

# Banu Cennetoğlu

## *EVERYTHING IS BROKEN UP AND DANCES*

Sylvia Kouvali, *Piraeus*

22 December 2024 – 15 February 2025

Followed by *için için* - with the falling process of *right?*, the helium-filled air balloons composing the 20th article of the Human Rights Declaration in favour of peaceful assemblies, the transformed *FALSE WITNESS* books into briquettes and her first ever handmade work - the second phase of this honourable cycle with Banu Cennetoğlu opens with another concentrated and dense piece.

Conducted previously in Romania, South Korea and Germany, the collection of home distilled spirits is presented here in the form of a bar, collected solely from the island of Crete.

An ancient practice that has become more and more strictly controlled and regulated, moonshining has been essential to agricultural communities, and each place produces their particular type of drink, depending on the popular fruit the land yields, the geography, the type of distillation, the material of the tanks in which the distillation takes place, the age, meaning the knowledge of the distiller, the technique, and so on.

The alchemical factors that define the desired quality one can say are hard to put in words, each area claims its excellency and then taste, after all, is personal.

Home spirits, considered clandestine as the practice also belongs to the sphere of a parallel shady economy, are something that people rarely sell, or they sell too little, and if so this is mainly black.

The artist chose Crete out of affinity to the place and a possible genealogical connection, the material gathered here comes from all parts, the information is attached on each bottle.

The *Library of Spirits*, the product of a geographical exploration over a certain time frame, is the final form of this process. It is not presented here and it will be the content of a future exhibition.

\*The title of the exhibition is a lyric from *Ghost Song* by Jim Morrison.

## Bio

Banu Cennetoğlu (b. 1970, Ankara) lives and works in Istanbul

Her solo exhibitions include: *Banu Cennetoğlu*, Kunsthal Charlottenborg, Denmark (2025, forthcoming); *Collection In Focus: Banu Cennetoğlu*, Walker Art Center, Minneapolis (2024); *için için\**, Sylvia Kouvali, Piraeus (2024); *Hammer Contemporary Collection: Banu Cennetoğlu*, Hammer Museum, Los Angeles (2024); *right?*, Void Art Centre, Derry (2023); *Banu Cennetoğlu*, Sculpture Center, New York (2019); *Banu Cennetoğlu*, K2I Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2019); Chisenhale Gallery, London (2018); *Banu Cennetoğlu*, Bonner Kunstverein, Bonn (2015); *Gentle Madness*, Rodeo, London (2014); Salonul de Proiecte, Bucarest (2013); *Guilty feet have got no rhythm.*, Kunsthalle Basel, Basel (2011); *Sample Sale BC 2010*, Rodeo, Istanbul (2010).

Group exhibitions include: *Casts Of An Island*, Mercedes-Benz showroom, Strovolos (2023); *but at this disjuncture we know what is what*, Unit 17, Vancouver (2023); *Self-Determination: A Global Perspective*, IMMA, Dublin (2023); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Is it morning for you yet?*, The 58th Carnegie International, Carnegie Museum of Art, Pittsburgh (2022); *Résister, encore*, Musée cantonal des Beaux-Arts, Lausanne (2022); *anabasis\**, Rodeo, Piraeus (2022); *Actually, the Dead Are Not Dead. Techniques of Becoming*, Württembergischer Kunstverein Stuttgart (2021); *What If a Journey...*, Autostrada Biennale, Third Edition, Prizren (2021); *Portals, Stories, and Other Journeys*, Tai Kwun Contemporary, JC, Hong Kong (2021); *Stories of Resistance*, CAM, St Louis (2021); *of bread, wine, cars, security and peace*, Kunsthalle Wien, Vienna (2020); *When the Present is History*, Depo, Istanbul (2019); *The 7th Sinop Biennial: Here and Where / A Politics of Location*, Sinop, Turkey (2019); *Stars are Closer and Clouds Are Nutritious Under Golden Trees*, MMAG Foundation, Amman, Jordan (2019); Liverpool Biennial, Liverpool (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *dOCUMENT A (14)*, Athens and Kassel (2017); *It is Obvious from the Map*, Redcat, Los Angeles (2017); 13th Triennial of Small-Scale Sculpture, Fellbach (2016); *...und eine Welt noch*, Kunsthaus Hamburg, Hamburg (2016); *Burning Down The House*, 10th Gwangju Biennale, Gwangju, South Korea (2014); *Signs Taken in Wonder*, Hannover Kunstverein, Hannover and MAK Austrian Museum of Applied Arts, Vienna (2013); *Frozen Lakes, Artist's Space*, New York (2013); *Region of Murcia in Dialogue with Northern Africa*, Manifesta 8, Murcia (2010); *Lapses, with Ahmet Ögüt*, The Pavilion of Turkey, 53rd Venice Biennial, Venice (2009); *One Night Stand*, KW Institute for Contemporary Art, 5th Berlin Biennale, Berlin (2008); *Brave New Worlds*, Walker Art Center, Minnesota (2007); *Destroy Athens*, 1st Athens Biennale, Athens (2007); *Not Only Possible, But Also Necessary/Optimism in the Age of Global War*, 10th Istanbul Biennale, Istanbul (2007); *False Witness*, KW Institute for Contemporary Art, 3rd Berlin Biennale, Berlin (2004).

## Public Collections

Vehbi Koç Foundation, Istanbul  
Institucion Ferial De Madrid, Madrid  
Walker Art Center, Minneapolis  
Hammer Museum, Los Angeles  
Plateforme IO, Lausanne  
Kunsthaus Zurich, Zurich  
Carnegie Museum of Art, Pittsburgh