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AHMET ÖĞÜT WORKS 2005 – 2018

The Missing T

2018



The Missing T, 2018
Single channel HD video, 16:9, color, sound
10' 06"

On the welcome monument when entering the town Tulum, The letter T was missing when I arrived there. I found the original T, after hiding inside a Mayan Black Obsidian Stone which is used for observing the sun, I placed it back on the monument. Using the T as a metaphorical connection, I interviewed recently dismissed former police officers because of their recent strike against corrupted government and it's relation to cartels. The details they shared was dangerous, so I decided to use Mayan language as a coded tool to share their story in the local context (I will add English subtitles for international audience) They simply talk about how they started the strike, details of how they don't have any safety, and how all the funds stolen, as they even had to buy their own uniforms and equipments, and what other jobs they do currently etc

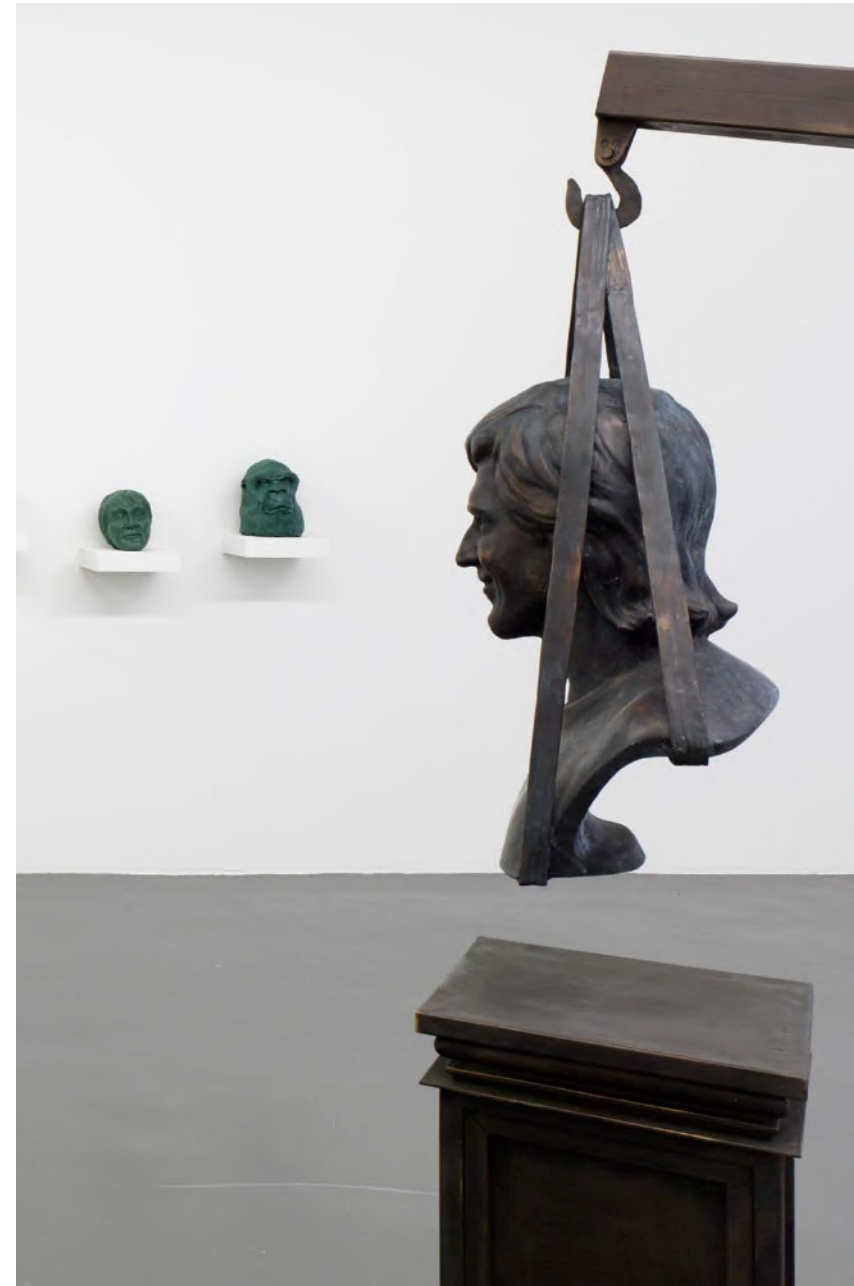
<https://vimeo.com/259169902>
password: KOWWOK



Information Power To The People 2017



Information Power To The People, 2017



Inside The Fortress 2017



Inside the Fortress, 2017

HD video, 16:9, color, sound (English language)

4'32"

World heritage site, old town, crime scene: *Inside the Fortress* lets the gaze scour the exterior façades of a contemporary conflict whose interior spaces remain opaque. If architecture represents something in this film, then a blank once again separates that representation from the events in Turkey the work bears witness to, a blank it does not fill in. In fact, the artist often proceeds like a storyteller whose punch lines lie outside the accounts he gives of the events, although the latter are real and fraught with political significance. His art instead draws us into an observation of situations and conditions that may not be his—they may be those of people we know nothing of—and yet, given the overtly questionable character of the work on display, they become ours as well.

<https://vimeo.com/236884919>

password: KOWWOK



United 2016/2017



United, 2016–2017

Two-channel HD video animation, 16:9, color, sound

1 min each

Installation view Gwangju Biennale

Installation view KOW



Öğüt created the animation United in memory of twenty-one year old protester Lee Han-yeol, who died in Seoul in 1987, and Enes Ata, a six-year-old Kurdish boy who lost his life during protests in Diyarbakır, in Öğüt's homeland Turkey in 2006. This animation, in the style of Korean comics manhwa, not only portrays the stories of these two young boys that fell victim to state violence, struck with gas canisters during civilian protests, but portrays them both as narrators, giving us tips on how to protect ourselves from tear gas. United was initially produced in collaboration with JM Animation Studios, commissioned by the 11th Gwangju Biennale.

<https://vimeo.com/201632925>

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No. 1 2016



No. 1, 2016

Wooden box, foam, 10 laser pointer pens, diasec
30.1 x 21.7 x 5 cm

Öğüt's Laser Box is explicit in its demands upon the audience. When the Arab Spring reached Cairo, activists came up with the idea of using powerful laser pointers to dazzle the pilots on approaching military helicopters. The artist presents ten of these improvised instruments of resistance in an exclusive box like expensive cigars, and purchasers enter a contractual obligation to give nine of the ten devices to fellow protesters during a future demonstration.



While Others Attack 2016



These abstract-figurative sculptures are based on archival photographs of people being attacked by police dogs during historical protests from South Africa's Cape Town to Alabama's Birmingham during the Civil Rights Movements.



While Others Attack, 2016

Six bronze sculptures on granite base
human figures 100 x 93 x 76 cm each
dog figures 57 x 49 x 44 cm each



While Others Attack, 2016
Installation views KOW

Bakunin's Barricade 2015



Bakunin's Barricade, 2015

A barricade inspired by Bakunin's never realized proposal in 1849 using works from the Van Abbemuseum's Collection

A loan contract, prepared in collaboration with a lawyer, stipulates that the barricade may be requested and deployed during extreme economic, social, political, transformative moments and social movements.

Installation view Van Abbemuseum.

Works from the Van Abbemuseum Collection used for Bakunin's Barricade:

El Lissitzky, Proun P23, No. 6, 1919

Oskar Kokoschka, Augustusbrücke Dresden, 1923

Pablo Picasso, Nature morte À la bougie, 1945

Fernand Leger, Une Chaise, un pot de fleurs, 2 bouteilles, 1951

Asger Jorn, Le monde Perdu, 1960

Ger van Elk, Adieu IV, 1974

Rene Daniels, Grammofoon, 1978

Marlene Dumas, The View, 1992

REVERB

2015/2017



REVERB, 2015

A series of soundtracks and video clips, live concert
commissioned and produced by Van Abbemuseum, Eindhoven

Reverb was conceived as an artist talk in the form of a concert Ögüt invited London-based band Fino Blendax to collaborate on a musical response to the projects, ideas and feelings presented in Ögüt practice! A mix of psychedelic, retrofuturistic and synth punk combined with Electro Saz, the soundtracks offer an alternative means with which to experience the works.

Reverb was performed live at the Philips Fritz Muziekgebouw in Eindhoven in the frame of Ögüt's solo show „Forward!“ at the Van Abbemuseum, at Chisenhale Gallery and at La Serra dei Giardini in Venice in the frame of the Creative Time Summit: The Curriculum (initiated by Visible Project). The tracks accompanied by especially composed video clips by Ögüt.



REVERB, 2017

Ahmet Ögüt in collaboration with Fino Blendax
12 inch vinyl LP
Produced by KOW

Pleasure Places Of All Kinds

2014/2018



Pleasure Places of All Kinds, Yichang, 2014
1/75 scale model, acrylic, sand, soil, polystyrene, wood
70 x 150 x 150 cm



Pleasure Places of All Kinds, Qingdao, 2014
1/75 scale model, acrylic, sand, soil, polystyrene, wood
70 x 150 x 150 cm

next page:

Pleasure Places of All Kinds, Zurich, 2018
1/75 scale model, acrylic, sand, soil, polystyrene, wood
70 x 150 x 150 cm





Pleasure Places of All Kinds, Yichang, 2014
 1/75 scale model, acrylic, sand, soil, polystyrene, wood
 70 x 150 x 150 cm



Pleasure Places of All Kinds
 Installation view KOW

We Won't Leave 2014



The series of 6 collages depicts people attacked by police dogs during historical protests superimposed upon images of destruction taken by the artist himself in Istanbul, Belgrade, Diyarbakir, Sao Paulo and Beirut. The title of the work was inspired by the slogan „We Won't Move!“ („Ons dak nie, ons phola hier“) that was used by Sophiatown residents during the 1955 forced removals, and that was engraved in public memory by the eminent image by Jürgen Schadeberg.



We Won't Leave, 2014
series of 6 photo collages
each 29,7 x 21 cm

Oscar William Sam 2012



Oscar William Sam, 2012
HD video, 16:9, color, sound
4 min
Ed. 5 + 1AP

Filmed on 12th of November 2011 at the tent camp in Manhattan's Zuccotti Park, the epicenter of the Occupy Wall Street movement, The title of this video references how acronyms are used by law enforcement services and military forces to refer to special units or situations. In the video, a hand points out across the Occupy Wall Street camp, identifying and singling out individuals one by one, calling out the most popular first names in the US for each person. This gesture touches on anonymity, a major aspect of the movement that differentiated it from many historical protest movements, and shifts the terrain of power.

<https://vimeo.com/201656643>
password: KOWWOK



The Castle Of Vooruit 2012



The Castle of Vooruit, 2012

Public art project

Helium-filled balloon floating above the ground at a height of eleven meters

Diameter of eight meters

Waalse Krook, Ghent

Making reference to 'Le Chateau des Pyrénées' (1961) by the Belgian surrealist painter Rene Magritte, a gigantic helium balloon in the shape of Magritte's floating rock is sent up, launched near the Vooruit Arts Centre. The mysterious castle on top is replaced with a replica of the Vooruit building, the cooperative where the working-class people of Ghent assembled from the end of the nineteenth century until the early 1970s and which ran both a centre for festive occasions and a newspaper.



Stones To Throw 2011



Stones to throw is an installation which has been extended to public space. Departing from nose art, the decorative paintings on the fuselage of military aircrafts, which can be seen as a form of aircraft graffiti, 10 stones have been painted with the same feature and pute on 10 plinths. During the show at Kunsthalle Lissabon 9 of the stones was sent to Diyarbakir, Ahmet Ögüt's hometown, one by one and left in the street. What remained at the end of the show was 10 plinths, only one stone and photos of the other stones located in the streets of Diyarbakir and the FedEx bills.



Stones To Throw, 2011
 Mixed Media Installation
 Mail and public art project
 Installation view Kunsthalle Lissabon

Waiting For A Bus 2011



Waiting For A Bus, 2011
Rotating carousel-style bus stop
Commissioned by SCAPE Public Art
Christchurch Biennial, New Zealand

The gently turning carousel invites the passerby to sit and take their time, to pay attention to the details and the changes in their surroundings, and to observe the city at a different pace. Responding to the rapid life in urban space, Ögüt's bus stop offers an opportunity to take a pause and rearrange the rhythm of daily movement.

<https://vimeo.com/201825020>
password: KOWWOK



Wikipolis 2011



The 16mm film collage, *Wikipolis*, juxtaposes a scene from *Metropolis*, Fritz Lang's seminal 1927 film on urban dystopia, with an image of a former nuclear bunker in Stockholm that now houses a data centre with 8,000 computer servers, two of which belong to WikiLeaks.

<https://vimeo.com/201634356>
password: KOWWOK



Wikipolis, 2011
16 mm film
2:11 min

Send Him Your Money

2010



On March 21st 1979, American Artist, Chris Burden made a live performance of 'send me your money' on KPFK radio in Los Angeles. "Send me your money" is a spoken word piece in which Burden asks listeners to send the artist some money to his address at 823 Ocean Front Walk, Venice, California 90291.

This is a remake of Burden's 1979 piece, with only changing Burden's address into Ahmet Ögüt's address in Amsterdam.



Send Him Your Money, 2010
55 min radio/sound installation
Coffee tabl, radio and old banknotes

Punch This Painting 2010



The painting is auctioned by Auctioneer Benthe Tupker from Christie's Amsterdam at Stedelijk Museum Bureau Amsterdam (SMBA) on 21th of August 2010.

The painting is sold only under the following conditions:

- 1.The painting might be punched by who-ever feels like punching it every time it is exhibited. The Person who might punch it will not be the legally or financially accountable for any damages caused.
2. The new owner has to agree to give the painting as a loan to the Stedelijk Museum Bureau Amsterdam where it will be exhibited during 'Informal Incidents' from August 21 until October 3, 2010.



Punch This Painting, 2010

Oil on canvas

90 x 60 cm

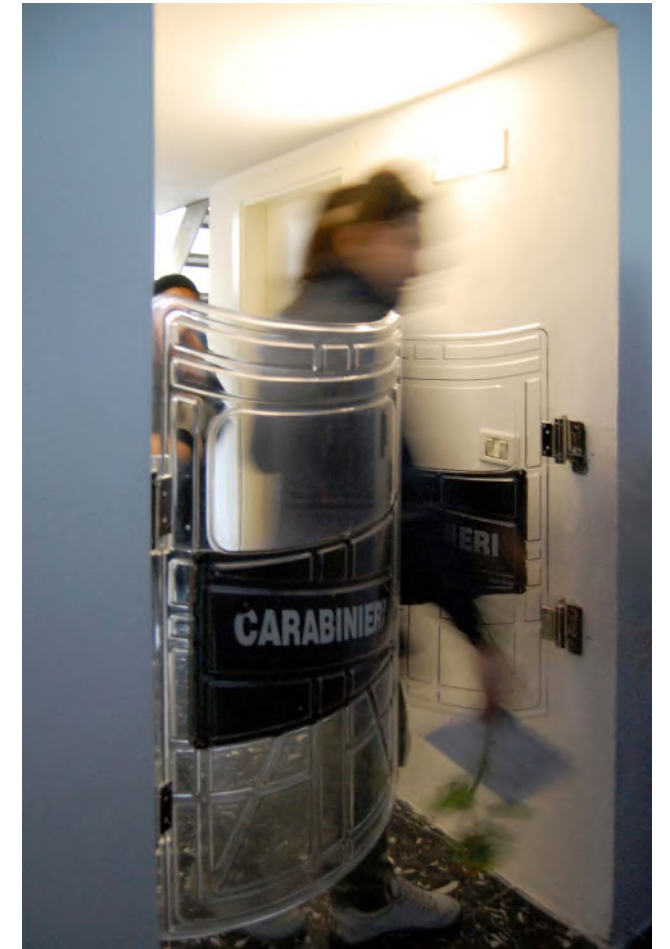
Courtesy of Untitled Collection, Istanbul

The Swinging Doors

2009



The shields, typically used by police to block protesters during demonstrations, here become doors that physically join two rooms. This intervention subverts the original function of the object and thus activates direct relation between the viewer and the work: the viewers 'force' this device into a method of passage rather than inhibition and in doing so compute an action of resistance.



The Swinging Doors, 2009

Original riot shields

Dimensions variable

Mutual Issues, Inventive Acts 2008



Mutual Issues, Inventive Acts, 2008

C-Print on aluminium

100 x 150cm



Mutual Issues, Inventive Acts, 2008

Pencil on paper

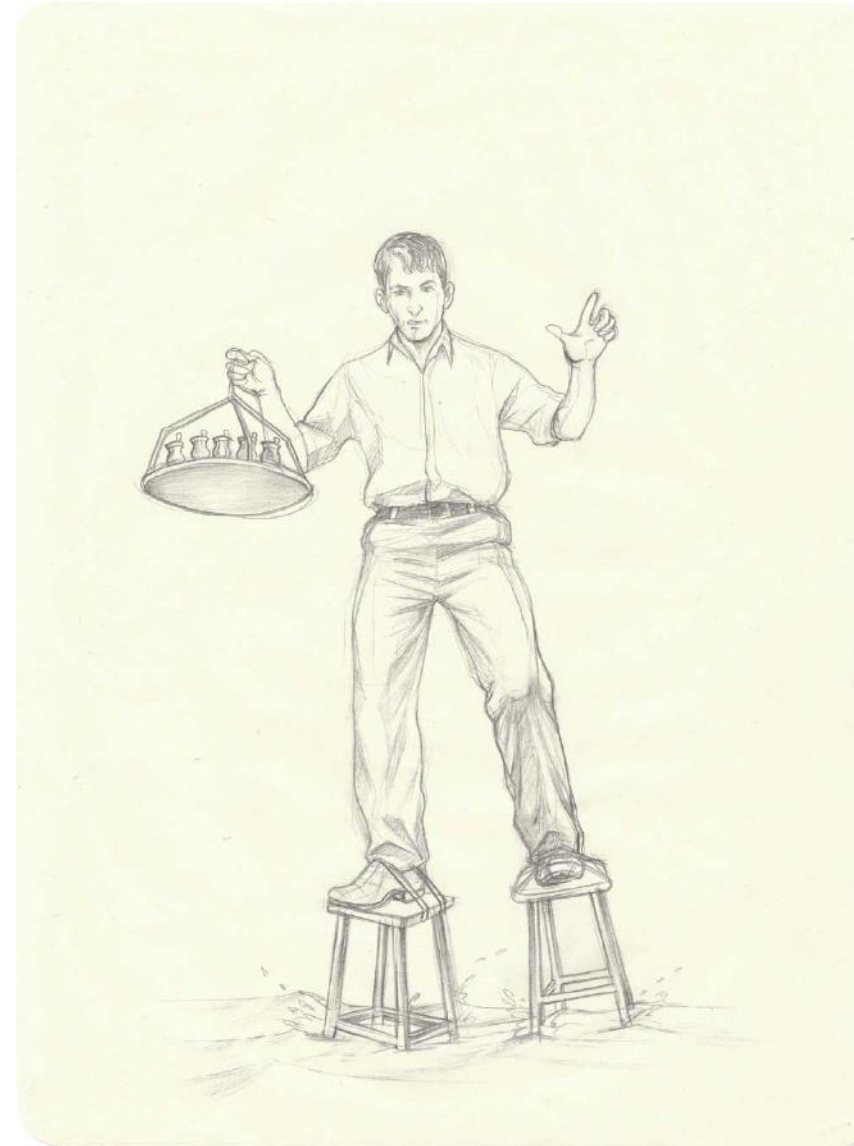
30 x 20 cm



Mutual Issues, Inventive Acts, 2008

C-Print on aluminium

100 x 150cm



Mutual Issues, Inventive Acts, 2008

Pencil on paper

30 x 20 cm



Mutual Issues, Inventive Acts, 2008

C-Print on aluminium

100 x 150cm



Mutual Issues, Inventive Acts, 2008

Pencil on paper

30 x 20 cm

Ground Control

2007/2008



This large-scale installation is a critique on political power structures in Turkey, where asphalt laying is a means of homogenizing the country in its rapid quest to modernize. But road building serves not only to open up rural parts of the country, it also brings them under government control. Asphalt thus becomes a political tool for the demonstration of government power.



Ground Control, 2007/2008

400 sqm of asphalt

Installation view Kunst Werke

5th Berlin Biennale for Contemporary Art, 2008

Light Armoured 2006/2013



Light Armoured, 2006/2013

Model, video (16:9, color, sound, loop)

89.6 x 46.8 x 35.5 cm

Light Armoured is a short animation that shows a camouflaged Land Rover being hit by small stones thrown by an unknown source. It is obvious that this vehicle belongs to the army and yet the attack is pathetic, almost comical, as the stones bounce off its armour without causing damage, or miss altogether. Played on a constant loop, the work presents a symbol of what is happening and what will, unfortunately keep on happening in the world. It is both an anti-war gesture, against all camouflaged and normalized tools, which harm humanity and world peace, as well as a comment on the futility of combat.

<https://vimeo.com/201822287>

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Someone Else's Car 2005



Two found cars are being transformed using readymade paper cut outs. Without requesting the owners' permission the first car is clad all in yellow and with the final addition of a boxed sign on the roof, adopting its new identity as a standard Istanbul taxi. The second car is transformed into a police car. Each makeover is as if performing an act of vandalism and yet the actions result in no more damage than the owners confusion and likely amazement on returning to their vehicles.



Somebody Else's Car, 2005

Slide projection

20 pieces photo series

Death Kit Train

2005



Death Kit Train, 2005

SD video, color, sound

2:57 min

The video Death Kit Train shows an ordinary, simple activity in an extraordinary slow manner in detail. A red car comes into the frame slowly. At first everything seems to be in order and apparently there is nothing unusual going on. However, after a few seconds of time the viewers come to be aware of the fact that the car is not moving on its own and that actually there are people pushing it strenuously. Eventually, in the last frame, viewers realize that people are pushing each other.

<https://vimeo.com/201640722>

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Ahmet Ögüt
Works 2005–2018

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