

ENG

# Take Your Time

28 January - 8 April, 2023

Cevdet Erek  
Molly Palmer  
Stéphanie Saadé  
Andrei Roiter  
Zbigniew Rogalski



*Cevdet Erek, Jingle, 2012, 8 glass bells, 1 wine glass, sound, ipod, text, variable dimension (table 90x45x45 cm)*

In *Take Your Time* AKINCI invites the viewer to experience the notion of time. The works by Cevdet Erek, Molly Palmer, Zbigniew Rogalski, Andrei Roiter and Stéphanie Saadé need to be explored step by step. They reflect on personal history, movements of the eye to process an image, observation of subtle changes and finding links between visual and auditory forms. The title refers to the aspect of time revealed in the works as well as the time they require to be contemplated.

Time definitely plays a role in the work of **Stéphanie Saadé** (1983, Lebanon) and Cevdet Erek (1974, Turkey). In a circular arrangement Saadé connects her own, her mother's and her daughter's hair. Three generations form a perfect though fragile circle. In a video work, titled 'where the eye rests' the artist is drawing meandering lines with a piece of hair, challenging the viewer's concentration.

In the work *Jingle* (2012) **Cevdet Erek** reaches out to the viewer's imagination. Sound fuses with image and triggers a synesthetic sensation. Faint sounds created by the artist ticking against glass evoke the image of grazing animals on mountain ropes. *Jingle* is composed of 8 hand-blown glasses, an ipod, sound and a wine glass coated with ayran\*. *Jingle* from 2012 is presented together with a second version created by the artist in 2021 for the occasion of his show in Prague at Hunt Kastner Gallery. The work *Cinkot/ Jingle* (2021) is composed of 9 hand-blown glasses in the shape of wine glasses cast from cow and sheep bells collected in the Czech republic and Slovakia, produced in cooperation with local artists in the glass workshop of Nový Bor.

Another work that grapples with time is 'Eye tracking' (2012) from a series by **Zbigniew Rogalski** (1974, Poland). The artist came across erotic photographs from the seventies and randomly painted black dots obstructing the erotic parts of the scenes. Attracted by the black dots, the gaze of the viewer is invited to track down what is visible.

In a recent painting Rogalski is inspired by one of his favourite photographers. He paints Araki's clouds including the sun reflecting through the glass window in his flat. The constant change of position of the sunlight refers to the shapes of clouds that are in constant motion.



*Zbigniew Rogalski, My Collection (Araki), 2020, Oil on canvas, 130x150 cm*

In 'Museum (bear)' 2022, Rogalski depicted the skull of a bear, presented in a museum cabinet together with the reflection of the light on the glass that divides the space between the viewer and the skull. Through the light effect the animal loses its characteristics and at the same time becomes a distant image of an endangered species.

In her work **Molly Palmer** (1984, UK) always seeks for moments of strangeness hidden within the ordinary, trying to understand the role of perception in the construction of reality. A group of wall mounted ceramic glyphs (2020) explore the encryption of emotion within language. Comparable to an alphabet the shapes make a physical imprint of written letter forms within the space. Palmer strives to offer viewers a balance of playfulness and sincerity to create receptivity around difficult thoughts and emotions and creates a dialogue around mental health and neurodiverse issues.



*Andrei Roiter, Spotlight, 2022, Oil on canvas, 200x150 cm*

There seem to be an undefined zone where time concepts overlap. What is the moment that something begins or ends? **Andrei Roiter's** (1960, Moscow) work often refers to this magic moment, and in particular the work 'Spotlight' (2022) needs some attention for its temporal complexity. According to Roiter, 'Spotlight' is about a breakthrough moment, a cutting through the veneer of the ordinary and discovering the magic space of unlimited potential. Looking through the opening of what seems a broken roughly painted wall, the viewer encounters a closed theatre curtain. The first question that comes to mind is what moment is here frozen between the folds. Is the theatre spectacle about to begin or has all just ended...

Enjoy Your Time!

## Biographies

**Stéphanie Saadé** was born in 1983 in Lebanon. She lives and works between Paris and Beirut. She graduated in Fine Arts from the *École Nationale Supérieure des Beaux-Arts, Paris* and was an artist in residence at Van Eyck, Maastricht and Cité des arts, Paris. Saadé had solo exhibitions at Centre Pasquart, Parc Saint Léger, Maison Salvan and Museum Van Loon, as well as a duo exhibition at Marres House for Contemporary Culture. She has exhibited collectively at Sharjah Biennial 13 / Jameel Art Center, Dubai / MISK Art Institute, Ryadh /



Stéphanie Saadé, *Where the Eye Rests*, 2021, High resolution video work, 3:09 minutes

Saudi Art Council, Jeddah / Home Works 7, Beirut / Punta della Dogana, Venice / MAXXI, Rome / MOCA Toronto / MuHKA, Antwerp / Fondation d'Entreprise Ricard, Paris / La Criée, Rennes / National Gallery of Iceland, Reykjavik / Oslo Kunstforening, Oslo / Ystad Konstmuseum, Ystad / Hessel Museum of Art, CCS Bard, New York / Mosaic Rooms, London / Beirut Art Center, Beirut, Lebanon / A.M. Qattan Foundation, Ramallah. Her works are in the collections of CNAP Paris, MAXXI, Rome, Centraal Museum, Utrecht, FMAC Paris, Barjeel Art Foundation, Sharjah and Saradar Foundation, Lebanon.

**Cevdet Erek** was born in 1974 in Istanbul, where he currently lives and works. He studied architecture at Mimar Sinan University of Fine Arts in Istanbul between 1992 and 1999. Erek presented his sound installations in international institutions, such as Tinguely Museum Basel (2023); Museo d'Arte Moderna di Bologna (2023); Singapore Biennale (2023); 'Brutal Times' at Manifesta 14, Prishtina (2022); ARTER (solo), Istanbul (2022); the Hamburger Bahnhof (solo), Berlin, DE (2019/20); Ruhrtriennale, Bochum, DE (2019); The Art Institute of Chicago (solo), USA (2019); InSitu, MuHKA (solo), Antwerp, BE (2018); MUAC, Mexico City, MX (2017); Schirn Kunsthalle, Frankfurt (2019); Haus der Kulturen der Welt, DE (2018); Tinguely Museum, CH (2018/19); SFMOMA, San Francisco, USA (2019/20); Gropius Bau, Berlin, DE (2020). In 2017, Cevdet Erek presented his monumental sound installation ÇIN in the Turkish Pavillion at the 57th Venice Biennale; 14th Istanbul Biennial (2015); MAXXI (commission) Rome (2014); Singapore Biennale (2016); Stedelijk Museum Collection presentation Amsterdam (2014); 'Alt Üst' Spike Island (solo) in Bristol (2014); Marrakech Biennial (2013); the 11th Sarjah Biennial (2013); DOCUMENTA 13 (2012); which was followed by a publication of the same title published by Walther König; 'Week' (2012) at Kunsthalle Basel (solo), Switzerland; Istanbul Biennale (2011) e.a.m.

Born in 1974, **Zbigniew Rogalski** graduated from the Poznan Academy of Fine Arts, Painting Department in 1999. He worked as an Assistant at the Academy of Fine Arts in Warsaw (2004 -2005), was a member of Magisters group with Hubert Czerepok (2000-2002) and has collaborated with Michal Budny since 2006. Recent solo shows: *Each Moment Like the First*, Mosart City Center Of Art in Gorzow Wielkopolski (2022) Poland; AKINCI, Amsterdam (2015) and (2013) NL; Raster Gallery, Warsaw, PL (2010); Paralaksa, Museum Of Art, Lodz, PL (2010); Echo, Center Of Contemporary Art, Ujazdowski Castle, Warsaw, PL (2009); Echo, Zak Branicka Gallery, Berlin (2009). Group shows are a.o.: *Borderline*, Wroclaw Contemporary Museum, PL (2019); *Disease as a source of Art*, National Museum, Poznań, PL (2019); *Ten Minute Break*, Arsenal Gallery, Poznań, PL (2019); *Ósmy Kontwment*, Zona Sztuki Aktualnej Gallery, Szczecin, PL (2019); *Brocken Spectre*, Awangarda BWA Gallery, Wroclaw, PL (2018); *Money to Burn*, Zachęta National Gallery, Warsaw, PL (2016); *The Marx Collection in Wroclaw*, (2016) PL; *Museum Of Botanic Garden Of Jagiellonian University*, Cracov, PL (2014); *Kompleksy I Frustracje*, Labirynt Gallery, Lublin, PL (2014); AKINCI (2012); *Charge From The Collection*, Arsenal Gallery, Bialystok, PL (2010) a.o.m.

**Molly Palmer** is born 1984 in the UK and lives and works in Amsterdam. She was Artist in Residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, where she has exhibited at the Open in 2021. She graduated from Royal Academy Schools in 2016, where she was awarded the Gold Medal. Palmer received Arts Council England's Creative Practice Development Fund. Selected solo shows are AKINCI 2022); Dastan Basement, Tehran (2021); 1946, The Hague (2019); TENT, Rotterdam (2019), Somerset House, London (2018); House of Egorn, Berlin (2018); Art Basel Miami Beach (2016); Bikini Wax & MUPO, Mexico (2016); Galeria Vermelho, Sao Paulo (2016) and Glasgow Project Room (2018). Forthcoming solo exhibition commissioned by UK Mexican Art Society at MUAC, Mexico City, curated by Javier Calderon and supported by Mondriaan Fonds.

**Andrei Roiter** was born in Moscow in 1960. He attended the Moscow Institute of Architecture from 1978-1980, during which time he began to show his works in underground exhibition spaces. Since the mid-80's Roiter took part in several international exhibitions of Russian art in Europe and the U.S. Since 1990, Roiter settled down in Europe, exhibiting in Germany, Switzerland, Sweden, Japan and USA. Among the notable exhibitions were those at Kunsthalle Basel, Switzerland; SF Museum of Modern Art USA; Ludwig Forum-Aachen; Kunsthalle Recklinghausen, Germany; Schiedam State Museum, Netherlands; Kunstmuseum Solothurn, Switzerland; Moscow Museum of Modern Art, Moscow; Schunck Museum, Heerlen; Van Abbemuseum, Eindhoven, Netherlands; Centre Pompidou, Paris and in Bonnefontenmuseum Maastricht and Museum Helmond in the Netherlands. His work is in many private and public collections throughout the globe, mostly in the US, Belgium and the Netherlands. Currently Andrei Roiter has a solo exhibition of recent work in Museum Helmond, NL.



Molly Palmer, *Glyphs (13)*, 2021, White stone ware, craquellés, stained pigment, 108x100 cm