role in the formation of the unique Athenian landscape.

However, today, it suffers from exploitation from our modern civilization. It has suffocated within dense urban growth, been confined to a canal made from concrete and has been covered in part under a busy highway. Now in place of flowing water, we see a flow of heavy traffic, making it difficult to even remember that it is a river.

This Sunday, we will meet at the Agricultural University of Athens, walk all the way to the river to recall its connection to the school, and finish with a rowing procession.

Let's all flow into Kifissos together!

Date: May 13, 2018

Time: 11:00

Place: Lawn in front of the Agricultural University of Athens



Call to Kifissos created as part of the geometries exhibition curated by locus athens

in collaboration with :
Agricultural University of Athens
Onassis Foundation
Omilos Ereton 1885 - Rowing Club



HYDROLAB

CAPPADOCIA 2017

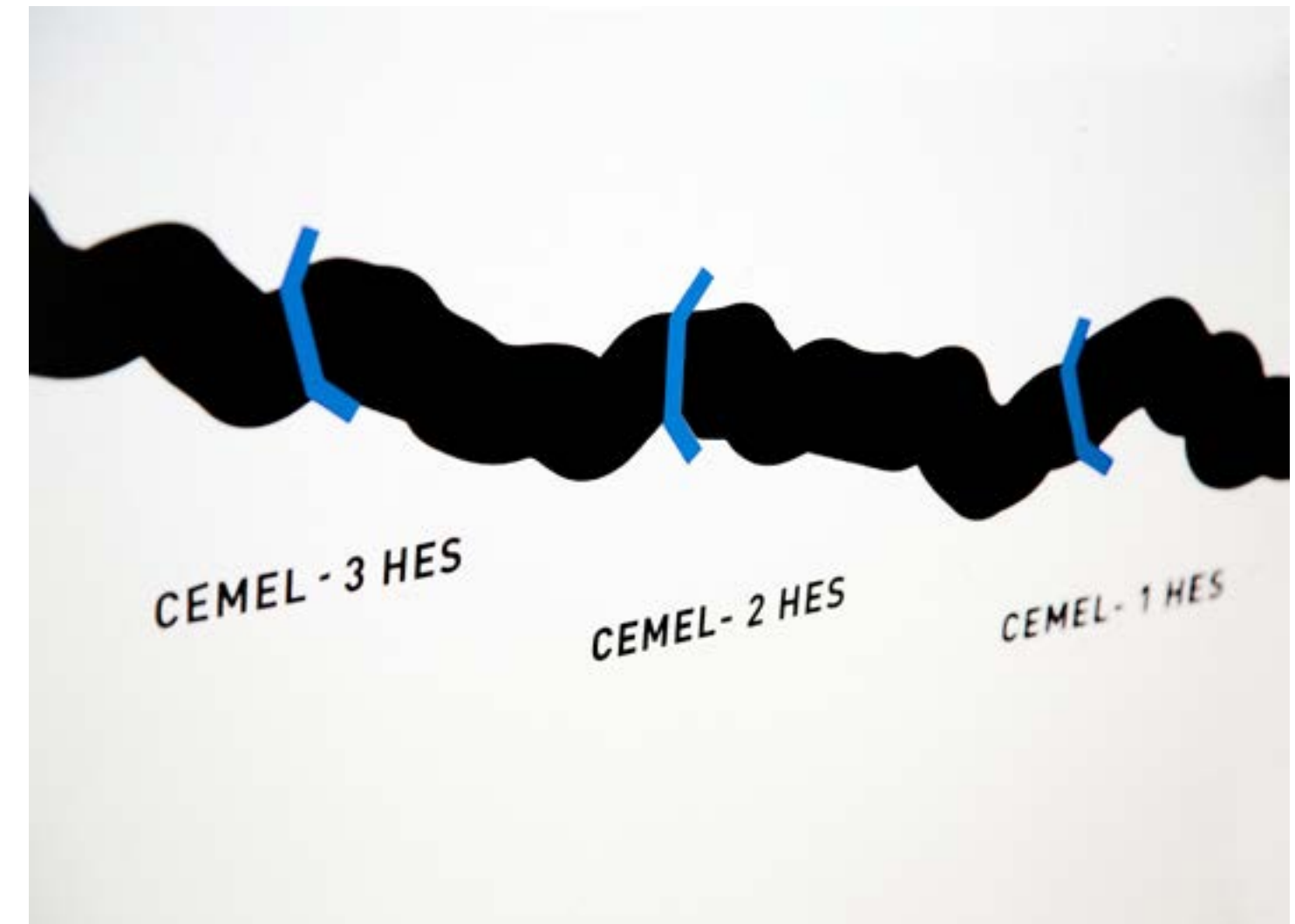
HYDROLAB Cappadocia, seeks to build and exhibit a limited model of Hydrolics Lab with a focus on the gradual artificial transformation of Kızılırmak (Halys) River. The project particularly focuses on the human-made transformation of the river caused by the dams and hydroelectric power plants on it. It aims to constitute a platform for tracing the transformation of urban, architectural, economic, ecological and social conditions, bringing into the debate universities, civil society and actors from different areas of expertise and experience. After three months of research and two field trips to the region, interviews with three university researchers, water rights activists and locals engaged in agriculture and animal husbandry have been carried out and they have been exhibited in the festival as an installation consisting of wall graphics and videos.



installation view
Cappadox Contemporary Art Festival
2017



installation view
Cappadox Contemporary Art Festival
2017



detail, Cappadox Contemporary Art Festival
2017



detail, Cappadox Contemporary Art Festival
2017

In the past eight years, as the context of my work evolved from the personal towards social and spatial urban issues, and from there to more global and ecological questions, I developed a trilogy of overlapping and continuous photographic projects within the general framework of 'Urbanization' called **Tumulus**, which were then complemented with Between Two Seas.



BETWEEN TWO SEAS 2013-...

Between Two Seas is a child of the Gezi Resistance. The project has many identities and is a sum of all the following: an activist and artistic project - first presented at the 13th Istanbul Biennial in 2013-, a 4-day walking trail, a collaboration of participants that subject themselves due to this direct, physical experience, a workshop and social act aimed at present and future solidarity, and a log and narrative of the massive detrimental transformation the approx. 70 kilometre-route between the Black Sea and the Marmara Sea is facing due to the aforementioned uncontrolled, threatening attack on both city and nature.

"Layer by layer, the route progresses from the outermost periphery of the city to its centre. It passes through rural and forest areas, and water basins to reach the centre of the city. The trajectory passes through lignite mines, the area earmarked for the new airport, the road leading to the 3rd Bosphorus Bridge, excavation dump sites, industrial sites and housing areas, and also sites of cultural and historical significance such as the Yarımburgaz Cave, which is the oldest settlement in Istanbul, and inner-city vegetable gardens."

Excerpt from *Between Two Seas Guide Map*

"Cascading from the periphery towards the metropolitan areas of Istanbul, this ongoing project is a photo-political call for walking. Without pretence, he declares it as 'an action that consecrates the rhythm of walking which opens the soul to perceive the world.'"

Yavuz Erkan - *A Walk Out in the Open*



Between Two Seas Guide Map
67x97 cm



installation view
13th Istanbul Biennial
Galata Greek School
2013

installation view
13th Istanbul Biennial
Galata Greek School
2013





Between Two Seas
Guide Map



Installation view
13th Istanbul Biennial
Galata Greek School
2013



Installation view, detail
13th Istanbul Biennial
Galata Greek School
2013



Waymarkings, Between Two Seas, 2013



Group Walks, Between Two Seas, 2013



Group Walks, Between Two Seas, 2013

AGORA 2013-2014

Agora attempted a comparative analysis of Istanbul's public space via photographs - taken from elevated vantage points determined specifically for the project and of an average height of 20 metres - of its city squares in order to explore the relationships between the built environment and its users.

Agora investigates how squares are used as the most important public spaces of the city, and how the city's inhabitants express themselves here. The work also allows the viewer to see how squares that emerged in different historical periods were designed, intentionally or not, and the relationships that exist between architectural elements.

"As much as they are built with stones, bricks, concrete and steel, and in fact even more, cities are built with memories, narratives, discourses, caricatures, paintings, photographs, or in other words, with non-architectonic and non-spatial practices."

Prof. Dr. Ugur Tanyeli, *Squares of Istanbul: Physically Absent, But Nominally Existent*



installation view
14th Venice Architecture Biennial,
Pavilion of Turkey, 2014



Agora #04 (2014)
185x150 cm
Archival Pigment Print on
Aluminium Face Mounted on
Plexiglass, Framed



Agora #06 (2014)
185x150 cm
Archival Pigment Print on
Aluminium Face Mounted on
Plexiglass, Framed

"The most concentrated area in the city where we can easily observe collective memory is squares. If you look at their historical development process, you can also easily understand how the city has been transformed. But at the same time you know that squares are formed by personal memories. Squares are urban, public spaces where the dwellers of the city gather, share ideas, criticize social happenings ... they are the places where you meet your first dates or are places for protests. The city square is a concentration point of the public memory. ...The squares in these areas all had significant roles considering the public history of Istanbul. ... That is why I came to the point of depicting the memory of the city in photography by choosing a distant location where I can easily see everything together in one particular picture. It is like taking an X-ray of the square."

**Excerpt from the exhibition catalog 'Places of Memory'-
Turkey's Pavilion at the Venice Architecture Biennale 2014**



installation view,
Pilot Gallery, Istanbul, 2015

SHELL 2010-2013

Shell a photographic project, sought to reveal the fragile nature of the massive cityscapes along the periphery of Istanbul and ask what the new image[s] of this ancient city may be, as it turns into a megalopolis facing intense social and ecological problems due to unbridled construction projects.

"Serkan Taycan's photographs represent the shifting identity of a city that is marked by an amoebic, amorphous expansion that its inhabitants have become acclimated to. This acclimation, of course, is charged with a sense of resignation, wrapped in crusted frustration. After all, how could there be a claim of an identity when the periphery is both vaster and more illustrative of the current?"

Merve Ünsal

"Shell, he sows the seeds of this dystopian melancholy by literally photographing the limits of our growing and building aggression in action. With all the mass migration and (un)urban transformation going on, the periphery of Istanbul's terrain has changed rapidly. Capturing suburban building blocks, residential skyscrapers and dirt mounds all in isolation, Taycan empties out the landscape only to fill it with a certain kind of aesthetic ugliness."

Yavuz Erkan - A Walk Out in the Open



installation view
Helsinki Photography Biennial, 2014
Finnish Museum of Photography



Shell #06 (2012)
110x138 cm
Archival Pigment Print,



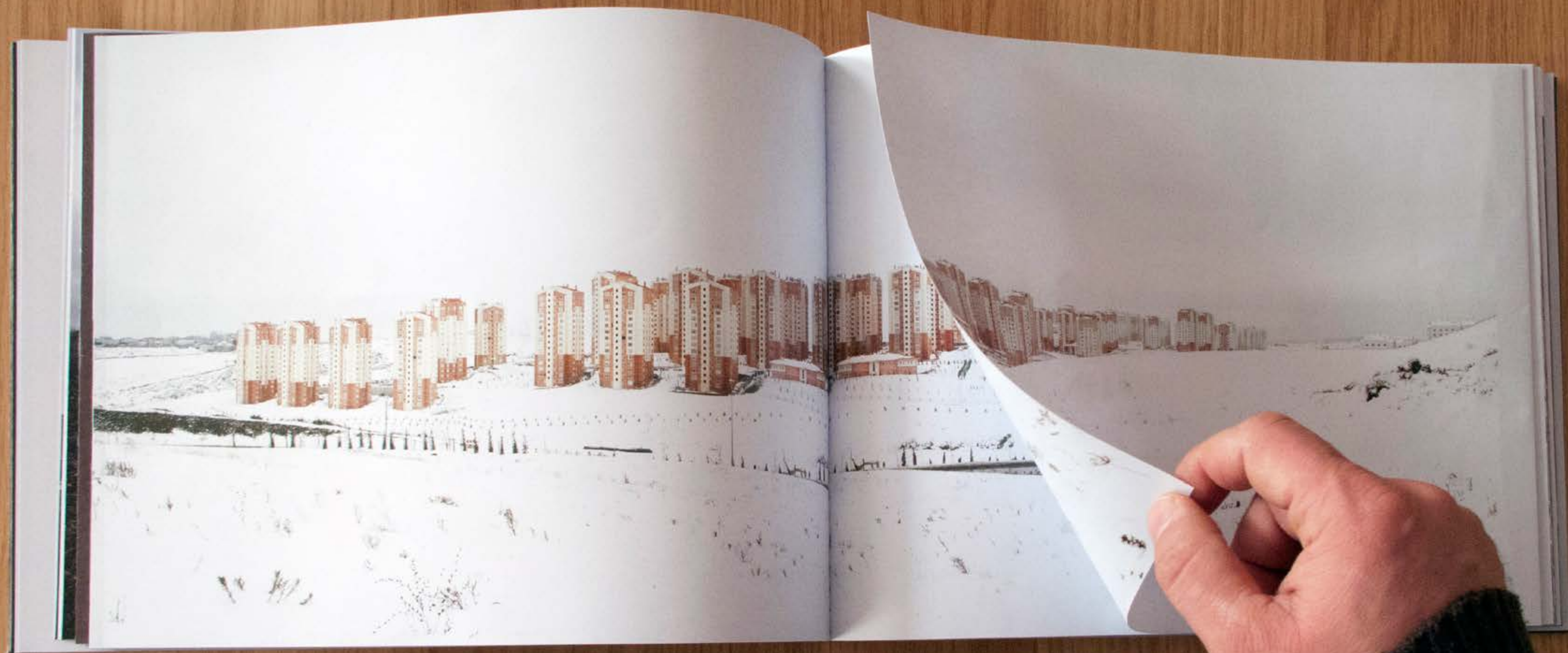
Shell #05 (2012)
110x138 cm
Archival Pigment Print,



installation view
"Istanbul Passion, Joy, Fury" MAXXI Museum, Rome, 2015

Shell #06 (2012)
90x112 cm x 4 pieces
Archival Pigment Print





Shell, Dummy Book, 2012
31x24 cm, 68 pages

HABITAT 2007-2009

Habitat was a photographic project made up of landscapes and portraits from Anatolia, the main heartland of Turkey, in order to problematize issues of identity and belonging in non-urban areas.

"...at Habitat, the artist sets himself out on a self-reflexive journey across Anatolia. Hereby, he acquaints us with the meditative palette of the landscape by revisiting to photograph the cities he had lived in since birth. This photographic debut scrutinizes conversational gibberish related to inhabitancy; the banality of 'where do you come from?' conundrum suddenly becomes a self-inquisitive aphorism for all urbanites out there with a (non)sense of belonging. Longing to be closely knitted to the city and to what they can only see, these landowners and jobholders renounce touch with the immaterial surrounds of the landscape."

Yavuz Erkan - A Walk Out in the Open



installation view
2010 Thessaloniki Photo Biennale
Thessaloniki Photography Museum



Habitat #06 (2008)
80X80 Cm
Archival Pigment Print,



Habitat #04 (2008)
80X80 Cm
Archival Pigment Print

Tumulus Book, 2014
13,5X21 cm, 40 pages

