

serhat ertuna

PORTFOLIO 2022

WIE GEHT ES DIR? AUFZEICHNUNGEN AUS DEM KELLERLOCH, 2022

4K-video (color, sound), 15:53 min.

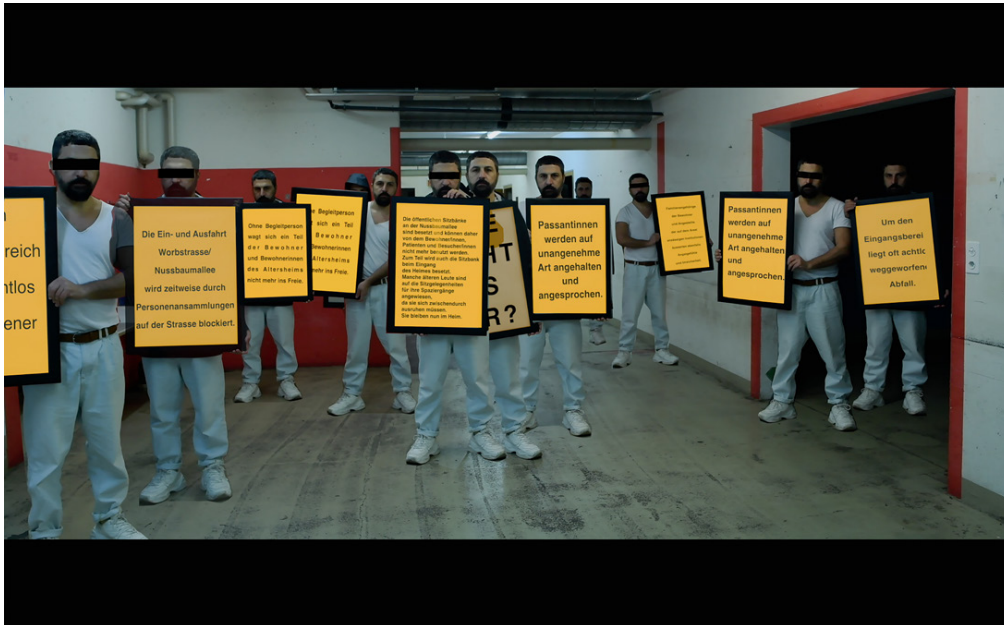
The facts are simple:

- An underground atomic shelter in the middle of Switzerland,
- Asylum seekers, exclusively men, are accommodated there for several months in 2012,
- A communal party motion is concerned about disorder and insecurity.

We are in 2022! What has remained of these months underground? An experience of lost time? A feeling of indeterminate discomfort? Sometimes a vague shortness of breath? Maybe a few isolated nightmares?

A broken pleasure to breathe in the open air here and now? Traces, clues, signs that an artistic approach allows to unveil.

[Vimeo](#)



WIE GEHT ES DIR?



AUFZEICHNUNGEN AUS DEM KELLERLOCH

Exhibition situation

WIE GEHT ES DIR? AUFZEICHNUNGEN AUS DEM KELLERLOCH, 2022

Colored picture book 21 x 27cm, inkjet-print on matt paper, 125 pages



"Wie geht es dir?" ("How are you?") is written in big black letters on a yellow wall in the middle of the underground! The answer is also there; "mir geht es gut." ("I am fine"). I was doing so well that years later I can hardly decipher and picture that life down there! What about the other people?

The Underground has been closed! Maybe some are thinking of reopening it: new refugees are on the way!

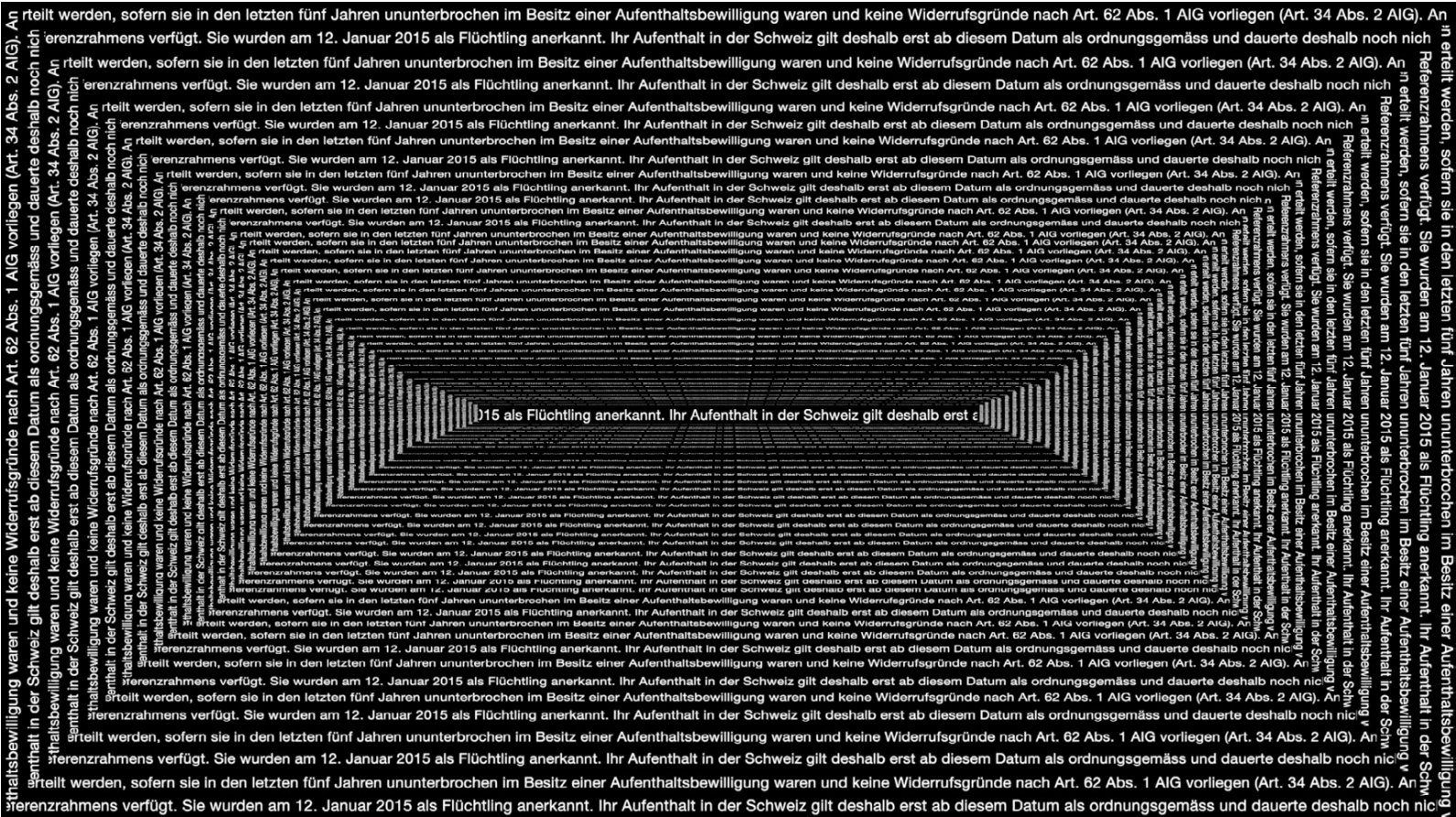
No need for a final comment! No answers either, just questions that you can leave there or take with you.

+10-l, 2022

4K-video installation (B/W, sound), 10:00 min. (loop)

The installation consists of 3 videos that are to be shown simultaneously. They express the administrative difficulty for a person to get integrated where he lives; three variations on the basis of the same letters sent to justify the refusal of a C permit in Switzerland...

[Vimeo](#)

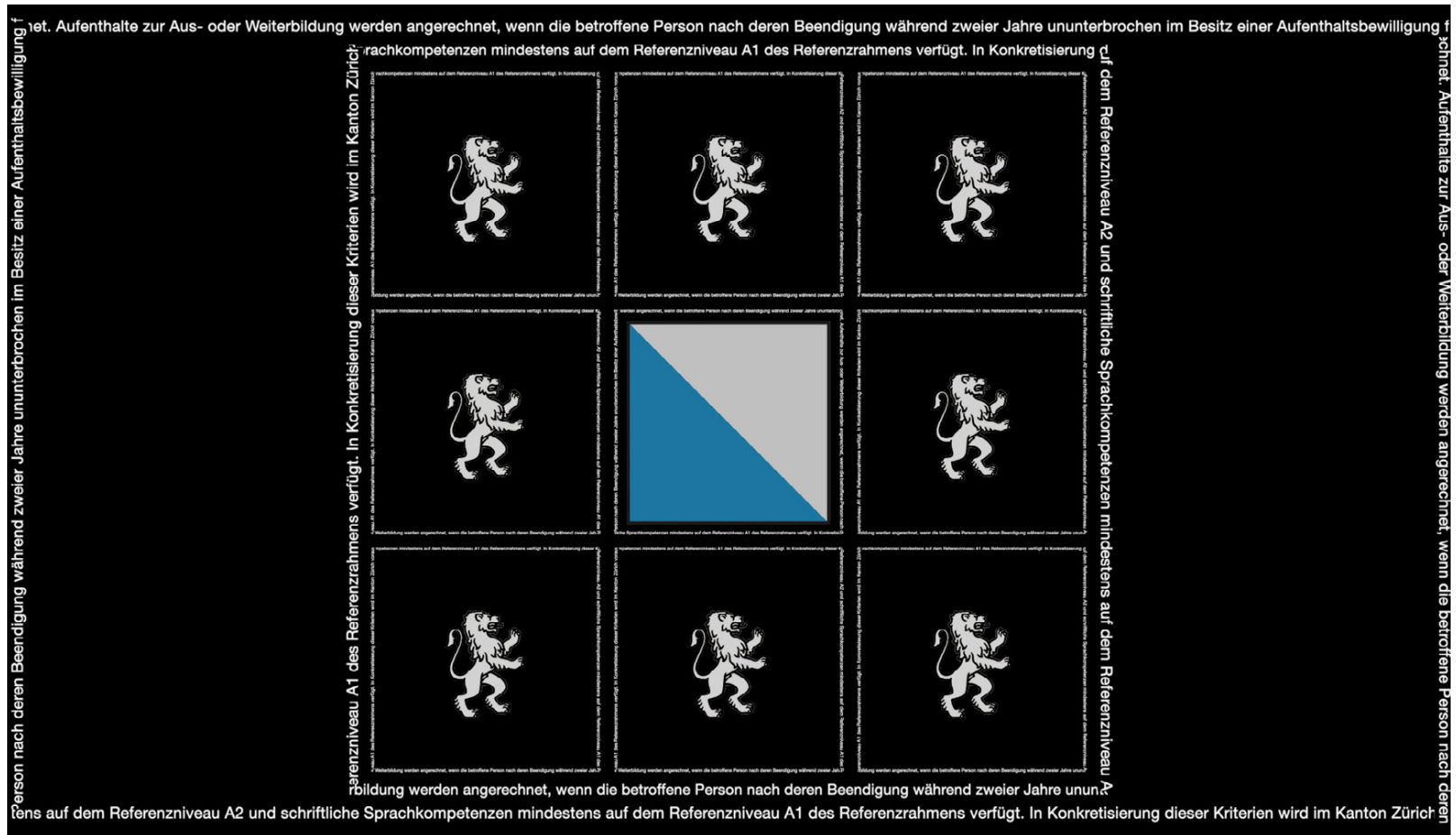


+10-II, 2022

4K-video installation (B/W, sound), 10:00 min. (loop)

...The same answers are sent year after year, more than 10 years already! The sound, the noise from a shell that repeats indefinitely in the void the vague noise of the sea, expresses the indifference of the administration...

[Vimeo](#)



+10-III, 2022

4K-video installation (B/W, sound), 10:00 min. (loop)

...What becomes the human being taken in the trap of the adminis-
tration? The administrative texts encircle him and lock him up. The
administration continues to pour out answers that he/she already
knows in advance.

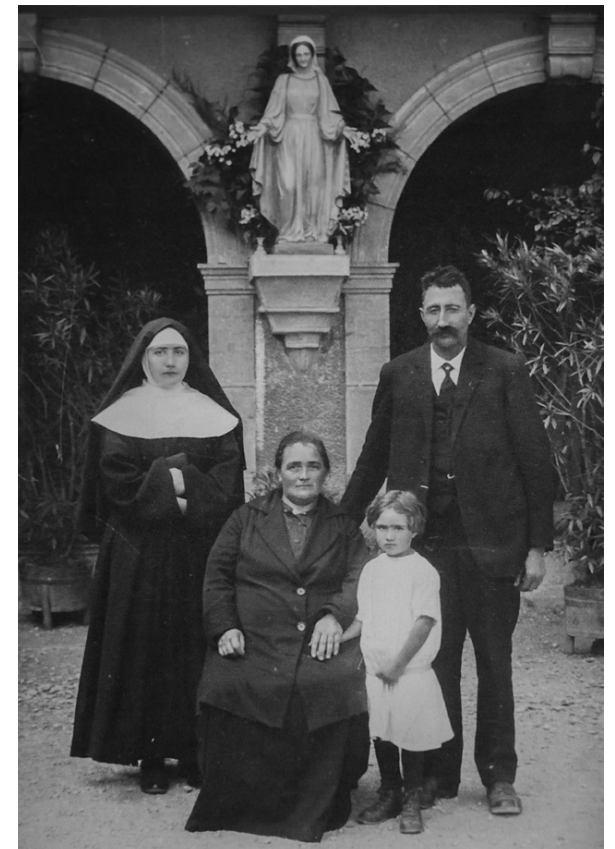
[Vimeo](#)



THE THIEF, 2022

Installation, 2 frames and 1 photo, dimension variable

This is a staging of a theft. In a large frame, which can be bought in a department store nowadays, there is an old photo to that is slightly crooked. The photo holds the memory of a visit to a nun by members of her family around the 1930s. The photo is far too small in this large frame. It was previously in a smaller old frame that has been stripped of it.



SEVEN SHADES OF BLACK, 2022

Digital collages, dimensions variable

The lives of these women have been reduced to one color, the clothes take the shape of prisons, the eyes have been replaced by a cell window. These are Yesidis abducted from their villages in 2014 to become sex slaves for members of the Islamic State. The work incorporates signs of Yesidi culture: the symbolic circle from which one cannot escape, the braid of hair that is cut from a dead girl to place on her grave as a sign of mourning, the red of the poppy that symbolizes the married woman. The braid has turned red and remains hanging from a dress. Living dead women!



ISOLATION, 2022

Three blocks of concrete are disposed at an equal distance, initially in the nature for an exhibition. The first one with the mention „Privat“ puts at a distance its environment, one isolates oneself and locks oneself in a concrete square!.



ISOLATION-I, 2022

Installation 30 x 30cm, concrete cube, 4 aluminium door signs

The life shrinks and the perception of the environment almost disappears. Only a peephole of door allows eventually to see in a partial way the outside world which loses any significance.



ISOLATION-II, 2022

Installation 30 x 30cm, concrete cube, 1 metal door peephole

The concrete block is connected. Inside, we receive all possible images and information. We can also transmit some. Images of the real world? Of my natural environment? Three concrete blocks that express a form of life without life. A dystopia?



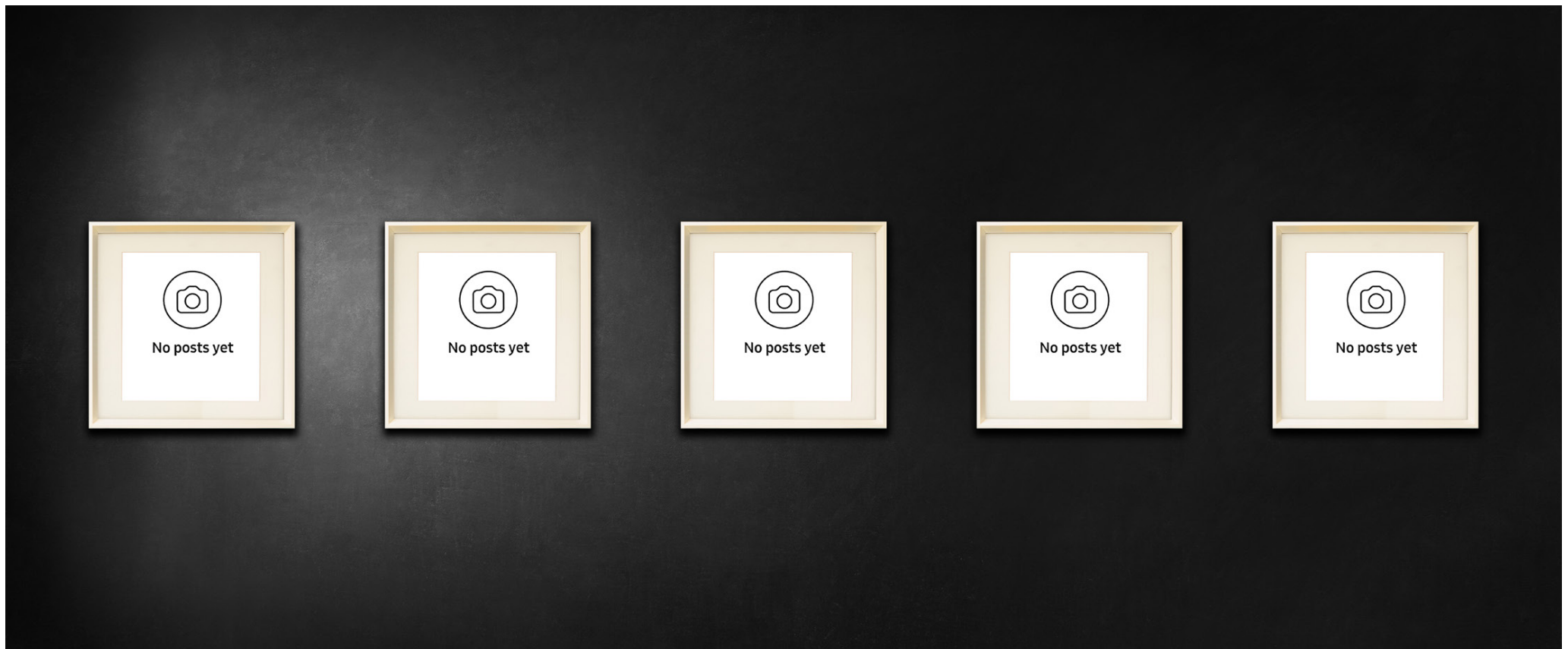
ISOLATION-III, 2022

Installation 30 x 30cm, concrete cube, 30 USB sticks

NO POSTS YET-I, 2021

Framed pictures, 21 x 21cm

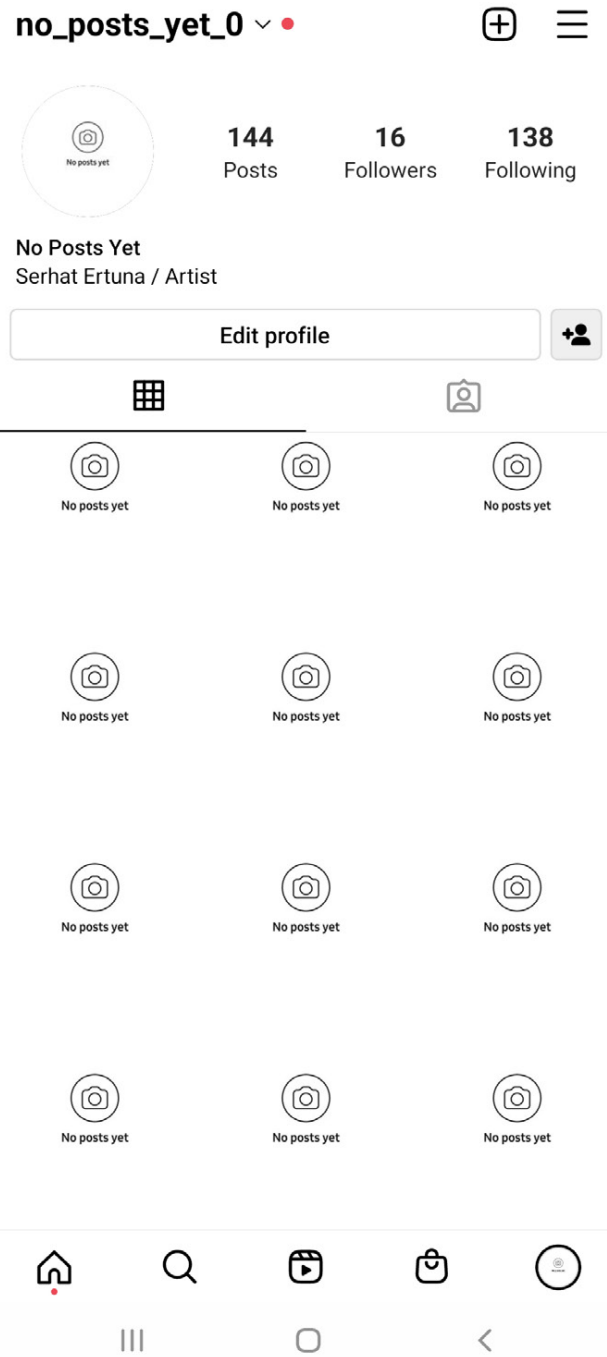
Photos shape our memories: the framed photos on our walls or the photo albums on the table. What happens when all our photos are saved on a digital platform, always accessible but also absent in the continuum of daily life? Will we only be waiting for the new photo to be taken or received? Will the present be reduced to a „No post yet“? What link will we then be able to create between the past and the present? This work questions the influence of technology in the way we deal with photos in our daily lives.



NO POSTS YET-II, 2021

Instagram account

[Instagram](#)



An Instagram account has been opened „No Posts Yet“. Every day a new screenshot of the blank page with the well-known mention „No Posts Yet“ is published. We find the traditional icon of the camera in a circle that appears on the new accounts not yet active. But this account is active! It publishes unpublished photos: what is published „No Posts Yet“ must be understood as unpublished. A vicious circle? It is rather a critical approach inviting to leave the world of Instagram and to be interested in the world around us.

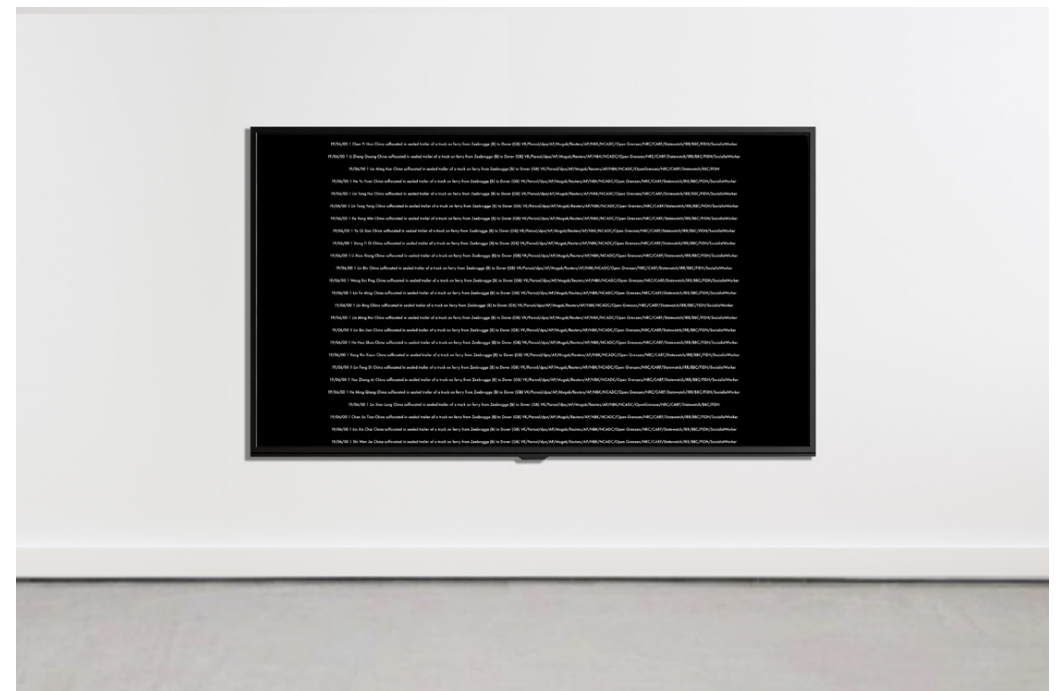
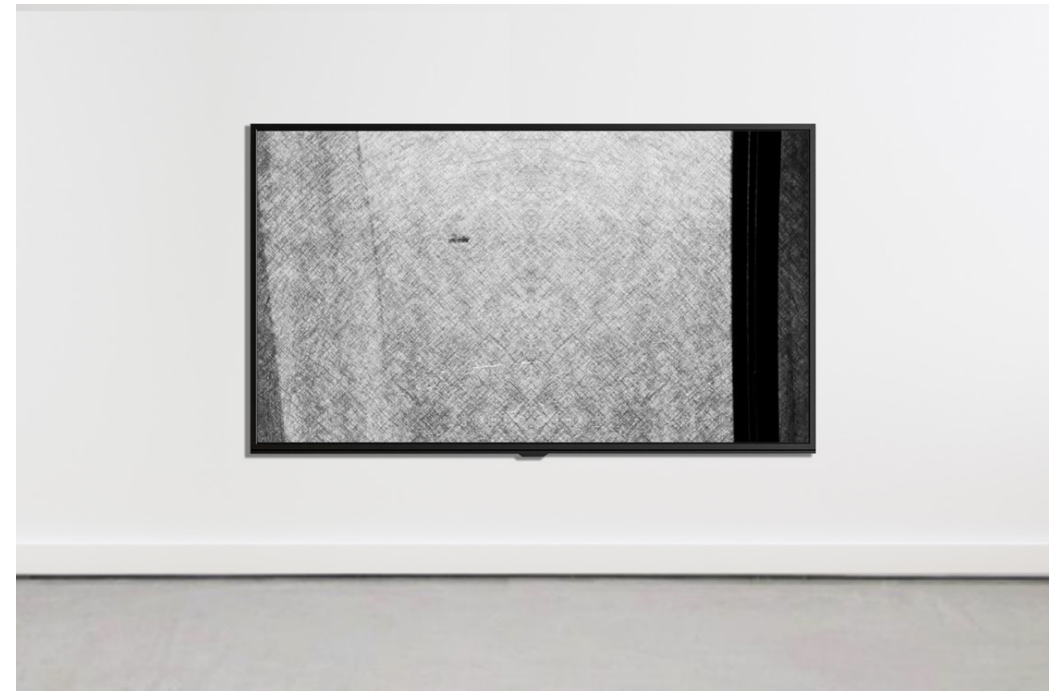
ALMOST WITHIN REACH „IN MEMORIAM“, 2021

HD-video (B/W, sound), 46:53 min.

Through a window with a veil and curtains on the side, one can vaguely guess a very small boat on the sea crossing the screen. This uninteresting 51-second film is followed by a 45-minute long generic: a list of 33,293 people, unknown or identified, who died in the Mediterranean or somewhere in a European country between 1993 and 2017, trying to enter Fortress Europe or because of Europe's immigration policies.

All this happens in front of our windows, but these dramas have become insignificant and almost disappear from our „veiled“ perception.

[Vimeo](#)



SIMILARITIES AND DIFFERENCES-I, 2021

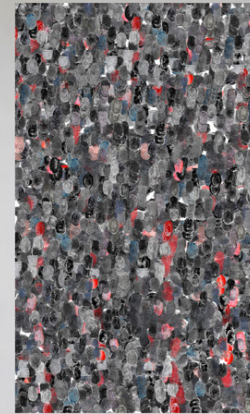
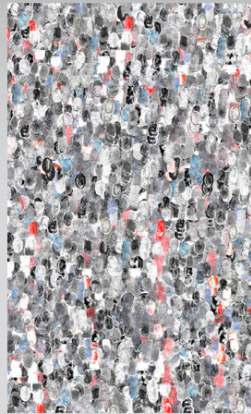
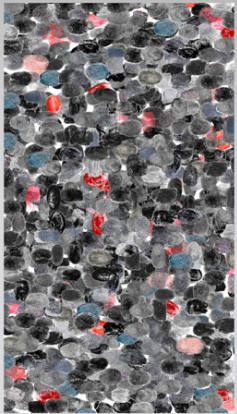
Series of 5 digital collages, dimensions variable

HD-video (color, sound), 01:10 min. (Loop)

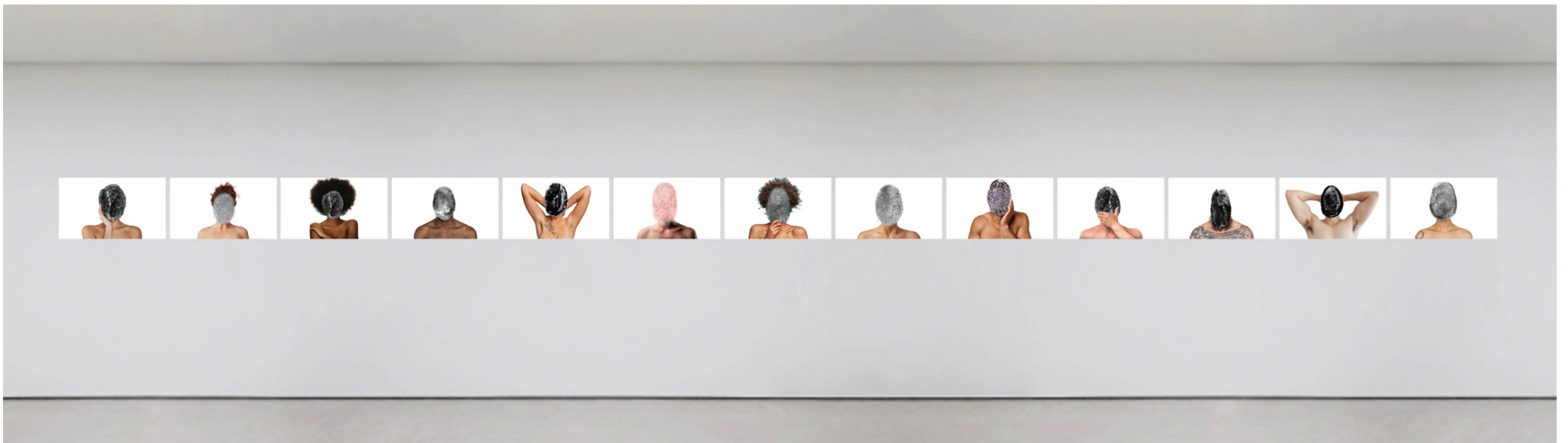
What could be more different than a fingerprint, what could be more similar?

It will always be possible to „discriminate“, but it is always possible to emphasize the similarity. Differences between people appear similar from another point of view.

[Vimeo](#)



SIMILARITIES AND DIFFERENCES-II, 2021
Serie of 60 digital collages, dimensions variable



Exhibition situation

HAGIA SOPHIA, 2021

Digital collage, inkjet-print on paper, 126 x 276cm

Church, museum, mosque: the fate of a building is in the hands of those in power. At the end, there will remain a pile of garbage and a few television sets that will continue to transmit an ideological message.



HAGIA SOPHIA, 2021



Details



HOME STORMY HOME, 2020

4K-video (color, sound), 07:55 min. (loop)

Over the roof, the sky is
So blue, so calm!
Above the roof, a tree
Waves its foliage
(Paul Verlaine)

But what remains of a house, a country,
a person when the storm is raging inside?

[Vimeo](#)



Serhat Ertuna

was born in Turkey and started his career as an actor (Diyarbakir Municipal Theater, Mesopotamian Cultural Center in Istanbul, etc.). He is an outspoken advocate for human rights and the rights of the Kurds. In 2015, he was recognized as a political refugee in Switzerland. He studied Fine Arts at the Zurich University of the Arts (ZHdK), graduating with a master's degree in June 2022. Since then, he has been working as a free-lance artist in Switzerland.

Serhat Ertuna has also released two CDs, - „Lamekan“ 2014 and „AS“ 2018 -, as a singer and partly as a composer.

Artist Statement

I deal with issues of equality, freedom, and identity in today's societies. My artistic work - mainly collages, videos and installations - questions migration, power, and the administrative machinery.

My works emerge at the intersection between an observation of the present world and a fundamental question: Why do people adhere to a religious, political, or nationalistic ideology without critical thought? The questioning of the notions of obedience and affiliation is at the heart of my artistic approach.

Construction materials, paper, real or virtual scissors, camera, software are my work material and tools. I cut and cut out, I compose and recompose the elements to give shape to a contrasted work. I confront elements that do not go together, and I sometimes add an unexpected, comic or even burlesque dimension.

My artistic works express my critical and playful look at our contemporary societies.

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GROUP EXHIBITION

2022 Wachstum, Kulturbauerhof Wanner 433, Wanner, Switzerland
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

2021 Dead End in the Land of Ulysses, Kurdish Film Festival Hamburg, Germany
2021 Dead End in the Land of Ulysses, Toronto Lift-Off Film Festival, Canada
2021 Dead End in the Land of Ulysses, New York Lift-Off Film Festival, USA
2021 Dead End in the Land of Ulysses, Berlin Lift-Off Film Festival, Germany
2020 Dead End in the Land of Ulysses, Batman Yılmaz Güney Film Festival, Turkey

DISCOGRAPHY

2018 AS
2014 Lamekan