

**Bahar Yörükoglu. Flow through.= Devri daim.
[Exhibition catalogue]. Edited by Süreyya Evren, Ilkay
Baliç.**



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**BAHAR Y&OUML;R&UUML;KOGLU. FLOW THROUGH.= DEVRI DAIM.
[EXHIBITION CATALOGUE]. EDITED BY SÜREYYA EVREN,
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Arter, Istanbul, 2016. Soft cover. Book Condition: New. 4to - over 9¾ - 12" tall. Paperback. Pbo. 4to. (31 x 24 cm). In English and Turkish. 125, [2] p., color and b/w ills. Bahar Yörükoglu. Flow through.= Devri daim. [Exhibition catalogue]. Edited by Süreyya Evren, İlkyay Baliç. In her practice, Bahar Yürükölu brings together the extreme ends of the natural and the human-made, where the urge for reconciling the two creates new spaces that the artist calls neo-scapes. The coming together of these two binaries offer seductive compositions, in which an unabashed embracing of colour, a genuine appreciation of material and a playful use of light entice the viewer into a space where expectations can then be subverted. "Flow Through" takes as its departure point Bahar Yürükölu's experiences during her travels to the Arctic Circle in 2015, both in the summertime, when the sun doesn't set, and during the winter months, when darkness prevails. In the exhibition, the artist creates fictional spaces based on the dualities she observed in the Arctic region; blurring the boundaries between presence and absence, past and future, nature and civilisation, as well as cyclical movements and inevitable transformations, these installations, photographs and videos test the viewer's perceptive capacities, and demand that the dichotomy between the subject and the object is set aside. "Plexiberg" (2016) is a complex layering of material and light where the light emitted from the lens of the projector, bounces off of the surfaces of the physical objects, creating an immersive maze and a visual riddle. Playing heavily with the translation between two-dimensional and three-dimensional space, this deconstructed iceberg is accompanied by the sounds of melting ice from the Arctic. The artist's embrace of sensory experience is further amplified in "Pingo" (2016), in which changes in floor elevation demand from the viewer...



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