

serhat ertuna | **PORTFOLIO 2020**

Dead End in the Land of Ulysses!, 2020

HD-video (color, sound), 45:00 min.

Vimeo (teaser) link: <https://vimeo.com/389703464>

My project addresses this „indefinite and endless moment“ of the migrant trapped in Greece. The video focuses on the faces of different migrants holding a registration paper. The face expresses the identity of a unique person, at the same time the administrative paper emphasizes the de-individualization the migrants are facing. They look at us, they don't talk and a subtitled text tells their story.

In addition to the video, there are about 70 photographs of some of the people involved as well as of the surrounding areas. These photographs can accompany the video or be presented independently in an exhibition.



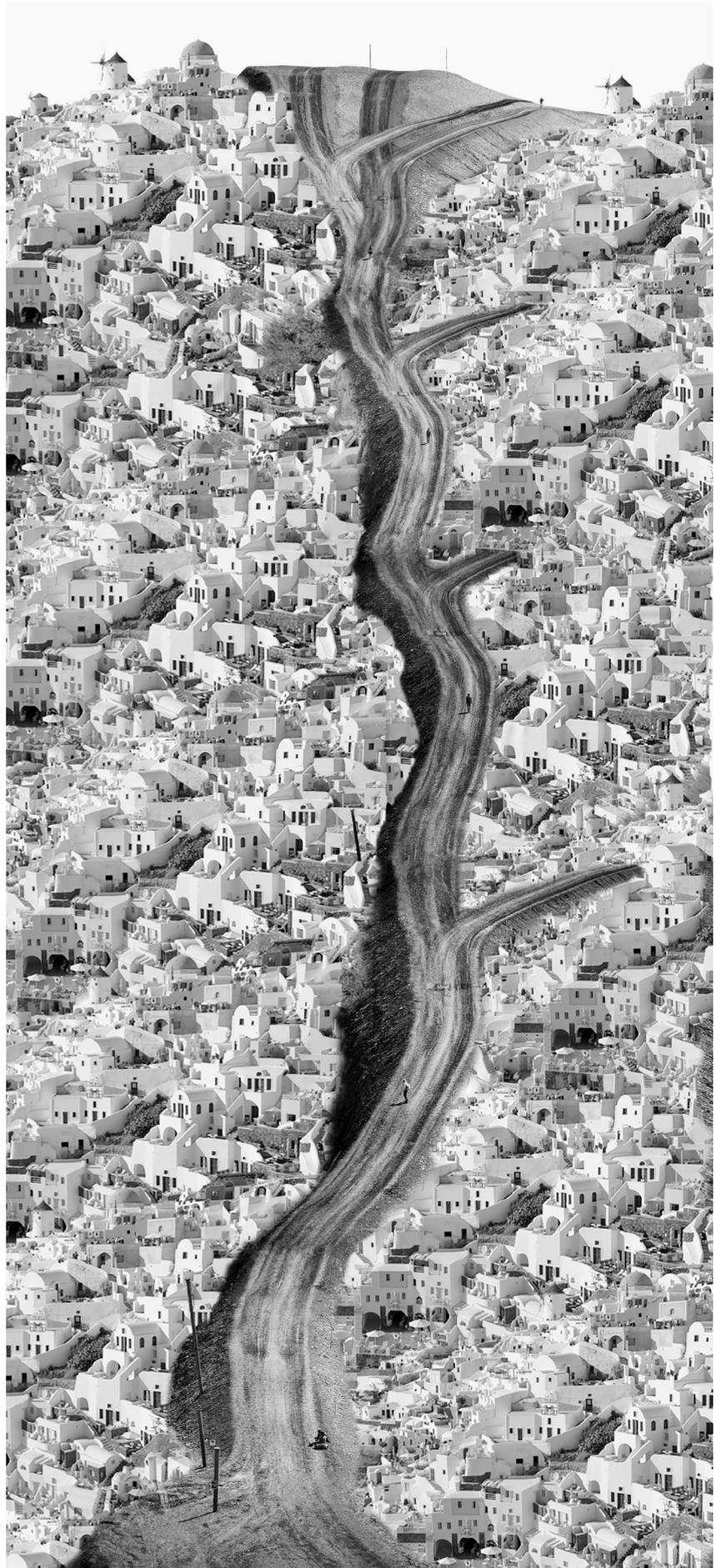
Dead End in the Land of Ulysses!, 2020

Series of 70 photographs

Inkjet-prints on paper, each: 29,7x42cm



Swiss Path in a Greek City, 2020
Digital collage, dimensions variable

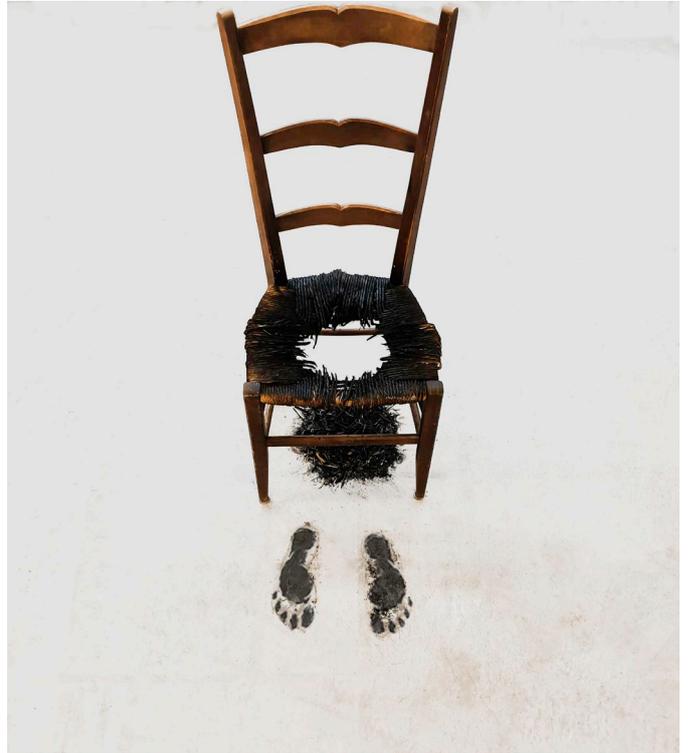


A stylistic exercise - based on photos shot on the island of Santorini on the one hand and in the Diablerets region on the other - which evokes the treatment of perspective in the Ottoman miniature and creates an impression of nostalgia and strangeness.

Definitely Gone!, 2019

Brown wooden chair with burnt straw seat, ash footprint
Seat height 49cm, total height backrest 95cm

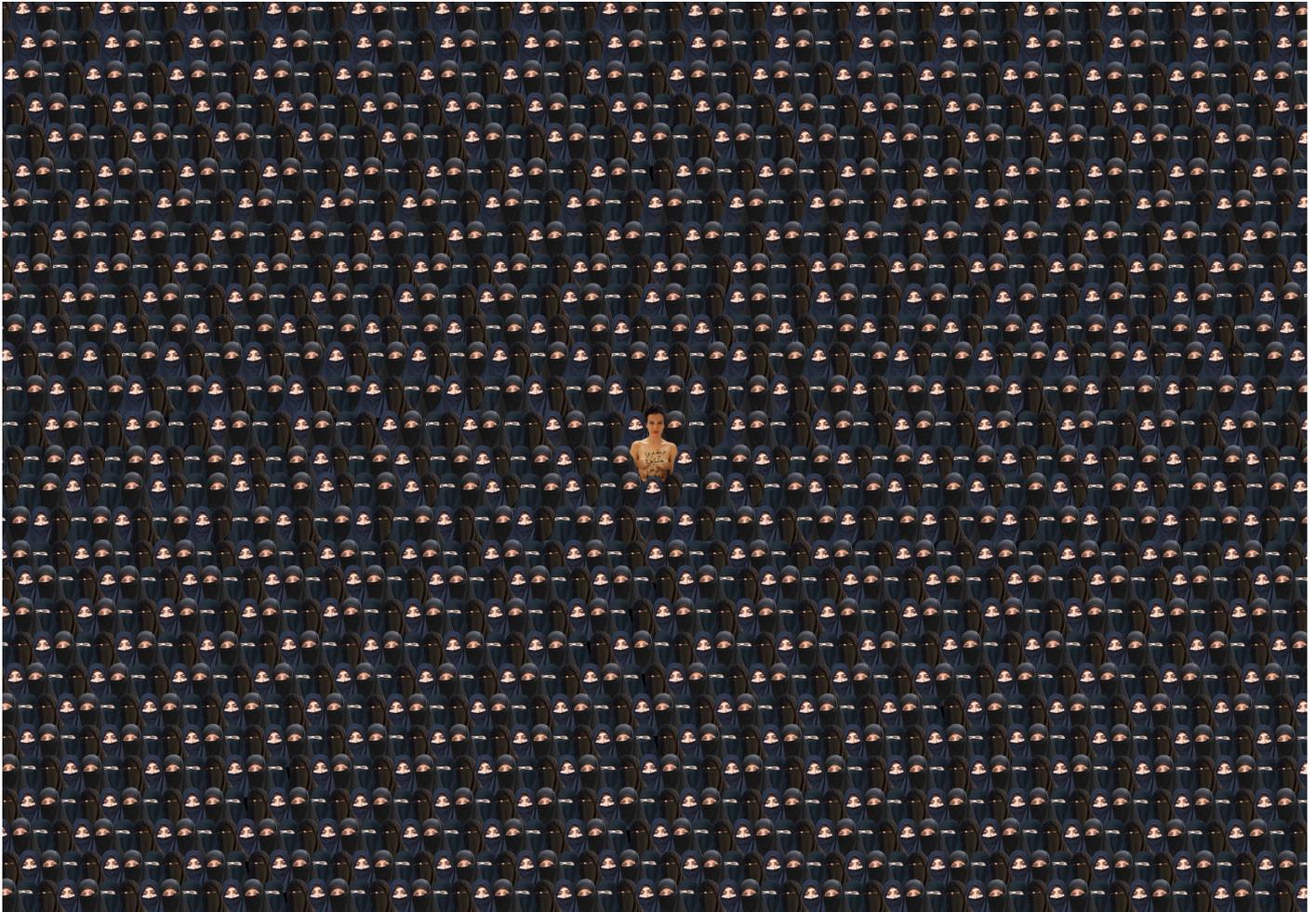
A Ticino wooden chair with a straw seat was picked up at a flea market. The seat has been burnt and there is a small heap of ashes under the chair; in front of the chair there are footprints with the ashes. This represents the fragility of comfort or civilization and the unknown tragic destiny of a person.



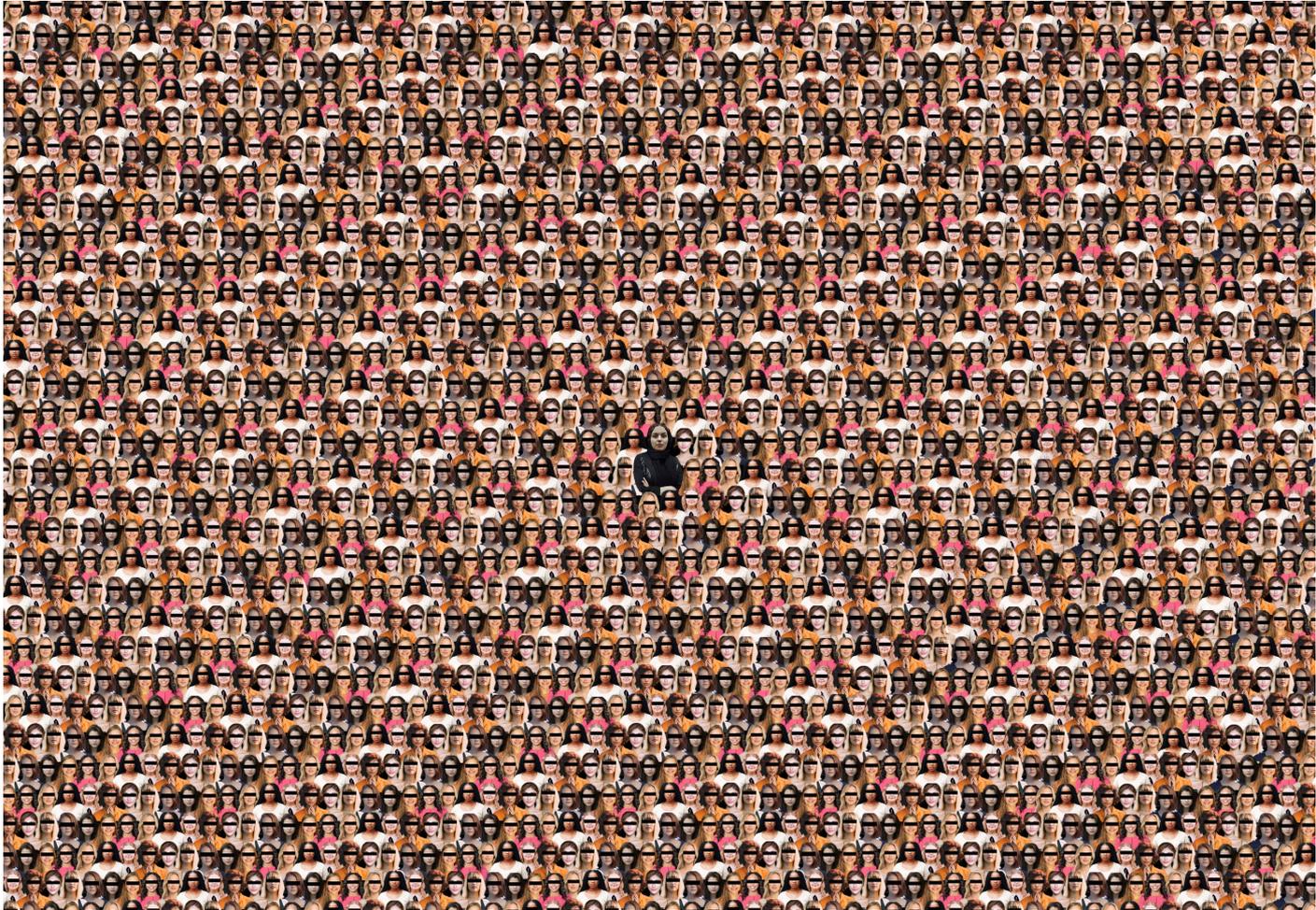
Detail

My Body is Mine and not the Source of Anybody's Honour!, 2019
Two digital collages, 42x92cm

The two collages must be presented together side by side. Using photos from the web that I cut out, I recomposed a clashing set with photoshop. They thematize the regard and the body and question the place of an activist or a fundamentalist in our societies. Beyond this, the two collages raise the question of the freedom of an individual woman in relation to her body, her belief or her identity within the straitjacket of the established power of a society.



Detail



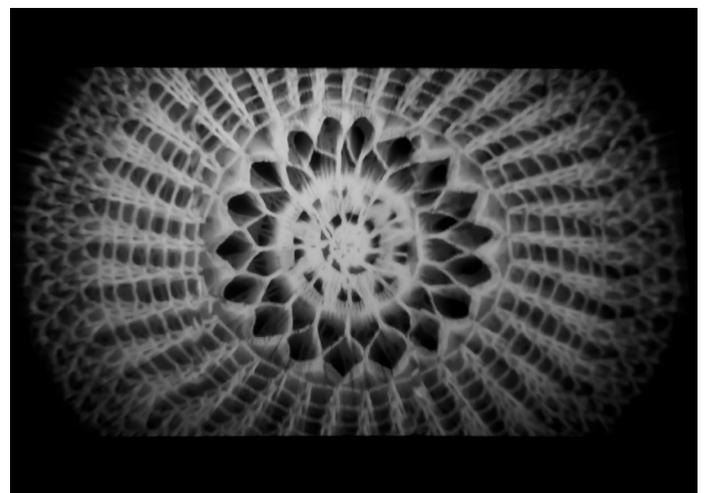
Detail

Digital Zierdeckelli, 2019

Video (b/w, sound), 6:10 min. (loop)

Vimeo link: <https://vimeo.com/401330653>

Several traditionally crocheted works are used as the basic motif for a video presented in a mountain grange. The sound is a kind of experimental yodel recorded on location. The interplay of different geometric forms of craftwork, sound and setting questions the boundary between craft and art, and between different worlds.



Kunst und Medien

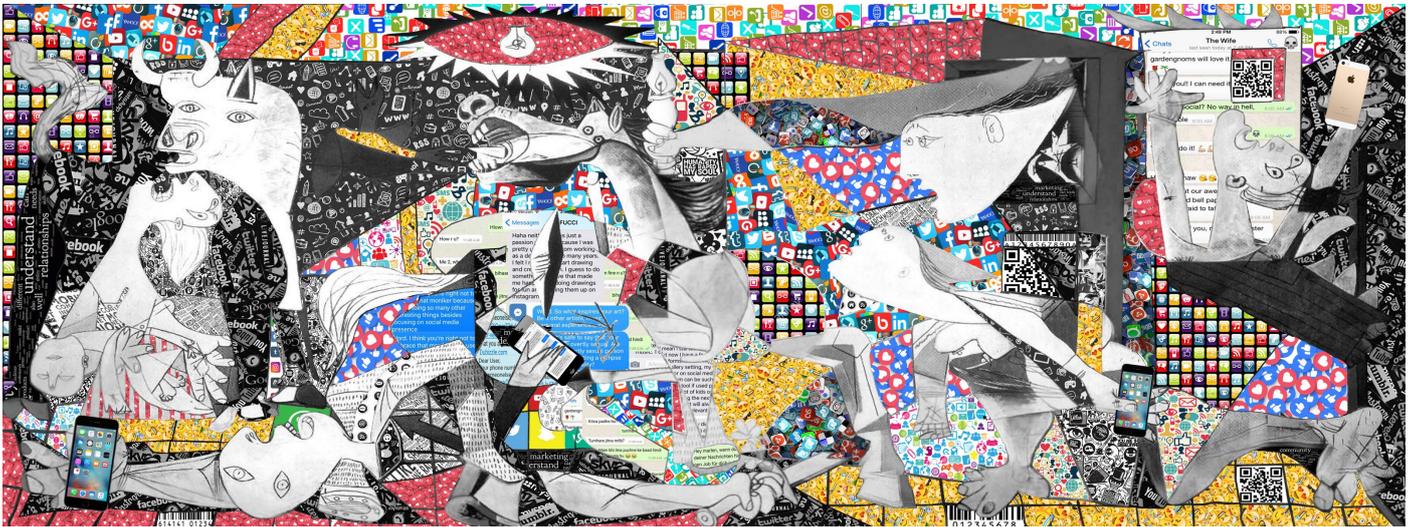
15 digital collages

Reconstruction of past artworks with elements of current social media.

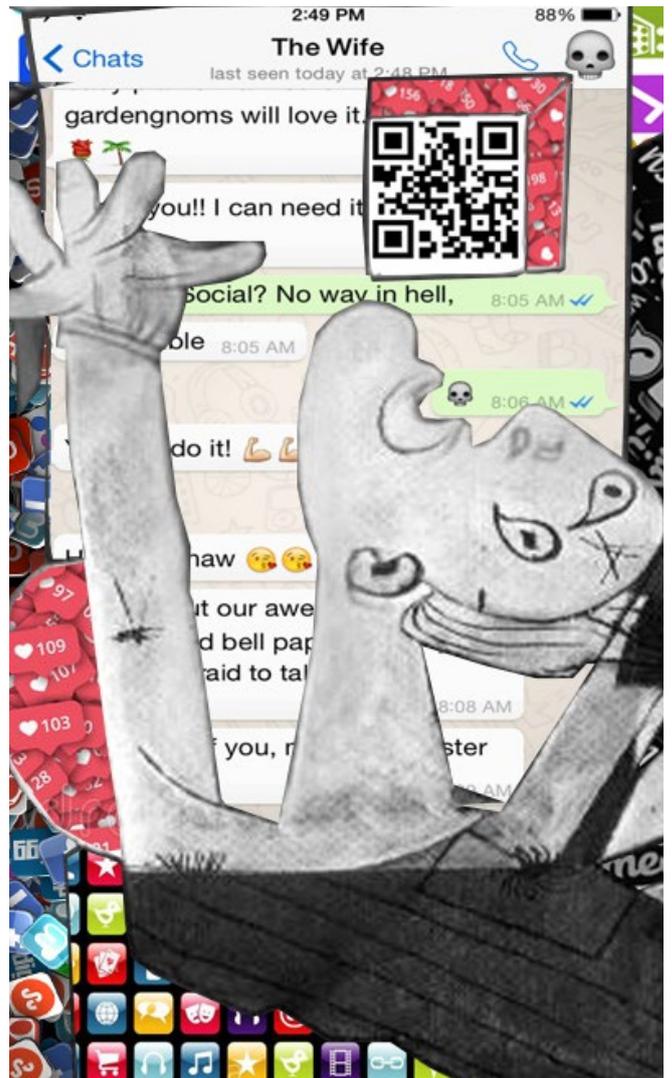
Guernica, der andere Krieg, 2019

Dimensions variable

Guernica, a work that expresses war and destruction, serves as a basis for a recomposition based on the symbols, icons, texts, etc., used by social media. The work in black and white takes on color, as it should in social networks, but it is the color of digital chaos!



Detail

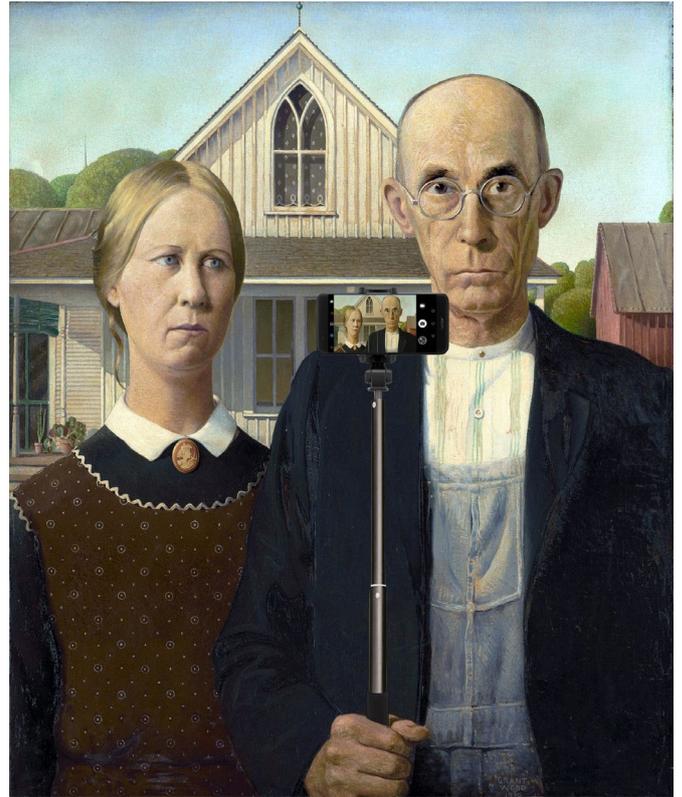


Detail

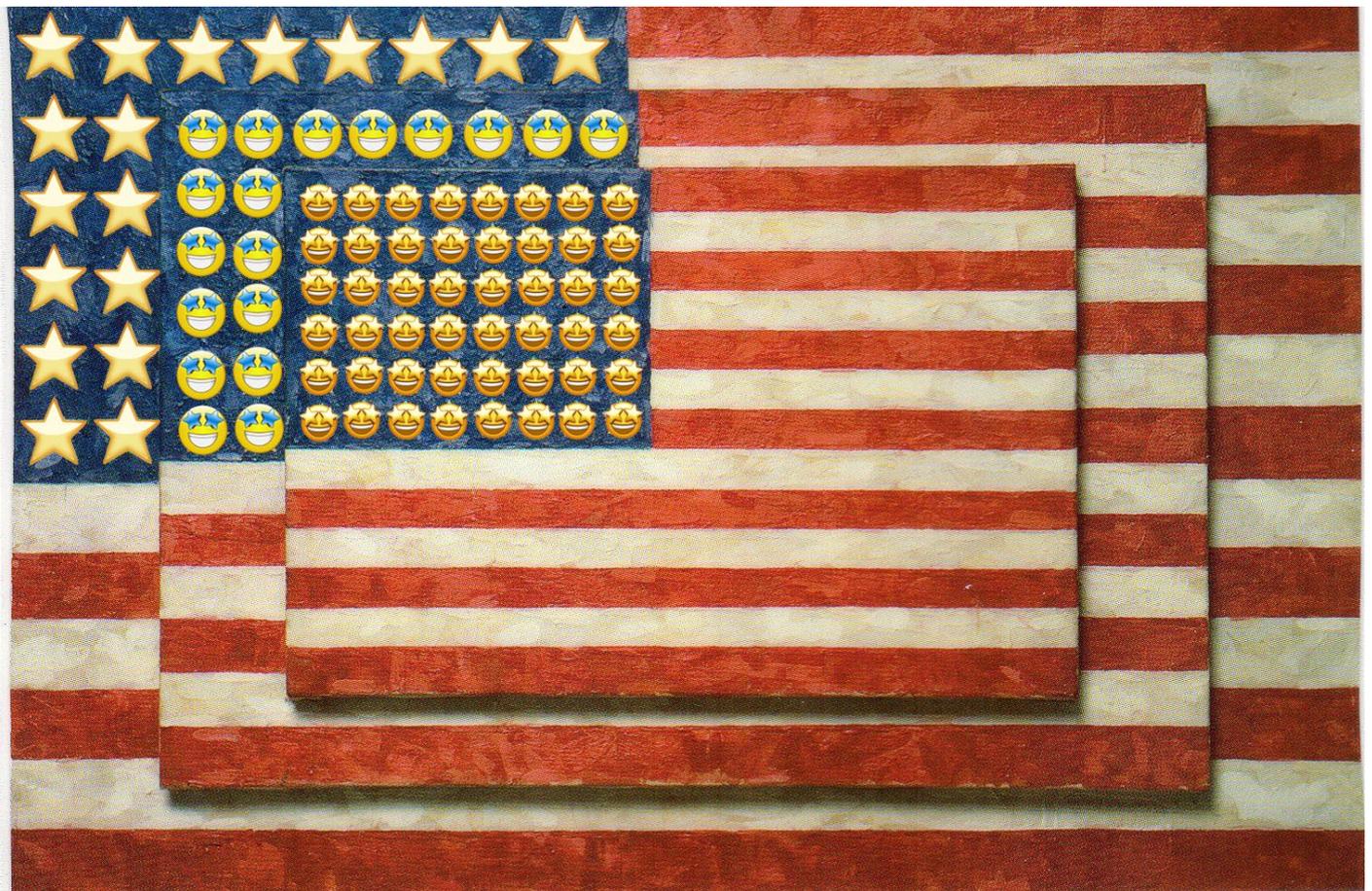
Der Sohn von Apple, 2019
Inkjet-prints on paper, 82x63cm



American Gothic Selfie, 2019
Inkjet-prints on paper, 76x63,3cm



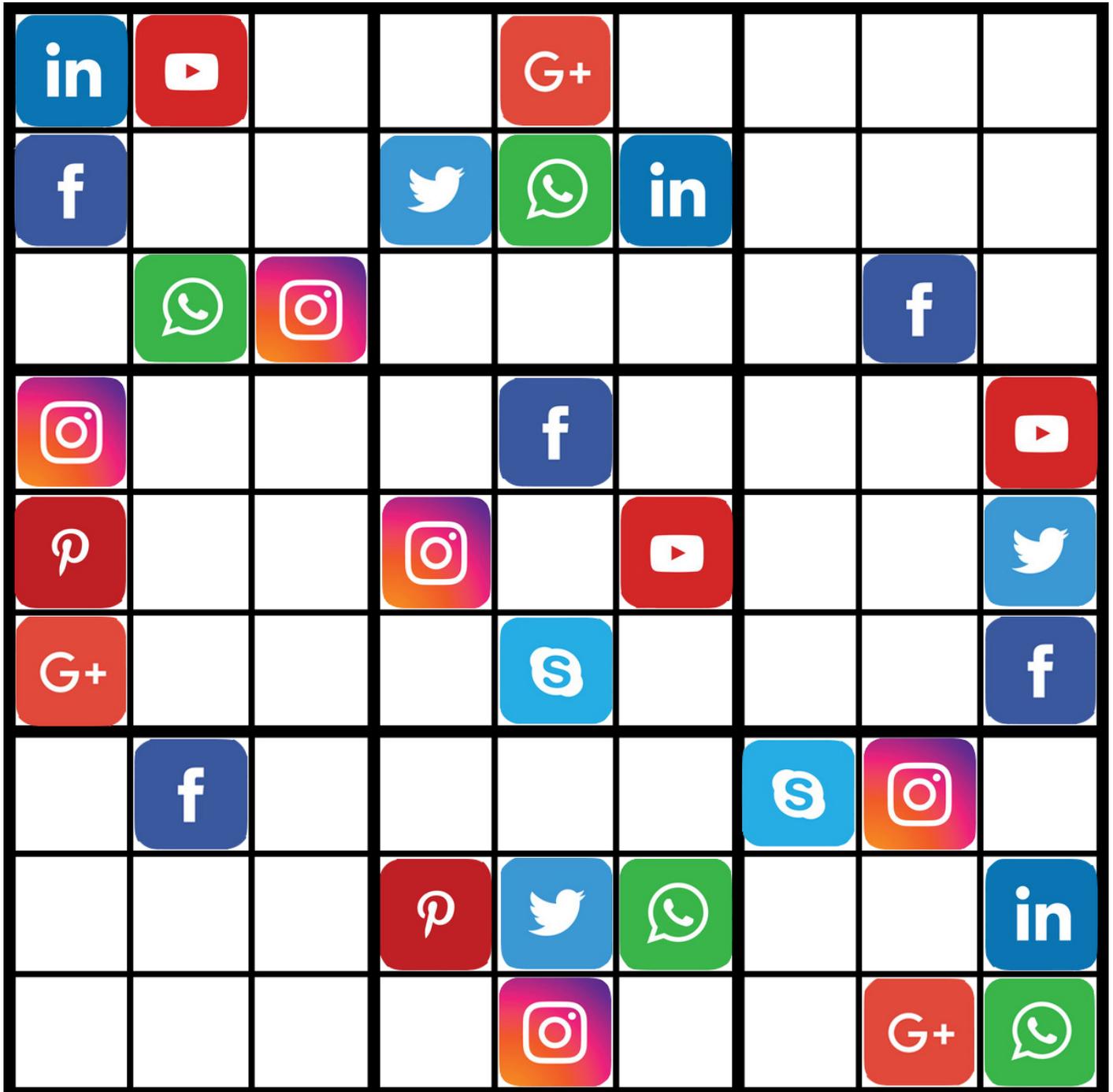
Three Emoji Flags, 2019
Inkjet-prints on paper, 99,4x115,6cm



Soziales Solitärspiel, 2019

Digital collage, inkjet-print on paper, 30x30cm

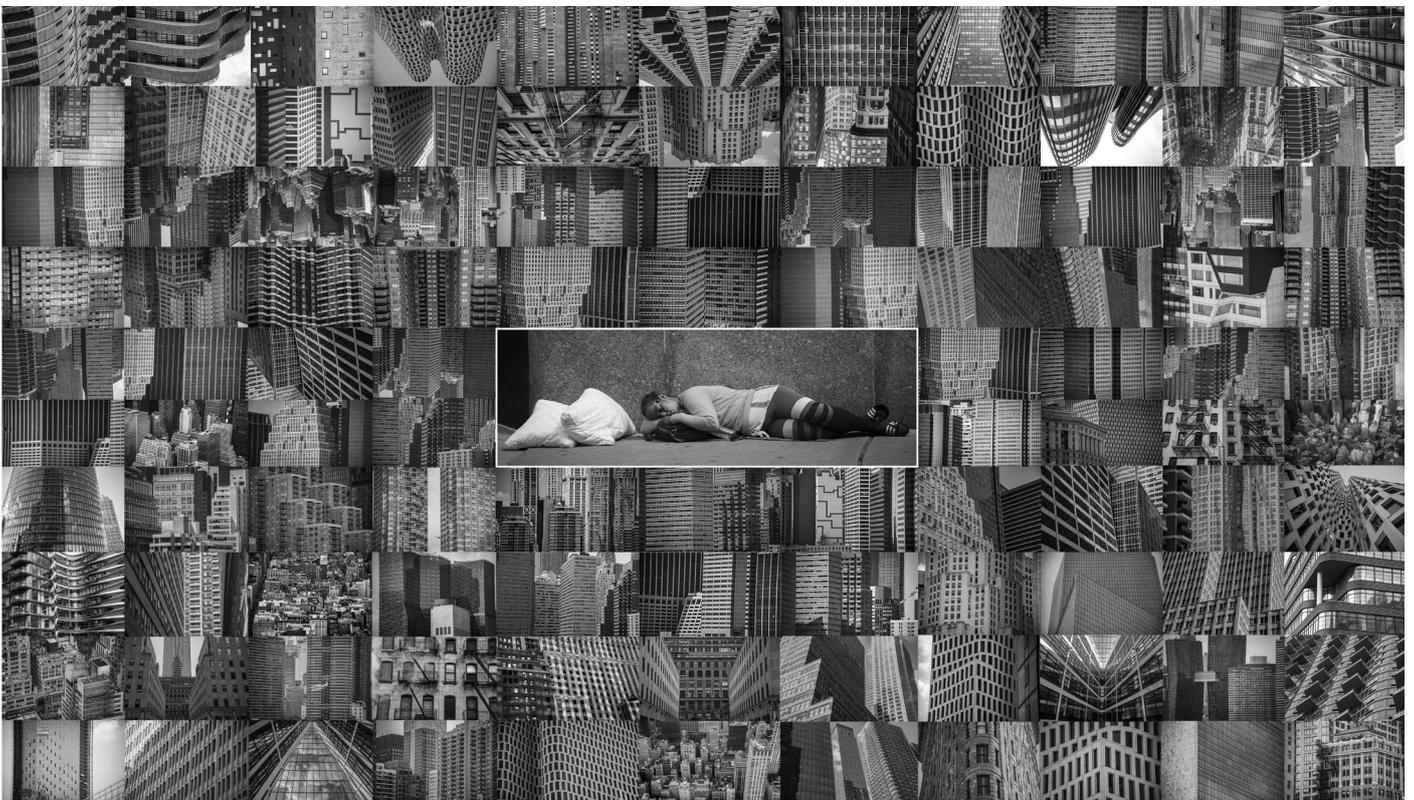
The numbers 1 - 9 of a Sudoku have been replaced by the symbols of social media: a persiflage on the loneliness of today's world and the need for relationships.



New York - Homeless, 2018

Digital collage, inkjet-print on paper, 92x157cm

The work consists of 104 photographs of buildings in New York City grouped around a "central" shot of a homeless woman in New York's Central Park. I made all these photos during my trip to New York in 2018, then reworked and recomposed them to produce a digital collage. Poverty in a world of plenty is one of my recurring themes and the structured form of the work suggests that poverty is a structural problem.



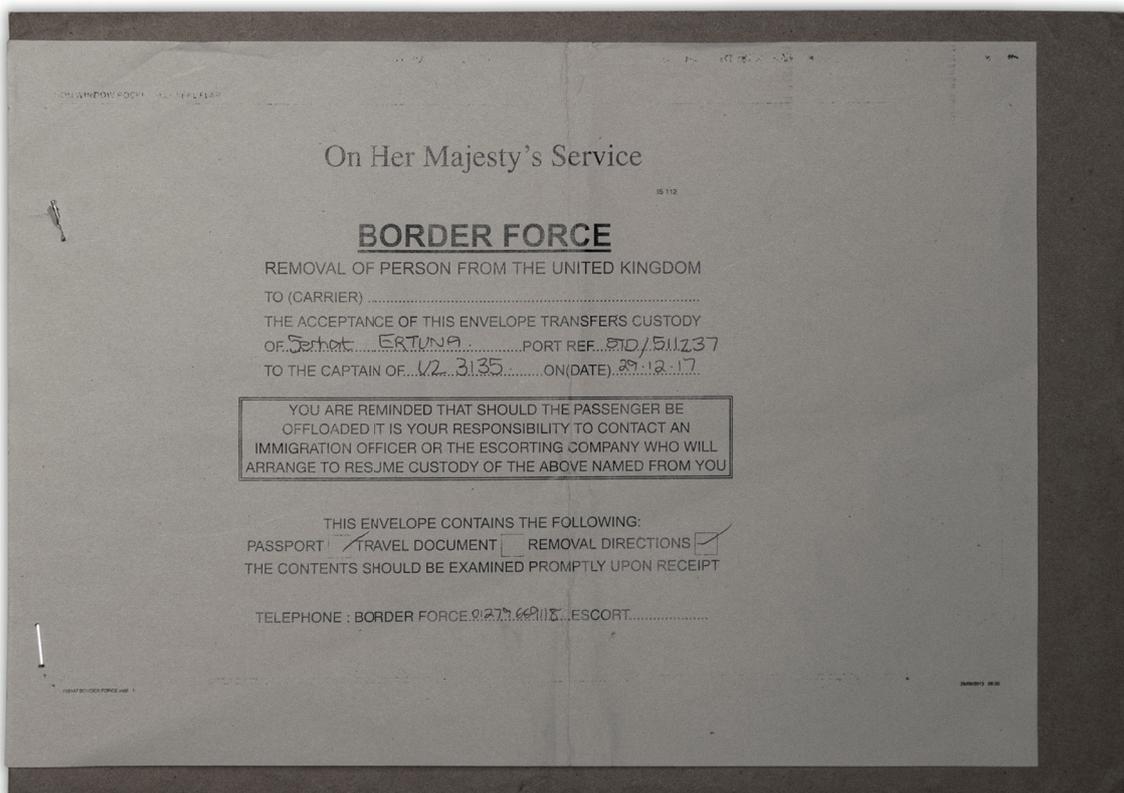
Failed Journey to London. A documentation, 2018

13 original documents (travel document, official papers, boarding pass, travel guide, travel dictionary, and others), dimensions variable

The installation visualizes that a migrant cannot be a tourist like any other. The display consists of the 12 original documents which record the failed journey to London in 2018. For the exhibition all of the documents are framed.



The blue travel document clearly identifies a person as a refugee. It is shown open on page 07, which indicates the date of refusal of entry to the UK.

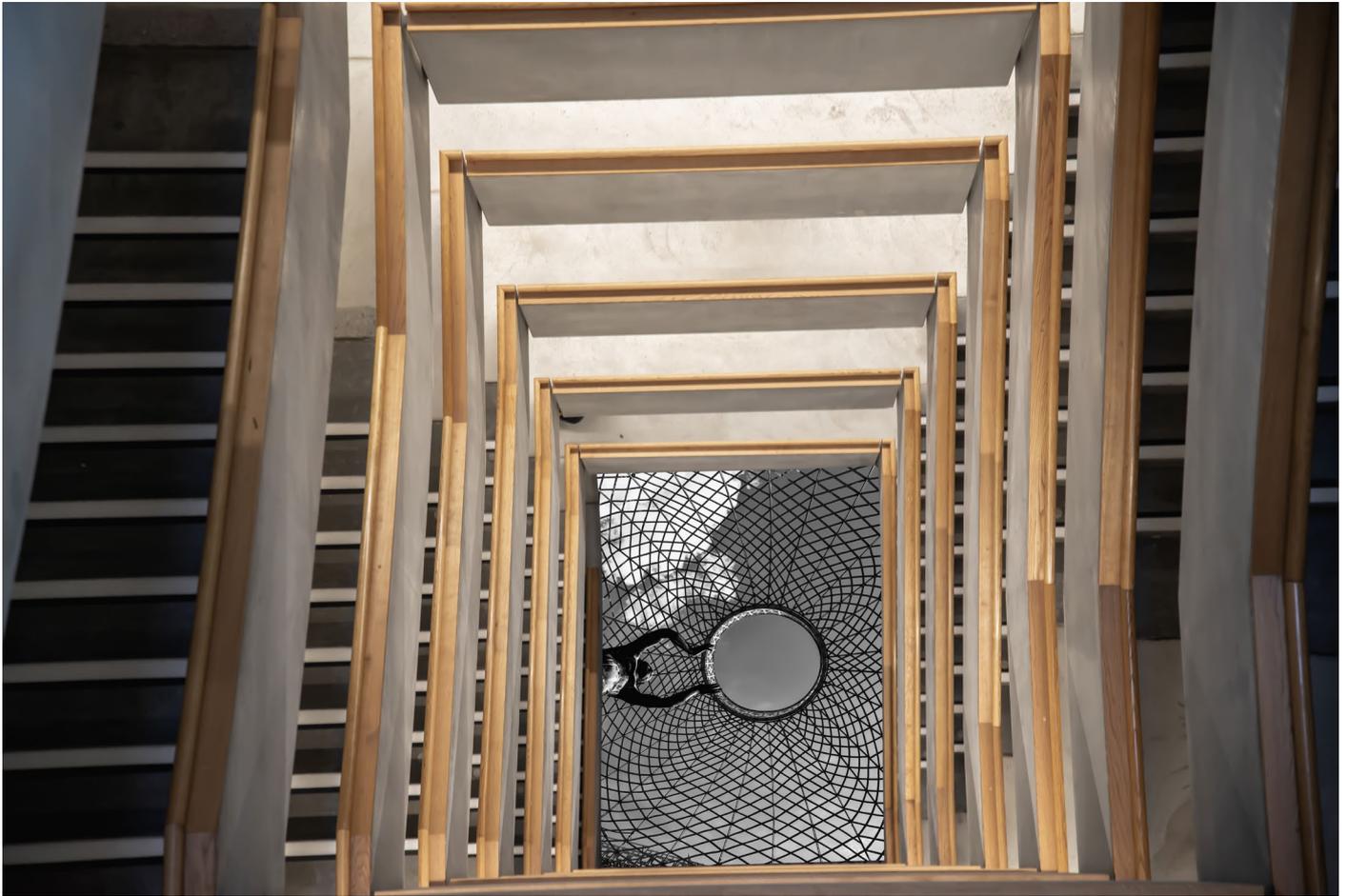


The border force order on Her Majesty's Service with my name!

At the Ground, the Heaven, 2017

Site-specific installation. Photograph at the bottom of the stairwell, 400.45x200.91cm

A statue under an archway seems to indicate the sky, this photo was placed at the very bottom of a stairwell of about ten floors. The values are reversed: what was outside is inside, what is up is down, and it becomes secondary whether or not to climb the steps of our lives to reach the heaven.



On the Way, 2017

Series of 12 photographs. Inkjet-prints on mat paper, each: 59,3x42cm

The aim is to find different ways with different forms and to confront them in order to express the experience of people on the way: Inventory of the ways, inventory of the people who are on the way. A large part of our life takes place on the road: an art of living for some, a search for the ideal for others, an adventure, a tradition, a necessity, an escape, a way out.

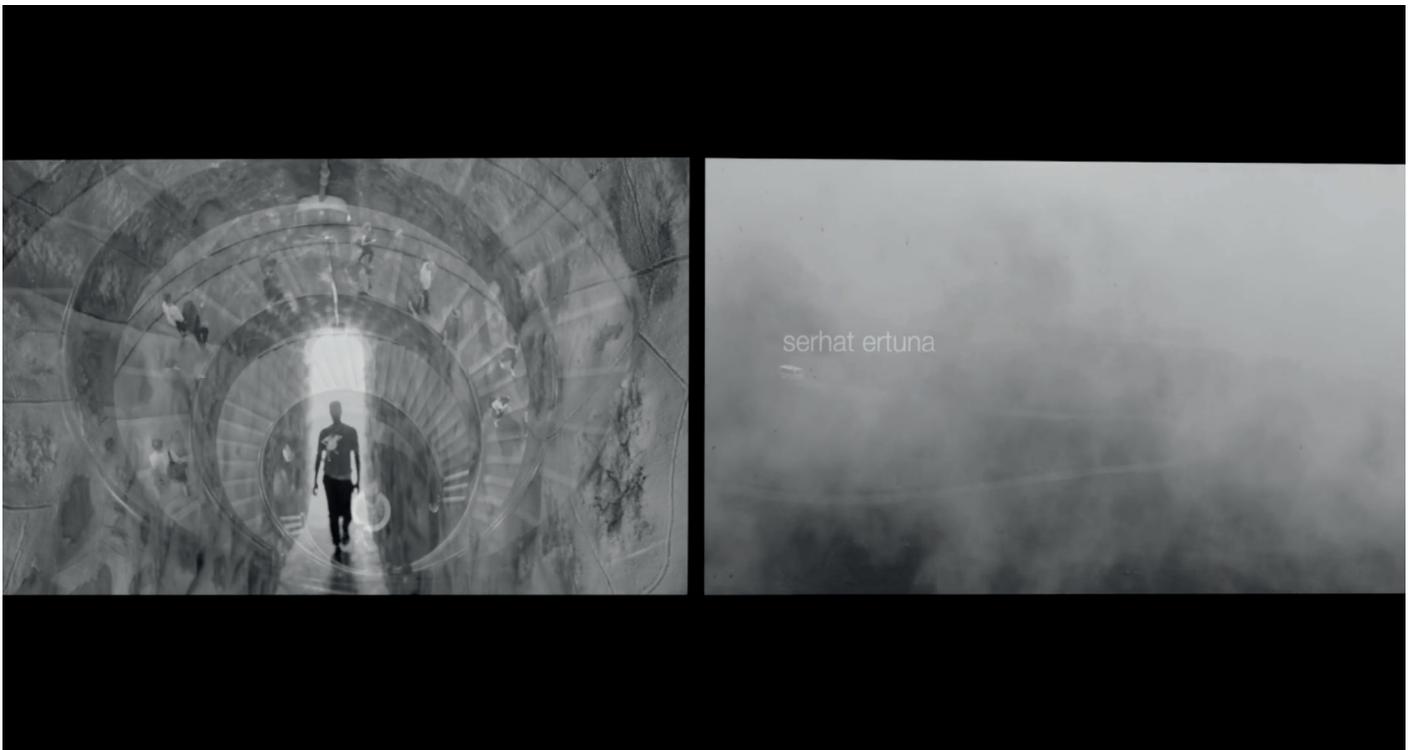


On the Way, 2017

Video (b/w, sound), 04:17 min. (loop)

Vimeo link: <https://vimeo.com/401354630>

Two videos run in parallel with the same content: the first one starts where the second one ends and vice versa. We are on the way, we're on the move, and yet everything is repeating itself! We move forward and backward at the same time. Enigma of travel, enigma of life!



SERHAT ERTUNA

*1981 in Mardin (TR), lives and works in Zurich

STUDIES

2017-2020 Zurich University of the Arts (ZHdK), Bachelor of Fine Arts, Switzerland
2011-2012 Vocal training, Mesopotamia Cultural Center, Istanbul, Turkey
2008-2010 Further education in modern dance, Mesopotamia Cultural Center, Istanbul
2006-2007 Training in modern dance, Dicle Firat Cultural Center, Diyarbakır, Turkey
1999-2003 Theatre School Municipal Theatre Diyarbakır, Turkey

GROUP EXHIBITION

2019 Palma Pixton Ziga Zero, ZHdK, Toni-Areal, Zurich, Switzerland
2019 Am Gaa Aa, Gasthaus Hirschen, Muotathal, Schwyz, Switzerland
2018 We don't need another hero, ZHdK, Toni-Areal, Zurich, Switzerland
2017 Because of the princess, ZHdK, Toni-Areal, Zurich, Switzerland
2016 Werkschau Architektur 0.16, Zurich, Switzerland

FILM FESTIVAL

2020 Dead end in the land of Ulysses!, Yılmaz Güney Film Festival, Batman, Turkey

DISCOGRAPHY

2018 AS
2014 Lamekan

ACTING EXPERIENCE BY FILM

2010 Mesh, director: Shiyar Abid
2009 Televizyona Dînan, director: Arîn Arjen

ACTING EXPERIENCE BY THEATER (A SELECTION)

MED CULTURE CENTER, BASEL

2017 Shoot/Get Treasure/Repeat, author: Mark Ravenhill, director: Serhat Ertuna

MESOPOTAMIEN CULTURE CENTER, ISTANBUL

2010-2012 Diwan-a Dûbeytî, (musical projekt)
2009-2010 Sîret, author: Sedat Baris, Teatra Jiyana Nû, director: Teatra Jiyana Nû
2009-2010 Kawa Destanı (dance theater), director: Apo Kaya
2008-2009 Sînör, author: Muzaffer İzgü, director: Serhat Ertuna

DICLE FIRAT CULTURE CENTER, DIYARBAKIR

2007 Dewresê Evdî (dance theater) director: Gıyasettin Sehir

ARTS CENTER - MUNICIPAL THEATER, DIYARBAKIR

2004 Kasım ile Nasır, author: Murathan Mungan, director: Sule Ates

MUNICIPAL THEATER, DIYARBAKIR

2003-2004 Taziye, author: Murathan Mungan, director: Metin Boran
2002-2003 Lysistrata author: Aristophanes, director: Metin Boran
2000-2001 Özgürlük Oyunu, author: Adem Atar, director: Metin Boran
2000-2001 Mahmud ile Yezida, author: Murathan Mungan, director: Metin Boran
2000-2001 Sarkılarımız Öimesin, author: Yılmaz Onay, director: Handan Çapanoglu
2000-2001 Sacco and Vanzetti, author: Howard Fast, director: Metin Boran

CONTACT

serhat.ertuna@zhdk.ch
serhatertuna@hotmail.com

Mobil: +41 78 796 79 09

Rotachstrasse 42
8003 CH-Zürich, Switzerland

www.serhatertuna.com