



Grafting the Hoped-for-We: Words as Autonomous Forces

Welcome to a conversation between

Dilek Winchester, Johanna Gustafsson Fürst & Glenn Peers

May 12th 6pm (CET) 7pm (TR)

To receive a zoom admission code please register at event@sri.org.tr

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Language and words make us, and they also give us ways to aspire to more. They are not empty vessels, but carry real agency in the world – for our social cohesion, identity, integrity as humans, and for more than the human, too. This panel addresses practices that think through the relations among images, objects, and alphabets by expanding language to the spatial, material and figural. It examines at the process of altering, grafting, of splicing the word to matter, and through that process strives for fuller recognition of words' forces before us as real things.

Dilek Winchester is a visual artist based in Istanbul. She works with text-based installation, printed media, and video. Her work investigates emotional expressions, mistranslations, hybrid literary heritages, and the symbolic meaning of alphabets. Her current projects explore the intricacies of the plural first-person pronouns in different languages and reinterpretations of pieces from the Ottoman Diwan poetry. Her previous research-based work was about the alphabet reform in Turkey and the formation of the literary canon. Her particular focus was on Karamanlidika and Armeno-Turkish novels. Recently she created the conceptual framework for *The Futureless Memory* exhibition at the Kunsthaus Hamburg. Solo shows include: *Attending the Void*, Depo Istanbul (2019); *A Solo Exhibition*, EMST National Museum of Contemporary Art, Athens (2012); recent group exhibitions include; *The Futureless Memory*, Kunsthaus Hamburg (2020); *The Image Generator III*, Antwerp (2020); *206 Rooms of Silence: Etudes on Prinkipo Greek Orphanage*, Galata Greek School, Istanbul (2008); *Aichi Triennale*, Nagoya (2016); *The Century of Centuries*, SALT Beyoglu (2015).

Johanna Gustafsson Fürst is an artist and professor of Fine Art specializing in sculptural processes at Royal Institute of Art in Stockholm. Johanna Gustafsson Fürst's work processes operate into the connections between social systems and individual existence. For example, in the relationships between power and resistance, language and body, linguistic violence and inclusions and exclusions in public spaces. She mainly uses sculpture and site-specific installations where the physical's ability to respond and operate relationally in the spaces is central to creating changes between the known and the imagined. She sees the sculpture as an integrative and moving place that opens up the possibility of reorienting dialogues. In 2017 she received the Friends of Moderna Museet Sculpture Prize. Recent exhibitions include: *Not That Cloud* at Moderna Museet, Stockholm (2017), *RIBOCA*, Riga Biennial (2018) *Graft the Words, Whip My Tongue*, Accelerator, Stockholm,(2020).

Glenn Peers is professor in the Department of Art and Music Histories at Syracuse University, but he is also emeritus at the University of Texas at Austin. He has written on different aspects of Byzantine art and culture, including his book from 2018 on the extraordinarily diverse culture of the pocket empire at Trebizond on the Black Sea in the Late Middle Ages, *Orthodox Magic in Trebizond and Beyond: A Fourteenth-Century Greco-Arabic Amulet Roll*. His most recent book is *Animism, Materiality, Museums: How Do Byzantine Things Feel?* from 2021 explores Byzantium as a relational culture, distinct from a Cartesian, western perspective so often applied to that historical culture (it is open access and can be downloaded at no cost). He is currently the Beinecke Fellow at the Clark Institute of Art in Williamstown, Massachusetts, where he is finishing a book entitled *Byzantine Media Subjects*.



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