

MAY YOUR SOUL BE AT HOME WHERE THERE ARE NO HOUSES*

02.06 - 09.07.2023

FULYA ÇETİN
GÜNSELİ BAKİ
MONİCA PAPİ
SENA
SEZGİ ABALI
ŞAFAK ŞULE KEMANCI
YEKATERYNA GRYGORENKO

CURATED BY SEZGİ ABALI

*Ursula K. Le Guin, Always Coming Home, 1985

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ART GALLERY

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MAY YOUR SOUL BE AT HOME WHERE THERE ARE NO HOUSES*

*Ursula K. Le Guin, *Always Coming Home, 1985*

BE Contemporary is proud to present artworks by Fulya Cetin, Gunseli Baki, Monica Papi, SENA, Sezgi Abali, Safak Sule Kemanci, and Yekateryna Grygorenko within the frame of "May Your Soul Be At Home Where There Are No Houses". Inspired by Ursula Le Guin's poetry, curated by Sezgi Abalı, the exhibition is open between June 2-July 9, 2023.

"May Your Soul Be At Home Where There Are No Houses" does not approach the concept of the house simply as an architectural and cultural structure but explores a house beyond a human-designed/built/defined one. Seven women artists participate in this quest with their works that run the boundaries of the normal treading into the borders of "homelessness". Is a house a place built by humans or the earth they are born into? The understanding responsible for environmental degradation considers nature a stranger to humans while appointing human-made buildings "home". This discriminative approach upholds humans against nature, and its right to exist is decided in their proximity to humans and their needs. This entitlement turns against humans as well as trying to control which identities or bodies belong or not; who is a guest or the host in life -relying on the walls they erected.

On the other hand, “May Your Soul Be At Home Where There Are No Houses” is guided by ‘Initiation Song for Finders’ Lodge’ by Ursula Le Guin from Always Coming Home. The exhibition seeks a mode of existence of being at home in every life, body, and breath while singing the song of the Finders who reach home with each step they take away from houses. How Sezgi Abalı and Özge Somersan describe the theme of the exhibition in their conceptual text that you can find in following pages follows: “At the crossroads of fantasy and reality, the tangible and intangible, the mundane and extraordinary, the exhibition reveals the idea of home reflected in different forms and meanings in the imagination of each artist. And implies our collective power to have shared dreams; our ability to reimagine, change, and reinvent ourselves. As the exhibition deals with home in its most subjective sense, it also traces the lifelong interaction that we have with home since the moment we came into our own body; first in the womb and with the first breath we take at birth.”

“May Your Soul Be At Home Where There Are No Houses”, of which the theme was already decided in November 2022, found itself in an unsettling context after the devastating Kahramanmaras Earthquakes. Although the works and the artists were brought together with another intention, BE Contemporary, believing in the uniting and healing quality of art, opens a space for the exhibition’s both uncanny and therapeutic impact.



MAY YOUR SOUL BE AT HOME WHERE THERE ARE NO HOUSES*

*Ursula K. Le Guin, *Always Coming Home, 1985*

What is home? Is it the place where you were born, fed, rest, produce and reproduce; a space of your own that you feel you belong to and fill up with your belongings? Is it where you can be yourself, relax and find an ample dose of vitality?

Where is home? Is it in the mind or is it the body itself? Is it a place where your soul is nourished, starved or both? May a home become uncanny even if you thought it was the safest place in the world? Can it transform from being a place you long for into a place you want to escape? Or is it the place where walls collapse on you while you try to build?

Is it the place that makes you define yourself and the other? Are the things it holds more important than the things it rejects, or is it the opposite? Home - is it nature within you?

Can you feel at home on earth or in the sky? Can tree hollows shelter you from environmental catastrophes and suffering? Is home actually a universe? How much can you put in it? How do you eliminate and incorporate what it contains? Is our breath, our real home? Or does coming back home mean returning to the mother's womb in a sense?

May your soul be at home where there are no houses? In a forest, in a cave or by a river?

Is home where you were born, or is it where you reconstruct yourself?

Home is a multi-layered concept that changes, transforms and evolves with people and takes on different forms in different climates, geographies and cultures. While it might be felt as a scent, a sound, a texture or taste that creates a sense of belonging, sometimes it is entirely tangible, as a particular place that we may long to return to and/or escape from. What is home and what can become home to us is a complicated issue, deeply embedded in politics, culture and aesthetics. Traditionally considered as the sphere of women and children, home is a space that harbours life and society sustaining care. But it is also where the object is subjectified. Supposedly a non-political space, home can be separated neither from the ideologies nor from everyday practices such as desire, sexuality, reproduction and care.

We are at a moment in time where the concept of home is deeply shaken and its meaning is altered by the influential global events such as natural disasters, war, famine, economic problems, and the climate crisis. We have neither the power nor the means to cope with the environmental disasters caused by a suffering ecosystem and the growing wave of migrations. The word ecology comes from the Ancient Greek word oikos meaning “home”. Perhaps the feeling of homesickness at home that settles in us nowadays gains meaning and resonates with our pain while we face an ecological crisis. Now, our ground is destabilised and the fact that we have destroyed the world - our true home - makes us feel helpless as a species. And in despair, a question arises in our minds: Can we take shelter in our imaginations?

At this point, we return to the words of Ursula K. Le Guin who conjures conceivable lives in a fantastic realm. Inspired by her poetry and in reference to the book “Always Returning Home”, in which she describes the life of the Kesh, a liberating culture of peaceful people who live in a distant future, an imaginary society based on entirely different spiritual values, ethics and social organisation, we took off with an enchanting poem Initiation Song from the Finders’ Lodge to form a framework for the exhibition “May Your Soul Be At Home Where There Are No Houses”*. Works of various media by seven women artists that respond to this appeal are displayed here as representations of unique ecosystems that intersect or complement each other. At the crossroads of fantasy and reality, the tangible and intangible, the mundane and extraordinary, the exhibition reveals the idea of home reflected in different forms and meanings in the imagination of each artist. And implies our collective power to have shared dreams; our ability to reimagine, change, and reinvent ourselves. As the exhibition deals with home in its most subjective sense, it also traces the lifelong interaction that we have with home since the moment we came into our own body; first in the womb and with the first breath we take at birth.

Özge Somersan & Sezgi Abalı

INITIATION SONG FROM THE FINDERS' LODGE

Please bring strange things.
Please come bringing new things.
Let very old things come into your hands.
Let what you do not know come into your eyes.
Let desert sand harden your feet.
Let the arch of your feet be the mountains.
Let the paths of your fingertips be your maps
and the ways you go be the lines on your palms.
Let there be deep snow in your inbreathing
and your outbreath be the shining of ice.

May your mouth contain the shapes of strange words.
May you smell food cooking you have not eaten.
May the spring of a foreign river be your navel.
May your soul be at home where there are no houses.
Walk carefully, well loved one,
walk mindfully, well loved one,
walk fearlessly, well loved one.
Return with us, return to us,
be always coming home.

Always Coming Home - Ursula K. Le Guin, 1985















ARTISTS

FULYA ÇETİN

(b. 1970, Istanbul)

Fulya Cetin is an interdisciplinary artist and educator. She moved to Antalya during the pandemic and still continues her artistic practice there. She graduated from Mimar Sinan University Fine Arts Faculty, Department of Painting in 1995. Recently the artist's "Hair" was included in the collection of Istanbul Modern while her two sketchbooks were acquired for the collection of the British Museum to be exhibited for a year.

The artist does not shy away from confrontation with the realities of life; and begins her work from the power and violence relationships inherent to the mundane. She deep dives into the objects, landscapes, actions and reaches an universal imagery. Her works open a space for encounters prompting the audience to see what lies behind their experiences.

SELECTED SOLO EXHIBITIONS

— *"The Longer The Closer", Merdiven Art Space, 2022*
— *"That Melts Into Air", DEPO, 2015*
— *"River Under River" artsümer, 2013*
— *"Good Night", Manzara Perspectives, 2011*
— *"Collector Of Devastations", 44a, 2010*
— *"Spring Cleaning" (with Nalan Yirtmac), Karşı Sanat Çalışmaları, 2006*

SELECTED GROUP EXHIBITIONS

— *"Artists making books / Poetry to politics" ,*
— *British Museum, 2022-2023*
— *"Kayıpta Saklı", Karşı Sanat Çalışmaları, 2016*
— *"Stay with Me", Apartman Project, Berlin, 2014*
— *"Güllük Gülistanlık", Opelvillen Rüsselsheim, 2012*
— *"Ateşin Düştüğü Yer", DEPO, 2011*
— *"Pis Hikâye", BM Suma, 2009*
— *"Resmi Para Birimi", Kasa Galeri, 2007*
— *Hafriyat Sergileri*



Fulya Çetin

Sessiz (Silent), 2021
Oil on canvas | 92 x 92 cm | Framed



Fulya Çetin

Saklan (Hide), 2021
Oil on canvas | 92 x 82 cm | Framed



Fulya Çetin

Bir Taşın Portresi (Portrait of A Rock)
Oil on canvas | 33 x 25 cm



Fulya Çetin

Hayal (Dream), 2020
Oil on canvas | 12 x 30 cm

GÜNSELİ BAKİ

(b. 1976, Istanbul)

Gunseli Baki is a lens-based visual artist, photographer and art manager. She mostly explores themes such as memory/space, city/individual and gender in her artistic practice. On one hand, while investigating body and gender, she attempts to make the traces of past experiences and internalized behaviors in the construction of gender identity visible. On the other hand, her visual and textual productions on memory and space are research-oriented, long-term, archival and transdisciplinary works. She generally uses photography, text, video and collage as her medium. She lives and works in Izmir, continuing her artistic work within Yellow Submarine Art Initiative, of which she is one of the founders.

SOLO EXHIBITION

— *"Put Something On! - K2 Contemporary Art Center, İzmir, 2020*

SELECTED GROUP EXHIBITIONS

— *"Factory: Memory of The Space, Space of The Memory" Odeon Pergamon Culture and Art Space, Izmir, 2022*
— *"Time to Speak: Equipping the City with Women's Word and Art" Istanbul Gender Museum, 2021*
— *"Three Seconds" Balconnection, Izmir, 2021*
— *"A Road of One's Own" Yellow Submarine Art Initiative, Izmir, 2019*
— *"Connotations" Mecra Istanbul, 2018*
— *"Documents'15", halka sanat art center, İstanbul, 2016*
— *"Home" Salt Galata, Istanbul, 2015*



Günseli Baki

Bir Evin Adı, Bir Evin Gölgesi
(A House's Name, A House's Shadow), 2022
Photo collage with found images
44 x 35 cm | Framed



Günseli Baki

Bir Evin Adı, Bir Evin Gölgesi
(A House's Name, A House's Shadow), 2022
Photo collage with found images
44 x 35 cm | Framed



Günseli Baki

Bir Evin Adı, Bir Evin Gölgesi
(A House's Name, A House's Shadow), 2022
Photo collage with found images
44 x 35 cm | Framed

Home is where you dream of the outside; where you come out of your shell and overflow. It's your house where you begin to augment the outside from within. House. When our dreams become places where we find peace, all houses have a certain name as we carry their shadows.

A MEDITATION ON QUAIL FEATHER HOUSE BY FOX'S GIFT OF THE BLUE CLAY OF SINSHAN

How long has it been here,
the house of my household,
Quail Feather of Sinshan?
I go down to Ounmalin.
The house stays where it is.
I go up-Valley to the Mountain
and come back to the house.
I come and go, it stays.
I go in and out, it's both.
The mortar dries, the board split,
the roof starts letting in the rain.
People rebuild the house.
It stays. People get born in it.
They die in it. It stays.
Maybe there was a fire.
They rebuilt it.
It keeps on staying here,
this house, Quail Feather,
the name of a house,
the shadow of a house.

Always Coming Home, Ursula K. Le Guin







Günseli Baki
Bir Evin Adı, Bir Evin Gölgesi
(A House's Name, A House's Shadow), 2022

Photo collage with found images
3 adet | 44 x 35 cm | Framed



Günseli Baki
İsimsiz (Untitled), 2023

Photo collage on painted canvas fabric
42 x 32 cm | Framed



Günseli Baki
İsimsiz (Untitled), 2023

Photo collage on painted canvas fabric
42 x 32 cm | Framed

MONICA PAPI

(b. 1984, Izmir)

Monica Papi is a Turkey born poet and editor. She studied sociology, history and philosophy. Since 2004, her poems and articles have been published in various Turkish literary and poetry magazines. In 2015, she received the award at the Arkadaş Z. Özger Poetry Award and her poetry book “Râz” was published. Between 2014-2019, she published the Şerhh – Poetry and Criticism Journal, with a team of poets, writers and academicians. In 2019, she wrote the script of Özgür Demirci’s video project named “The Things I Want to Tell You” (2020, Two-channel video installation, 22’40). In 2020, she founded UR Collective which is a non-profit art and culture organization based in İzmir-Urla. UR Collective is an interdisciplinary platform that will conduct its work in collaborations and aim to develop projects focusing on visual arts, literature, architecture, history, memory and cultural studies. Currently, she is working on her second poetry book.

SELECTED SCREENINGS

— *“Book of Responses”, Izmir, 2021*
— *“(Leaving) The House Where We Grep Up”, Monitor Izmir, Izmir, 2022*



Monica Papi

İstasyonlar, 2022, 02’53”, Full HD Video, Ses

STATIONS

Some women love
to wait
for life for a ring
in the June light for a touch
of the sun to heal them for another
woman's voice to make them whole
to untie their hands
put words in their mouths
form to their passages sound
to their screams for some other sleeper
to remember their future their past.

Some women wait for their right
train in the wrong station
in the alleys of morning
for the noon to holler
the night come down.

Some women wait for love
to rise up
the child of their promise
to gather from earth
what they do not plant
to claim pain for labor
to become
the tip of an arrow to aim
at the heart of now
but it never stays.

Some women wait for visions
That do not return
Where they were not welcome
Naked
For invitations to places
They always wanted
To visit
To be repeated.

Some women wait for themselves
Around the next corner
And call the empty spot peace
But the opposite of living
Is only not living
And the stars do not care.

Some women wait for something
To change and nothing
Does change
So they change

Themselves.

Poem by *Audre Lorde*
Translated by *Merve Ünsal*
Read by *Annick Yerem*

Music & Sound Design by
A. Tolga Balcı
Video-Edit by
Özgür Demirci


Bazı kadınlar bir şeyi bekler
değişmesini ve hiçbir şey

SENA

(b. 1982, Istanbul)

SENA graduated from University of the Arts London, Central Saint Martins, BA Graphic Arts and Design Department in 2006. She worked on socially responsible art projects and exhibited her work in various areas of England and Istanbul. She was one of the two creators of "Tershane" project that started in 2006.

She has participated in various exhibitions, social responsibility projects, and fairs in Istanbul, Ankara, London, New York, Basel and Vienna since 2008. Her seventh solo exhibition, '7 DIP' curated by Beral Madra took place in Dolapdere Evliyagil, Istanbul. She took part as an artist in the 'Women and Sustainability' project supported by the Swiss Embassy and curated by Carole Kambil and Burçak Yakıcı. The artist works in her atelier she named 'INAT' in Istanbul Büyükderei and also in her workshop in Mugla.

SELECTED SOLO EXHIBITIONS

— *"7 DIP", Evliyagil Museum, Istanbul, 2019*
— *"2" (2009), "3 Angle" (2010) and "Fantastic 4" (2011), x-ist; Istanbul, 2009, 2010, 2011*

SELECTED GROUP EXHIBITIONS & FAIRS

— *"Womanhood and Sustainability ", Cer Modern, Ankara & Barın Han , İstanbul, 2022*
— *"Artweek Akaretler", Büro Sarıgedik , İstanbul, 2019*
— *Ormanda Yürüyenler: Sanatçı/Hikaye Anlatıcısı", (Walkers In The Forests: Stroy Tellers); Hallarts Gallery, Istanbul, 2019*
— *"Bir kelime, bin mesele", (One Word, Thousand Matters), Galeri BU, Istanbul, 2018*
— *"Decadence", DAS art project, Pera Palas, İstanbul, 2017*



SENA
Eve Dönmek (Returning Home), 2023

Ink on paper | 152 x 122 cm







SENA
Rüyacının Mavi Çamur Evi
(The Dreamer's House of Blue
Clay), 2023

Ceramic sculpture |
26 x 24,5 x 24,5 cm

SEZGİ ABALI

(b. 1979, Mersin)

Sezgi Abalı holds a BA in English Literature and an MA in Arts Management with a concentration on the biennials as an exhibition form. After lecturing at Yeditepe University Faculty of Fine Arts for ten years; she has been one of the co-initiators of halka art project, an independent art initiative and international artist residency which hosted local and international art projects, exhibitions, talks, workshops and meetings in Istanbul and abroad.

She pursues her practice through research, archiving, story telling, photography and installation mostly on the subjects like cultural heritage, personal histories, nature, birth, death, memory and so on. Lives and works between Urla and Istanbul.

SELECTED GROUP EXHIBITIONS

— *"A Room of Our Own", ARK Kültür, 2017*
— *"Past, in Each of Its Moments, be Citable, On Walter Benjamin's Concept of History in the City of Istanbul"*
— *Group Exhibition, DEPO, 2016*
— *"I beg your pardon I didn't recognise you, I've changed a lot", halka art project, 2013*
— *"Unfair Provocation", Hafriyat, 2009*



Sezgi Abalı
Toprak Olmanın Dayanılmaz Hafifliği
(The Unbearable Lightness of Being Dust) No.1, 2018 - ongoing

Archival pigment print photography and installation | 78 x 56 cm | Ed. 1/5 + 1 AP

carpet and curtains make a home, old ladies say
but how does it look like what you call home?
and to whom?

as curtains drawn
either to hide
or reveal your secrets
does the ground shake
and your sight gets blurred?

when to leave home for the very first time?
then how to return?
while such questions pile on
home gets into your hair
taints your hands
It caresses your mind
and turns from the bird's whimsical lightness
into the wise captivity of the tortoise.
It transforms
transforms

transforms
It piles on
and makes you cold
Is home a misty hope that surrounds us
or
Is it our effort to exist
on the way to extinction?



Sezgi Abalı
Toprak Olmanın Dayanılmaz Hafifliği
(The Unbearable Lightness of Being Dust) No.2, 2018 - ongoing

Archival pigment print photography and installation | 56 x 78 cm | Ed. 1/5 + 1 AP



Sezgi Abalı
Toprak Olmanın Dayanılmaz Hafifliği
(The Unbearable Lightness of Being Dust) No.3, 2018 - ongoing

Archival pigment print photography and installation | 40 x 57 cm | Ed. 1/5 + 1 AP



Sezgi Abalı
Toprak Olmanın Dayanılmaz Hafifliği
(The Unbearable Lightness of Being Dust) No.3, 2018 - ongoing

Archival pigment print photography and installation | 33 x 45 cm | Ed. 1/5 + 1 AP



Sezgi Abalı
Toprak Olmanın Dayanılmaz Hafifliği
(The Unbearable Lightness of Being Dust) installation, 2018 - ongoing
Found object (wooden house and broken keys)

ŞAFAK ŞULE KEMANCI

(b. 1975, Istanbul)

Şafak Şule Kemancı is an interdisciplinary artist and educator based in Istanbul. In their recent works, Şafak imagines an erotic queer ecosystem where the boundaries between being plant, mineral, human or animal become fluid. The artist shapes this ecosystem through stretching the potentialities of the material. Belonging neither to a specific time nor a specific place, it invites the audience to travel between the artificial and the natural. This is a place where enthusiasm and exuberance are welcomed, and the movement is never exhausted.

In Şafak's works, an intense effort makes an appearance right at the point where the consciousness flows and the mind exposes itself to a performative process. Repeating patterns, textures, figures, and pieces are fluently brought together. It is possible to associate this coming together of repetitions with the plants recurrently blooming in the queer ecosystem to which the artist's gaze has been turned for a long time.

Text by Fisun Yalçınkaya

SELECTED GROUP EXHIBITIONS

— *"Reflections from the Women's Archives", Depo, İstanbul, 2022*
— *"All the birds would come to my garden", Depo, İstanbul, 2021*
— *SINIR/SIZ ALAN, Kiraathane Istanbul Literature House, Istanbul, 2019*
— *Artweeks Akaretler, artSümer, İstanbul, 2019*
— *"Artists Pick Artists", Art Sümer, Istanbul, 2016*
— *Dream Pavillion, Tuyap Art Fair, Istanbul, 2016*
— *"Timeline", Blok Art Space, Istanbul, 2015*
— *Contemporary Istanbul Art Fair, Represented by Halka Sanat/ Gallery, Istanbul, 2015*



Şafak Şule Kemancı
İsimsiz (Untitled), 2023

Fabric, acrylic paint | 130 x 190 cm





that place
calming your mind
protecting and healing you
that place
is within you
even far faraway
you know it by heart
you know it well
it is there
upon your call
that place
blowing winds to make you fly
and washing you in the river
cooling you in its shade
that place
seems like it will never fall to pieces
because it is,
indeed,
the home
of your soul



YEKATERYNA GRYGORENKO

(b. 1996, Mersin)

Yekateryna Grigorenko graduated from Dokuz Eylül University, Faculty of Fine Arts, Painting Department in 2019. She continues her master's degree at the same university.

Turkey-born Ukrainian artist describes her art practice as follows: "I live in Turkey, and I am originally from Ukraine. It has given me two cultures and two identities, but also removing the body from both cultures, has caused me to question my identity. Many discourses such as how to be a woman, how to be a man, what is beautiful, what is ugly, what is true, what is wrong, or according to whom it is true or wrong for whom have been ringing in my ears since my birth. These discourses, which do not have the quality of real knowledge, but are mainstream, establish the symbolic order, that is, the order we are in now. In The Genealogy of Morals, Nietzsche makes a statement that supports this situation; He says, "Since some moral forms require a subject, they constitute the subject as a result of this necessity." What Nietzsche said is how much your identity is. It shows that it is on a slippery surface and clearly shows the border between us and the animal. The animal is taboo and naked. My productions contain the emotions and feelings of the real world rather than being on this slippery ground. I am moving forward with my admiration for the life of the taboo-free animal. Not with beautiful, taught truths; I aim to bring the aesthetics of the ugly, wrong and disgusting to the audience. By rejecting the reality we are in, I seek a new reality within the framework of beauty at the point of exhaustion. My perversions, desires and instincts are reflected in my productions by moving away from reality and I embrace art with all my nakedness like an animal. By focusing on the materiality of the body, I present the states of death, birth, pain, lust, disgust and desire directly to the viewer. The practice of sewing embroidery, which is also seen in most of my works, touches on the sanctity of women, mother, birth and reproduction, and I give birth like an animal every time with my productions and I set up my own game in it."

SELECTED SOLO EXHIBITIONS

— *"Before the common era", CAI Project Artist Residence, Spain, Cadiz, 2022*
— *"Biricik Tekil Şahıs", (My Sweet First Person Singular), The Wall Art, İstanbul, 2022*

SELECTED GROUP EXHIBITIONS

— *"ONE", Akaretler, İstanbul, 2021*
— *"Finding Cure in Istanbul", Karşı Sanat, Istanbul, 2022*
— *"Out of Time", Artsürem, Dokumapark Modern Art Gallery, Antalya, 2021*
— *'Mixer Sessions 4', Mixerart, Istanbul, 2019*
— *Daragac, Izmir, 2019, 2021, 2022*



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 4 x 12 x 3 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 4 x 8 x 2 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 12 x 12 x 3 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 4 x 16 x 2 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 5 x 17 x 3 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 7 x 11 x 5 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Felt sculpture | 8 x 12 x 2 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Mixed media on paper | 25 x 35 cm



Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Mixed media on paper | 25 x 35 cm



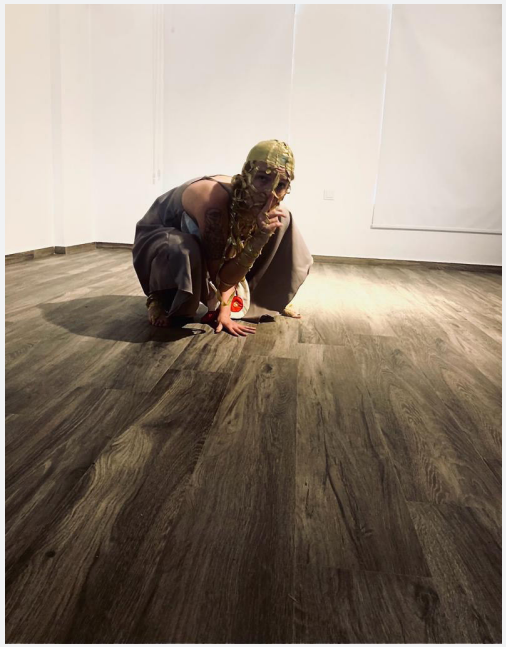
Yekateryna Grygorenko
Before The Common Era, Demons, 2022

Mixed media on paper | 35 x 25 cm

PERFORMANCE











TRANS_LATION
Yekateryna Grygorenko
Performance + Artist Talk

07.06.2023


BECONTEMPORARY
ART GALLERY
güncel sergi / current exhibition:
Evinde Gibi Ruhun Evsiz Yerlerde
May Your Soul Be At Home Where

















BE CONTEMPORARY
ART GALLERY

BE Contemporary is an art gallery that promotes and supports the development of contemporary art in Turkey. Contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality. The gallery aims to open this dialogue to the international audience from the perspective of the Turkish contemporary artists who live on the land that has a diverse and eclectic cultural heritage from the ancient civilizations and now work in a globally influenced, culturally diverse, and technologically advancing world.
The gallery is operating in Urla, Izmir, which is a city that hosted Ancient Greeks, Romans, & Ottomans in history, inherited various elements from each of them, and currently is becoming a culinary center of the country, with its trending chefs, restaurants and famous vineyards, developing a new contemporary taste for arts & culture.

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BE CONTEMPORARY
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