

pasaj

SMALL PAINS
**GREAT
SONGS**

Small Pains , Great Songs*

*Theodor w. Adorno, Minima Moralia, Part 137.

Small Pains, Great Songs

Artist books have long been favored as a form of creative expression. Rooted conceptually in a project fueled by the artist's personal pains and creative impasses, this work draws inspiration from Theodor W. Adorno's phrase "small pains, great songs," found in his book *Minima Moralia*. Adorno reinterprets Heinrich Heine's line, "From my great pains, I make small songs." The project "Small Pains, Great Songs" aims to make visible, through miniature artist books, the tension between the artist's constrained subjectivity and resistance to a commercialized world as outlined in Adorno's thought. The miniature books, created by artists using various techniques and formats, focus on creative processes and inspirations led by personal sufferings.

The project invites artists to produce books small enough to fit in the palm of a hand. This confined space offers artists a chance to revisit and rethink their creative processes. Some of the books have been bound by the craftsman Turan Coşku at Barın Binding Studio. This collaboration exemplifies PASAJ Istanbul's approach of developing projects that engage meaningfully with the spaces they inhabit.

Since its inception, "Small Pains, Great Songs" has traveled to significant international art events and exhibitions including the 2025 Los Angeles Tryst Independent Art Fair, the Istanbul Borderless Art Book Fair, and an exhibition at Gümüşlük Akademi Bodrum in 2025. In 2024, it was featured at the I Never Read Basel Book Art Fair and had a show at PASAJ Istanbul.

Seçil Yaylalı, 2025



137- Small pains, great songs

“Small pains, great songs. – Contemporary mass culture is historically necessary not merely as the consequence of the embrace of the entire life by monster enterprises, but as the consequence of what today seems most utterly opposed to the prevailing standardization of consciousness, aesthetic subjectification. Indeed the more that artists went towards the inner, the more they learned to renounce the infantile fun of imitating of what is external. But at the same time, they learned, by virtue of reflecting on the soul, to control themselves more and more. The progress of its technics, which constantly brought greater freedom and independence from what is heterogenous, resulted in a kind of reification, the technification of inwardness as such. The greater the virtuosity by which artists express themselves, the less must they “be” what they express, and the more what is to be expressed, indeed the content of subjectivity itself, becomes a mere function of the production process. Nietzsche sensed this, when he accused Wagner, the tamer of expression, of hypocrisy, without recognizing that it was not a question of psychology, but of a historical tendency. The transformation of expressive content from an unguided impulse into a material for manipulation makes it however simultaneously tangible, presentable, salable. The lyric subjectification in Heine, for example, does not stand in a simple contradiction to his commercial traits, rather what is salable is itself a subjectivity administered by subjectivity. The virtuoso usage of the “scale,” which has defined artists since the 19th century, crosses over out of its own drive-energy into journalism, spectacle, and calculation, not primarily through betrayal. The law of movement of art, which amounts to the control and thereby the objectification of the subject by itself, means its downfall: the hostility to art of film, which administratively looks over all materials and emotions, in order to deliver them to the customer, the second exteriority, originates in art as the increasing domination over inner nature. The oft-cited play-acting of the modern artists, however, their exhibitionism, is the gesture, through which they put themselves goods on the market.”

“Aus meinen grossen Schmerzen
German source: **Heinrich Heine**

Aus meinen grossen Schmerzen
Mach’ ich die kleinen Lieder;
Die heben ihr klingend Gefieder
Und flattern nach ihrem Herzen.

Sie fanden den Weg zur Trauten,
Doch kommen sie wieder und klagen,
Und klagen, und wollen nicht sagen,
Was sie im Herzen schauten.”

“Out of my great sorrows
English translation © Richard Stokes
Out of my great sorrows
I make little songs;
They raise their resonant wings
And flutter to her heart.

They found their way to my dear one,
But they come back and lament,
Lament, and will not tell me
What they saw in her heart.”

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)



Abdullah Gül
Ahmet Necdet Sezer
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Abdullah Güler

The Monday I Ate Maggoty Cherries, Handmade Book, Cyanotype
Print on Paper, Unique Edition, 5x5 cm, 2024

The Monday I Ate Maggoty Cherries takes its title inspired by several lines in Turgut Uyar’s poem “Binlerce.” In Güler’s world of contradictions, this fairy tale tells the story of a few days in the lives of confused individuals, with each character representing a different emotional state. The plot progresses in parallel with the artist’s stream of consciousness. This fairy tale, written in the style of an epic or mythological narrative, sings praises for various natural elements. The phrase “the sun is good” is frequently mentioned in the tale. Indeed, the book is printed using the cyanotype technique, which uses sunlight.

Born in 2001, Abdullah Güler completed his primary, middle, and high school education in Mardin before earning a full scholarship to Yeditepe University in 2019, where he studied Plastic Arts and Painting. In 2021, he pursued a double major in Art and Cultural Management at Yeditepe University. Güler became part of the PASAJ Istanbul team in 2024 and continues his education and artistic practice in Istanbul, exploring various materials in his production.





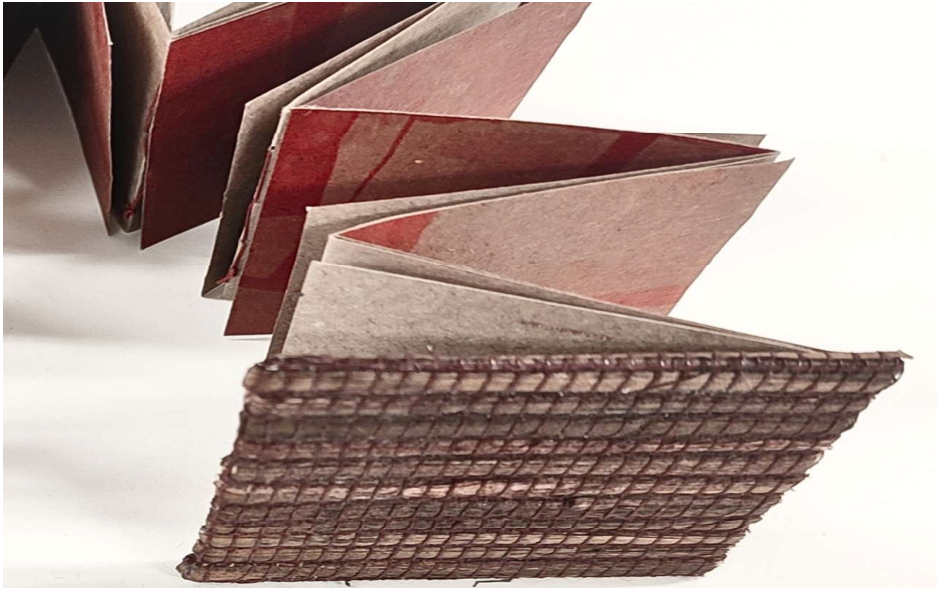
Abdullah Güler

Notes, Handmade book, Digital Print on paper, 5+1 AP, 5x5 cm 2024

The artist assembles independent drawings made during his travels into a new notebook format in his series “Artist Notes.” In this work, Güler questions whether the act of visually taking notes can go beyond a personal experience. Each visual note, offering insights into different places, is linked in the viewer’s personal memory to other locations. The book focuses on the concept of “remembering,” one of the fundamental purposes of note-taking.



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Abdullah Güler

Wild Freedom Tame Captivity, Handmade Book, 5x5 cm, 2+1AP, Digital Print on Paper, Balsa Wood, Stitching, 2025

Wild Freedom Tame Captivity keeps an archive of pigeon photographs taken, collected, and shared by Güler's father at different times. The book also includes notes written by Güler on these photographs.

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Alannah Robins

Folded Landscape, Handmade book, Engraving, Single edition, 5,5x5,5x-7cm, 2024

The artist begins to play with panoramic views with the aim of taking a journey between landscapes or immersing into a particular view through these engravings. Climbing to the summit of the highest mountain in their region, the artist sketches everything visible. Living in a mountainous area by the sea, this landscape opens up to the sea at many points. When trying to use these images for a book series, the artist witnesses how much the work shrinks in scale. By folding the image, they discover that they can fit this enormous panorama into their pocket or hand, experiencing a profoundly intimate and new connection to the place they inhabit.

Alannah Robins is a visual artist living in Connemara, on the west coast of Ireland. Her artistic practice explores our place in nature and our relationship with the land, working across various media including drawing, printmaking, collage, and installation. A graduate of the National College of Art and Design in Dublin, Robins has gained multiple awards through her interdisciplinary art practice and produced numerous commissioned works. Among these are a public commission for the Waterford Institute of Technology, the Tyresö Kulturstipendium, the Helge Axe:son grant, and several awards from the Arts Council of Ireland. Her recent exhibitions include Comfort Ye My People at Artlink Fort Dunree & Galleri Duerr, Stockholm; Behold at Altan Klamovka, Prague (2022); Spirit at Oblastni Gallery Liberec (2021); Carrying the Songs at Detroit Stockholm; The Half Light at Pasaj, Istanbul; Bach in the Water with Cecilia Josefson at Galleri CC, Malmö; as well as Púca in the Machine at Mermaid Arts Centre, Bray (2022); RHA, Dublin; Dialogue Cultural Space, London; Tegen2, Detroit Stockholm; and Kiruna Stadshus. Her works are included in collections such as the OPW and European Art Museum, Oblastni Gallery Liberec, Czech Republic, and she is represented by Galleri Duerr in Stockholm. Alannah is the founder and artistic director of Interface, a residency and studio located in Inagh Valley, Connemara, which offers various supports and opportunities to local and international artists and organizes a dynamic program of events for audiences throughout the year.





Almila Yıldırım

This is My Handwriting, Handmade Book ,Mixed Media on Handmade Paper, Edition of 4, 5.5 x 7.5 cm, 2024

Everything begins with these questions: What is writing? Moreover, how is the perception of writing shaped? The word “writing” expresses actions such as drawing, sketching, tearing, engraving, pulling, hanging, making sketches, designing, carving, engraving, and cutting. These expressions point to different phases of writing, depending on the tools and techniques used in a specific period. As a result of these inquiries, writing gestures become the central theme of the books, focusing on the hand’s strikes, drops, traces, signs, and remnants.

Almila Yıldırım completed his bachelor’s and master’s degrees in Graphic Design at Hacettepe Üniversitesi, followed by a doctoral program in “Estudios Avanzados en Producción Artística” at Barcelona Üniversitesi. Since 2010, he has been serving as an associate professor in Graphic Design at MSKÜ.





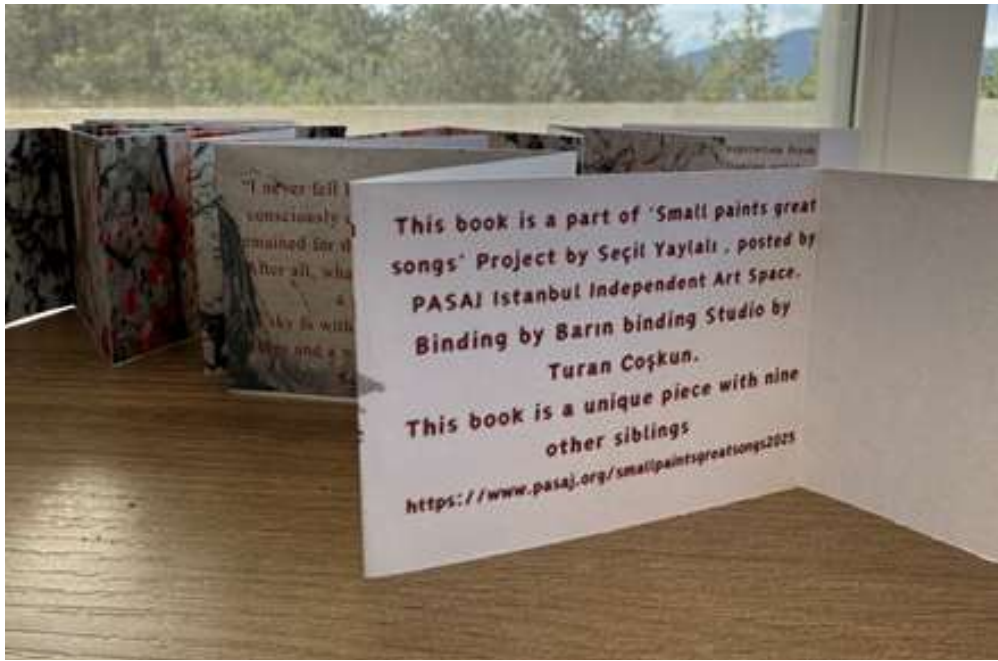
Anıl Özge Avcı

Burn This Book Watercolor work on marbling, digital printing and watercoloring again on printing, 5,2x7,4 cm,2025

While creating this book, I was inspired by the words and radical decisions of Iranian artist Bahnam Mohasses, who destroyed his works rather than leave them to a world of “necrophiliac insignias.” Mohasses believed that art must reject becoming a fetishized commodity, and this perspective deeply resonated with me as a critique of humanity’s destructive attitude toward both itself and nature. To destroy nature is to destroy one’s own essence. This book was created as a reminder of this truth, urging humanity to recognize itself as an inseparable part of nature. Throughout its pages, the fragility and strength of nature are evident, alongside the traces of humanity’s disruptive influence. This work seeks to restore respect for nature and emphasize that art must transcend being merely an object of consumption, serving instead as a tool for awareness and reflection.

Born in Istanbul in 1980, Anıl Özge Avcı graduated from Mimar Sinan Fine Arts University with degrees in Tile Design and Architectural Restoration. Practicing across disciplines such as painting, marbling, miniature, and ceramics, the artist has held workshops and exhibitions in countries including India, Germany, and France. Drawing her primary inspiration from working with children, Avcı strives to bring a contemporary and limitless perspective to traditional arts. While remaining faithful to the technical excellence of tradition, she transcends classical two-dimensionality by incorporating storytelling and a three-dimensional sense of depth into her work.





Arzu Arbak

Borrowed Landscapes, Fine Art print, 5x5,5 cm, 9 Editions, 2025

When I feel like I'm suffocating anywhere else in the world, why is it only in the forest that I remember life's most singular element—breath? Why does the scenery here evoke poetry rather than chaos? Something is speaking to me but why can't I hear it? Answers hardly matter. I'm here taking photographs to savor the questions. I borrow breath, poetry, even another language from it.

Arzu Arbak utilizes photography as a means of expression and inquiry. In her individual works, she invites the viewer to question and generate thoughts through narratives and manipulations applied to photography. Her primary themes revolve around existence and the relationship between nature and humanity. She continued her project titled "Visual Conversations," which was structured as a game where participants engaged with their own photographs. Through this project, the artist curated workshops such as "Thoughtful Dialogues," "Intersecting Dialogues," "Visual Conversations with Family Photos," "Sketching with Photography," and "Dream Maps." Under the umbrella of "Visual Conversations," these constructs offer a non-hierarchical model of learning and co-creation. A game embedded within the structure of workshops and involving participants establishes the conceptual framework of the planned work. The aim here is for each participant to engage in the workshop process and contribute based on their own knowledge and areas of focus. These workshops, spanning three to five months, allow participants to interact with each other, learn, establish new connections between concepts, and enhance their visual expression. At the conclusion of each workshop, a digital book/print book and/or exhibition are prepared, showcasing the works produced. Believing in the significance of collective work, the artist aims to position the workshops she has gathered under "Visual Conversations" as an art practice.



**Borrowed
Landscapes**
arzu arbak
2025



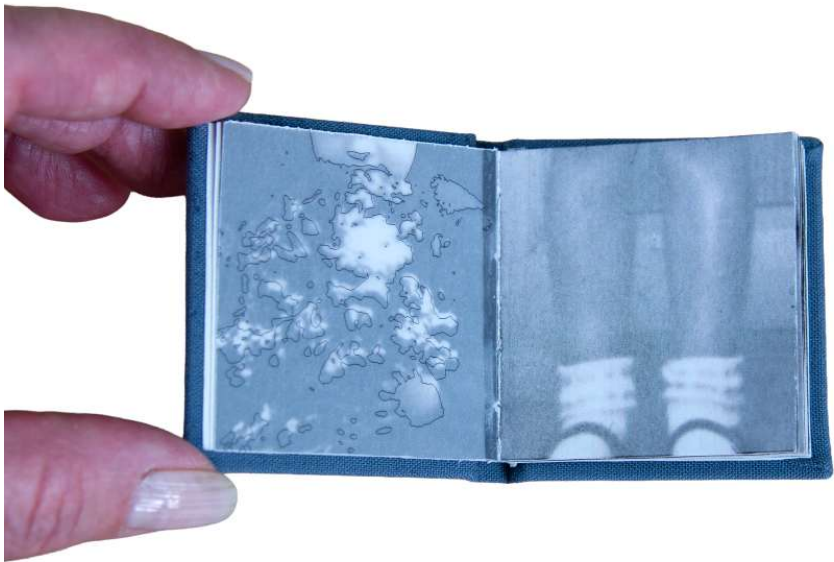
Arzu Arbak

Look Closely, Handmade Book / Digital Print on Vellum Paper, 9 Editions, 5.2 x 5.2 cm, 2025

My eyes keep seeing that detail in every glance. It feels like the meaning is being woven there for me. That detail catches not only my eye but also my mind. I pick up another photo. This time, the new detail I've caught here calls to mind the other detail. I place them side by side. It's not enough... Another third detail, etched in my mind, lines up next... until my story comes to an end.

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Arzu Arbak

Cut, Handmade Book / Fine art basket, 5cmx5cm / 5x90cm, 5 Editions, 2024

Taking a photograph is capturing a cut of reality. Each new crop abstracts the image and echoes another reality. If we think about it in the context of the concept of “Kire”* (cut), which is an important building block of Japanese aesthetics, cutting means life and vitality.

*Kire: Its reflections can be seen in the “Karesansui” gardening art, which is separated from nature by clear boundaries, in the “No” drama art, where cutting occurs in stylized steps, and in the “Haiku” poetry art, which separates one image from another through cutting while at the same time connecting it. However, what really makes the concept of “kire” clear is “Ikebana”, the art of flower arranging. Ikebana, which literally means “to keep flowers alive”, is an art made by initiating the death of flowers by cutting their roots.

Arzu Arbak utilizes photography as a means of expression and inquiry. In her individual works, she invite the viewer to question and generate thoughts through narratives and manipulations applied to photography. Her primary themes revolve around existence and the relationship between nature and humanity. She continued her project titled “Visual Conversations,” which was structured as a game where participants engaged with their own photographs. Through this project, the artist curated workshops such as “Thoughtful Dialogues,” “Intersecting Dialogues,” “Visual Conversations with Family Photos,” “Sketching with Photography,” and “Dream Maps.” Under the umbrella of “Visual Conversations,” these constructs offer a non-hierarchical model of learning and co-creation. A game embedded within the structure of workshops and involving participants establishes the conceptual framework of the planned work. The aim here is for each participant to engage in the workshop process and contribute based on their own knowledge and areas of focus. These workshops, spanning three to five months, allow participants to interact with each other, learn, expression. At the conclusion of each workshop, a digital book/print book and/or exhibition are prepared, showcasing the works produced. Believing in the significance of collective work, the artist aims to position the workshops she have gathered under “Visual Conversations” as an art practice.





Asena Selin Keskin

Collection, Handmade Book / Mixed Media, 1/4VE , 5x5 cm, 2025

In classifying the external world, a person is in fact mapping their own mind. Every order is an attempt to make sense of inner voids. In this context, insects do not represent nature, but memory. That is why this collection is not a technique of remembering, but a means of making forgetting possible. What is gathered are not dead bodies, but traces of a memory that cannot be repressed. Once an object finds its place, it no longer remains a remnant; instead, it appears before us as a symbol of what has been pushed into the unconscious detached from its original context and exposed to the gaze.

She was born in İzmir in 2002. She is still a student at Muğla Sıtkı Koçman Universtiy, Bodrum Fine Arts Faculty of Painting Department.





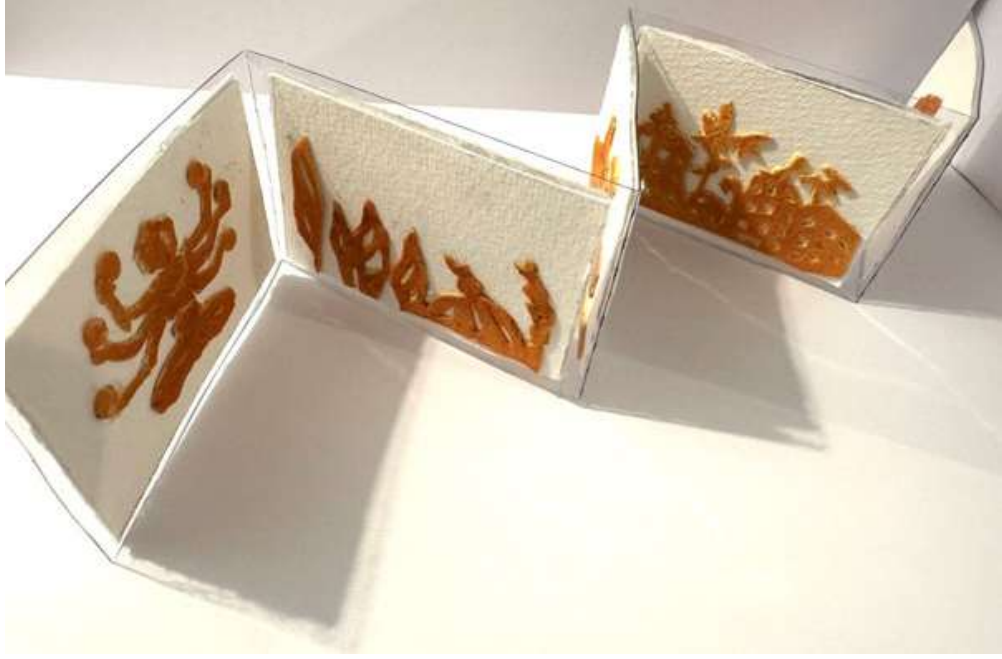
Aslımay Altay Göney

Notes from the Island, Journal-Leporello, Sketches, Handmade Book /
Orange, Peel on Paper, 3 Variations, 5.2 x 7.4 cm, 2024

Travel, one of the main themes in the artist's work, gained a new dimension by merging with the phenomenon of migration during the sixteen years following their relocation to Germany. The "Orange Peel Books," which the artist began producing in Tunisia in 2004, reflect this thematic shift and continue to this day, shaped by various small and large peel notes and journals. Notes kept on Chios Island and longing for Istanbul also take shape using the same technique and found their place in the "Small Pains, Big Songs" exhibition.

Aslımay Altay Göney studied at Mimar Sinan University, Department of Sculpture, between 1996 and 2003. They have participated in international projects and exhibitions since 2003. Since 2022, they have been managing the Culture and Arts Department of the Turkish-German Forum in Stuttgart.





Ayşe Değirmencioğlu

Anima Morfoz, Plexiglass cover, PVC-coated paper, figures printed on tracing paper and acetate 5.7 × 7.4 cm 4 Variations, 2025

This series draws from Ayşe Değirmencioğlu's archive of drawings created in various periods in Datça. It transforms details from a 1999 selection into a new layered composition through processes of enlargement and deconstruction

Ayşe Değirmencioğlu received her BFA, MFA, and Proficiency in Art degrees from Marmara University, Faculty of Fine Arts. Her work primarily addresses themes related to women's rights and issues, nature, memory, and transformation, as well as human–animal relations. She produces conceptual and interdisciplinary works using metal, paper, and various mixed media, including sculpture and drawing, video art, sound and game installations, modern calligraphy, and photo performance. She has participated in a wide range of group exhibitions in Turkey and abroad. Her personal projects include Ağaçta Yol Arpı (Sound Installation, Istanbul), M Hattı (Video Art, Istanbul), Archaeology Museum in Details and Labels (Catalogue Exhibition, Istanbul), and Short Game (Feedback Notebooks Project).



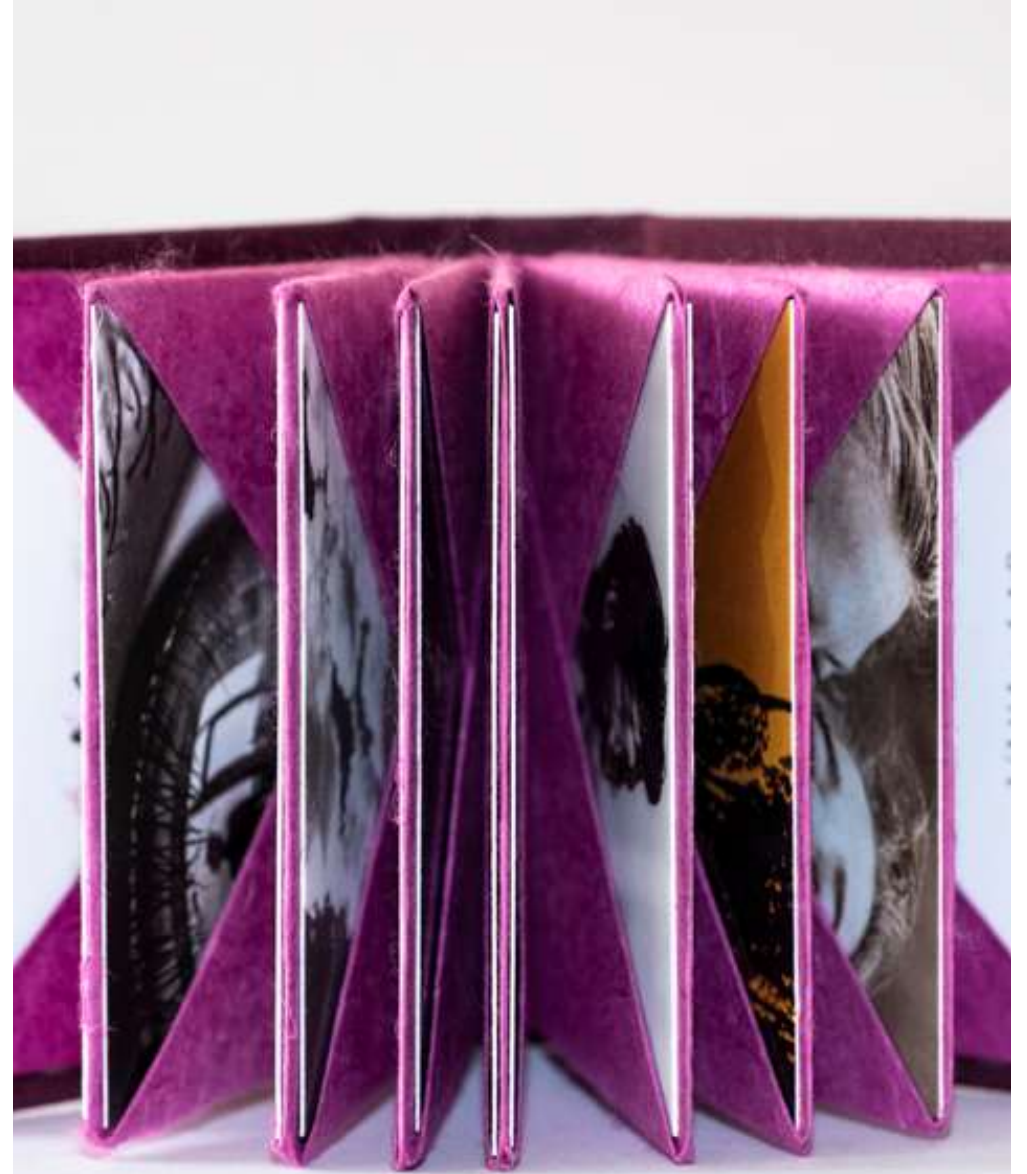


Ayşe Özaydın

The Breeze Within, Digital photographic prints, hand-applied watercolor paper, 9 V.A + 1 A.P - 5 x 7 cm 2025

Even though we might feel intensely in the moment, this book is a glimpse into the impermanence of feelings and instants. A collection of moments, echoes of our lives, brief as photographs. (The pages are arranged sequentially.) Structured using the Blizzard bookbinding technique on handmade Nepali paper, the work incorporates digital photographic prints and hand-applied artistic interventions on watercolor paper, tailored to each variation.

Ayşe Özaydın is an independent artist, specializing in art photography. Following her undergraduate (BA) studies in Film, she specialized in Photography at Marmara University, completing both her Master of Arts (MA) and Ph.D. degree (Proficiency in Arts) in the department. She has worked as a lecturer in the Radio, TV and Cinema Department at Istanbul Nisantasi University. She is also a part of the Phoenix Archeological Project's Contemporary Art Program. Her photographic practice delves into the medium's core paradox: the creation of reality through the dialogue between objective observation and subjective interpretation. This process illuminates the human condition and the universal relationship between individuality and togetherness. Rooted in curiosity and experimentation, her work challenges viewers to transcend cultural boundaries, fostering a spirit of unity and prompting an introspective journey toward self-discovery. Ultimately, she expands photographic expression to reveal the foundational love that binds our shared humanity





Ayşecan Kurtay

4walls, Handmade Book/Collage and Paper Carving on Marbled Paper, 8 Variations, 5.2x5.2 cm, 2024

4walls is a work that highlights how people perceive the world through a window shaped by the environment and culture they are born into, as well as the difficulty of stepping outside this frame. Like our mother tongue, which is the first sound we hear and take place in our mind, our vision and opinions are also condemned to stay within same borders. My booklet's limited space symbolizes this imprisonment

Ayşecan Kurtay's work in visual arts began at Yusuf Taktak's studio after she graduated from Private Saint Benoît Girls' High School. In 1997, She founded the M.E.B Sanat Durağı Painting and Ceramics Studio. Her exploration of color, form, movement, and balance in abstract art led her to discover the unique structures and hierarchies of traditional arts. This interest inspired her to join Dürdane Ünver's Kat'ı (paper-cutting) workshop for more in-depth studies. In her work, she often reflects the contradictions and interwoven nature of the era we live in. Additionally, her experience in writing short stories and poetry finds its way into her paintings, creating an interaction between literature and visual arts. In addition to her solo exhibitions, she continues to participate in curated group exhibitions and pursue her artistic practice.





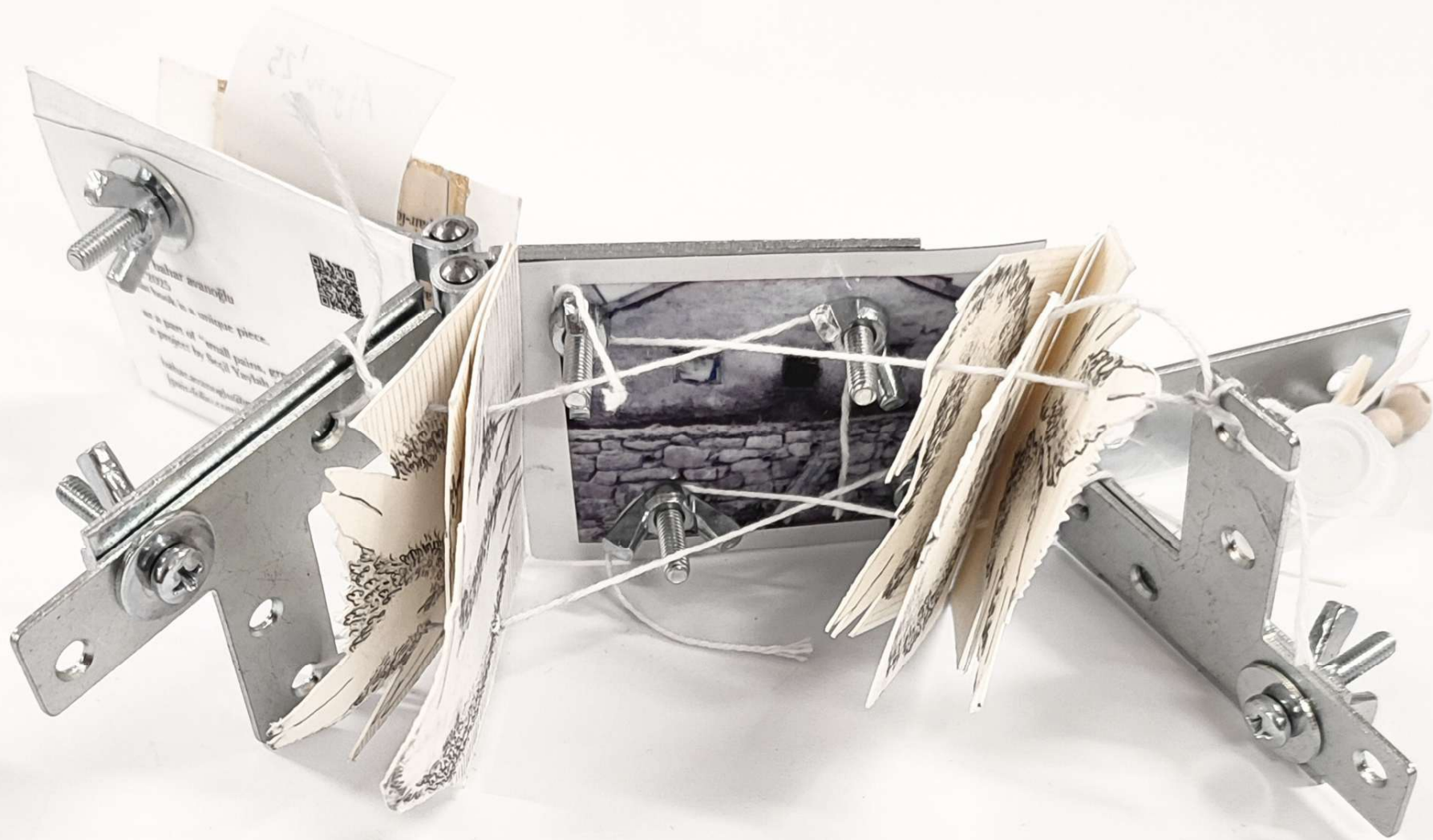
Bahar Avanođlu

Acheiropoieta: on animals, viscosity, dung & a facade, Mixed Media on Handmade Book/Paper, Polaroid, Hinge, String, 4 Variations, 8.5 x 6 x 5.5 cm, 2024

In the book “Acheiropoieta: on animals, viscosity, dung & a facade”, I look at the square window located in the center of a facade and the traces of dung that has been tossed out of this central window. With the mountains of dung piled in front of it, the facade seems to breathe out - a haunted spirit... Intimate and sincere - something draws without hands. It speaks of an acheiropoeita - of what? I recall a passage from one of Latife Tekin’s stories, it is called “My Flock was Hungry and Distraught”: “Apparently, my flock has been dispersing on the back of an old-age creature, name unknown, scab covered, lying down, curled up since Earth has existed.” The Turin horse, sweet cats, this soft and slow flock... This humble facade bears the signature of such a creature of the old-ages.

Bahar Avanođlu is an independent architect-researcher with an interest in architectural representation in relation to esoteric practices and artistic research methods. She has recently received her PhD from Istanbul Technical University (ITU) with her thesis “Un-Claiming the Experience of the Ends of the Projected Image: The Loss and the Survivals of Architectural Drawing in the Shadow of Projection” (2024). She received her MArchII degree from the Cooper Union and her B.Arch. and MSci. degree from ITU. Her research and related works have been exhibited and published internationally in journals such as Drawing Matter, Daidalos Magazine, e-skop, in symposiums such as Frascari and Ca2re symposiums. She is the editor of the book Şiir/Mimarlık: Binanın İhlali (İstanbul: İletişim Yayınları, 2021) and co-organizer of the exhibition Unbuildings (İstanbul, 2024). She teaches design and drawing studios at Istanbul Bilgi University and MEF University. She initiated Drawing-Constructions as an experimental drawing project in 2017.





Başak Karafaki

If Only Tonight We Could Sleep, Pen on Handmade Book/Paper Unique Edition, 5.2 x 5.2 cm, 2024

This booklet you are holding in your hand was created in honor of the song “If Only Tonight We Could Sleep” by the band “The Cure”. The images that came after each other while you listened to the song resulted in the pages you currently observe. The red and black colors symbolize the semi-imaginary eeriness in the song, and the spaces represent the emptiness created by the word “if...” in the song. There are many small pains in life, but for me, there are fewer magnificent songs than the number of pains mentioned. This booklet was drawn for this song and some of these small pains. Basak intended to navigate through the dark labyrinths of the inner self and try to chase the nightmares away while attempting to explain the complexity of the subconscious and emotions.

Basak was born in Istanbul, Turkey. She began her drawing career as an illustrator after having graduated as the valedictorian of her class from Mimar Sinan University Faculty of Fine Arts. She's currently working as an illustrator and her works has been exhibited in various solo and group exhibitions since 2019. She's also cooperated with numerous authors to illustrate books.



Başak Karafaki

She/Her, Handmade Book/edding permanent pen and collage on paper, 5.2 x 5.2 cm, 2024

The small volume you hold in your hands, modest in size yet vast in meaning, has been conceived by the artist as part of the project “Small Pains, Great Songs.” It stands as a quiet yet insistent call to bear witness to the deaths and murders of women and girls—both within the artist’s homeland and across the world. This delicate booklet, produced in a limited edition, is devoted to all women. Echoing the spirit of its title, it reminds us that women’s pain is too often diminished, rendered invisible by society. And yet, from these silenced wounds rise enduring songs—laments that travel across centuries and continents, finding new voices, new colors, and new lives, refusing to fade.

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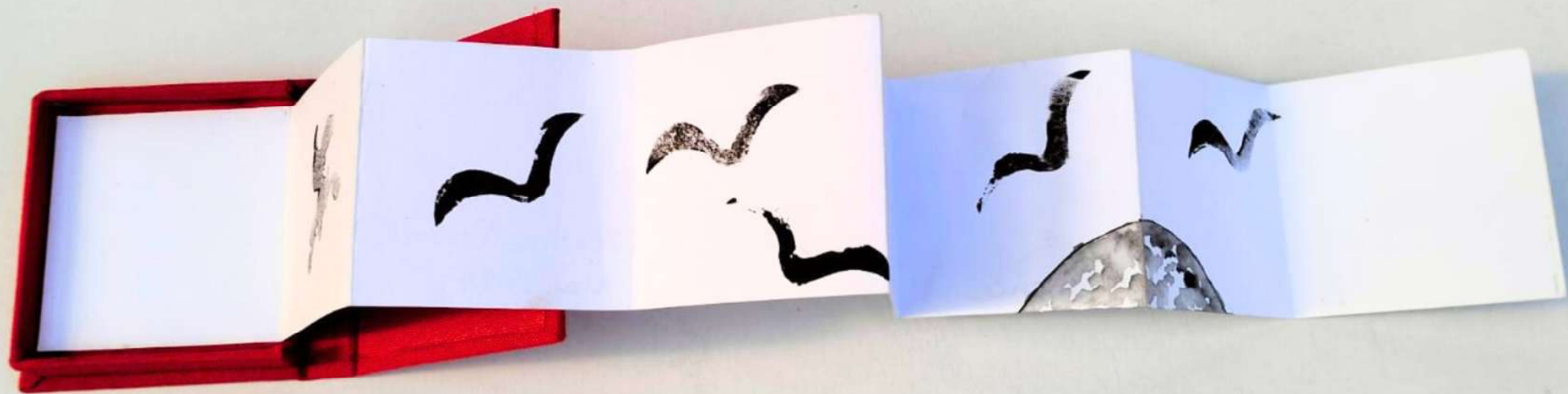
Beatrice O’Connell

Migration to the Moon, SCraft Foam Block Print and drawing, 1/1, 2024

This artist’s book responds to the poem “Out of My Great Sorrows” through minimalist black block-printed birds in flight, evoking the old belief that birds migrated to the moon. The birds, almost like musical notes, carry a rhythmic flow and an air of longing, reflecting the poem’s themes of sorrow and unattainable love. Their abstract forms suggest the unspoken and elusive nature of emotion, mirroring the cyclical, unresolved lament of the poem’s voice.

*Beatrice O’Connell is a multidisciplinary artist from Dublin, Ireland, who has been primarily focused on painting and drawing since 1996. Her work explores human and animal behaviour within the context of ecological collapse. While painting remains central to her practice, she expanded into other mediums—such as animation, video, sound, sculpture, installation, and performance—following her recent MFA. O’Connell also has a strong interest in theatre and film, having studied drama and gained firsthand experience as an extra in a Hollywood film. O’Connell holds an MFA from NCAD (2022) and a BFA in Painting from TU Dublin. She exhibits regularly at Taylor Galleries in Dublin including a solo exhibition in February 2024, *Overwintering on the Moon*. Selected national exhibitions include the RHA Annual Exhibition, IRE, Royal Ulster Academy, Belfast, NI and the Rua Red Annual Open Submission, IRE. She has been selected for many international exhibitions such as the Centre for the Less Good Idea in Johannesburg, SA and the Beep Painting Biennial in Swansea, UK. O’Connell has been involved in collaborative and curatorial projects such as ‘Mutualism’ with Rayleen Clancy at The Courthouse Gallery, Ennistymon, Co Clare, IRE ‘Landmarks’ at the Pearse Museum, Dublin (2022) and *Sonic Displacements* at the Project Arts Centre, Dublin (2022). She has received numerous awards, including an Arts Council Agility Award (2022), a scholarship to study with Mark Dion in the Alternative Art School (2022) and a mentorship with Sabine Theunissen in the Centre for the Less Good Idea, William Kentridge’s Art Centre in South Africa (2021).*





Betül Akzambaklar

Moment, Acrylic on Handmade Book/Paper, Edition of 4, 5 x 5 cm, 2024

Moment is inspired by a photograph: an image of three women sitting in a boat on the beach, taken in 1950s Turkey. While the original photograph is in black and white, its emotional resonance within me is reflected in the colors you see. The frames I created highlight the details that captured my attention and moved me when I looked at the photograph: the theme, friendship, and smiles. In the background, there is a poem depicting the atmosphere of this moment, a haiku of unknown authorship.

Betül Akzambaklar completed her associate degree in the Ceramics Department at Marmara Faculty of Fine Arts and her bachelor's degree in Painting at Mimar Sinan Fine Arts University. In 2017, she moved to Bodrum. In recent years, she has focused on painting. The subject of my figurative works mostly revolves around human beings and human relationships within nature.





Betül Akzambaklar

Try to Remember, gouache on paper, Edition of 4,5x5 cm, 2025

The booklet you are holding has emerged from the interpretation of a single moment through different forms and colors. The forms, sometimes fading and sometimes becoming more distinct, aim to evoke the ebb and flow of memory.

Betül Akzambaklar completed her associate degree in the Ceramics Department at Marmara Faculty of Fine Arts and her bachelor's degree in Painting at Mimar Sinan Fine Arts University. In 2017, she moved to Bodrum. In recent years, she has focused on painting. The subject of my figurative works mostly revolves around human beings and human relationships within nature.





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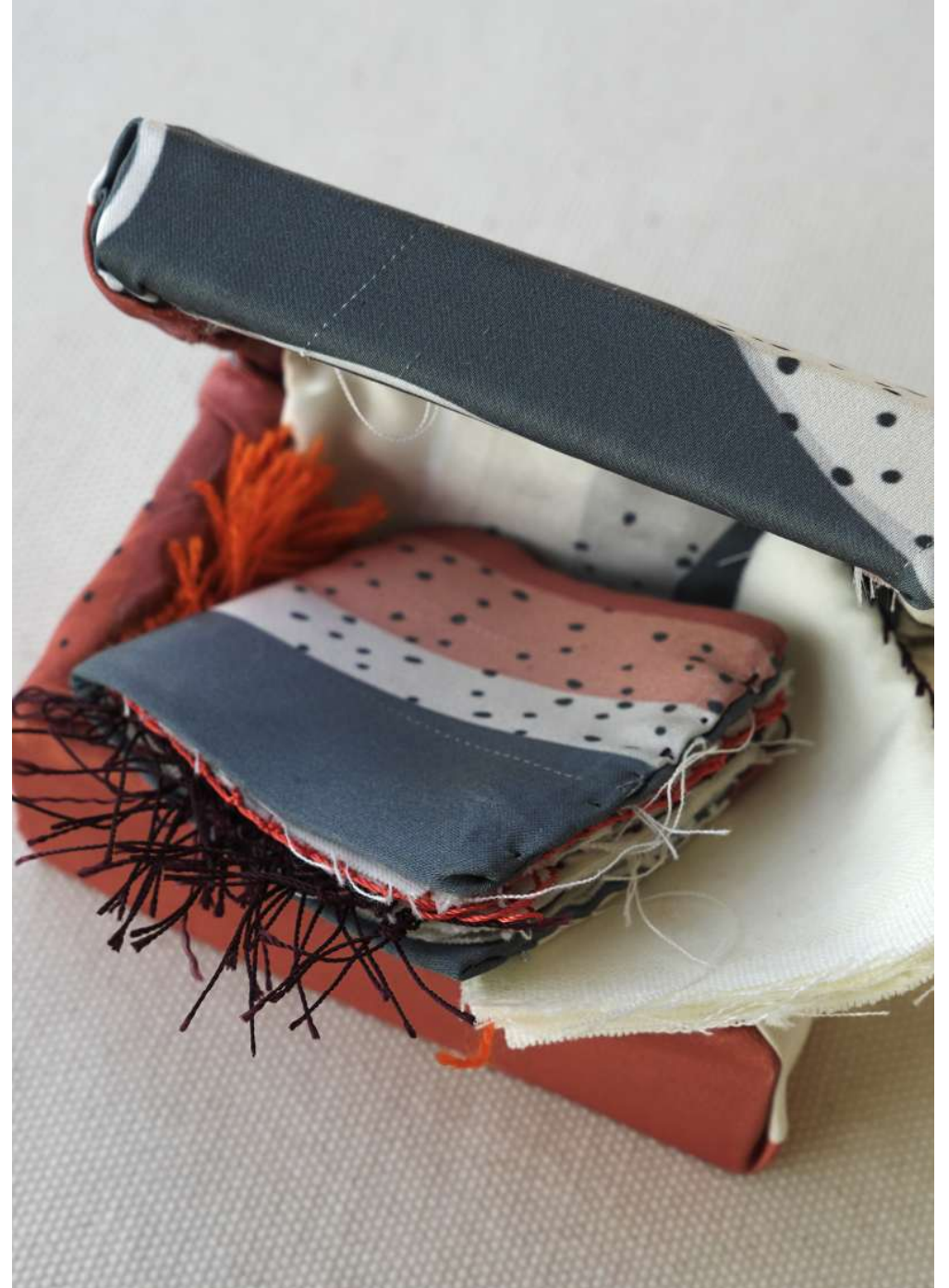
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Canan Kuş

Woman, Lipstick and Thread on Handmade Book/Fabric, Edition of 4, 5 x 5 cm, 1/4, 2025

A woman is a force that gives life to the world. She nurtures,heals, and helps life grow. In this book, we encounter traces of different individuals and different realities. Each one reflects a different worl. Sometimes she is a little girl, mother, and sometimes a mother, and sometimes a warrior. She is both fragile and strong- a storm and a melody at the same time. She carries countless identities within herself, yet never loses who she truly is. A women is not just a gender, but a story and a form of existence.

Born in 1993, the artist is currently continuing her art education at Bodrum Faculty of Fine Arts. In her work, she focuses on the theme of womanhood, aiming to emphasize that a woman is not merely a body, but also a soul, a memory, and a form of resistance. For her, art is not just a means of expression; it is also a path to existence, transformation, and remembrance.



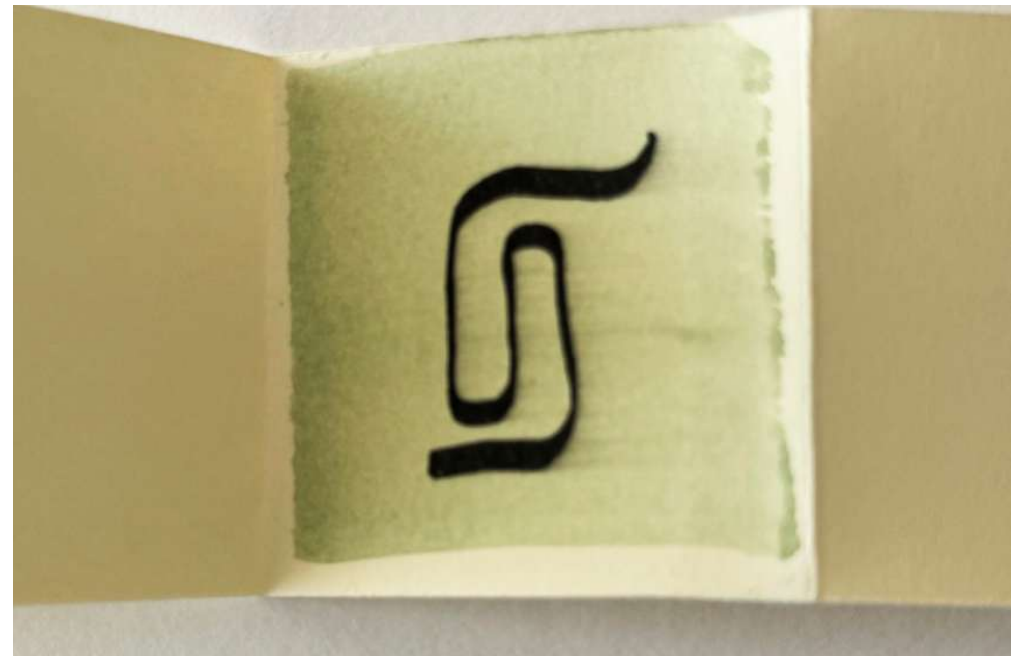


Canan Zöngür

On the Edge of Story , Watercolor on Handmade Book/Terracotta, Edition of 4, Various Dimensions, 2025

“On the Edge of the Story” consists of four variations. The small drawings in the books represent the earliest and most minimal forms of sculpture sketches, capturing the moment a thought is born. These seemingly simple lines mark the beginning of each work’s story. Over time, some of them evolve into three-dimensional sculptures. The sculptural form, like life itself, sets out, turns, bends, and eventually finds completion. This process is shaped by the pain of creation. “Small Pains, Great Songs” expresses how small aches transform into powerful expressions. Every sketch, every moment of resistance, helps the form mature. In the end, the work sings its own song.

Prof. Canan Zöngür completed her undergraduate, graduate, and proficiency in art (PhD) education in the field of sculpture. She is currently a faculty member at the Faculty of Fine Arts, Muğla Sıtkı Koçman University. Her stone sculptures and monumental artworks are permanently exhibited in public spaces in countries such as Australia, Argentina, Belize, China, Germany, Italy, France, India, Israel, Portugal, Egypt, Romania, Jordan and Turkey. In addition to her artistic production, she has participated in numerous national and international scientific and artistic events. Her academic research primarily focuses on South Asian and Eastern mythologies.



Ceyda Oskay

Everything We Do Is War And Sometimes Music, Hand sewn books from music notation sheets & black and white analog print photographs. edition of 5, 50 x52 mm, 2025

This book is a play on how to create a book using facial expressions to represent words or sounds. There are experiences that each of us may be unable to express using words. In addition to speaking sentences or uttering sounds- these sketches of various expressions of the mouth in these books - can also be interpreted as singing...“small pains, great songs”

Ceyda Oskay is an artist, textile and fashion designer, independent researcher and scholar. She received her BA from the University of Chicago, and MAS from the Royal College of Art and METU. She exhibited her work in SomArts CA, Liverpool Alternates Biennial, 5533, Cork Printmakers, Edinburgh Printmakers, Canal Projects NYC, and other. Her works range from experimental costume interactive performance workshops in Turkiye, to collecting lullabies from uber drivers in London, to digging out sea map outlines in India. She also makes healing clothing, from fabric she dyes, weaves, or paints through her brand cc by co.



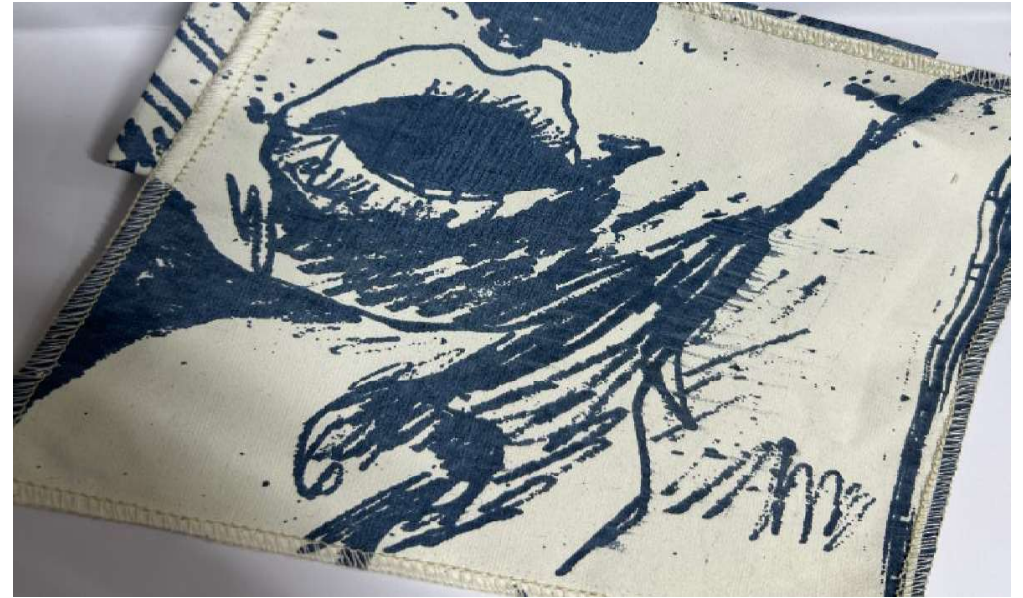


Ceyda Oskay

Book Without Words, Handbound books from screen printed drawings.
Series of 9 at 74 x 52 mm each, 2026

This book is a play on how to create a book using facial expressions to represent words or sounds. There are experiences that each of us may be unable to express using words. In addition to speaking sentences or uttering sounds—these sketches of various expressions of the mouth in these books—can also be interpreted as singing... “small pains, great songs”

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Deniz Varlı

Mythology to Resistance; The Story of Women, Handmade Book Linen Fabric, Acrylic Paint, Sewing, 52 × 74 mm, 2024

On the ancient lands of Anatolia, many communities have developed shared cultures and beliefs from the past to the present. This work examines mythological female figures that appear in the belief systems of the peoples who have lived on these lands. Female figures often emerge as powerful archetypes reflecting social morality and gender roles. However, these representations were largely constructed to teach the roles assigned to women by a patriarchal mindset that holds power. Although women have been othered and suppressed throughout history, struggle and solidarity have been the key to liberation. By coming together with our differences, we continue the resistance and carry the strength of the feminist movement from the past into the future.

Deniz Varlı was born in 1996 in Ordu. She graduated from the Visual Arts Department of the Faculty of Art and Design at Eskişehir Osmangazi University. She holds a master's degree from the Painting Department of the Institute of Fine Arts at Hacettepe University. She teaches painting at Bilkent High-Security Forensic Psychiatry Hospital while continuing her work in her personal studio. She produces works in the field of feminism. She develops conceptual practices around women's experiences, society's gaze on women, the relationship between space and body, emotional states, and gender equality. Using both traditional and digital techniques, she creates hybrid structures.





Desen Halçınarlı

Carved City, Linogravure (linoleum printing), Found-ready-made object.
7 Variation, 5,2x5,2 cm, 2024

“Carved City” is a handmade artist’s book consisting of three linocut sections reflecting the fragmented memory of a city in transformation. With its folds that twist like an irregular accordion, it resembles a labyrinth, and at some of its sharp turns, silhouettes of houses or nests emerge. It establishes the emotional topography of urban transformation as a ground where the displaced, the fragile, and the resisting remain speak with lines. Each fold is like the engraved voice of a small pain; it carries a delicate whisper of memory extending from the past to the present. Like an olive tree branch emerging between the pages, it points to the memory that has taken root but still stands with resistance. It is a tale of a carved city—a silent and resistant narrative in which what is missing is reconstituted with what remains.

Born in Izmir in 1983. Graduated from MSGSÜ Painting Department BA and MA programs. Focusing on the city in art production, she continues her multi-disciplinary works with paper works, murals, found/ready-made objects, especially drawing, painting and engraving in her studio in Istanbul





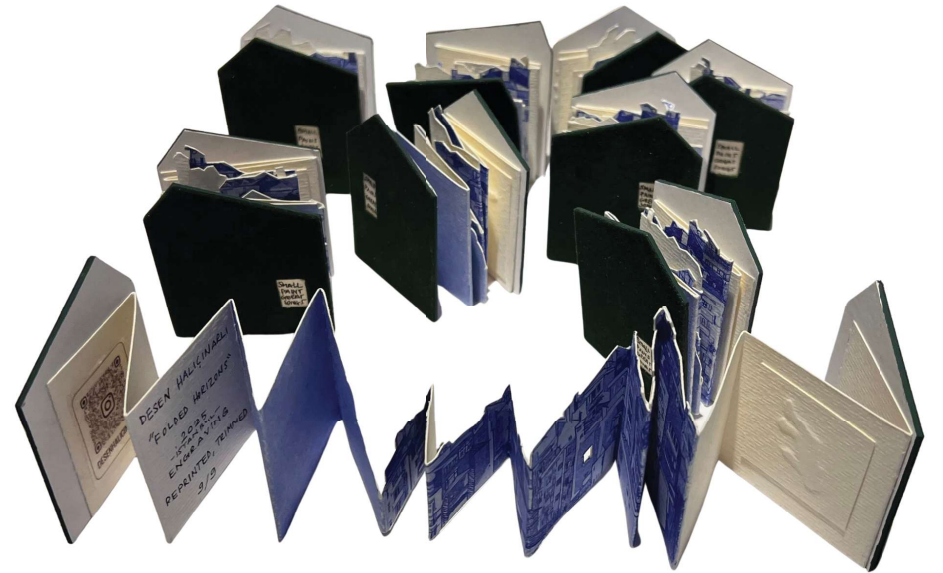
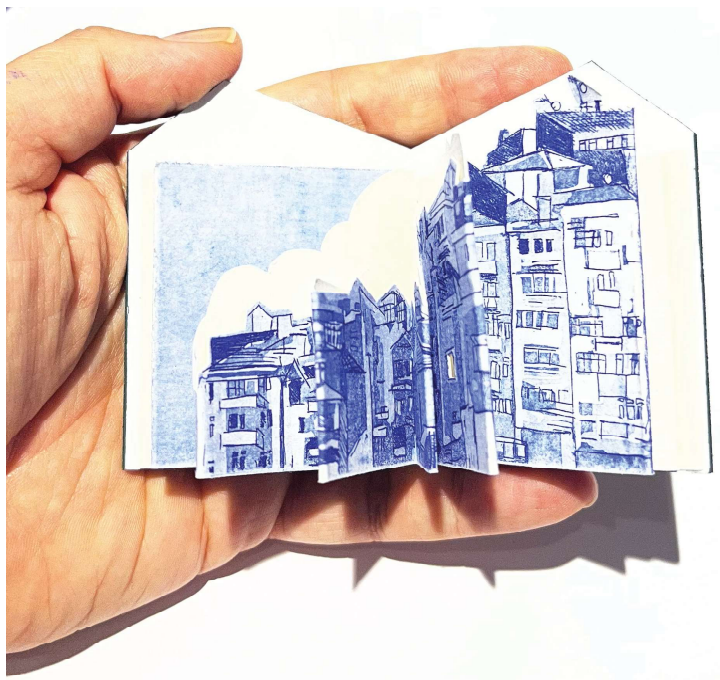
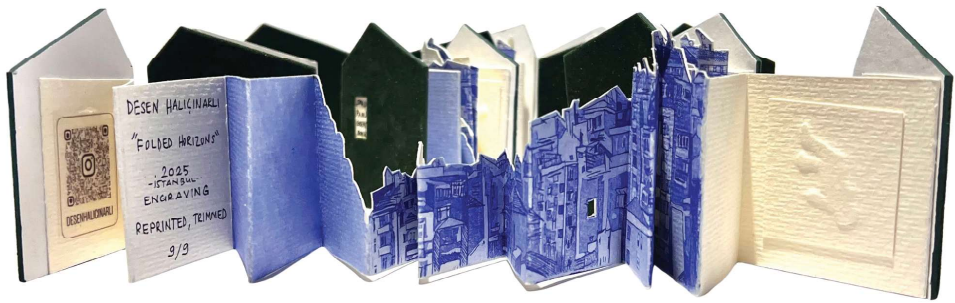
Desen Halçınarlı

Folded Horizons, Engraving, reprinted, trimmed. 9 Edition +1 Artist proof, inner pages 5,2x5,2 cm, 2025

Small pains do not rise to the surface — they settle deep within. Like an engraving, they emerge as they are inscribed, falling silent as they deepen. The city conceals them within its lines. I linger in that space — among the blue, the air, and the echo of memory.



Born in Izmir in 1983. Graduated from MSGSÜ Painting Department BA and MA programs. Focusing on the city in art production, she continues her multi-disciplinary works with paper works, murals, found/ready-made objects, especially drawing, painting and engraving in her studio in Istanbul



Diana Page

Ode to A Lighter World (Series), A series of 9 books , 10 leaves of cartridge paper, 52 x 74 mm, 2025

“Ode to A Lighter World” is an essentially hopeful unfolding of images, intuitively realized through drawing and collage, in the making of the book. “A thin stream of grief” drawn from recent events in the artist’s life, threads through its pages. In turn, the unknown “small pains” of the commuters who have been drawn in pen, and of the viewer now holding the book in their hand, are given space here. Quoting John Berger, “Drawing is a way of coming upon the connection between things, just as metaphor in poetry reconnects what has become separated.”

Diana Page is a multimedia visual artist based in Istanbul, Turkey, with a practice that spans borders through exhibitions and collaborations. She recently completed a residency at Cité des Arts, Paris, culminating in a solo drawing installation, and returned to South Africa for a national museum solo at Oliewenhuis Art Museum. Her work integrates painting, installation, and time-based media. Page’s book projects include “Bird on a Wire” with poet Mark Muller, and “Page by Page” with Lucy Stuart Clark. Two of her books are held in the Jack Ginsberg Centre for the Book Arts, Johannesburg.





Dilara Özüçelik

Homesickness Mixed Media on Handmade Book/Paper, 8.2 x 5.8 x 2.1 cm, 2025

Homesickness' is a mini book reflecting the emotional reality of leaving home and living far from the familiar. Combining poetic text and images—this project is rooted in the artist's own experience of displacement, longing, and self-discovery. The book explores the quiet ache of missing your homeland: the people, the sounds, the seasons, the smells. It speaks to the in-between space of building a life in a new place while holding tightly to the one you left behind. Pages capture a moment of reflection—a feeling, a memory, a realization—that together form a journey of emotional resilience and inner growth. More than just a story of loss, this book is also about inner expansion: how leaving pushes the boundaries of your being, challenges your identity, and reveals the strength in being shaped by many places at once.

Dilara Özüçelik's works focus on spatial perception and experience. Özüçelik's images reveal from her daily life experience and some authors, such as Camus, Derrida, Merleau-Ponty, W. Benjamin, Kafka, Borges, Murakami, Sebald, Lefebvre, Stavrides, Marc Auge, L. Floridi, Covery and many others. Her work compiles mental images transformed into pictorial suggestions. This sensed construction becomes a practice, depicting psychological symbols as well as warped, blurred, overlapped images deforming our perception of space. Özüçelik participated in several group exhibitions and contests such as Trumbauer Family Collection (2017), Bazaar (2018), Akbank Contemporary Artists Prize Exhibition (2019), İstanbul Rotary (2019), Base (2019). The artist is making research on spatial abstraction. Özüçelik lives and works in İzmir



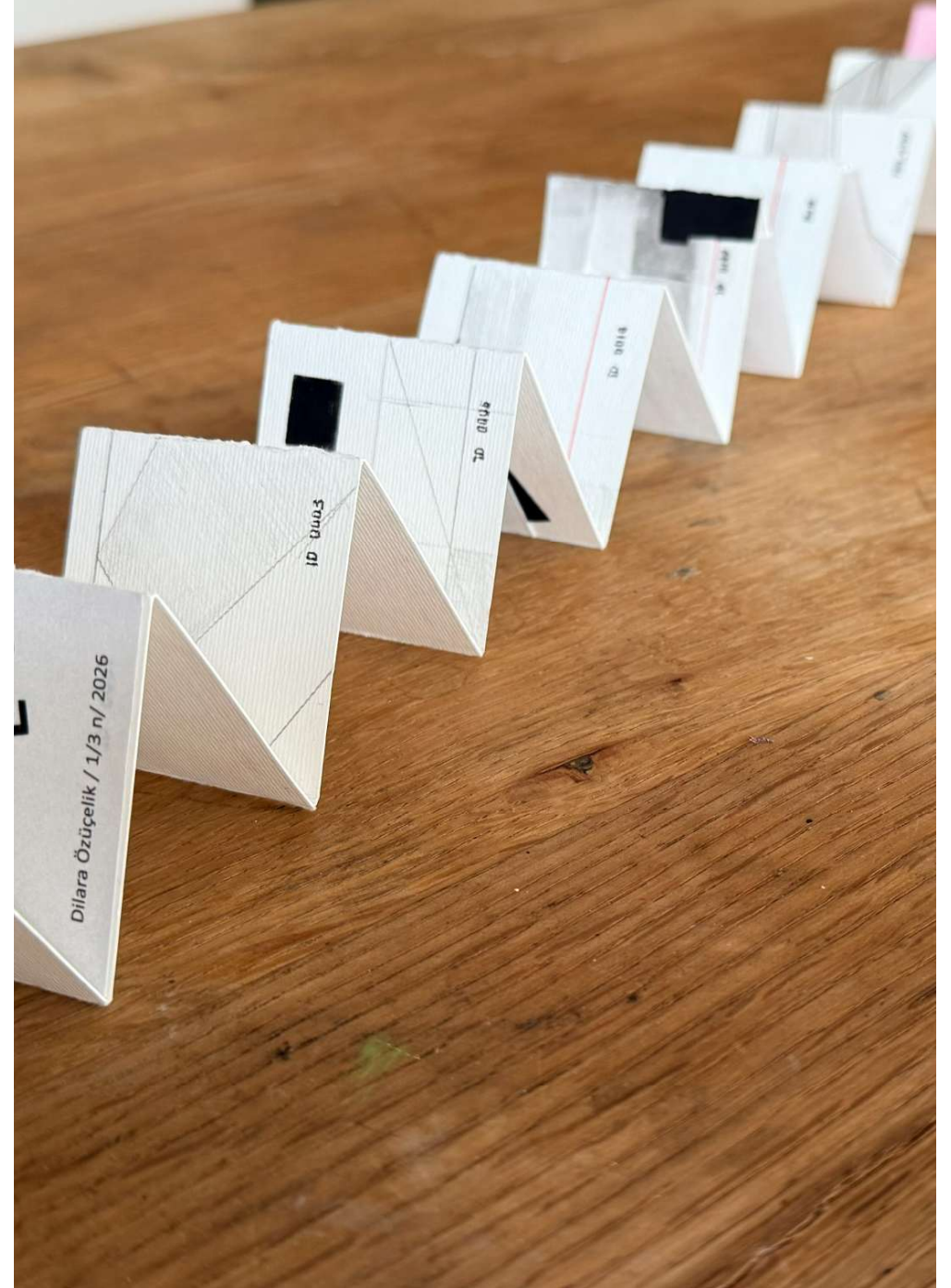
Dilara Özüçelik

Unfixed, Handmade Book ,3 Variations 5x5cm, 2026

This mini artbook is an experimental exploration of spatial perception and fractures within a system. Through repeating structures and empty spaces, an error appears not as a failure, but as a moment that creates a new field. The project explores the relationship between control and disruption, through the psychological transformation of physical space.

*At the bottom of the pages, the codes act as reference points within a shifting system.

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Dursun Demir

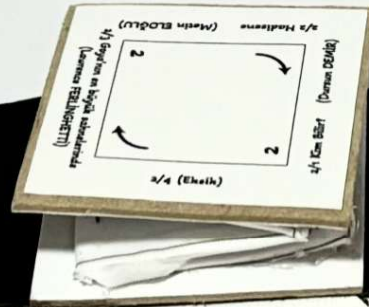
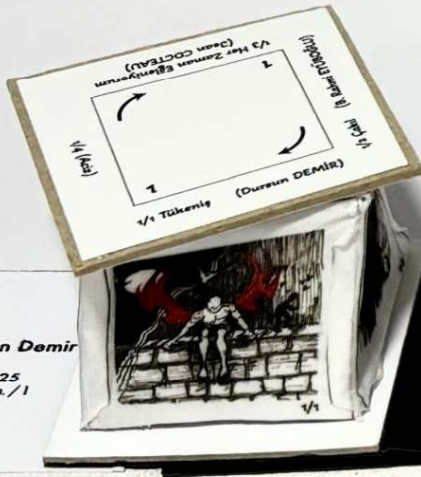
Gallery of Silent Poems, Origami on coated paper, screen printing on fabric, 5 x 5 cm, 2025

Poetry and painting are two languages of the same imaginative universe. Both poets and painters go through similar creative struggles while expressing their inner worlds. The artist aims to build an interdisciplinary bridge, drawing inspiration from the poems and visual styles of painter-poets. In visualizing poetry, a space is created that reflects not only the poet's imagery but also traces of the artist's own psychology. Gallery of Silent Poems takes the viewer on an endless artistic journey within the palm of a hand.

The artist was born in 2003 in Isparta. They completed their high school education at the Antalya Chamber of Commerce and Industry Fine Arts High School and went on to receive an associate degree in Graphic Design from Giresun University. During their studies, the artist worked actively as a graphic designer for one year at Orkun Ozan Media Services Inc. in Antalya. Currently, they are continuing their education in the Painting Department at Muğla Sıtkı Koçman University, Bodrum Faculty of Fine Arts. The artist produces work in the fields of contemporary art and graphic design, aiming to bridge the gap between art and everyday life.

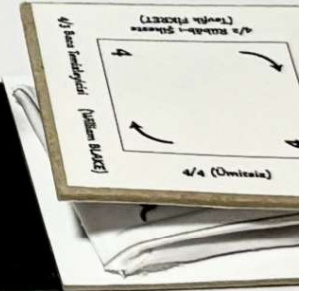


Dursun Demir
2025
Ed. 4 Ap. / 1



Sayfalar **ok yönünde çevirin**, sessiz şiirler galerisini keşfedin...

Turn the pages in the **direction of the arrow**, and discover the Gallery of Silent Poems...



Ebru Nakamura

Book of Existence, Handmade Book/Collage, Edition of 4, 1 Artist's Proof, 5.6x5.2x2.6 cm, 2025

What does it mean to exist? Do we truly exist or do we live inside our minds? Are you — the one before me — the one who defines and completes my existence? Why are we here together? Did you bring me here, or did I bring you? Are we connected, or merely parts of a whole? In the *Book of Existence*, I wanted to ask these questions — ones we forget to ask ourselves in the chaos of daily life — by visualizing them in a simple way for the experiencer.

*Born in Istanbul in 1974, Ebru Nakamura studied Stage and Costume Design at Mimar Sinan Fine Arts University, graduating in 1998. Her training in scenography — the art of translating narrative into physical space — laid the foundation for a practice concerned with what lies beneath the visible surface of things. Nakamura works in acrylic, ink, mixed media, and watercolor. Her paintings do not depict reality — they attempt to reveal its hidden energy. Informed by astronomy, biology, and the philosophy of consciousness, her work operates on the premise that human perception is shaped entirely by personal experience. There is no objective reality — only the version each mind constructs. The tension between spontaneity and control is not a problem to be solved but the engine of her improvisational process. She has held two solo exhibitions — *Breath* (Ritter Bitter Art Gallery, 2020) and *Journey* (Hey Joe Art Gallery, 2021) — and has participated in more than ten group exhibitions, among them *Natural Abstract* at Bodrum Municipality Artemisia Exhibition Hall and *Land of the Sea* at Bodrum Maritime Museum stand out as significant presentations of her work. In 2024, she was represented by Büro Sarıgedik at Contemporary İstanbul Art Fair.*



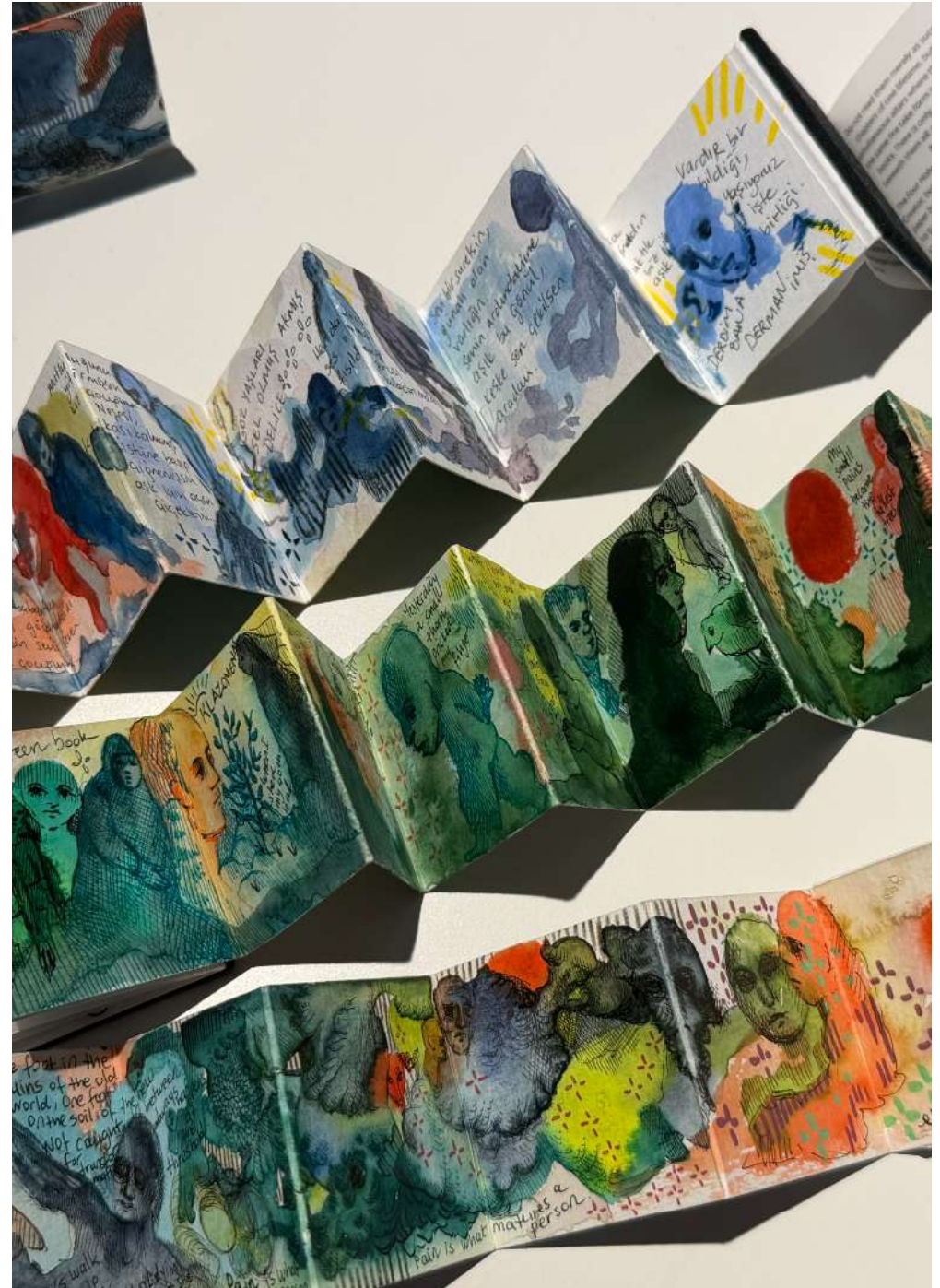


Ece Gauer

The Artist's Four Holy Books, Watercolor and technical pen on Hahnemühle paper, edition of 4 (double-sided), 5.2x5.2 cm, 2025

The Artist's Four Sacred Books is a multi-sensory artistic journey tracing the inner seasons of human life. Structured through four symbolic colors—white, red, green, and black—the project reflects four temperaments, elements, and stages of spiritual transformation. Inspired by the texts of the four sacred scriptures and the writings of Anatolian Sufi mystics, it explores the universal experience of separation from the Beloved. The project expands beyond painting through original music composed by the artist, blending jazz, Anatolian rock, and psychedelic soundscapes. Each song gradually transformed into a painting. Through QR codes, viewers can listen while experiencing the works, where sound and image become parallel expressions of pain, memory, and spiritual transformation.

Ece Gauer (b. 1984, Istanbul) is a contemporary artist. She graduated from Saint Joseph French High School and studied Arts du Spectacle in France before completing studies in fashion design. She later graduated as the top-ranked student from Mimar Sinan Fine Arts University, Painting Department, and graduated from the Academy of Fine Arts Munich. Working across disciplines, Gauer creates figurative paintings as well as works using ecological and biodegradable materials. Her practice brings together Eastern and Western artistic traditions through symbolic and spiritual narratives. Integrating artificial intelligence, music, video, and visual art, she develops interdisciplinary works and experiences. She has participated in numerous exhibitions across Europe and Turkey and has received several awards. Gauer lives and works between Munich, Istanbul, and Urla.





Eda Emirdağ

This Is Not a Toy Book, Digital photo, drawing and stamp on risograph print, 5,2x7,4 cm, Ed. 7+2+2 ,2017/2025

This book is a 2025 adaptation of the artist's 2017 photo series exhibited in Sweden, which explores the experiences of refugees. The series, composed of real and chance encounters, transforms into a photo novel alongside the book. The story begins with a young girl who fled the Syrian war and came to Istanbul, where she is forced to beg, wanting a red balloon. The artist follows her without showing her face; the girl feels empowered when she gets the balloon and angel wings. While carrying the balloon for her brother, it flies away and the story ends. The 2025 adaptation offers a new perspective on the past through text.

Eda Emirdağ (1986, Istanbul) Artist, educator, and creative producer. She produces work in the disciplines of photography, video, collage and performance. Her work revolves around women's politics, refugee experiences, archival practices and ethical issues. Since 2012, she has participated in solo and group exhibitions in Sweden, the UK, Japan, France, Denmark, Germany and Pakistan; she has been invited to artist residency programmes in Sweden, the UK and Japan on numerous occasions. In addition to her individual productions, she runs participatory art and local culture projects. Recently, she has been continuing her body and image ethics project titled Göbek Deliği (Navel) through international collaborations. She continues to develop art activism and alternative solidarity models with Callforartvisim and Montag Residency.





Eda Şarman

Palm Garden, Handmade book, digital collage of 35 photographs + 1 paintings, 2024

Palm Garden is a book that explores fortune-rooting. It plays on the gazing eye searching for a four-leaf clover in a blossoming spring field.

Eda examines landscapes as our common ground, and through bodily perception, seeks ways to understand the rhythms surrounding us.





Ekmel Ertan

Commmmmmmmmute, Handmade book Digital print on paper, 10+1 AP, 5x5 cm, 2024

A book about those who leave home every morning as if never to return, and yet come back again every evening. In various cities across Europe, people travel by metro—boarding the train each morning, mostly on their way to work, and returning along the same route each night. Is their monotonous routine any better than that of the dozens who have nowhere to leave from in the morning and nowhere to return to in the evening? Neither leaving nor staying—what could be better than dissolving in the in-between moments that equalize everywhere and everyone?

Ekmel Ertan is a curator, cultural manager, artist and educator. He is the founder and artistic director of the Istanbul-based amberPlatform/BIS (Body and Process Arts Association). He was the director of the Istanbul-based international amber Art and Technology Festival (2007-2015) and the Berlin-based amberNetworkFestival (2021). As an independent curator, he curates new media exhibitions and projects in Turkey and abroad. Ertan has been lecturing on new media art and design since 1999. Since 2007, Ertan has worked as a coordinator or local manager of several EU-funded multi-partner international projects. Ertan is the co-founder of the Independent Initiative, which advocates for an independent art and culture scene in Turkey. Ertan lives and works in Berlin and Istanbul.

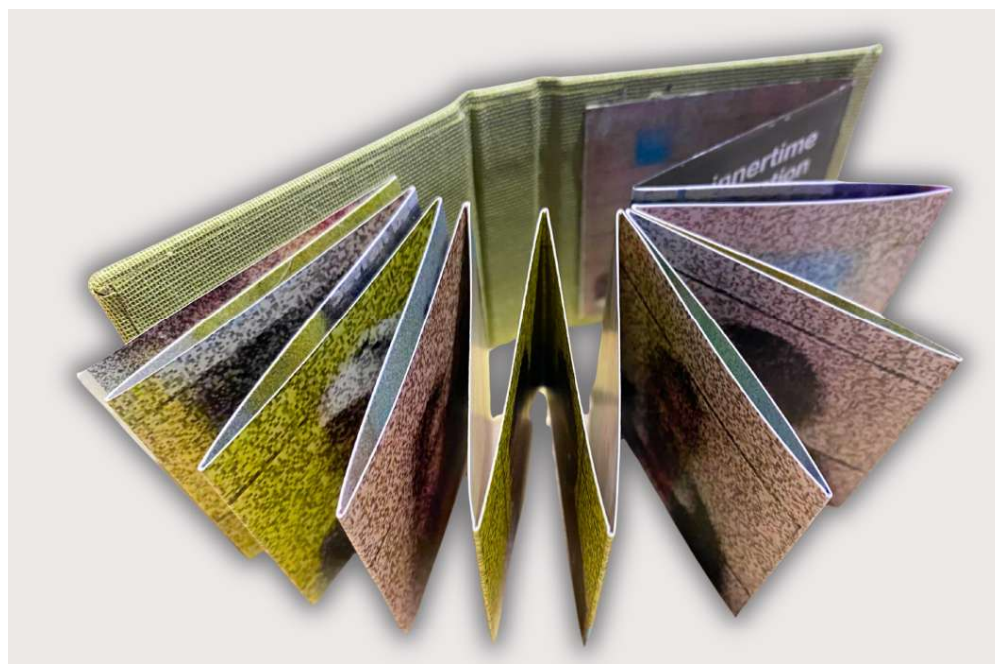
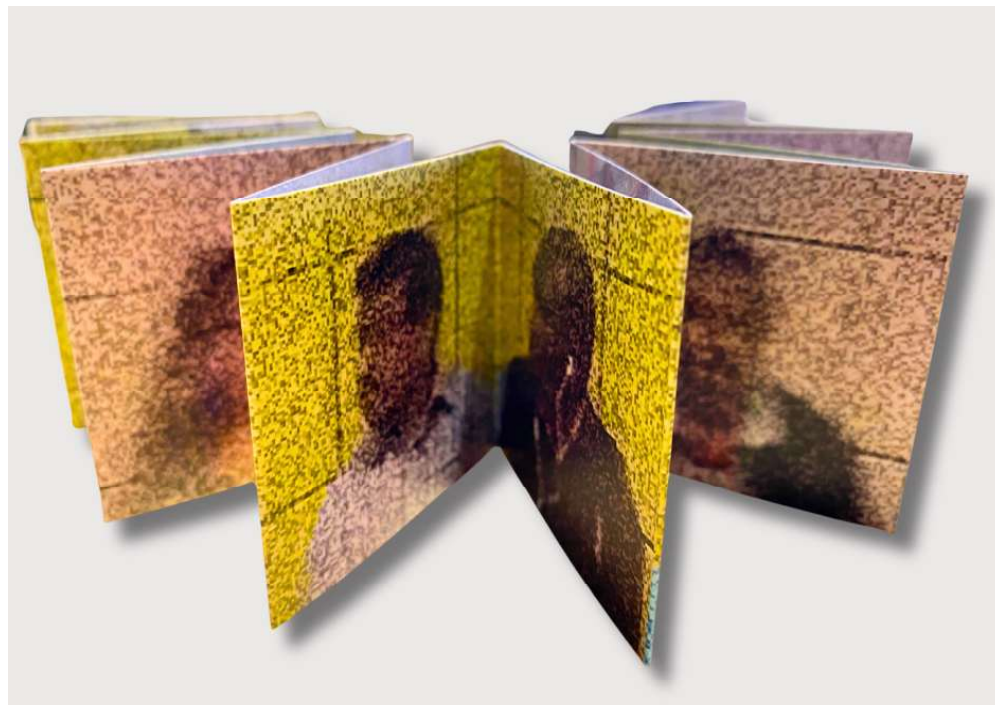


Ekmel Ertan

Innertime Multiplication, Handmade book, Digital print on paper
5+1 AP, 5x5, 2024

In Commmmmmmmute the artist wrote: “Neither leaving nor staying—what could be better than dissolving in the transitional moments that equalize everywhere and everyone.” Produced from a single photograph taken at a metro station in Munich, *Innertime Multiplication* speaks precisely to that moment of dissolution. People waiting for the train seem to pixelate—flowing into one another without ever fully merging—capturing those suspended instants in which bodies overlap, time stretches, and individuality both disperses and persists.

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Elif Bursalı Eryılmaz

Untitled, Handmade Book, Cotton Thread, 6 Variations, 5x5x1,5 cm, 2024
2017/2025

The artist recalled her childhood memories of lace knitting, a common handicraft among the women around her, and tried again the step of pulling the chain that forms the basis of this craft. This attempt, which stretches for metres and goes around and around the words but never turns into a motif, turns into an introverted act of patience and acceptance that emulates the freedom of self-expression through writing. The story titled 'Swing' in the book belongs to Pınar Özcanlı.

She graduated from Marmara University, Department of Economics. She completed her master's degree in Cultural Management at Istanbul Bilgi University with the thesis The Role of Artist Initiatives and Artist-run Spaces in Istanbul Contemporary Art Space. She has been working at PASAJ Independent Art Space, of which she is one of the founding members, since 2010. She has been conducting the Artist In Residency Bayrampaşa program in collaboration with Ramada Encore Bayrampaşa hotel and PASAJ since 2017. She graduated from Curating Contemporary Art programme conducted jointly by Akbank Sanat and Open Dialogue İstanbul in 2024.



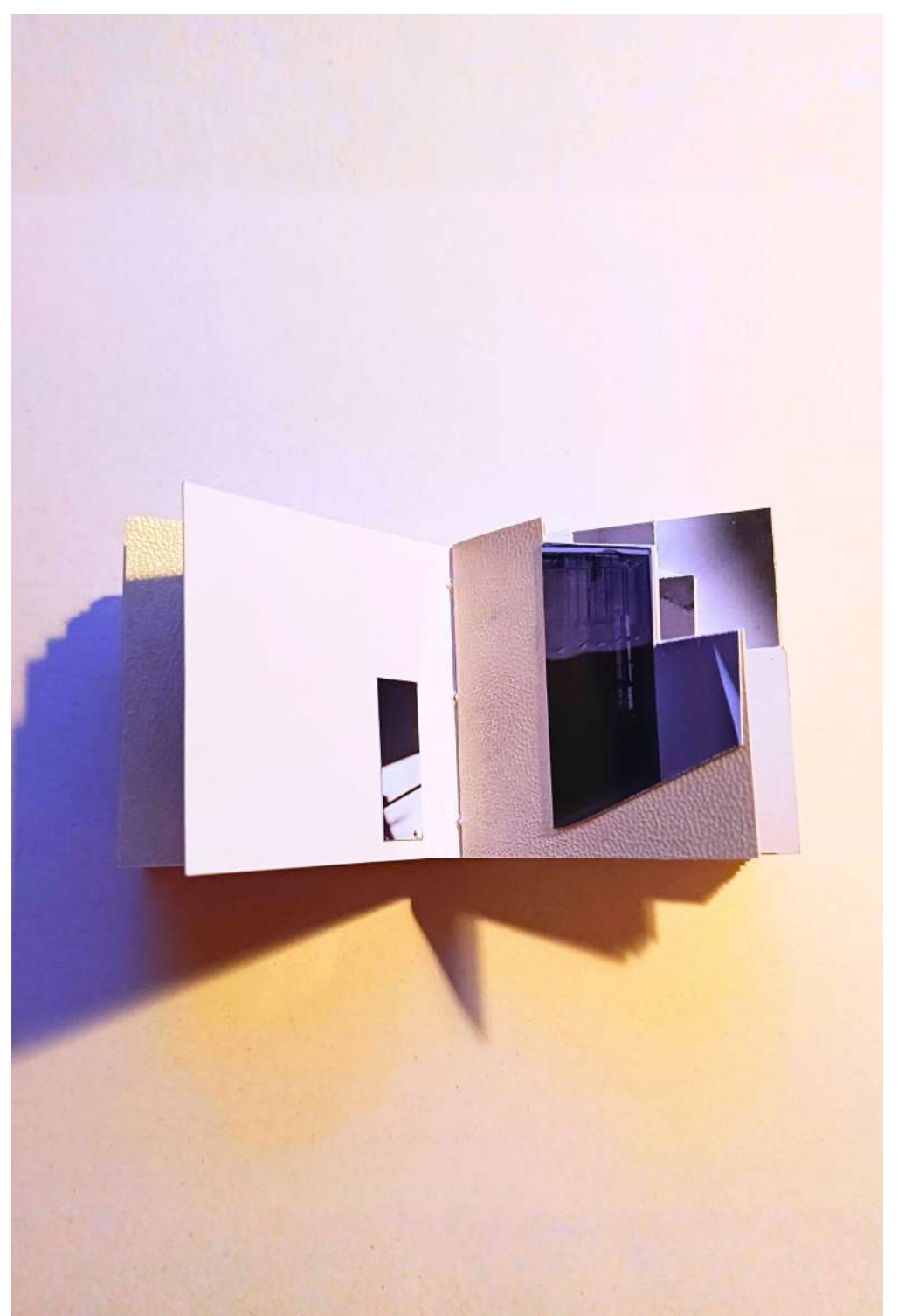


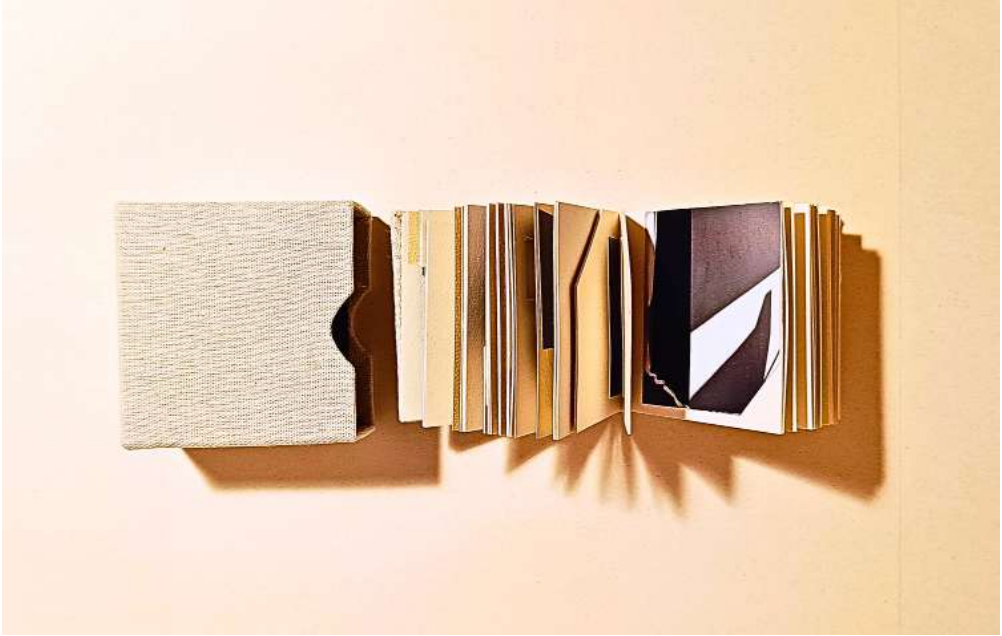
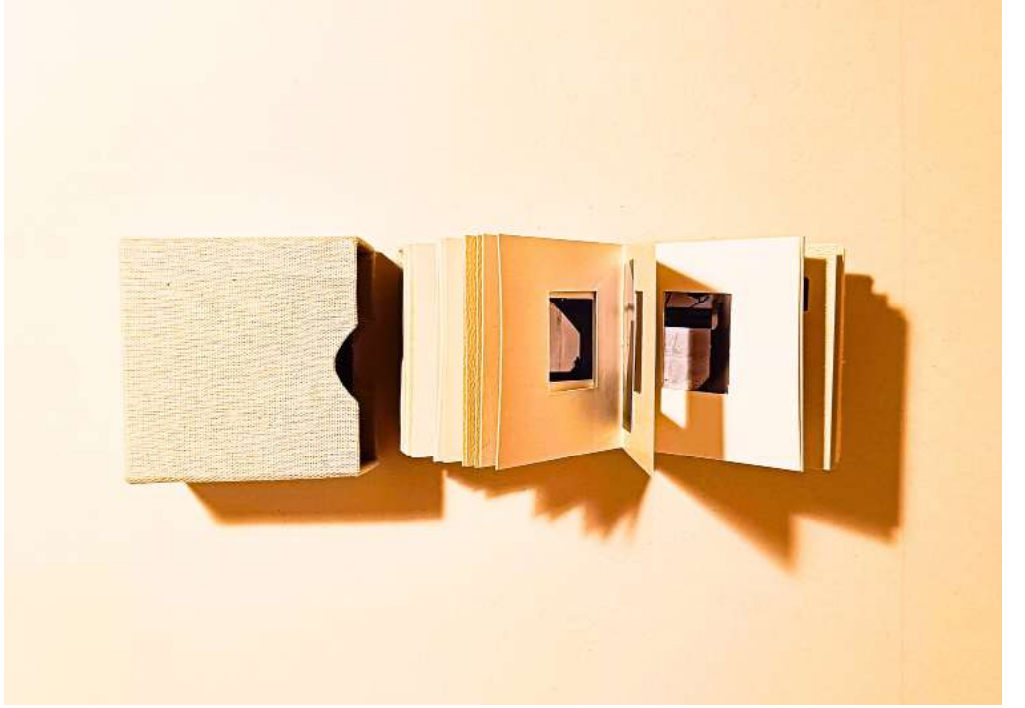
Elif Köse Akdemir

Fragments of Space, Collage on Leatherworking Paper, 52mm x 52mm, 4 variations, 2024

This book, designed in specific sizes, offers a reflection on the book form as a whole, considering it as a spatial entity. Within this work, the book form is conceptualised as a space, which is fragmented into constituent parts. Each page facilitates an experiential reading of these spaces through the juxtaposition of photographs, which are arranged in a sequential manner. As a collage, the fragmentation and random arrangement of diverse spatial images creates a relational unity with novel spatial references. The sequential structure of the book form, a necessary component of its design, connects these spatial fragments, creating a continuous and fluid trajectory. Each page is linked to the preceding page, forming a spatial field of experience for the reader.

Elif Köse was born in 1990 in Adana, Türkiye. She completed her undergraduate education in the Department of Painting at the Faculty of Fine Arts, Mersin University. She currently works as a research assistant at the Faculty of Fine Arts, Bodrum, Muğla Sıtkı Koçman University, and continues her Proficiency in Art. She continues her artistic production both individually and collectively as part of Carbon Collective, and has participated in numerous projects and exhibitions.





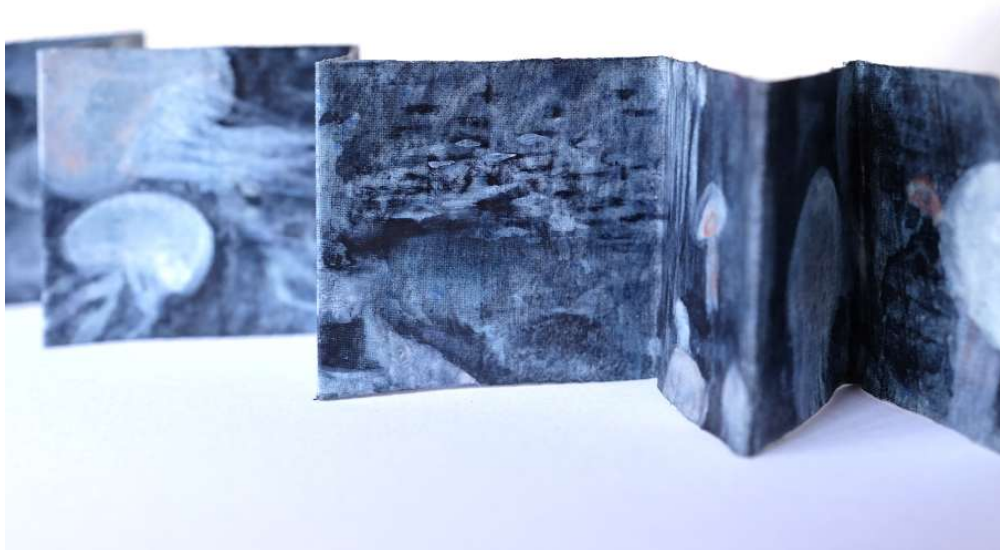
Elvan Erdin

S.U.B “Subterranean Underwater Beasts”, Handmade Book, Paper Marouflé on Fabric, Watercolor, Acrylic, 9 Variations, 5.2x5.2 cm, 2025

In this series the boundaries between life-giving water and the subconscious dissolve into one another. A mother book and its eight offspring, shift their gaze away from destruction and turn instead, towards the source of life and creation, the unifying energy of the maternal ocean. With its mysterious landscapes and complex ecosystems, the ocean floor echoes the human subconscious. Both realms hold hidden layers unknown to us. Worlds that exist beyond words and belief systems just beneath the surface. Whether we call it science or call it religion, we have created intricate systems to survive but placed in the universe, we still feel the mystery of it all. Focusing on the gently drifting beasts in the ocean's borderless bosom, this book can be read as messages of softness by life as oppose to harsh points created by the systems we have constructed. After all: Above, we are all different. Below, we are all the same.

Elvan Erdin, born in 1961, graduated from Maçka Technical High School, Department of Industrial Painting and Decoration. In 1980, she moved to London to continue her art education. After completing the foundation course at Heatherly School of Fine Art, she earned her undergraduate diploma in Painting from Croydon College London, Faculty of Fine Art, in 1985. Parallel to her freelance work involving art and design, she studied at Guildhall University, Department of Interior Design and Technology and obtained a BA Honours 1st Class degree. Between 1985 and 2025, she has taken part in numerous group exhibitions, art fairs, and biennials both in Turkey and abroad, and held solo exhibitions. Her work titled 'Serious Background Problems' earned her a finalist position in the Royal Academy's 2008 Summer Show. After living in London for many years, Elvan Erdin returned to Turkey in 2012. Since 2019, she has continued her artistic practice in her studio in Bodrum. Here, her work has gained new dimensions through collaborations with local institutions and groups, as well as curatorial exhibitions held in venues bearing local history and memory.





Elvan Erdin

Tary Fail, Handmade Book, Mixed Media, 9 Editions, 6x7 cm 2025

The phrase “Fairy Tale” is reversed in the title of this book as a metaphorical act, pointing to the state of our world today. The sparkle of the pretty little fairies in our lives have faded. Everything has turned upside down. Today’s glitter is fake, reality is artificial and the dullness of the human impact prevails on Earth. “Tary Fail” is created from used tea bag paper I began collecting some time ago. With the arrival of summer, flames swept across the country, causing irreversible destruction to forest life. In response, I turned to the quite strength of tea bag paper as a way to hold on to hope. It’s fragile yet resilient strength, stains, marks and soil like hues left on it by tea leaves remind me of the Earth itself. All the materials used in the making of this book are reclaimed, repurposed, reborn. While it represents loss, this book is also an act of quite resistance, an expression of compassion for a world who’s magic we are increasingly forgetting to protect.

Elvan Erdin, born in 1961, graduated from Maçka Technical High School, Department of Industrial Painting and Decoration. In 1980, she moved to London to continue her art education. After completing the foundation course at Heatherly School of Fine Art, she earned her undergraduate diploma in Painting from Croydon College London, Faculty of Fine Art, in 1985. Parallel to her freelance work involving art and design, she studied at Guildhall University, Department of Interior Design and Technology and obtained a BA Honours 1st Class degree. Between 1985 and 2025, she has taken part in numerous group exhibitions, art fairs, and biennials both in Turkey and abroad, and held solo exhibitions. Her work titled ‘Serious Background Problems’ earned her a finalist position in the Royal Academy’s 2008 Summer Show. After living in London for many years, Elvan Erdin returned to Turkey in 2012. Since 2019, she has continued her artistic practice in her studio in Bodrum. Here, her work has gained new dimensions through collaborations with local institutions and groups, as well as curatorial exhibitions held in venues bearing local history and memory.





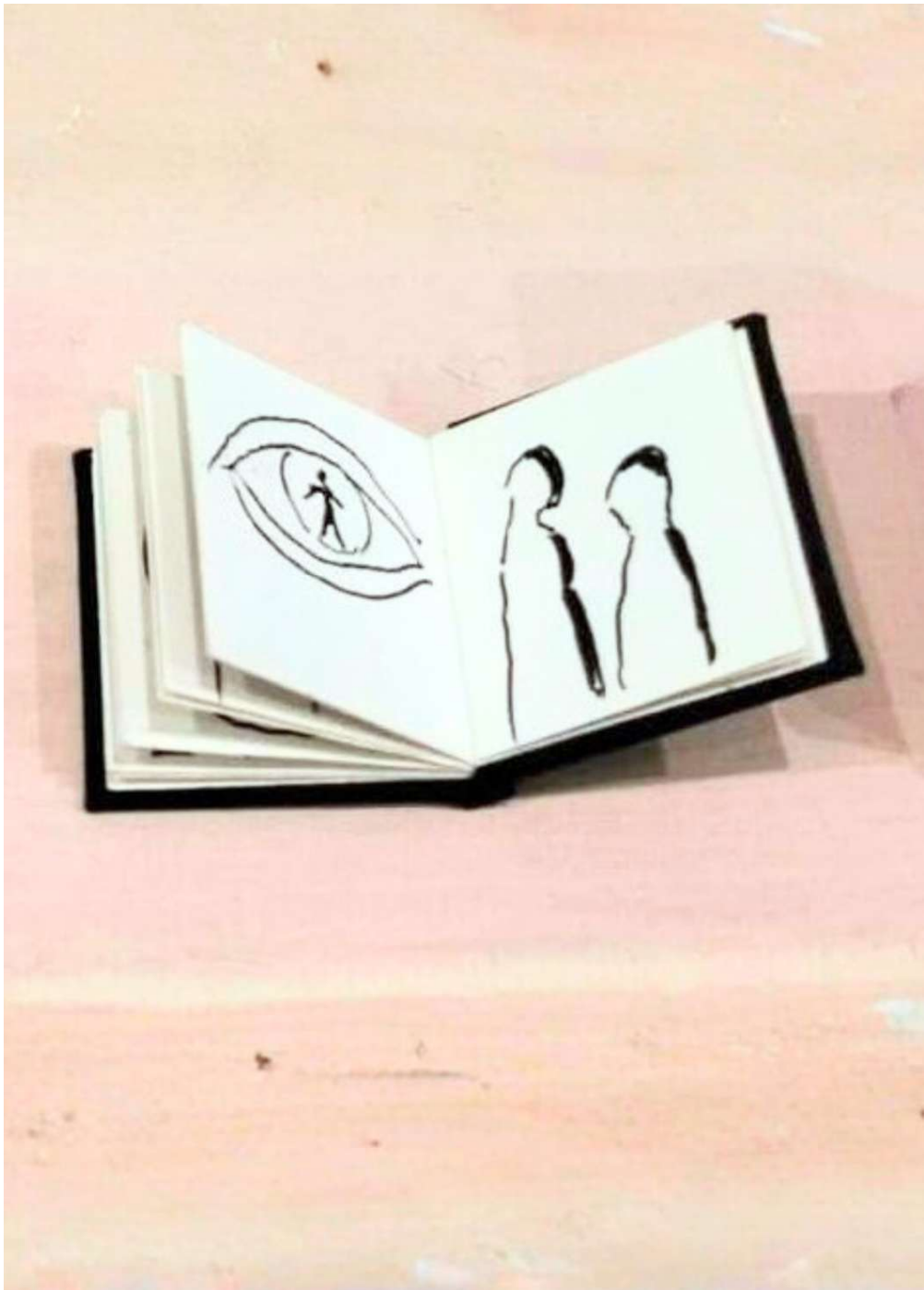
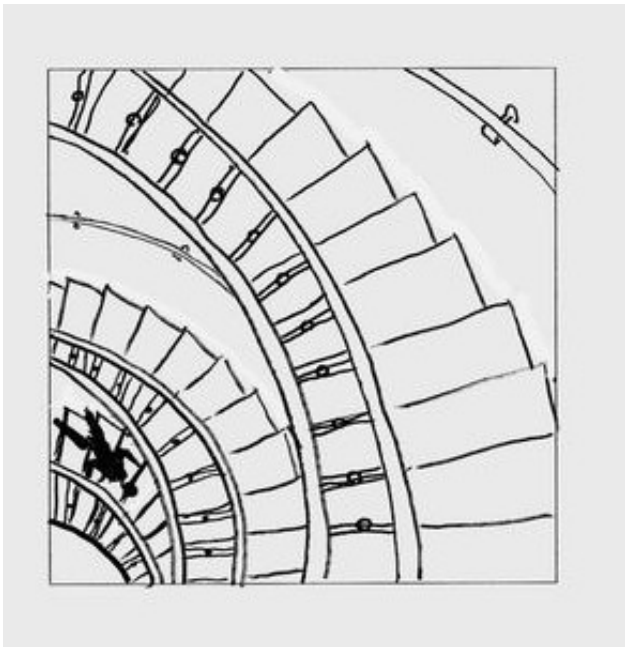
Erkan Nazlı

Where do I start?, Handmade Book / Drawing on Paper, 4 Editions, 5x5 cm,
Ed. 7+2+2, 2024

This book is about the story where the pain starts and what it costs in a young mans life.This book ia a unique piece with 3 other siblings.

Born in Istanbul in 1964, the artist began his formal creative journey at the İstasyon Art Academy between 1980 and 1982. During this period, he contributed to the iconic humor magazine Gırgır as a comic artist and participated in various competitions and exhibitions. After graduating from St. George's Austrian High School in 1983, he pursued a degree in architecture at Istanbul Technical University, graduating in 1988. Alongside a professional career in architecture, he maintains a deep-seated devotion to painting and poetry. Currently, his creative practice is enriched by ongoing studies in philosophy, which informs the intellectual depth of his multifaceted artistic output.





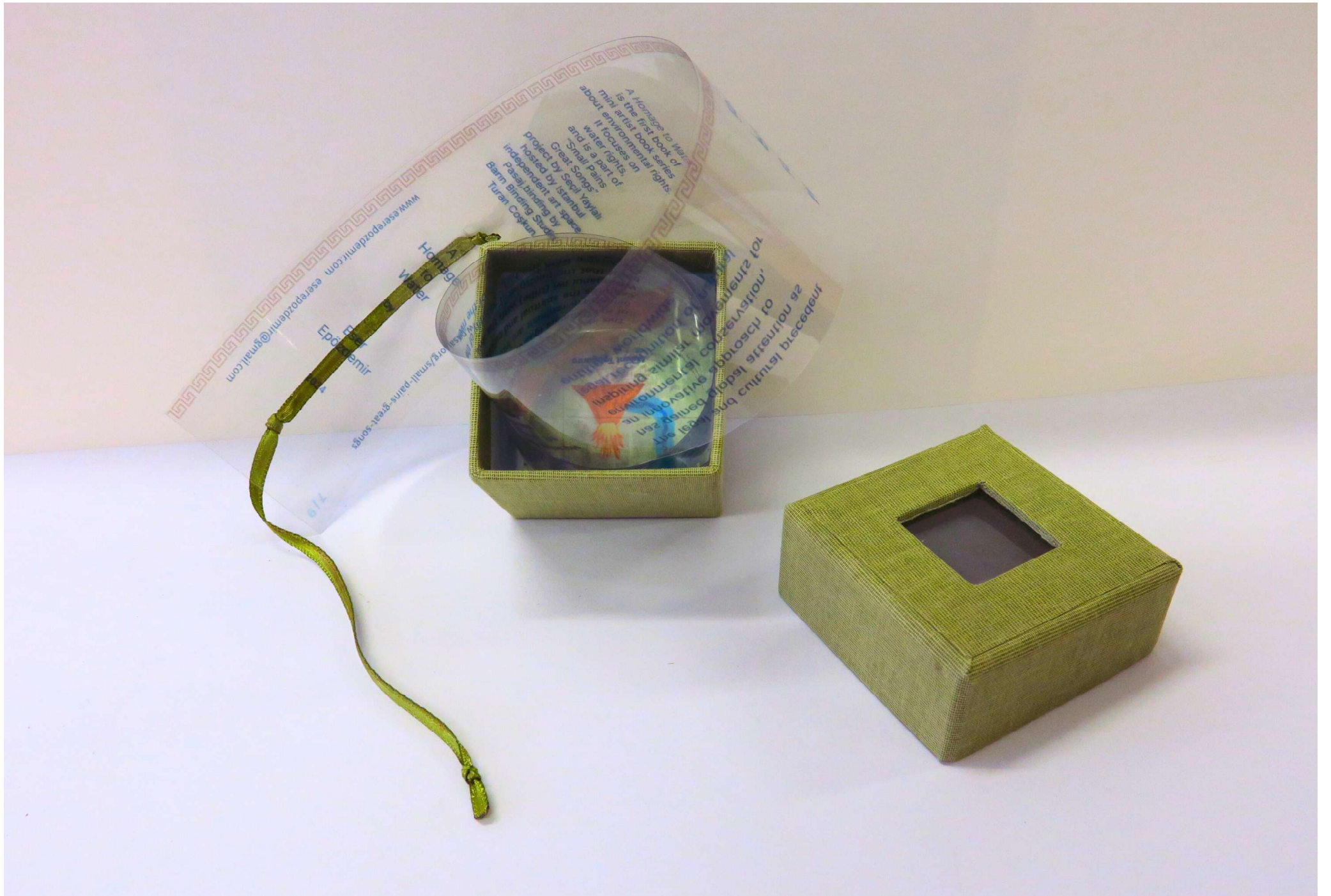
Eser Epözdemir

A Homage to Water , Handmade Book Digital Print on Acetate Paper
Edition of 9,5x5 cm,2024

A Homage to Water is an artist book focused on environmental rights. It explores the deep cultural and spiritual connection between the Māori people and the Whanganui River in New Zealand, emphasizing the legal recognition of the river as a living entity. It explains that, through a precedent-setting decision, the river was granted legal rights and recognized as a “living entity.” It emphasizes the interdependence of human identity and environmental health, coexistence, and the significance of all living being

Eser Epözdemir is an artist, art & culture accessibility consultant, and cultural producer based in Istanbul. She is interested in interconnectedness—the way “things” relate to one another. Her practice focuses on those invisible threads that tie us to our environments and vice-versa. Whether inspired by the solid weight of architecture or materials from the shifting landscapes of cultural memory, she is drawn to understanding the texture of relationships and the layers that elude the first glance. For her, art has become a tool for ‘translation.’ She works across site-specific installations and lens-based media to peel back the layers of the systems we live in—exploring the strange tension between empathy and apathy, or void and fullness. By challenging traditional modes of perception, she examines new possibilities of how we ‘see’ what is around us. As a synthesis of her artistic background, research interests, and the projects she has realized, she has undertaken the role of Türkiye’s first arts and culture accessibility consultant. She does not see audio description as a technical chore; she views it as a raw, creative potential for ‘visual translation’.



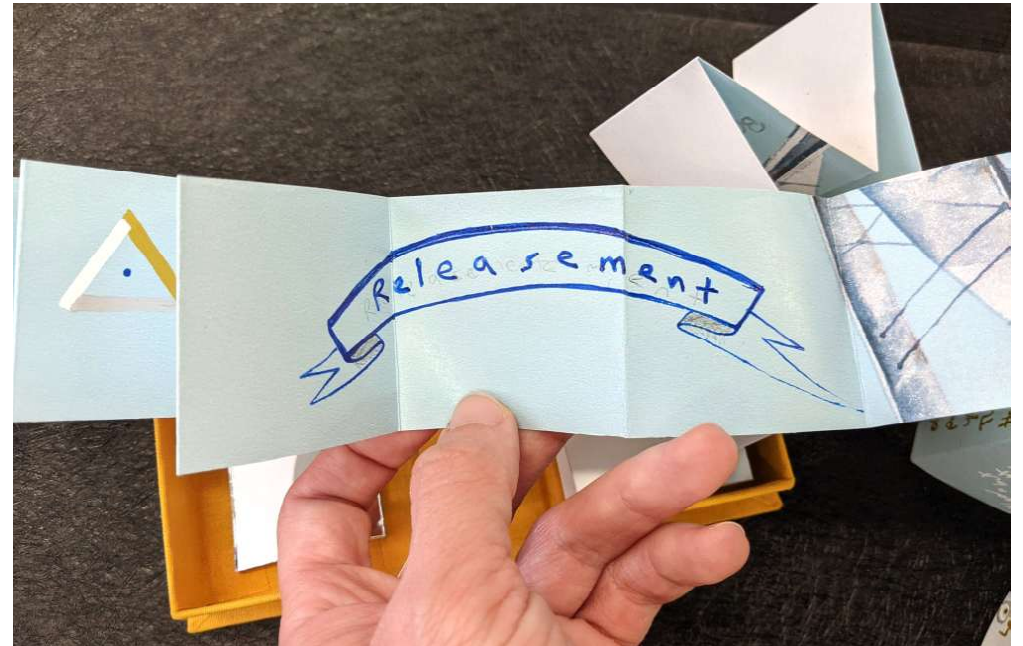


Eser Epözdemir

Releasement, Handmade Book Handmade on wallpaper, single edition
5x5x5 cm., 2024

Releasement is a handmade accordion artist book. It is a unique copy created in english. It is designed as a ‘meditation overture’. The text starts with breathing in-out suggestions, and brings the reader to a safe, tranquil place above the clouds to face oneself with a ‘real-magical’ mirror.

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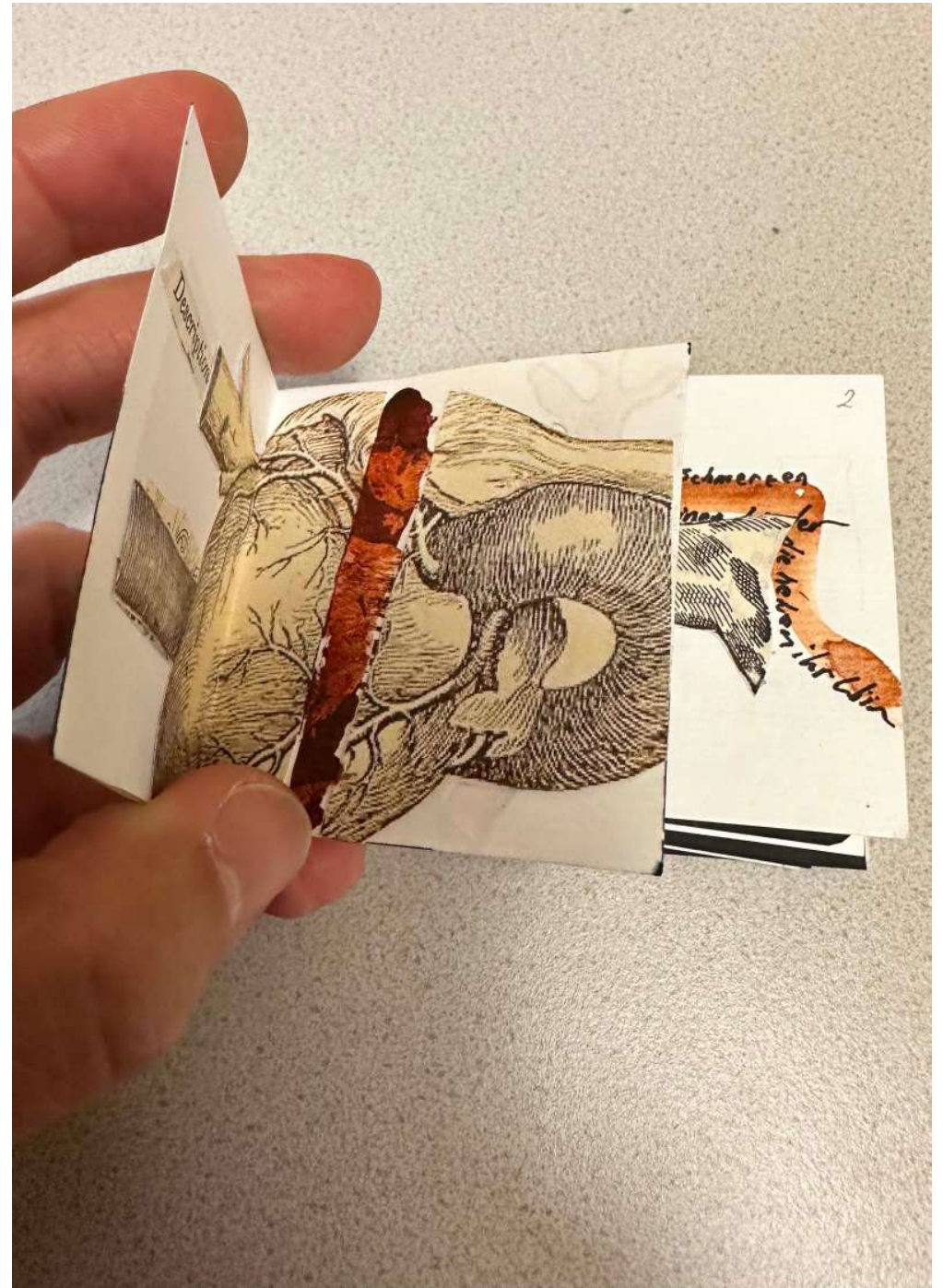
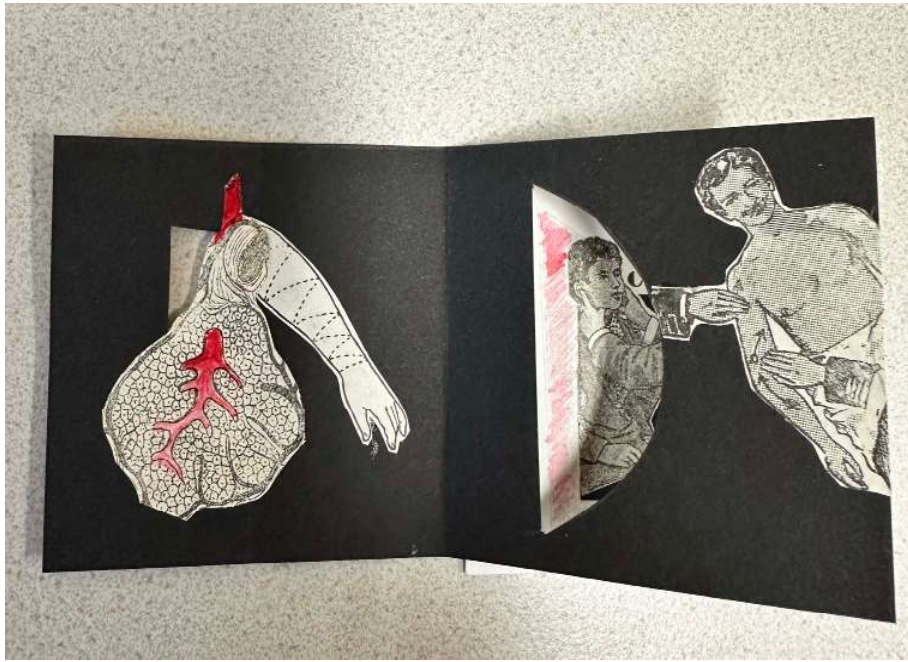
Esin Turan

Pain, unique piece, unique piece-Handmade Book, Collage, Aquarell on Hahnemühle Paper, 7x7x1 cm, 2024

"Pain" is a small, intimate artist's book inspired by Heinrich Heine's poem "Aus meinen großen Schmerzen" (1822). Heine's poetic transformation of great pain into small songs forms the conceptual starting point of this work: from the immense emerges the intimate, from the physical the lyrical, from the wound the artwork. The material foundation consists of pages from an early 20th-century medical book. Its anatomical engravings – heart, lungs, vessels, limbs – are removed from their scientific context and placed into a poetic one. Images once used for diagnosis and explanation become carriers of an inner, emotional cartography. The artist's use of color is restrained. Black and white dominate – like light and shadow, exposure and concealment. The black areas function as cuts, closures, silences. They interrupt the gaze and require movement: turning, unfolding, searching. The few red elements – coral-like structures, veins, traces of blood – run through the book like a connecting system. They symbolize blood as the bearer of life and at the same time of pain. Veins connect everything: heart and hand, body and word, inside and outside. Pain is not isolated; it is a network. The small scale of the book stands in deliberate contrast to the magnitude of the theme. It must be held in the hand. The viewer becomes a participant. Through opening, folding, and unfolding, a physical dialogue with the work emerges. Pain is not illustrated; it is experienced. Like Heine's "little songs," the core remains partially concealed. The book laments – yet it does not reveal everything.

Esin Turan was born in 1970 in Konya, Turkey. She studied at the Academy of Fine Arts at Hacettepe University in Ankara and later at the Academy of Fine Arts in Vienna in the studio of Bruno Gironcoli. Her work has been presented in numerous solo exhibitions in Vienna and Istanbul, including Galerie AAI, Galerie Siebenstern, Galerie Hinterland, Galerie Sur, and the Austrian Cultural Institute. Turan has also participated in international group exhibitions at institutions such as Belvedere, Kunsthalle Krems, MuseumsQuartier, and the Austrian Cultural Forum in New York. Her works have been shown in exhibitions and biennials across Europe and internationally.



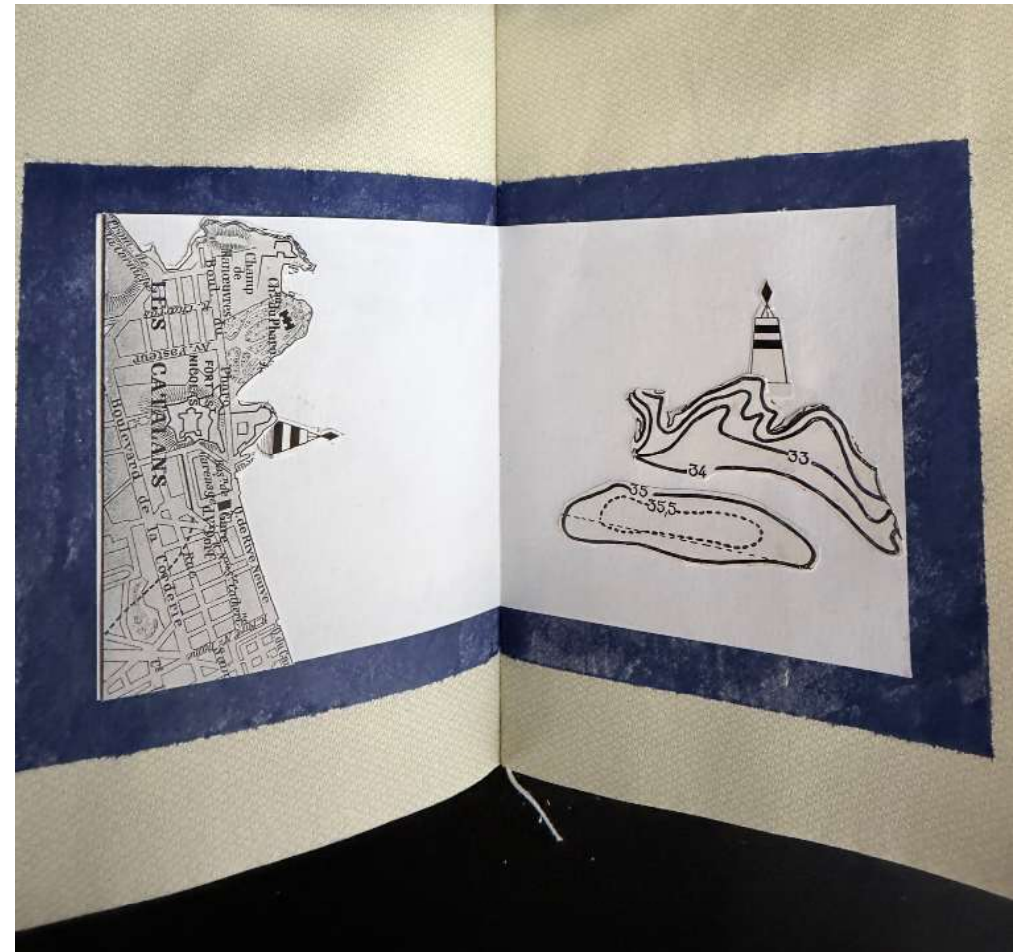


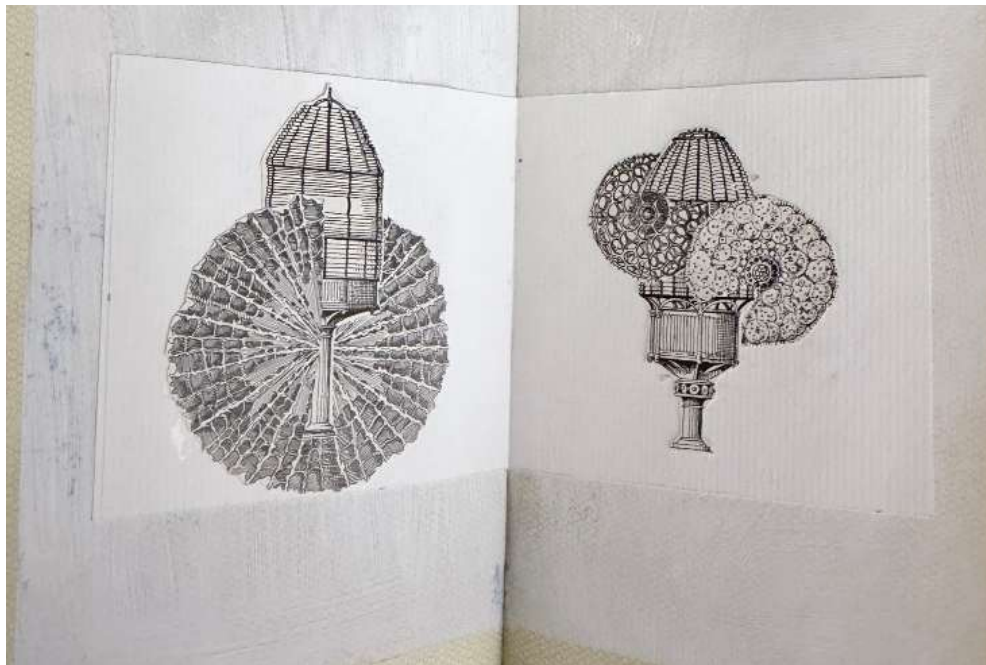
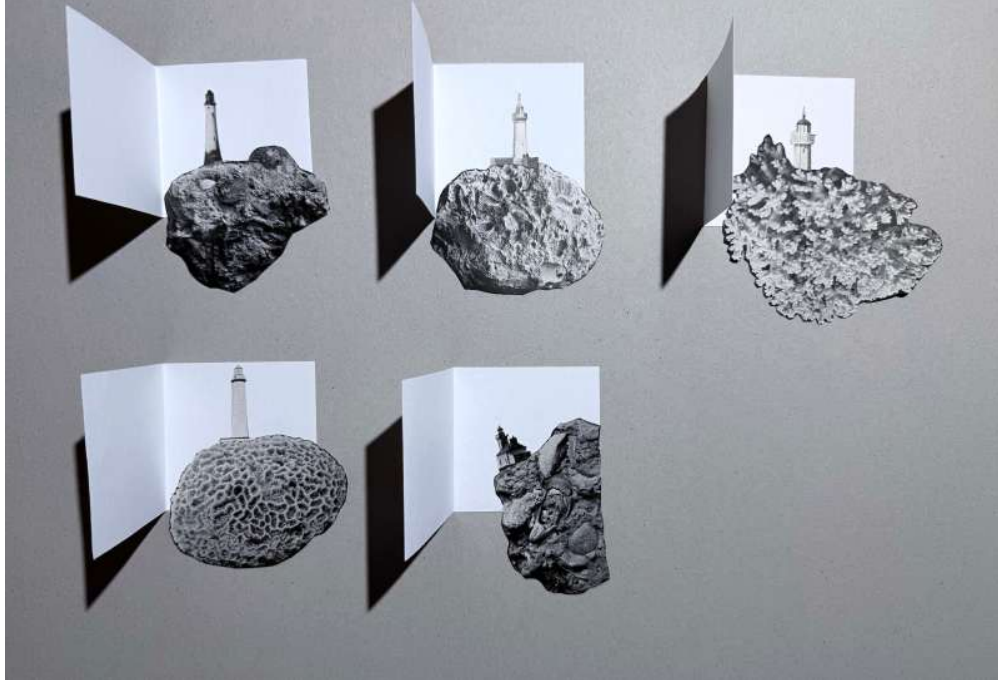
Esin Turan

La Mer / La Mer et l'Homme, readymade, paper collage, single edition, 9.5 × 15 cm, 2026.

“Borderless” is a two-part artist’s book project exploring the fragility of borders and the longing for their dissolution. The works *La Mer* and *La Mer et l’Homme* offer two perspectives on a shared theme: the tension between order and openness, control and freedom. Both works are based on original, invalid passports of unknown individuals. These documents, once instruments of state control and identity assignment, are stripped of their function and transformed into poetic visual spaces. Their pages carry traces of movement – stamps, numbers, grids – which are overlaid with collages, drawings, and cartographic fragments. At the center lies the sea. In *La Mer*, the sea appears as a boundless space: fluid, intangible, beyond fixation. It resists the lines of maps and escapes the logic of measurement. Here, the sea becomes a symbol of radical openness. In *La Mer et l’Homme*, the perspective shifts: the human enters into relation with the sea. Navigation, orientation, and control become visible – and at the same time reveal their fragility. The human attempts to read, structure, and understand the sea. Yet the sea remains indeterminate. Between these two poles, the project unfolds: the passport draws borders – the sea dissolves them. The human seeks orientation – and simultaneously loses it. “Borderless” does not treat borders as fixed realities, but as fragile constructions. At the same time, their dissolution is never complete. Between fixation and fluidity emerges an in-between state. In this context, the sea is not a place, but a condition a state of transition, movement, and uncertainty.

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Esin Turan

Hidden, watercolor on Hahnemühle paper, single edition, 7 × 7 cm, 2026

This book project takes its starting point from Heinrich Heine’s poem about the transformation of pain into language – from inner experience into outward form. The “little songs” become fragile expressions that approach the unspeakable without fully revealing it. In *Hidden*, this idea is translated into a visual narrative. The recurring, minimal faces appear veiled, fragmented, almost anonymous. They are not portraits of individuals, but carriers of a condition: restrained emotion, unspoken experience. Transparent layers overlay the images, reinforcing the sense of concealment – as if a thin yet impenetrable membrane separates the inner from the outer. The book follows a subtle progression: from darkness to light, from concealment to emergence. At first, dark greys dominate, creating an atmosphere of weight and silence. Gradually, soft pink tones begin to appear – not as resolution, but as a gentle opening. What is hidden is not fully revealed; it begins to shimmer. The figures do not “speak” in a literal sense – like Heine’s songs, they lament without articulating what they have seen. Their eyes become central: alert, searching, sometimes empty. *Hidden* does not seek to expose pain directly. Instead, it allows it to surface indirectly – through fragments, suggestions, and repetition. The book becomes a space of resonance: a quiet flutter between inside and outside, between what can be spoken – and what remains hidden.

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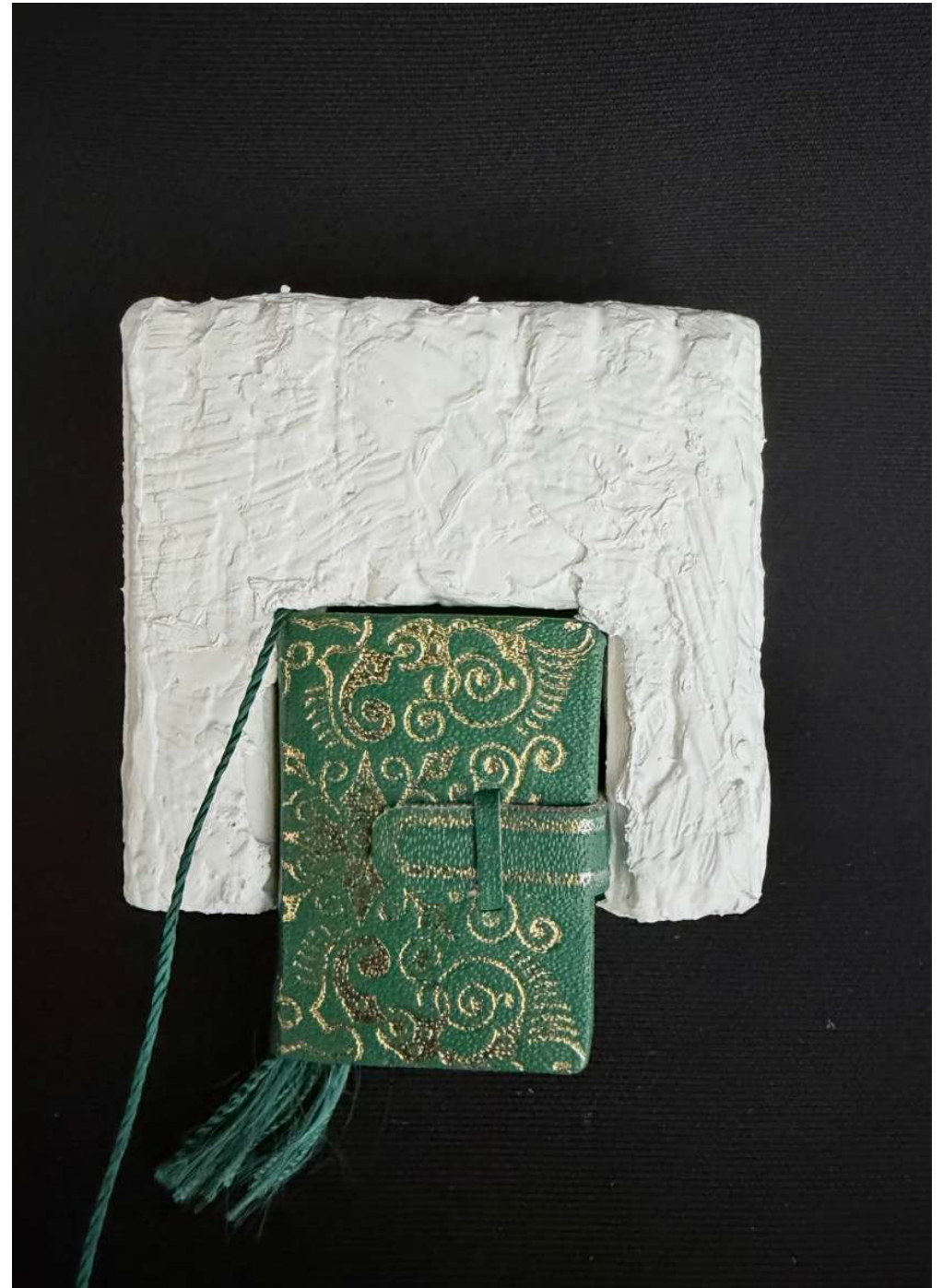


Esin Turan

Secret, Readymade, Polyester, Unique Piece, 7x7 cm 2026

This work originates from Heinrich Heine's subtle transformation of great pain into small songs – a movement that does not clarify, but displaces: from the visible into the hidden. At its core lies a concealed book. Embedded within a ceramic form resembling a brick, it becomes an object of tension between protection and confinement. Its surface appears rough, sealed, almost resistant – as if it both guards and denies access to what lies within. The book remains invisible. It cannot be opened or read – and precisely in this absence lies its meaning. It represents what individuals carry within themselves but do not reveal: belief, memory, doubt, pain, and hope. Next to it, a magnifying glass suggests access to knowledge – yet remains ambiguous. It is a tool of approach, not of entry. It enlarges, but does not decode. It reflects the human desire to make the hidden visible – and the impossibility of fully grasping the inner self. As in Heine's poem, the “songs” return without revealing what they have seen. The work resists disclosure and instead opens a space of questioning. A field of tension emerges between inside and outside, between the urge to express and the impulse to conceal. The book exists – yet it remains hidden.

Esin Turan was born in 1970 in Konya, Turkey. She studied at the Academy of Fine Arts at Hacettepe University in Ankara and later at the Academy of Fine Arts in Vienna in the studio of Bruno Gironcoli. Her work has been presented in numerous solo exhibitions in Vienna and Istanbul, including Galerie AAI, Galerie Siebenstern, Galerie Hinterland, Galerie Sur, and the Austrian Cultural Institute. Turan has also participated in international group exhibitions at institutions such as Belvedere, Kunsthalle Krems, MuseumsQuartier, and the Austrian Cultural Forum in New York. Her works have been shown in exhibitions and biennials across Europe and internationally.



Ferahî Mengeş

1m2 Handmade Book/Mixed Media on Paper, 4 Editions • 5x7 cm 2025
2017/2025

The rich diversity of colors, textures, and varieties of plants growing in the lands where she has lived since childhood, and nature's wild seasons untouched by human intervention, capture the artist's interest. In her childhood world, unaware of humanity's destructive and exploitative approach to earth and nature, her relationship with nature was one of admiration and gratitude for what the earth provides us. As she grew older, she noticed some wildflowers (like violets) and herbs disappearing, tracking them in distant mountains. Collecting seeds of every plant and flower she encountered, she would surprisingly encounter these seeds years later. Particularly in her recent solo exhibitions, she has emphasized the importance of nature and plant life cycles in sustainable living. Plants on the verge of extinction carry not only their own stories but also transport the artist's memories with her mother to the present.

Ferahî Mengeş graduated from Işık University, Faculty of Fine Arts, Department of Visual Arts, and completed her Master's degree in Art Theory and Criticism at Işık University Institute of Social Sciences in 2014. Throughout her artistic career, Mengeş has participated in solo and group exhibitions and continues her work. Most recently, in April 2024, she opened her solo exhibition titled "1m2" at Aynalı Geçit Gallery. Mengeş has also published short stories related to ecology.





Giorgio Caione

Nauman Playground (2007) ,Handmade Book, Digital Print on Paper,,Edition of 9, 5.2 x 5.2 cm ,2024

Square Depression is a project by Bruce Nauman that was realized in Münster* (Germany). It is an inverted pyramid, a 'walk-in' sculpture made of white concrete. The aim was to create a space where one could experience a feeling of being isolated, helpless, and alone. A young girl with a blue balloon seemed not to care much about the artist's intention, transforming the installation into a funny playground.

*The installation was dismantled in 2020 by the University of Münster, which promised to recreate it in another location.

Giorgio Caione (born 1981) is a curator, photographer, and educator. He studied Cultural Heritage and specialized in Contemporary Art at the Brera Academy of Fine Arts in Milan. Since 2007, he has collaborated with the Asilo Bianco association and other cultural organizations both in Italy and abroad, including the Piedmont Region, the Municipality of Turin, and the Poscio Collection. He curated the Studi Aperti festival in Ameno (No) for several years. From 2014 to 2017, he lived in Istanbul, where he taught photography at Istanbul Technical University. Some of his most recent curatorial projects include: Vertigo. Contemporary Visions of the Mountain (2021); Between XIX Century Art from Vigizzo Valley and Contemporary Art (2022, Poscio Collection, Domodossola); (Im)possible (UMA Gallery, Novara, 2022); Sulla Pelle (Logge de' Banchi, Pisa, 2023); and Profondità di Campo (C2 Contemporanea, Florence, 2024). As a photographer, his work focuses on the unexpected, the deviations, and the surprising poetry found in often-overlooked everyday objects, places, and memories. Together with photographer Stefano Majno, he is currently engaged in a long-term project exploring unrecognized states. He lives and works on Lake Orta, in northern Italy.



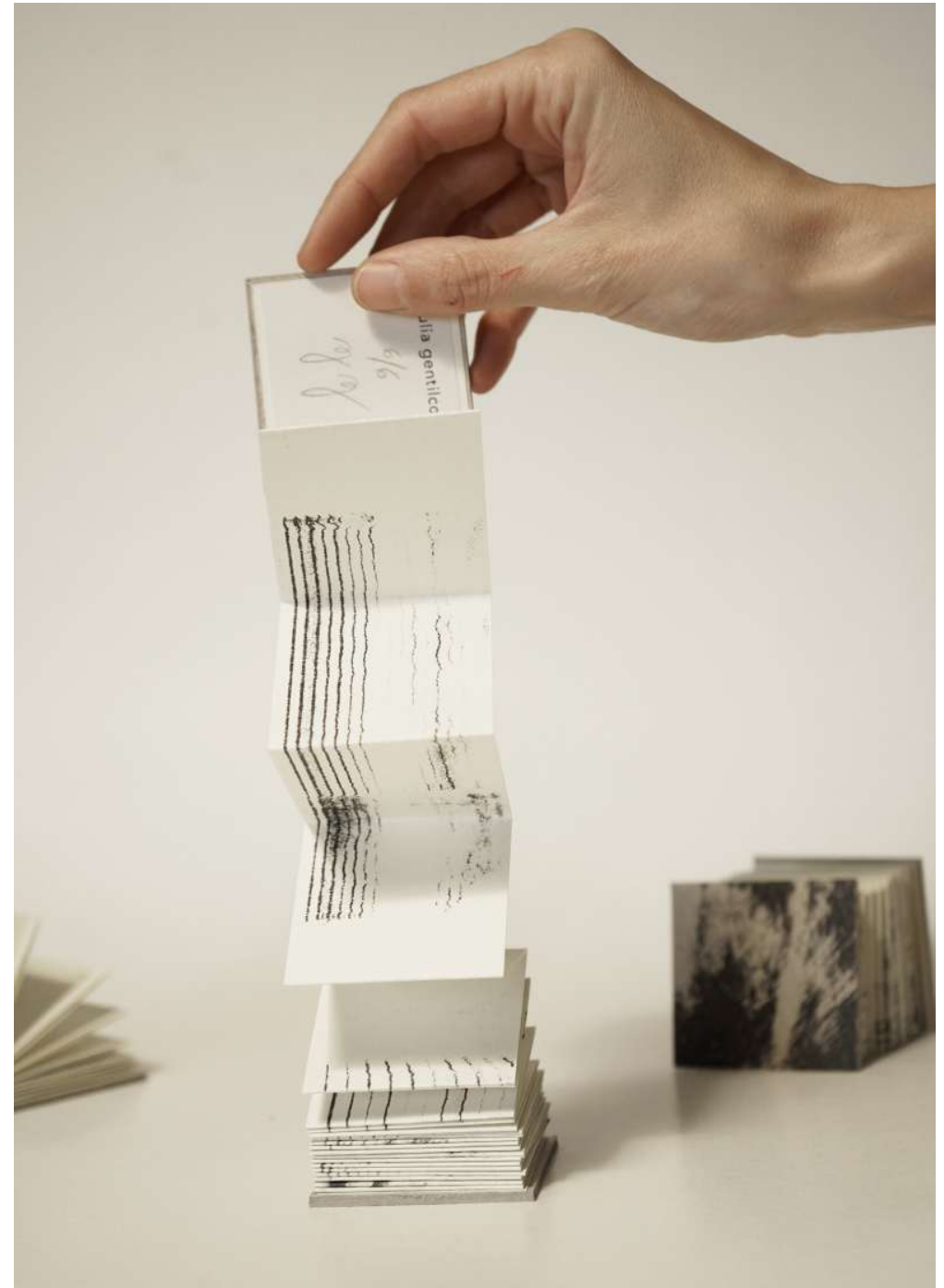


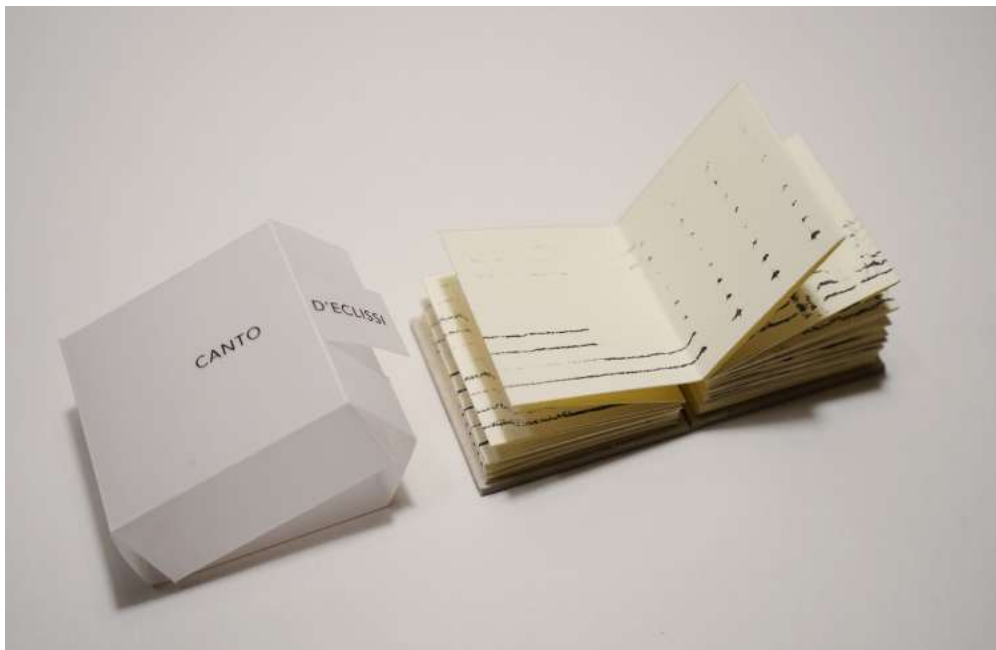
Giulia Gentilcore

Canto d'Eclissi (Eclipse Song), Handmade Book, Acetone Transfer on Paper 6 Variations, 5 x 5 cm, 2024

Birds are particularly fragile during molting. For a brief time, they may lose the ability to fly. This phase, called eclipse plumage, gently describes the moment when a bird pauses, waiting for its feathers to grow back. Aware of its vulnerability, the bird stays discreet, avoids bold actions, and patiently awaits renewal to regain its strength and beauty. Canto d'Eclissi contains the sonogram of a cry, recorded by the artist using a bird song recognition app. The 'song' is transformed into a graphic sign, giving visible form to intimate pain and its release. Like a bird in eclipse, the artist embraces this pause, knowing that darkness can lead to light. The skin printed on the book covers becomes a delicate threshold between inside and outside, bearing the marks of every transformation.

Giulia Gentilcore graduated from the Brera Academy of Fine Arts, her artistic research focuses on graphic art and printmaking, freely combining traditional and experimental engraving techniques. Her figurative exploration portrays images as allegories and metaphors, where every detail simultaneously hides and reveals. Her intimate, poetic, and dreamlike vision belongs to a personal imaginary suspended between opposing poles: urgency and meditation, drama and lightness. Her works create intricate spaces alternating microcosms of signs with emptiness. Awards include the Special Prize for Printmaking at the XIII Biennial of Graphics and Arts in Castelleone, the Brera Bicocca Prize (Salon Primo, Milan), and First Prize at Brera Meets Scarpatetti





Gonca Kuşçu Denizci

Life, Handmade Book, Porcelain, Handmade Paper, Edition of 5, 5.5 x 5.5 cm, 2025

Traumas kneaded within the artist's personal memory take shape through the transformative nature of clay, becoming reflections of love, freedom, and the bond formed with nature. While the serenity of white reflects a hidden inner peace within the simple form, each turned page represents a step toward healing, remembrance, and acceptance. Kuşçu creates a delicate diary that bears the traces of the past while whispering to the future

Born in Elazığ in 1973, the artist graduated from Istanbul University, Faculty of Business Administration. Following her studies, they built a professional career as a Certified Public Accountant (CPA), serving as an auditor and financial affairs manager. After beginning their ceramic practice in 1998, the artist has continued her creative work at Patika Ceramics Studio since 2003.





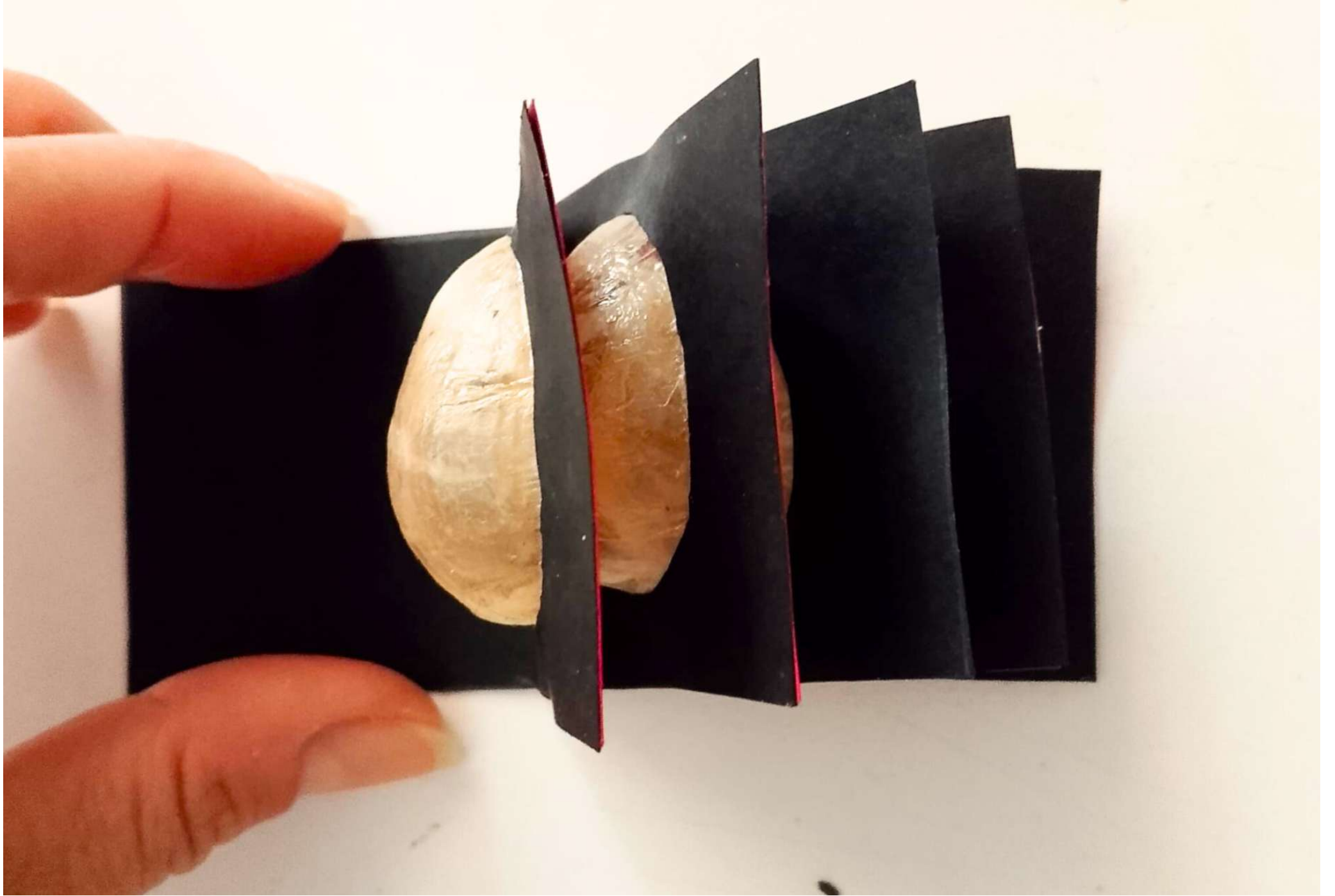
Gülay Özkan

Living Traces, Handmade Book, Paper and animal intestine, 5,2 x 5,2 cm, 6 Variations, 2025

The scars from an accident the artist suffered in childhood take on a new form through animal intestine; as a living organism, it allows the process of these traces to endure.

The artist was born in Izmir in 1983 and currently creates her works in her studio there. After gaining experience with traditional materials throughout her undergraduate studies, she began working with organic materials in 2020. Influenced by Joseph Beuys, her approach to materials is rooted in the Renaissance view of matter as a fundamental building block and Stoic definitions of substance.





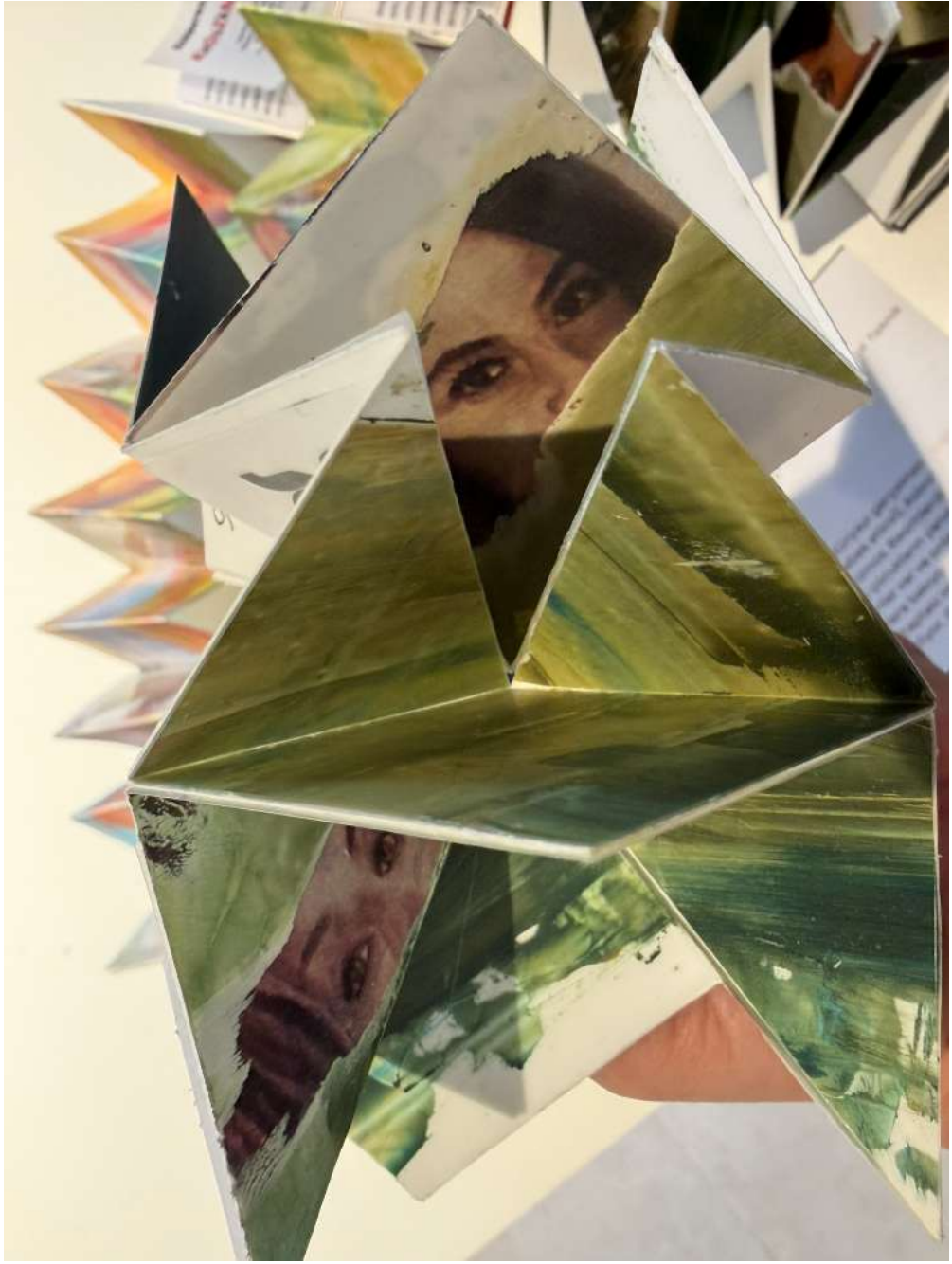
Gülderen Depas

Chaos-Cosmos, Handmade book, watercolor and mixed media on paper, 5.2 x 5.2 cm, Edition: 4, 2025

According to the theory of chaos, what really changes the world is small things. (Butterfly effect) Actually, chaos creates order, cosmos. In the pictures, next to the lively women and children there is chaos, women being killed looking at us so we won't forget them. For that reason, the images in each of the small folded books are watching us from different times. From the past, the present and the future...

Gülderen Depas graduated from İzmir Kız High School and then studied Architecture at Ege University. After graduating from the Painting Department of the Faculty of Fine Arts at Dokuz Eylül University, she completed her master's degree in Painting at the same university. In addition to 10 solo exhibitions in Turkey, she has participated in national and international workshops and group exhibitions. She created mural works on the entrance wall of the İzmir Agora ancient city (300m2), on the walls of the Azra Galvanizing Factory in Foça (600m2), and on the subject of the population exchange in Buca. She drew all the women's portraits in the book "Feminist Movement with its Thinkers and Activists," published by the Women's Commission of the İzmir Chamber of Mechanical Engineers. In 2022, her art book "Mona Lisa and Women Without Borders," published by Simurgart Publishing House, was selected for the Borderless Art Books Fair. She currently continues her work in her studio in Urla, İzmir.





Gülşah Bayraktar

Love Is Kitchen , Handmade Book / Collage and Drawing on Paper, 4 Editions, 5.2 x 5.2 cm, 2024

The kitchen is where I hear the heartbeat of life. Dup diss dupp diss... Food feeds my emotions and affects me. I don't put the kitchen at a different point than any other work I produce. Smells, tastes, sounds, colours and this canvas surface where my sense of touch works intensely makes me happy. And I wanted to invite you to this party:) To my kitchen...

The artist was born in Izmir. She graduated from Dokuz Eylül University, Faculty of Fine Arts, Department of Painting in 2012. Between 2012 and 2019, she worked as a lecturer at the Faculty of Fine Arts at Karadeniz Technical University. Since 2019, she has been serving as an Assistant Professor at Muğla Sıtkı Koçman University, Faculty of Fine Arts, Department of Painting. Until 2021, she focused on monochrome figures on wooden surfaces. While she previously utilized ready-made photographs for her paintings, for the past four years she has been working with her own body on paper using colors. A consistent characteristic of her work is that they are always produced on a small scale.





Günseli Baki

Pebbles Of The Rain , lotus design handmade artist book. - 52x52 mm, 5 edition AP+1, 2024

“You don’t have to be good...” Inspired by Mary Oliver’s poem “Wild Geese”, Günseli Baki’s handmade artist book “Pebbles of Rain” is a self-portrait book that presents some moments of her personal life. Composed of 25 different photo patterns, the book was produced in 7 editions, 5 series of lotus and 2 series of flatter designs.

Günseli Baki is a lens-based visual artist, photographer and cultural manager. She is mainly interested in memory/space; city/individual and gender issues in her art production. In her body and gender themed works, she investigates and tries to make visible the traces of past experiences and internalized behaviors in the construction of gender identity. Her visual and textual productions on memory and space are based on long-term research-oriented transdisciplinary studies that feed on archives. In all these works, she uses photography, text, video and collage as means of artistic expression. She continues her work at Sarı Denizaltı Art initiative and Odeon Pergamon Culture and Art Space in Izmir.



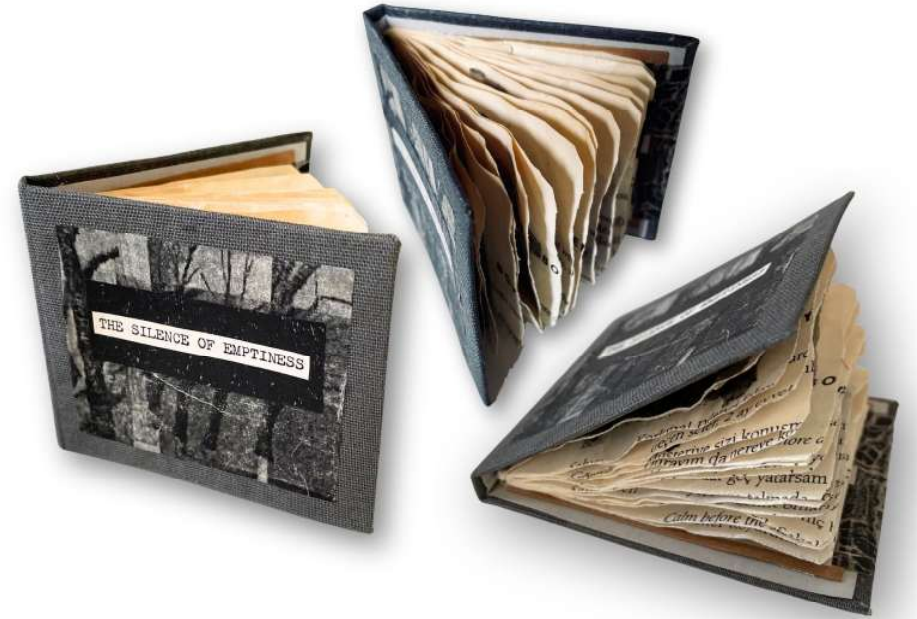


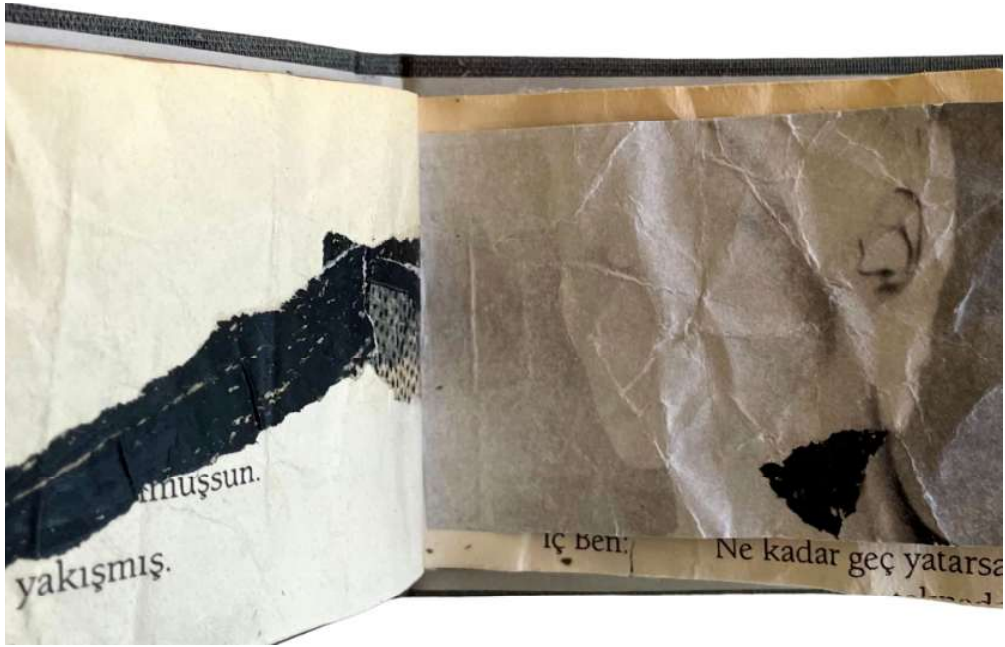
Günseli Baki

The Silence Of Emptiness , Handmade Book, Unique piece ,Mixed Media, 150x70 mm , 2024

We came home from the cemetery. We sat down. There was a long deep silence. I don't remember who broke the silence first and how many hours it lasted. Time flew. In that moment of silence, a black hole settled in the center of my chest. To get rid of the weight of this emptiness, I gripped on to the everyday life matters, sometimes even quite strange things that passed through my mind. I got lost in the wind. The year was 2016, it was summer and I was at the age of 40. The silence of the emptiness is the book of a life moment, a small part of an unending grief.

Günseli Baki is a lens-based visual artist, photographer and cultural manager. She is mainly interested in memory/space; city/individual and gender issues in her art production. In her body and gender themed works, she investigates and tries to make visible the traces of past experiences and internalized behaviors in the construction of gender identity. Her visual and textual productions on memory and space are based on long-term research-oriented transdisciplinary studies that feed on archives. In all these works, she uses photography, text, video and collage as means of artistic expression. She continues her work at Sarı Denizaltı Art initiative and Odeon Pergamon Culture and Art Space in Izmir.





Hatice Şencan

Entrusted, Textile Collage, 4 Editions, 5 cm x7 cm, 2024

This work is inspired by the true story of a Greek family entrusting the dowries of their daughter to a Turkish family during the Greek-Turkish population exchange in 1920s. And in this work, old lace and fabrics have been used to give new life to the materials and reinterpret the aesthetic values of the late century with a modern approach.

Hatice Şencan, creates wearable and adornable designs using local fabrics and natural dyeing techniques, reflecting her commitment to sustainability and craftsmanship. Each piece combines aesthetics and functionality with nature-inspired colors and textures, aiming to merge cultural heritage with modern designs. These works seek to offer unique creations that support a timeless and ecofriendly lifestyle.



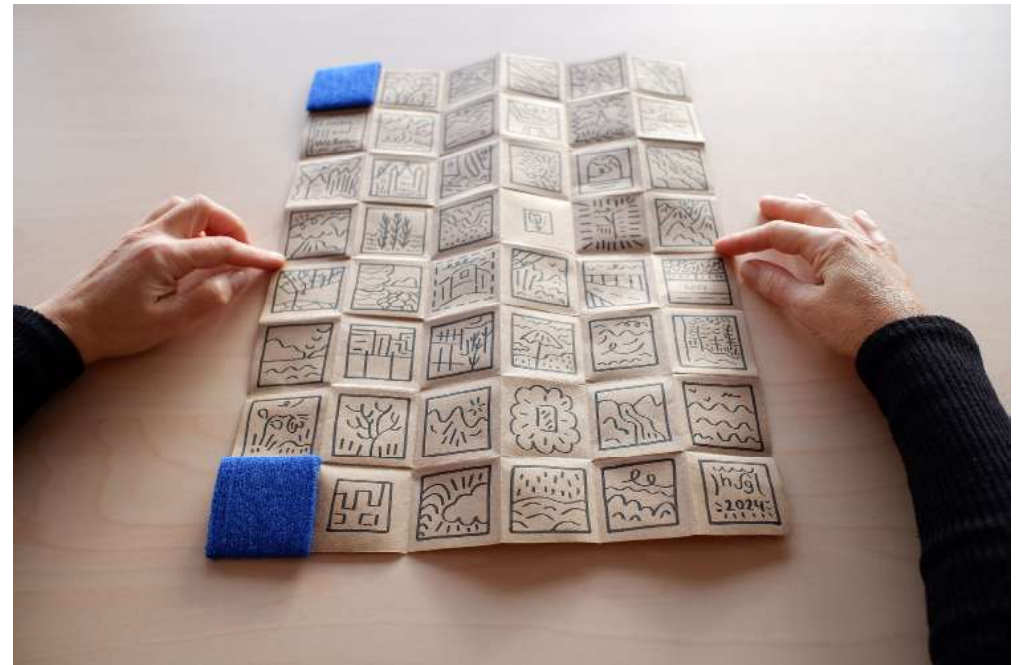


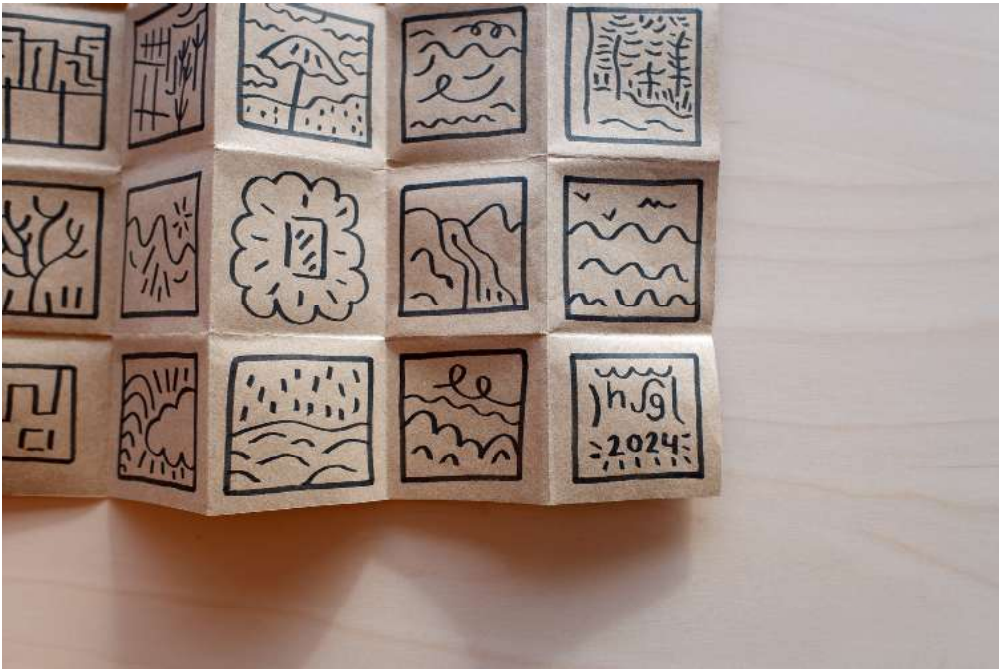
Hatiye Garip

Linien und Wellen, Created using Japanese ink on kraft paper and features a hard cover wrapped in blue wool, 52 x 52 mm, 4 Copies, 2024

“Lines and Waves” come together in a magnificent dance, capturing and reflecting moments from my inner thoughts and the external world. This interplay of emotions and experiences weaves a rich tapestry of life, allowing these elements to transcend lingering sadness and pave the way for healing.

Hatiye Garip is a disabled illustrator, comic artist, and designer from Istanbul based in Cologne. She likes to draw birds, flowers, and ordinary moments. She is interested in accessible illustration, comics, graphic medicine and experiments with onomatopoeia and field recordings. More recently, she has been running the Accessible Lines project, which brings together illustrators from the UK and Turkey to make their illustrations accessible. As a DAAD doctoral fellow, she is carrying out her research on accessible comics.





İpek Kay

I Woke Up and Found, Handmade Book Watercolor + embroidery , A.P. 1/1
+ 9 Unique Editions , 5.2 x 5.2 cm, 2024 – 2025

As the herbs keep cloaking the mountains and the foxtail lilies shoot up to reach the skies, let yellow blossoms burst forth upon our faces. Diving into the melody of the folk song of windy landscapes, with the touch of our dreams, illusions, and longings... Let us call out to the memories of the lost—those that seem more vivid now than when they truly were—from this very threshold of time and space.

İpek is an interior architect, designer, and illustrator currently living in Gümüşlük. She holds a PhD (2021) from the ITU Architectural Design Computing Program, with a doctoral thesis focused on developing a computational framework to enhance children's spatial experiences. Her academic background includes teaching roles at Istanbul Bilgi University and MEF University, where she coordinated studios and courses on furniture design and interior surfaces. At MONNOM, which she co-founded, she develops playful environments that bridge physical and digital realms to support children's sensory and collaborative production. She works as the design and implementation coordinator at City Detective City Environment and Art Association, a civil society organization focusing on children's spatial rights. Her recent work includes the project "Less Healing Plants" supported by the Culture-CIVIC Artistic Production Fund and created in collaboration with Hatiye Garip. In addition to her design work, she is a dedicated illustrator of children's books and imaginary worlds.



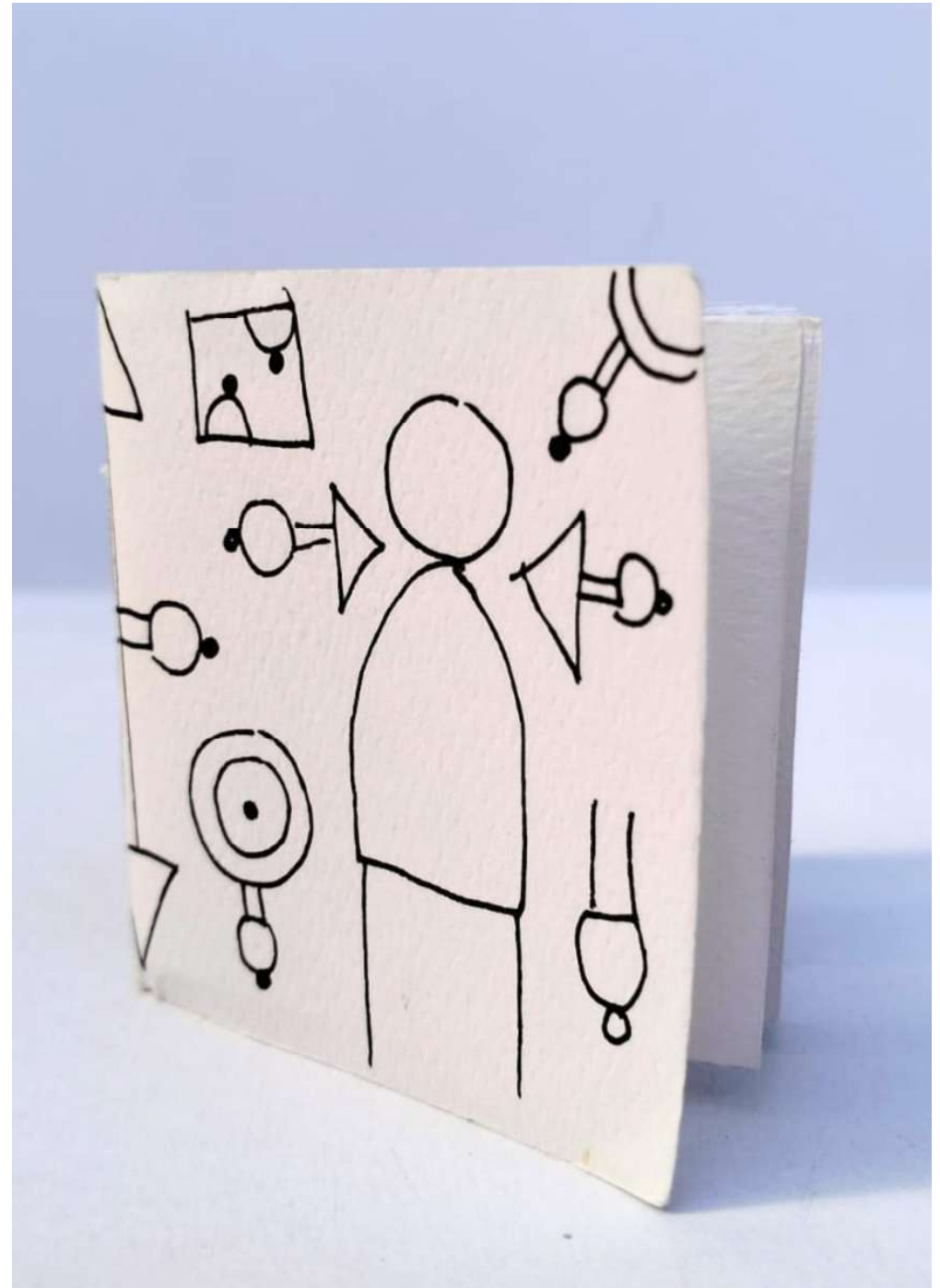


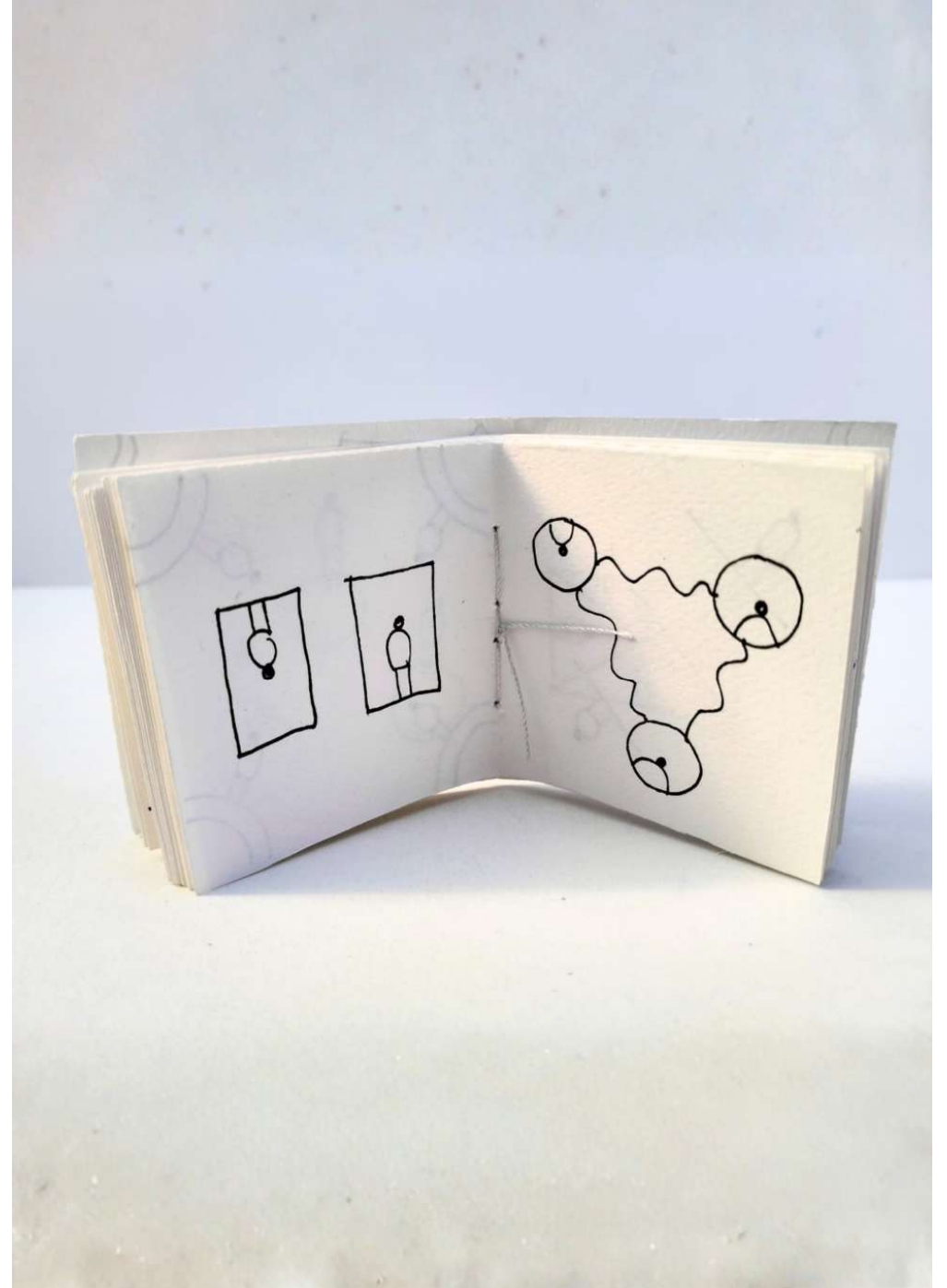
Jody Zellen

Figure, Handmade Book, Archival marker on white paper, 5x5 or 6x6 cm, 4 variations, 2025

“Figure” explores the imagined journey of both single and groups of figures across the pages as they interact with shapes that sign for nature and urban spaces. The emptiness is a metaphor for today’s world. Figure stems from Jody Zellen’s drawing practice. She makes doodle drawings on a daily basis as well as books and animations.

Jody Zellen is a Los Angeles based artist who works in many media simultaneously. She makes animations, interactive installations, app art, net art, drawings, paintings, photographs, public art, and artists’ books. She received a BA from Wesleyan University (1983), a MFA from CalArts (1989) and a MPS from NYU’s Interactive Telecommunications Program (2009). Her work has been included in more than 500 group exhibitions and festivals since the late 1980s and is in the collections of the Los Angeles County Museum of Art, The Whitney Museum of Art, The Getty Museum, The Museum of Modern Art, New York, The San Francisco Museum of Art, The Laguna Art Museum, as well as in numerous private collections.





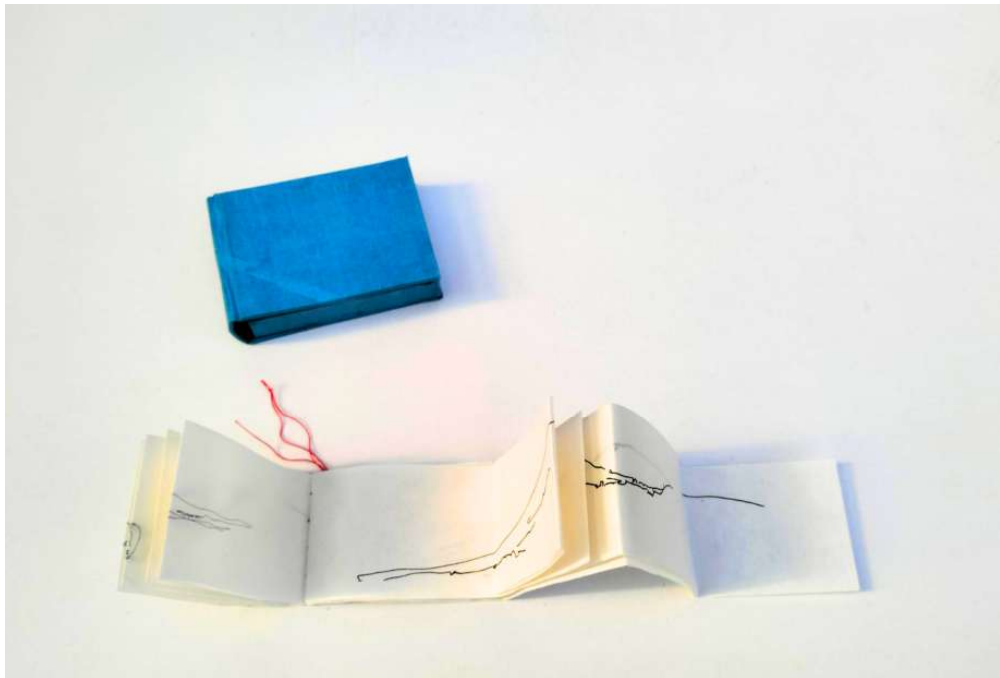
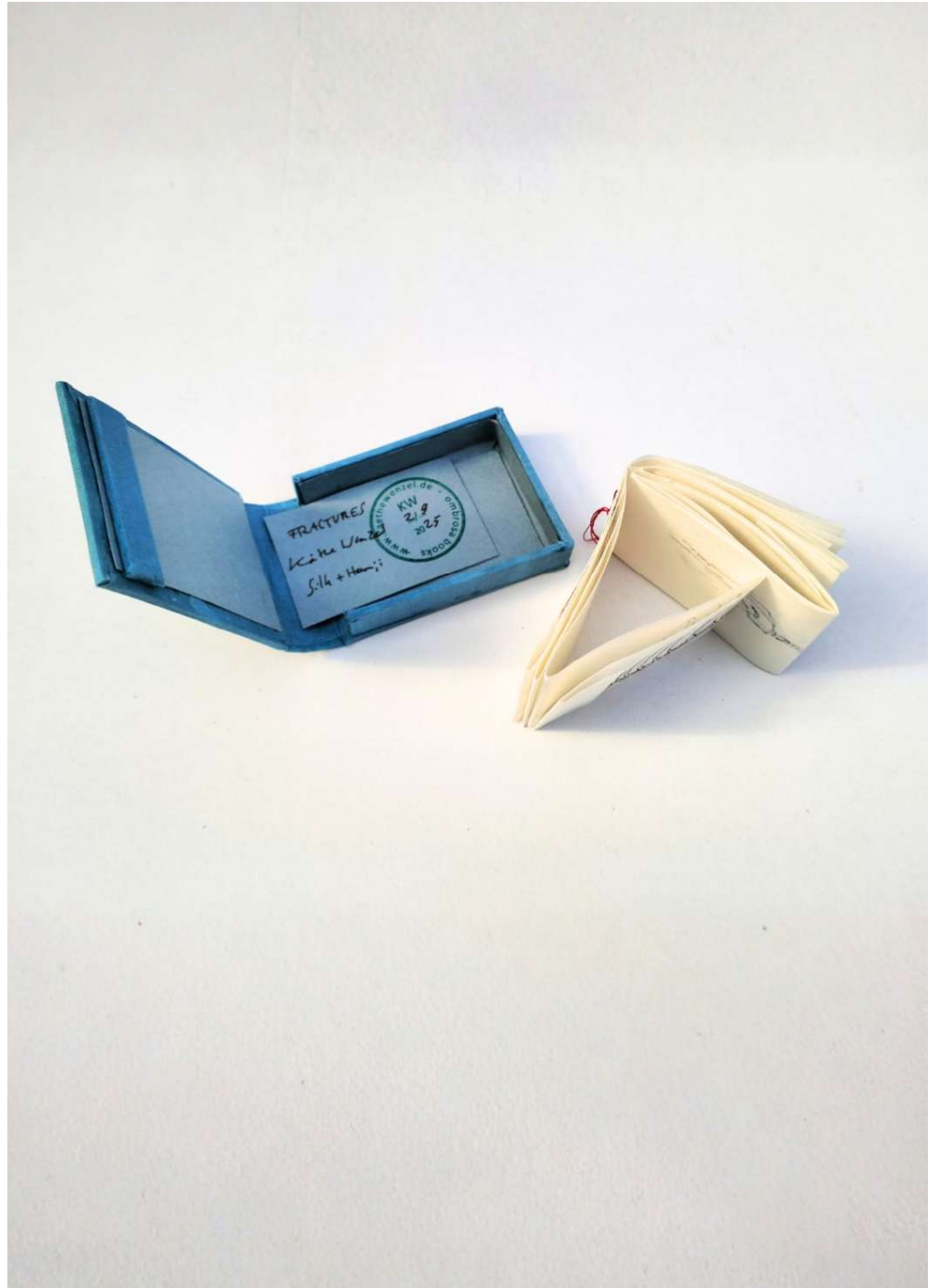
Kaethe Wenzel

Fractures, Silk case with stitched drawings on hanji paper, each handmade and hand-drawn, 9 copies, 7,3 x 5,5 x 2 cm, 2025

Fractures takes up our ambiguous relationship with animals – the mass consumption of living beings, the ongoing extinction of species, but also the longing for human-animal communication. While we consume and use domestic animals like industrially produced wares, and drive wild animals into extinction, we also dream of harmony between the species. Many concepts of paradise across cultures include the idea of peace between humans and animals. SciFi and popular culture fantasize about extraterrestrial intelligence in outer space, while our industrialized life style is resulting in the mass extinction of the only other known conscious beings in the universe right on our planet.

Käthe Wenzel explores urban landscapes, hybrid bodies, and queer ecologies, hijacking urban systems and services—from the street to the internet. Her work encompasses the weed-based Urban Ink Lab, body extensions made from animal bones, interview-based drawing, and service machines – exploring the collective production of culture, intersections of art and science, and the negotiation of public space. She is an internationally active artist and professor for Aesthetic Practice in its Contexts at European University Flensburg, Germany. She was a Senior Fellow at IFK Vienna, and a Fulbright Exchange Scholar at SVA in New York. She has received numerous grants, taught at international institutions, and run all kind of open art initiatives. Her works can be found in international collections.





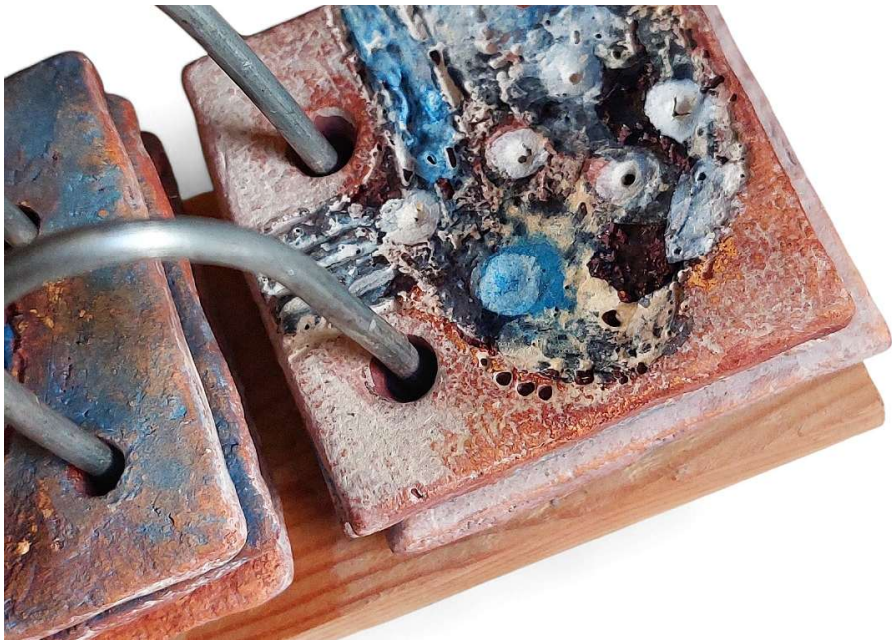
Koncagül Ağaoğlu

Ah!-Wood, ceramic, and metal, 11x5 cm, 4 Editions, 2025

Inspired by Sureyya Berfe poem titled “Yüklük”, the artist attempted to transform the accumulated AH’s within us into hope with the help of colors and clay...



Koncagül Ağaoğlu tries to make sense of themselves and the world they live in by looking at life from a philosophical perspective. In their opinion, all art leans on life



Loya Kader Öztürkmen

After Yesterday, Before Tomorrow, Handmade Book, Mixed Media Edition
4, 5.5 x 5.2 cm, 2024

*It was a secret now,
One that was breathing the air,
Flowing throught your body and pulling the earth beneath your feet.*

Born in Denizli in 1990, the artist received her undergraduate education in Painting at Pamukkale University, continued her studies as a special student at Yıldız Technical University, and completed her Master's degree at the Faculty of Fine Arts at Trakya University. She currently works as an art teacher while continuing her artistic practice in Istanbul with dedication and emotional depth. In addition to participating in exhibitions such as Contemporary Istanbul and the TT Biennial, and being included in the collection of the Kenan Yavuz Ethnography Museum, she has taken part in projects and workshops in Germany, Romania, Russia, Singapore, and Los Angeles. The artist interrogates the concept of reality. For her, the variability of perception and the relativity of truth create an illusion-like effect that persists throughout life. She questions whether the foundation of an individual's existence is an objective reality or merely a reality constructed by personal perception. She explores this inquiry through a multidisciplinary approach, employing materials such as sieve, tulle, wire, and a range of sustainable materials as central elements of her practice.





Macide Yalçinkaya

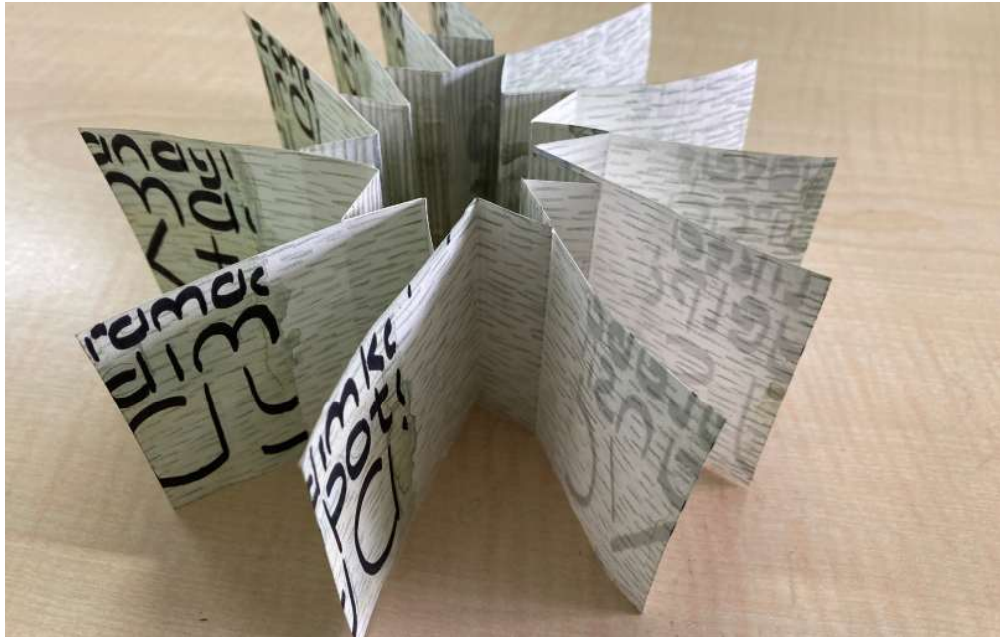
Now, Handmade Book, marker, and coloured pencil on paper, Ed. 4
52x52 mm, 2025

This book consists of 12 pages. The number 12 is a significant number in the context of cycle and completion. The poem in the book questions ways of thinking about time.

“A circular poem for Now
I couldn't spare a moment for spacious time
I walked slowly in the crowd
Potential fragments were scattered”



Macide Yalçinkaya (1989, Hatay) is an art teacher and artist. After studying visual arts, she participated in national and international training programs. Her work is based on systems whose foundations change with each series, taking shape with new references.



Merve DüNDAR

Held (but unspoken), Handmade book, digital print, paper collage, edition of 9, 52x52 mm, 2025

“Held (but unspoken)” is a glossary of invented words — each shaped around emotional states that resist easy naming. These are moments when language falters: words caught mid-formation, a trembling held in the throat. Created in collaboration with AI, this project offers language to silence — not to clarify, but to feel its presence more fully.

Merve DüNDAR is an interdisciplinary artist whose work explores how language, social structures, and sensory experience shape our sense of self and reality. She works across drawing, sculpture, installation, and text-based forms, often using fragile materials such as paper. In her ongoing engagement with language, words appear as both material and subject. Repetition, rhythm, layering, and acts of undoing and remaking are key strategies in her practice.



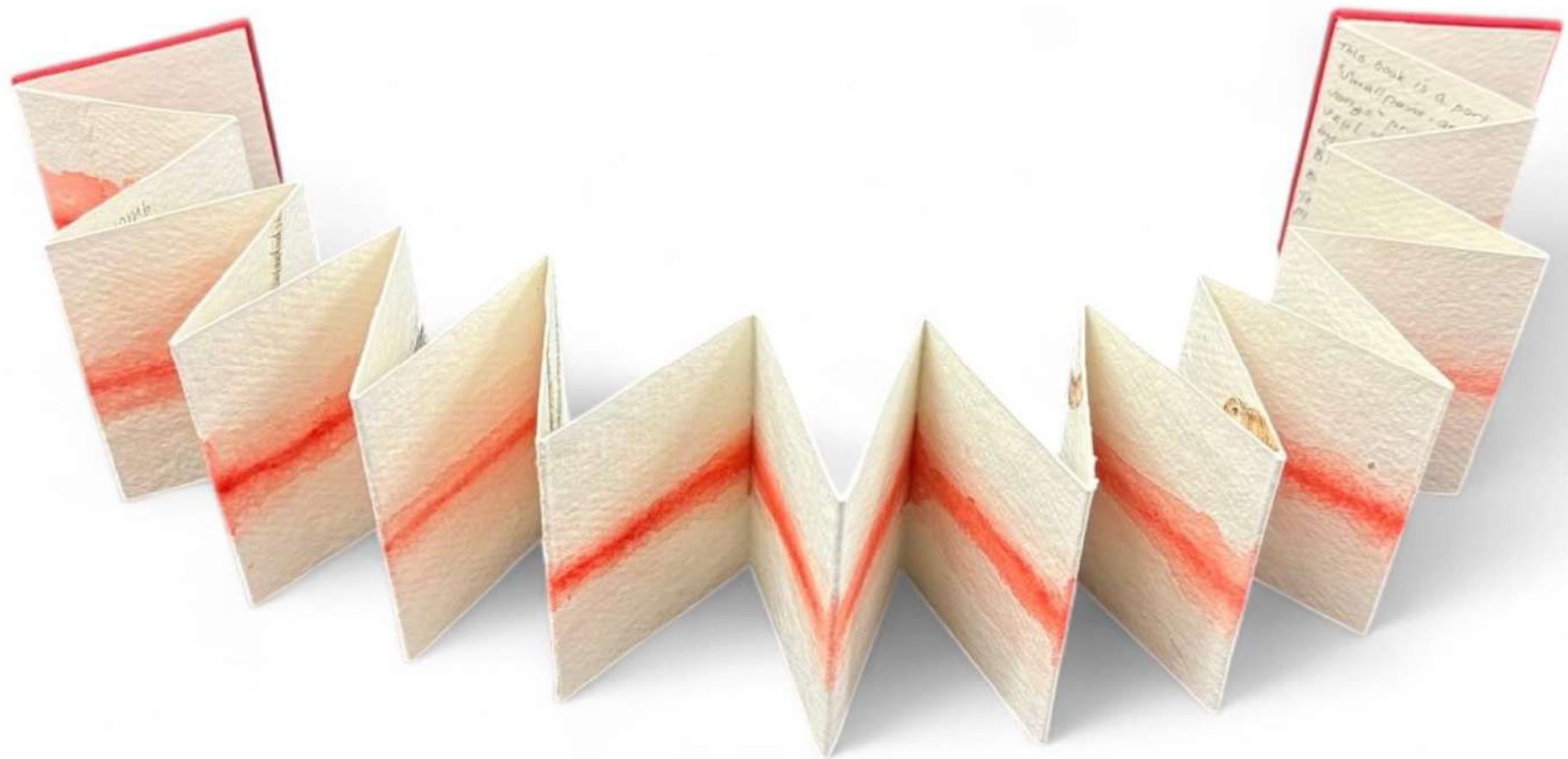
Merve Dündar

A straight line and an unsharable apple, Handmade book, Ink and watercolor on paper, Edition of 4, 5,2x5,2 cm 2025

Humanity dreams itself moving along a straight line — chasing the endless promise of progress. The pursuit of beauty, knowledge, and power leads only to more rivalry, more struggle. And in the end, it forgets that all will return to the womb, to the origin, to the unknown.



Merve Dündar is an interdisciplinary artist whose work explores how language, social structures, and sensory experience shape our sense of self and reality. She works across drawing, sculpture, installation, and text-based forms, often using fragile materials such as paper. In her ongoing engagement with language, words appear as both material and subject. Repetition, rhythm, layering, and acts of undoing and remaking are key strategies in her practice.



THIS BOOK IS A PART
OF THE SMALL PAPER CAR
SERIES BY
JAMES
MAY
1981

Meryem Koç

The Movement of Memory , Handmade book, Mixed Media ,9 editions, 5x5 cm, 2024

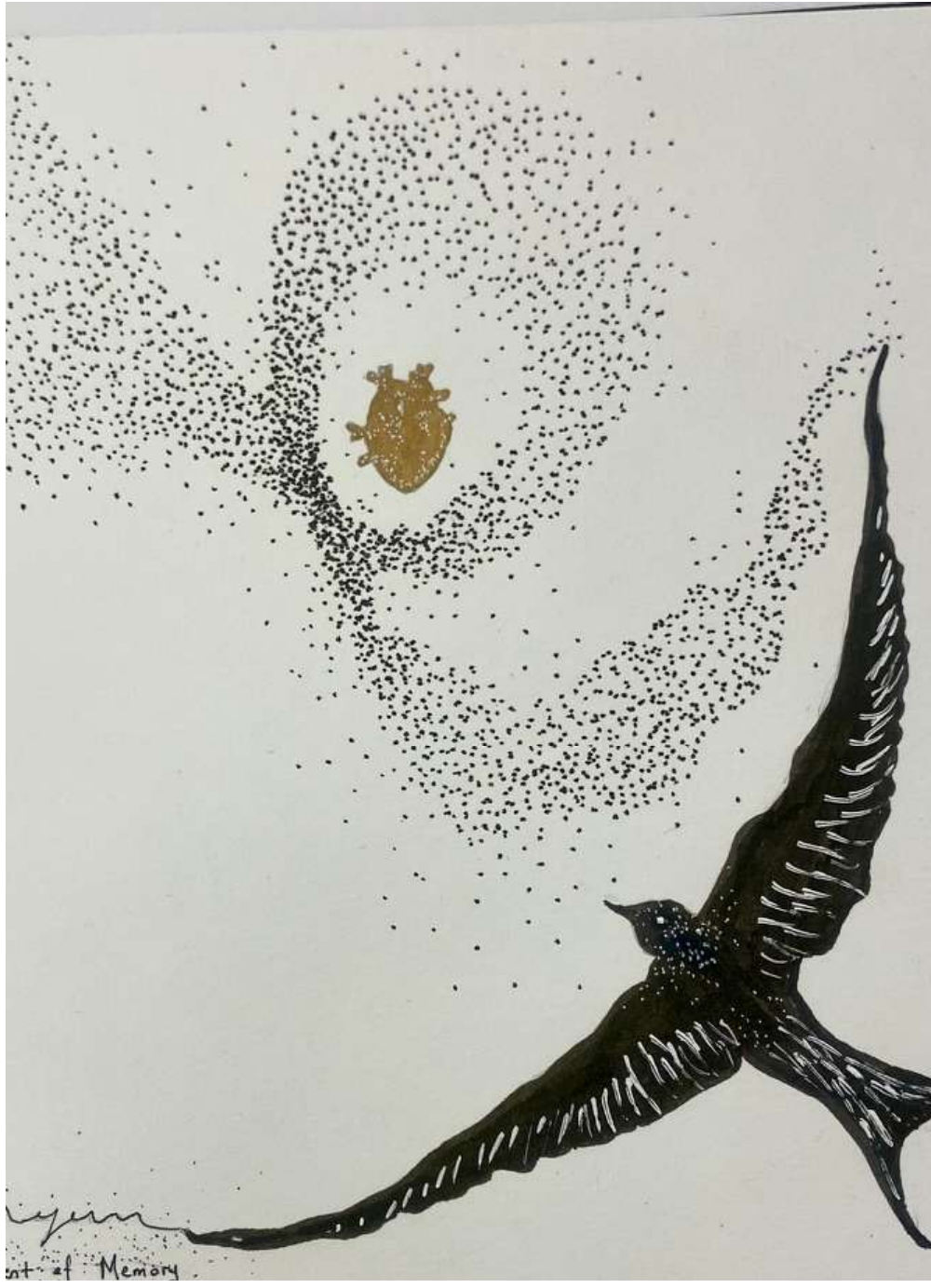
“You need chaos in your soul to give birth to a dancing star.”

Nietzsche

This book is written as a search for the rhythmic connection between nature and humanity. Throughout the book, the brain scans of a person suffering from severe depression are accompanied by the dance of starlings. The flights of starling flocks, transitioning from chaos to an orderly structure, reflect the workings of the universe, much like the contraction and expansion of a single heartbeat. Madness, as a result of humanity’s efforts to understand and measure nature in order to control it, is seen not as a loss but as the beginning of a life rooted in the earth.

Meryem Koç is an art writer, critic, and communication strategist. Since 2013, she has been writing on contemporary art, culture, and social issues across various publications, and conducting interviews with artists, curators, and institutions. She integrates her artistic practice with communication, community building, and cultural projects, developing work at the intersection of art, ecology, and well-being.





Nergiz Yeşil

Lorem Ipsum - Space, Handmade Book ,Ink on handmade book,paper,
5 ×5 × 5 cm, 2024

The Lorem ipsum placeholder text used in books has served, since the 1500s, as a specimen text and compositional device in printing, employed to construct sample books and page-layout schemes. Through this filler or pseudo-text, the work reconsiders the possibility of truth and reliable knowledge by foregrounding speculation. Its folding methods offer an experience outside conventional reading practices. Through form, it points to concepts such as perceiving the whole, interpenetration, latent information, and intricate relationships.

Nergiz Yeşil (b. 1988, Istanbul) completed her undergraduate and master's degrees at Mimar Sinan Fine Arts University, Faculty of Fine Arts, Sculpture Department. During her master's, she spent a period in Antwerp, Belgium, continuing her art practice at the Royal Academy of Fine Arts Antwerp and wrote her thesis on "The Use of Biological Material in Artwork." Her selected exhibitions include Müstesna Kadavra (2020, Galeri Nev Istanbul), Paleontology Museum (2019, Pg Art Gallery, Istanbul), Freak Shop (2018, Collectiv National, Antwerp), Manifold M.I.I. (2019, London), Bang.Art Innovation Prix (2019, Studio-x, Istanbul), and Green Mold (2019, Mixer, Istanbul). She has received numerous awards, including the Sabancı Art Awards. She provided six months of training content and consultancy for the Istanbul Modern Museum under the Studio STEAM program. She continues to live and work in Istanbul.



Nurten Yıldırım

f I Were You, Handmade Book, Hahnemülle acrylic paint on paper ,4 Editions , 52,2x52,2 cm, 2025

These four books, are a body of work that conveys the artist's observations of nature, her witnessing, and her inner affinity with it. As part of the book series. "Small Pains, Great Songs", this work expresses the invisible details of nature in a light, calm yet profound language. Through her works , Yıldırım listens to the voice of nature and chooses to become an intermediary who carries this voice to the wiewer.

After working as a Banking Expert for more than 30 years, Nurten took her passion to the next level and studied Art in Dokuz Eylöl University. She received her undergraduate degree from Dokuz Eylöl University, Faculty of Fine Arts in 2015 She is among the members of the "Third Wave Art Initiative" and "Tohum Culture and Art Association." Embracing a culture of collective production, the artist carries out projects that contribute to the formation of new art initiatives across different cultures. Due to her sensitivity toward the destruction , disappearance, and devastation experienced by nature, she has concentrated her artistic production on environmental issues, ecological destruction, and ecosystem losses. The artist took part with her works in the Ministry of Culture and Tourism Şefik Bursalı competition exhibitions in 2006, 2010, and 2015; she has opened many group and solo exhibitions domestically and has participated in art fairs and workshops. Her works are included in local and international collections.



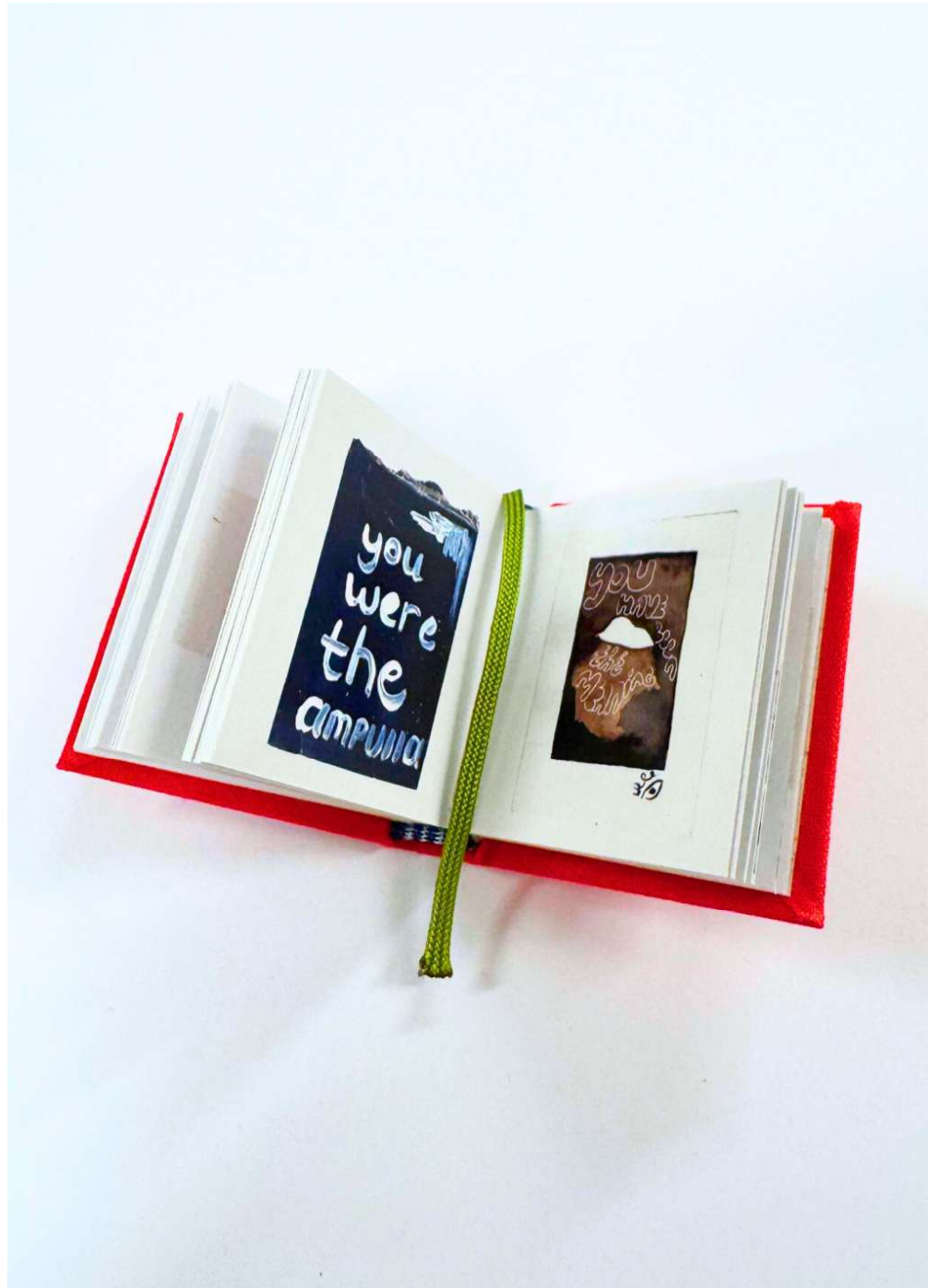
Özce Coşkun

Ouroboros , Handmade book, Mixed media scans 9 Editions, 5x5 cm, 2024

"Ouroboros" is a miniature artist book built around a single continuous poem fragmented across scanned images and handwritten phrases. Referencing the ancient symbol of the serpent devouring its own tail, the work explores cyclical existence and transformation. Throughout the book, identities shift between creator and creation, dreamer and dream, voice and listener, dissolving the boundaries between "I" and "you." The intimate 5 × 5 cm format turns reading into a close encounter where text and image unfold as a tactile, cyclical narrative.

Özce Su Coşkun (b. 1997, Istanbul) is an interdisciplinary artist working across drawing, artist books, text-based works, and large-scale mural paintings. With a background connected to filmmaking and visual storytelling, her practice often approaches artworks as narrative structures that unfold across space, image, and language. Her work explores themes of identity, memory, transformation, and the shifting boundaries between the self and the other. Through fragmented texts, poetic sequences, and visual elements, she constructs layered narratives where different roles and perspectives constantly reflect and transform into one another. Coşkun's practice moves between scales: from large-scale mural works in public space, where movement, collective presence, and human gestures become central elements, to intimate artist books that focus on personal and psychological narratives. These small-scale works often function as condensed narrative spaces where language and image create a cinematic rhythm across pages. Her artist book "Ouroboros" exemplifies this approach. Built around a single continuous poem, the book unfolds as a cyclical narrative in which identities repeatedly shift and mirror each other. The text moves through alternating roles; creator and creation, dreamer and dream, voice and listener; forming a loop of transformation inspired by the ancient Ouroboros symbol of eternal return.





Özge Enginöz

Carries of Fire, Accordion-fold tinder fungus photographs, dried moss, and a piece of tinder fungus inside a matchbox, 5.2x7cm, 9 V. A, 2024

Since 2018, the artist has been researching surfaces and exploring the concept of damage. Tinder fungi, which hold a significant place in their practice, possess both healing and destructive properties. This inherent contrast within the tinder fungus serves as a tool for the artist to reveal the complex relationship between humanity and nature. She finds the connection between tinder fungus and matches particularly compelling. It was a revelation that the brown tip of a tiny, industrial, and portable match is actually derived from tinder fungus. Simultaneously, she notes that humans repurpose the fungus as ‘blood stones’ (hemostatic stones). The fungus’s ability to stop bleeding adds another layer of importance to its utility. According to her, these two extremes are used by human beings as opposites: for healing and preservation on one hand, and for incineration and destruction on the other. That delicate distance and those loaded meanings—tension, harm, anger, pleasure, and healing—are all human attributes projected onto an ancient fungus that has existed in nature for years. Perhaps, she suggests, it is all because of humanity...

(b. 1981, Balıkesir) lives and continues her artistic practice in Istanbul. She graduated from the Combined Arts Department of the Faculty of Art and Design at Yıldız Technical University, where she studied from 2004 to 2010. In her artistic practice, she explores the concepts of time, space, memory, damage, and repair, creating experimental works by bringing together visual and spatial elements. Her notable solo exhibitions include Love Damage Defect: The Disruption of Time (Daire Sanat, Istanbul, 2019), Damage Coefficient (Krank Art Gallery, Istanbul, 2018), For Restless Souls... (Arnivo Gallery, Istanbul, 2016), and Not Quite As Thought (Mixer, Istanbul, 2013). Among her prominent duo exhibitions are Reaching Out to the World, curated by Gamze Öztürk (Kasa Gallery, Istanbul, 2025), and Loop? – The Turning World – Pieces and Questions, curated by Eva Liedtjens (Blok Art Space, Istanbul, 2016). As part of various artist residencies and workshops, she was involved with the Borusan Art Center between 2011 and 2013, participated in the The Book as Printed Space – Concept and Printed Workshop with Bernhard Cella in 2017, and took part in the Daire Sanat Open Studio Artist Program in 2021. Additionally, she has participated in numerous workshops, exhibitions, and symposiums in countries such as Germany, Italy, Bulgaria, Singapore, and Austria.





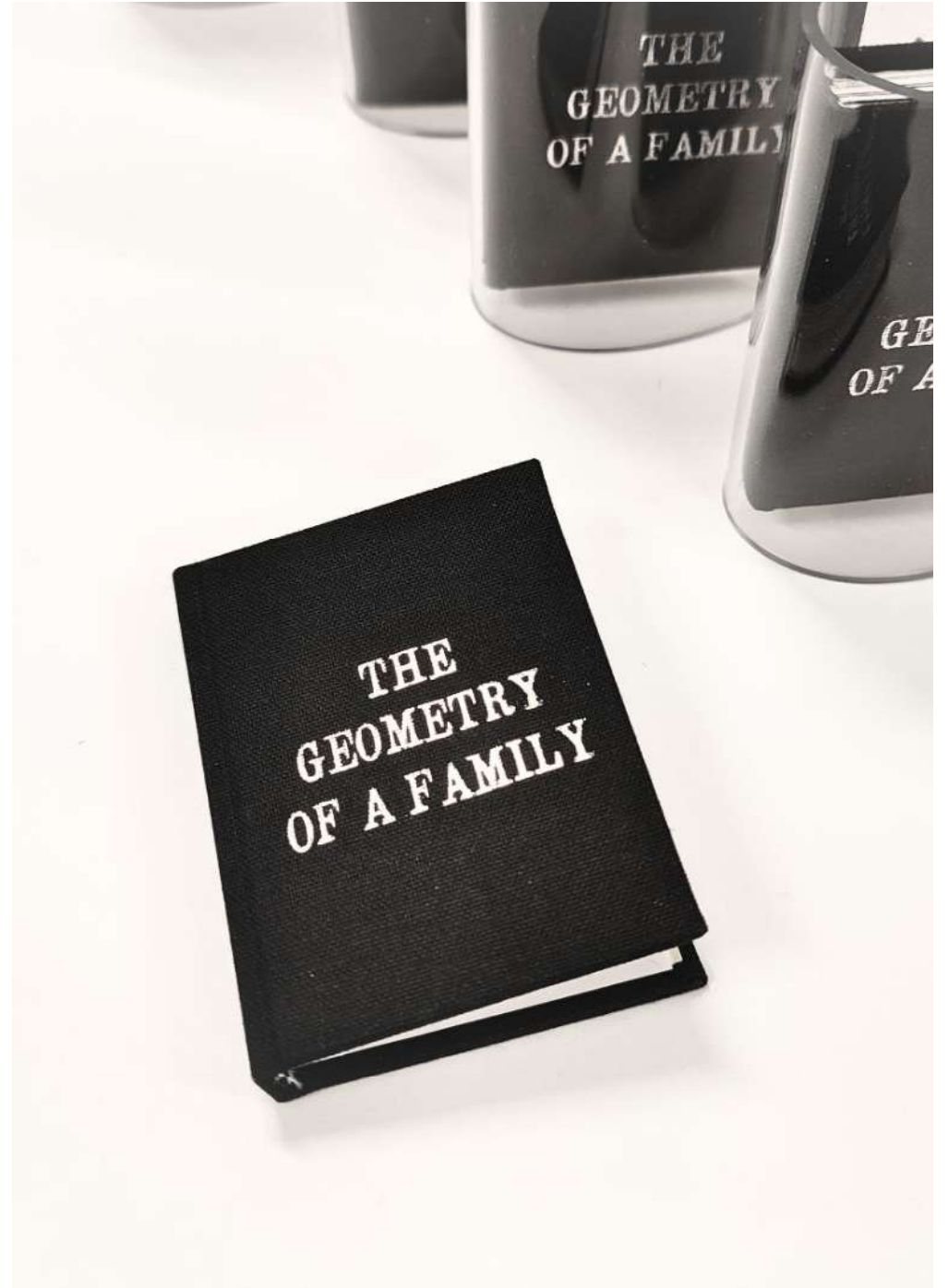
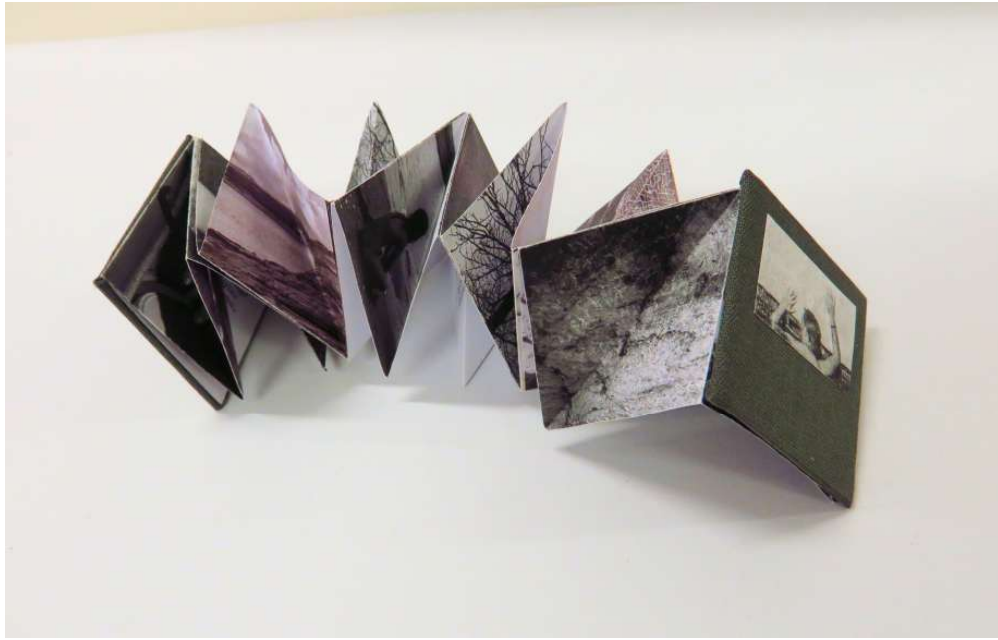
Özge Enginöz

The Geometry of the Family, Handmade Book / Collage, 8+1AP Variation, 5.3x7.2 cm, 2024

In the book *The Geometry of the Family*, the artist situates familial relationships and individuals upon a geometric foundation. Following a period of researching the concept of “damage” through physical materials during and after the pandemic, the artist expands this inquiry to include authors and spaces. The work seeks to uncover the nature of the damage caused by intergenerational traumas on an individual’s emotional state through the expressive possibilities of the visual arts. The artist is profoundly interested in the imagery evoked by literary works that draw deep portraits of family members, and how the mental “picture” is guided by the written word. At this juncture, a particular affinity is established with Virginia Woolf’s descriptions, rooted in both her personal biography and the autobiographical elements of her works. In the novel *To the Lighthouse*, Woolf conveys the deadlocked tensions of family members from a painter’s perspective, utilizing internal monologues rich in auditory impressions.

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Paulina Özlem Pazarcioğlu

Memory Notebooks, Handmade book, Collage and watercolor on paper
4 editions, 5x7 cm, 2025

In these notebooks, the artist expresses the experiences, happiness, and pain from four periods of her life that have left a deep mark on her, using the collage technique. Each collage is inspired by the different emotions, concepts, and states of mind she experienced during those times. In this way, each one is a personal and sincere visual “Memory Notebook.” She compares the process of creating these images by turning inward and reflecting on her past to taking old envelopes down from dusty shelves and looking inside them.

The “Memory Notebooks” series consists of these four notebooks:

1. Adolescence
2. Growing Up
3. Lost Baby
4. Motherhood

After completing her Interior Architecture education at Mimar Sinan Fine Arts University, Istanbul, she worked independently in her profession for many years. She later trained in watercolor with painter Mehmet Najafzadeh. She has participated in many group exhibitions with the IWS (International Watercolor Society), of which she is a member. In 2018, she moved to Urla with her family, and traces of nature are prominent in her watercolor, collage, and assemblage works. She is also among the constituents of the Tohum Art Initiative.



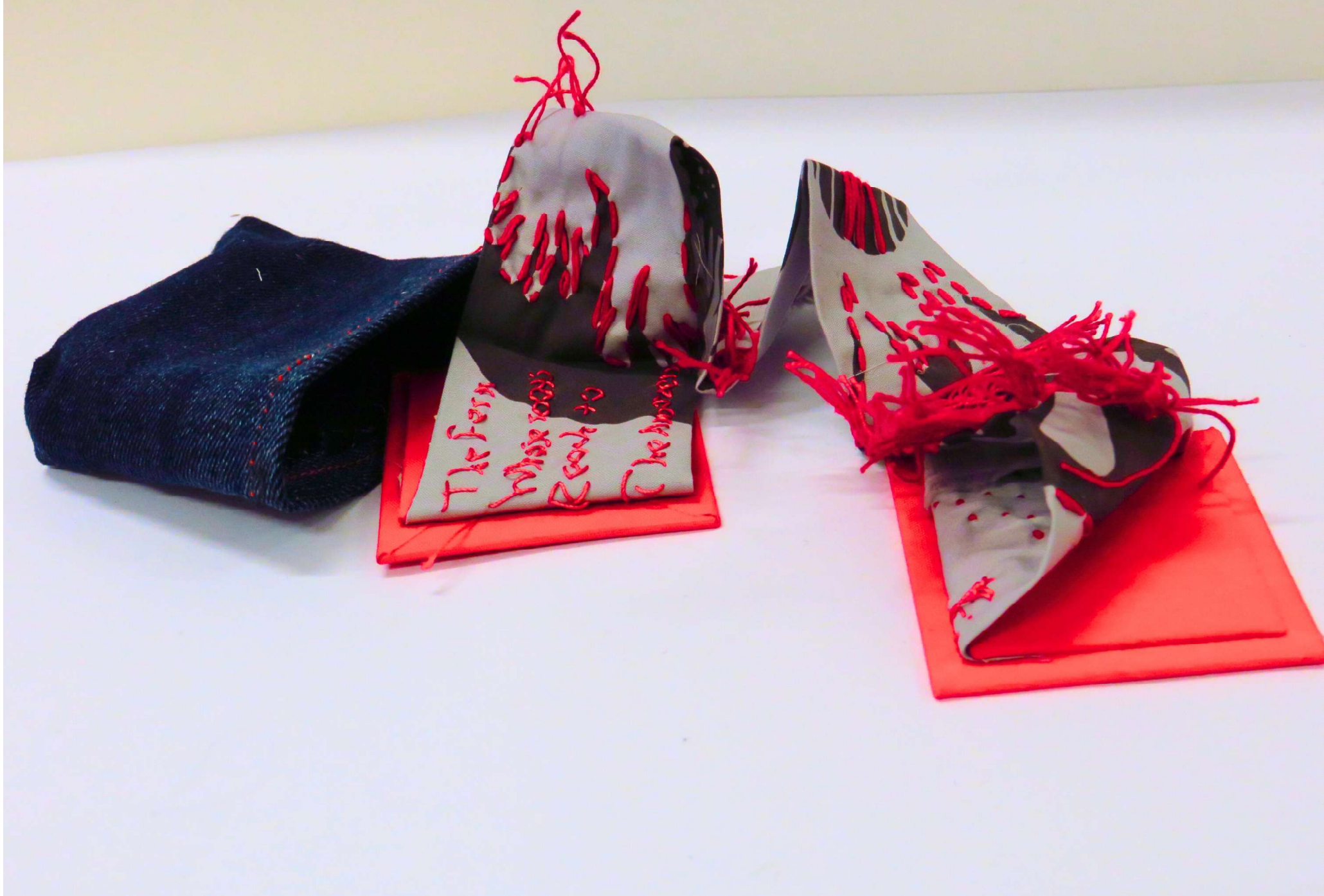
Seçil Yaylalı

Fern with Roots Reaching the Amazon, Handmade Book, Screenprint and Embroidery on Textile, 9+1AP, Variable Edition, 5.5x5.5 cm, 2024

In Sinop, the artist presents a complex exploration of identity and heritage through the lens of root drawings created by women from diverse backgrounds. This project highlights the unique narratives of these women, each contributing to their personal stories and cultural histories through drawings that have transformed into symbols. The stitches made with red thread symbolize the emotional journey of seeking a connection with ancestors and the inherent pain of unearthing family histories that often remain shrouded in darkness. By weaving together the past and present of these women's lives, the work utilizes the red thread as a poignant reminder of the struggles and resilience inherent in the search for identity.

Seçil Yaylalı is a visual artist specializing in socially engaged art, utilizing participation as a fundamental tool. Her practice centers on the dynamic exchange between herself and participants, significantly shaping project outcomes. With a background in urban planning, industrial design, and visual arts, she collaborates with diverse communities—including refugees, immigrant workers, and Mapuche groups—across cities like Beirut, Istanbul, Berlin, and Santiago de Chile. Her work empowers participants by fostering collaborative environments to address community-specific issues. Recent solo exhibitions include “Where do I belong” at Eulengasse (2025), “Social Sustainability” at WerkstattHaus (2024), and “a fine line” at Detroit/Stockholm Gallery (2022). She has also participated in major group shows such as the Sinop Biennial (2024), “Is there another chance?” at Milli Reasürans Gallery (2023), and “Europa Enterprise” at Cité des Arts (2021). Yaylalı continues to seek innovative ways to articulate the results of her global collaborations.





Selin Atik

It All Began with a Line, Handmade Book, Mixed Media on Paper 5 Variations, 5x5 cm, 2024

It's true... At its heart, everything started with a line. Lines that flowed effortlessly with the rhythm of a hand, transforming into melodies that linger forever, verses that release you right in the moment they were written, or the delicate curves of a body you can't stop tracing with your eyes. These small books are a quiet lexicon, unlocking the depths of the human soul. Each line carries memories, feelings, and vulnerabilities—knotted and unraveling with a rhythm all their own. Crafted from the artist's "obsession series," fused with her poetry; these books are more than personal narrative but echoes of a collective mockup of an emotional diary.. Each piece feels like a diary of whispers, where the simplicity of a line reveals layered stories and unspoken truths. These lines aren't just beginnings—they are witnesses, wounds, reminders, and guides, leading you inward with quiet resolve.

Selin Atik is an independent visual artist and designer based in İzmir, working across disciplines. Her practice revolves around exploring how identity is shaped through memory. She creates multilayered works using diverse materials, video, sound recordings, and text. She has participated in various projects, exhibitions, and collaborations in Turkey and abroad. She enriched her artistic practice and language through her involvement in participatory art projects. In recent years, her design works and collaborations have been showcased in Milan and Miami. Since 2018, she has frequently collaborated with PASAJ Independent Art Space, where she is also part of the core team. In 2023, she settled in Urla–İzmir and became one of the founding members of TOHUM Art Space, where she continues her artistic practice.





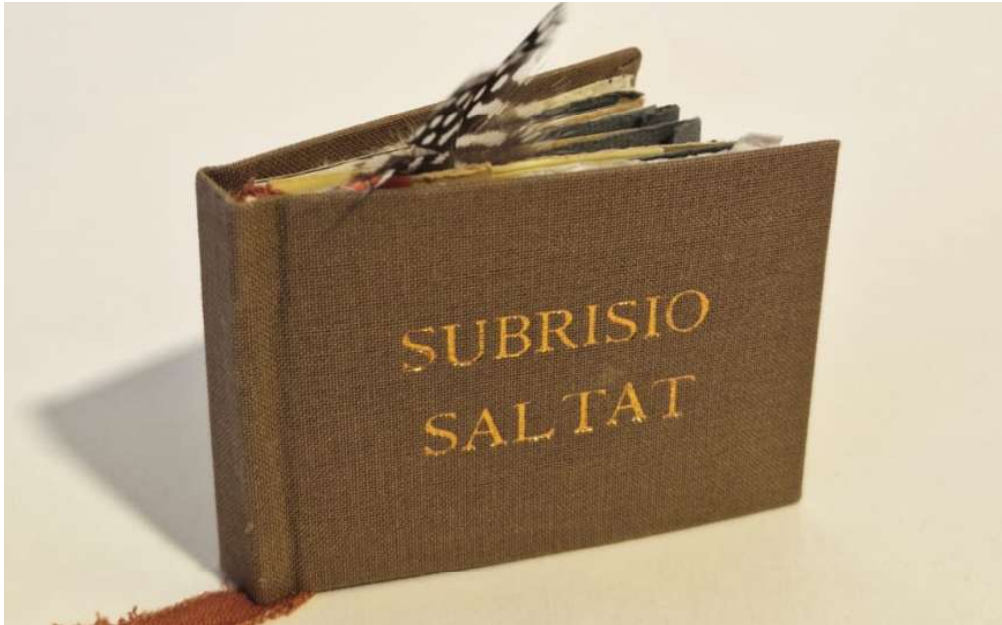
Sevinç Çiftci

Subrisio Saltat, Handmade Book, Handmade paper, 8 x 5.5 cm, 2025

Who could have known? That a young painter, feeling utterly alone in a foreign place, would create a masterpiece (*La famille de saltimbanques*, 1905) and who could have known that a great poet, caught in the spiritual turmoil of creative struggle, would gaze at that painting for months, hold on to it, and find the strength to complete *The Duino Elegies*, thus ushering in a new era in modern poetry? Just like circus workers, we go through life with a performer's smile (*Subrisio Saltat*), moving forward by leaning on each other... Thank you Salome, thank you Princess Taxis thank you Medrona

*Was born in 1976 in Istanbul. She graduated in 1997 from the department of Teaching Arts in the Faculty of Education, Marmara University. She worked as an art director for television and movie industry for ten years. She gave lectures at Turvak Cinema and Television School about art direction. In 2008 she completed the Drama Leadership Program at Oluşum Drama Institute and conducted a course on Art Movements and Drama in the same institution. She performed drama workshops with children of different age groups in many biennials and festivals. She completed her studies at Florence Academy of Art Summer Session in Italy, in 2012. Her works were featured in national and international painting exhibitions. She just finished her graduate program at Mimar Sinan University. She continues her works in her atelier in Istanbul. She is working on her master's thesis on the Imaginary Relations between Pablo Picasso's *La Familia de Saltimbanques* and Rainer Marie Rilke's *5th Duino Elegy* at Mimar Sinan University.*





Seyhan Musaoğlu

Anerka, custom bound box, 74 x 52 mm

Life Hack, humpback binding, 52 x 52 mm

A Night to Remember, red acetate humpback binding, 74 x 52 mm

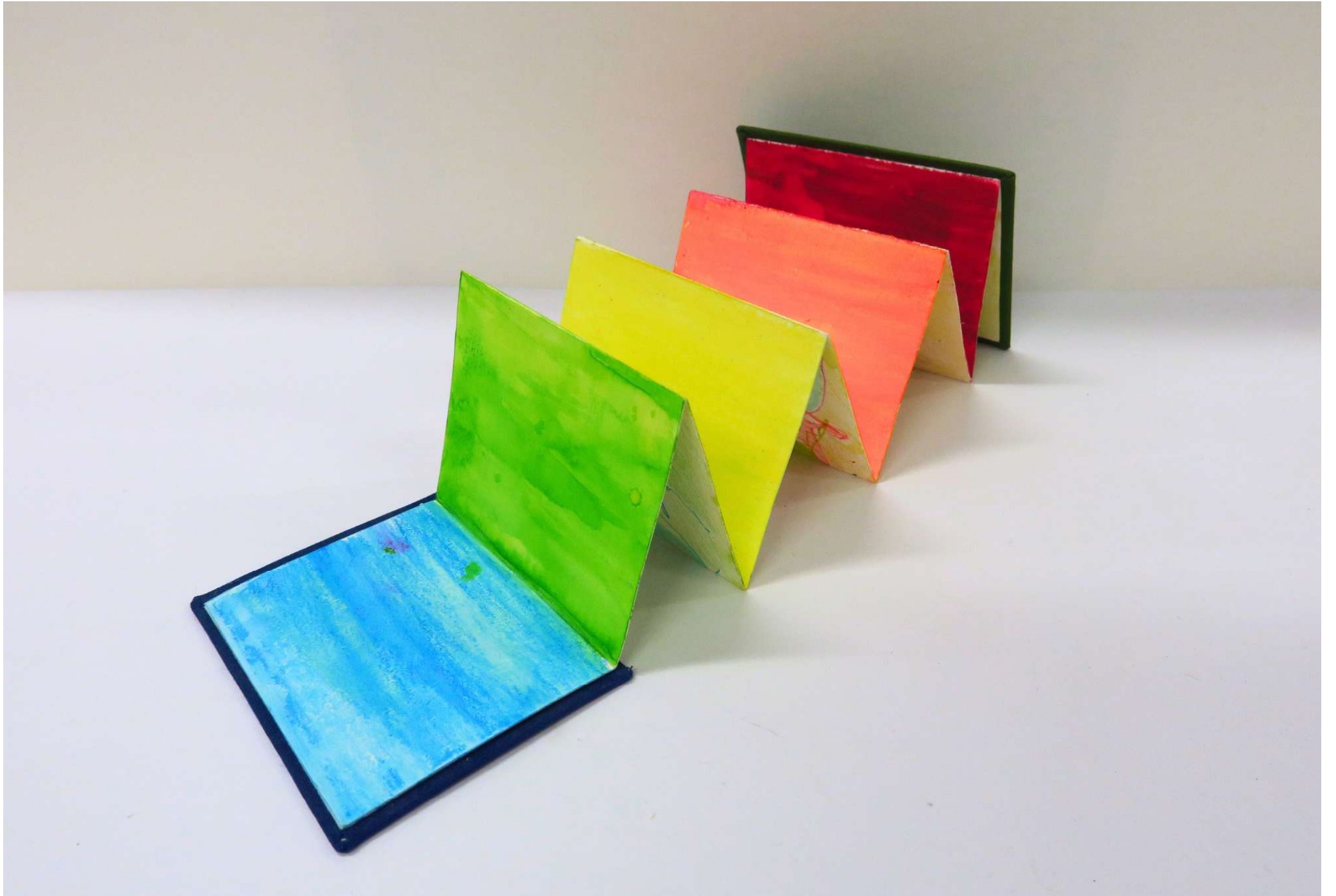
Sufi Whirl / Configurations in Space, accordion binding, 52 x 52 mm

Ode to Signaling Mirrors, custom bound box, square 52 x 52 mm, Handmade Book Series, Mixed Media

Breath, Anerka is a series of five handmade artist books. Each book is a microcosm—an intimate universe where personal emotions and inner rhythms take form. Using stencils drawn from her own sketches and an array of tactile materials, Seyhan Musaoğlu embarks on a reflective journey through loss, memory, resistance, and transformation. The intuitive relationship between collage, drawing, and paper reveals a movement that is both poetic and transcendental. These small books speak like silent songs—delicate, tactile, and sincere, whispering to the viewer with quiet intensity.

Seyhan Musaoğlu is an Istanbul-based artist, curator, and the founding director of Space Debris Art. With an MFA from Parsons and a background in performance and visual arts, her work explores the intersections of space, memory, and technology. She has exhibited internationally in cities including New York, Boston, Istanbul, Tokyo, and Curitiba. A founding member of Performistanbul, she is devoted to performance art as a living archive—an act of presence, rupture, and renewal. In her practice, Musaoğlu traces the delicate architectures between humans and nature—how we shape environments, and how they, in turn, shape us. Her recent research invites artificial intelligence into this conversation: not as a tool, but as a speculative companion—one that reflects, disrupts, and reimagines what it means to create, to remember, and to be free.





Sibel Yıldız Koş

They Cut Down the Mulberry Tree, Handmade Book, Ceramic, Handmade Mulberry Paper, Acrylic Paint, Edition of 5, 5.5 x 5.5 cm, 2025

They Cut Down the Mulberry Tree is not merely the reconstruction of a childhood memory; it is the materialization of intergenerational memory transfer, loss, and mourning. This narrative, built upon a miniature object, quietly invites the viewer into the fragile corners of their own memory. As both a narrative object and a ritual of mourning, the book carves out a space for the surfacing of that which has been suppressed within the artist's inner world.

Born in Istanbul in 1969, the artist graduated from the Mimar Sinan Fine Arts University, Faculty of Fine Arts, Department of Ceramics in 1995. During her time in Germany, she conducted extensive research and creative work on garden ceramics and modern lighting design at the Hans Volker Trieb Studio. Since 1996, the artist has continued their professional practice at Patika Ceramics Studio, which they founded.



Sibel Yıldız Koş

Lost Memory, Handmade Book/Ceramic (Paper Clay), Edition of 55.5 x 5.5 cm2025

The artist centers her work on the trauma experienced following the sudden disappearance of a relative during her youth, and the memories that have shifted shape over time. While the distinct figure on the first page gives the viewer a sense of a clear memory, this clarity gradually fades with every turned page. As the pages progress, the figures dissolve, lines scatter, and the silence intensifies

Born in Istanbul in 1969, the artist graduated from the Mimar Sinan Fine Arts University, Faculty of Fine Arts, Department of Ceramics in 1995. During her time in Germany, she conducted extensive research and creative work on garden ceramics and modern lighting design at the Hans Volker Trieb Studio. Since 1996, the artist has continued their professional practice at Patika Ceramics Studio, which they founded.



Sinan Yücel

Sandpaper Notebook, Sandpaper, string, cardboard, 8 Editions, 5x5x5 cm, 2025

A notebook is regarded as an object designed for the act of writing. The smoothness and continuous flow of the paper surface make the writing experience calm and intuitive. A notebook made from sandpaper renders the act of writing nearly impossible. Its surface makes writing and drawing difficult and uncomfortable. It is no longer used merely for writing; the inability to write creates a cognitive rupture prior to inscription. The failure to write opens onto questions of language's insufficiency and a lack of communication. An unwritable notebook represents the limits of language, communicative breakdown, and the body's silence. The sandpaper notebook presents itself as an object that can wound. It turns the act of writing into a struggle, creating an antagonism toward comfort and habit. The pleasure principle is violated. It refuses comfort. It impairs the field of expression. Irritation and abrasion are felt. Touch and writing become a struggle; every word, every letter requires physical effort. The act of writing produces an awareness that the body is not forgotten; on the contrary, it is constantly felt. Writing thus becomes a disturbing act that strains body and mind, leaving one alone with the sensation of the body.

Mehmet Sinan Yücel (b. 1997, Adana) is an artist working in the field of visual arts and design. He completed his undergraduate studies in the Traditional Turkish Arts Department, Bookbinding Major, at Mimar Sinan Fine Arts University. He is currently continuing his postgraduate studies and academic research at the same university. Sinan's work focuses on the relationships between surface, form, and representation. He incorporates the results of experimental processes with materials into his production. He treats traditional techniques not merely as transmitted methods, but as an open field of research that can be reinterpreted. His work aims to develop new possibilities of expression through materials and techniques by transforming conventional forms.





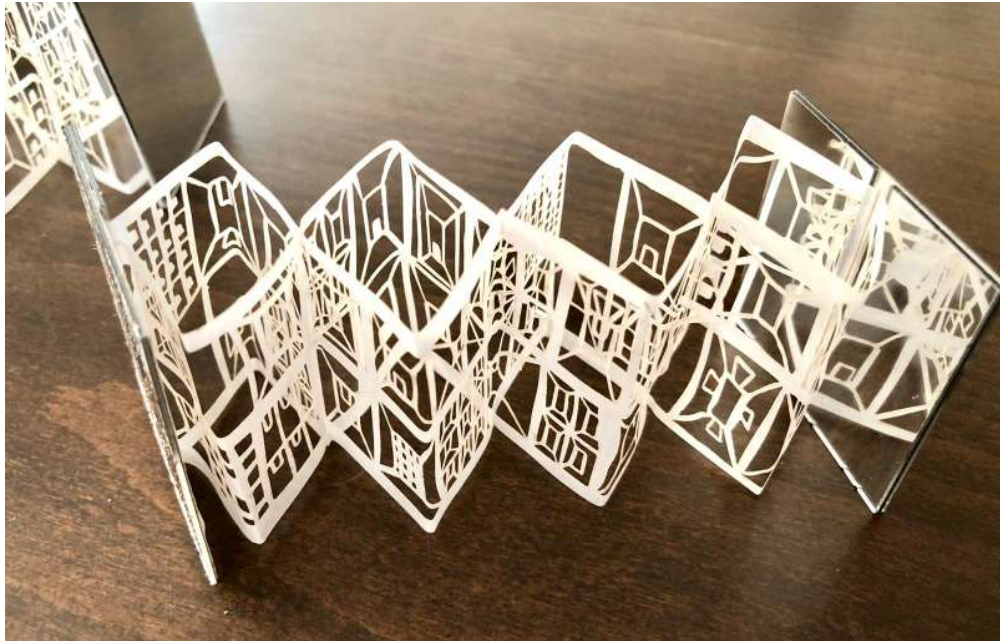
Şerife Aslan

Mind , Cut-out drawings on tracing paper and mirror, 52x52 mm, Edition of 5, each unique, 2025

MIND constructs the layered structure of memory on a creative terrain shaped by inner pain. This work, part of the series Wandering in My Mind, unfolds through the artist's introspective journey into her own psyche—an exploration into unknown inner landscapes. Inspired by the theme “Small pains, great songs,” the book features cut-out drawings on tracing paper, offering both a physical and metaphorical sense of permeability. As the translucent pages overlap, they evoke the complexity and entanglement of mental experience. These layers bring together concepts such as transparency, fragility, reflection, and spatial depth, creating a multidimensional reading. Each page carries both the imprint and the shadow of the one before it. The mirrored front and back covers turn the viewer into both witness and subject, inviting them into an intimate encounter with the work.

Şerife Aslan is a visual artist, graphic designer, and educator. Her practice revolves around concepts of mind, memory, and space, focusing on drawing, collage, photography, and art books. Through these concepts, she explores processes of remembering/forgetting, making visible, and reconstruction. Between 2013 and 2022, she worked as a Research Assistant in the Department of Graphic Design at Dokuz Eylül University, where she also completed her master's degree. She is a co-founder of the independent art initiative Shelter Artists Run Space and currently coordinates its activities in Lisbon and Çanak-kale. Alongside her work as a designer and artist, she continues to teach visual arts and painting.





Şükriye İnan Çalapkulu

Dream Fragments 1, 2, 3, Handmade Book/Cyanotype Print, 5.2x7.4 cm —
5.2x6 cm - 6x6 cm ,3 Variations 2024

The nightmare, which is the subject of this book, is the expression in the unconscious world of the individual's and society's repressed fears and traumas. Nightmares are a means of creating meaning, confrontation, and transformation. In this context, the nightmare is a powerful metaphor demonstrating the aesthetic and healing power of art. This process, in which the nightmare and kaleidoscopic images direct pain toward resolution, transforms the relationship between trauma and memory into a meaningful experience. The repetition of the kaleidoscope reflects the recurrence of pain and its healing power.

Şükriye İnan Çalapkulu was born in Niğde in 1982. She graduated from Niğde University in 2004. In 2005, she began working as an instructor in the Department of Fine Arts at Niğde University. She completed her master's degree at Gazi Antep University in 2023. She continues to work as a lecturer at Muğla Sıtkı Kocman University. She has participated in many national and international exhibitions. Her works are in private and public collections.



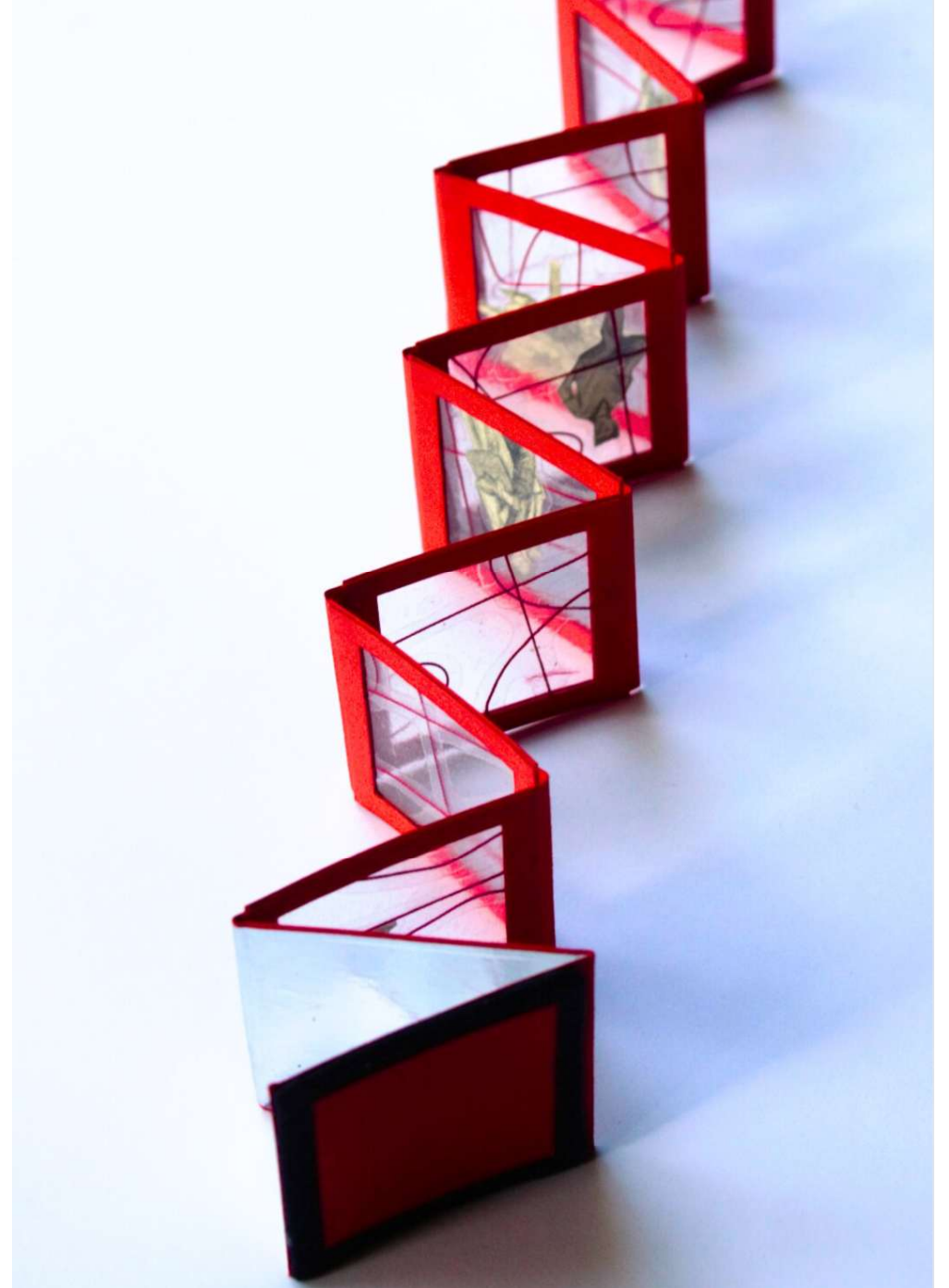


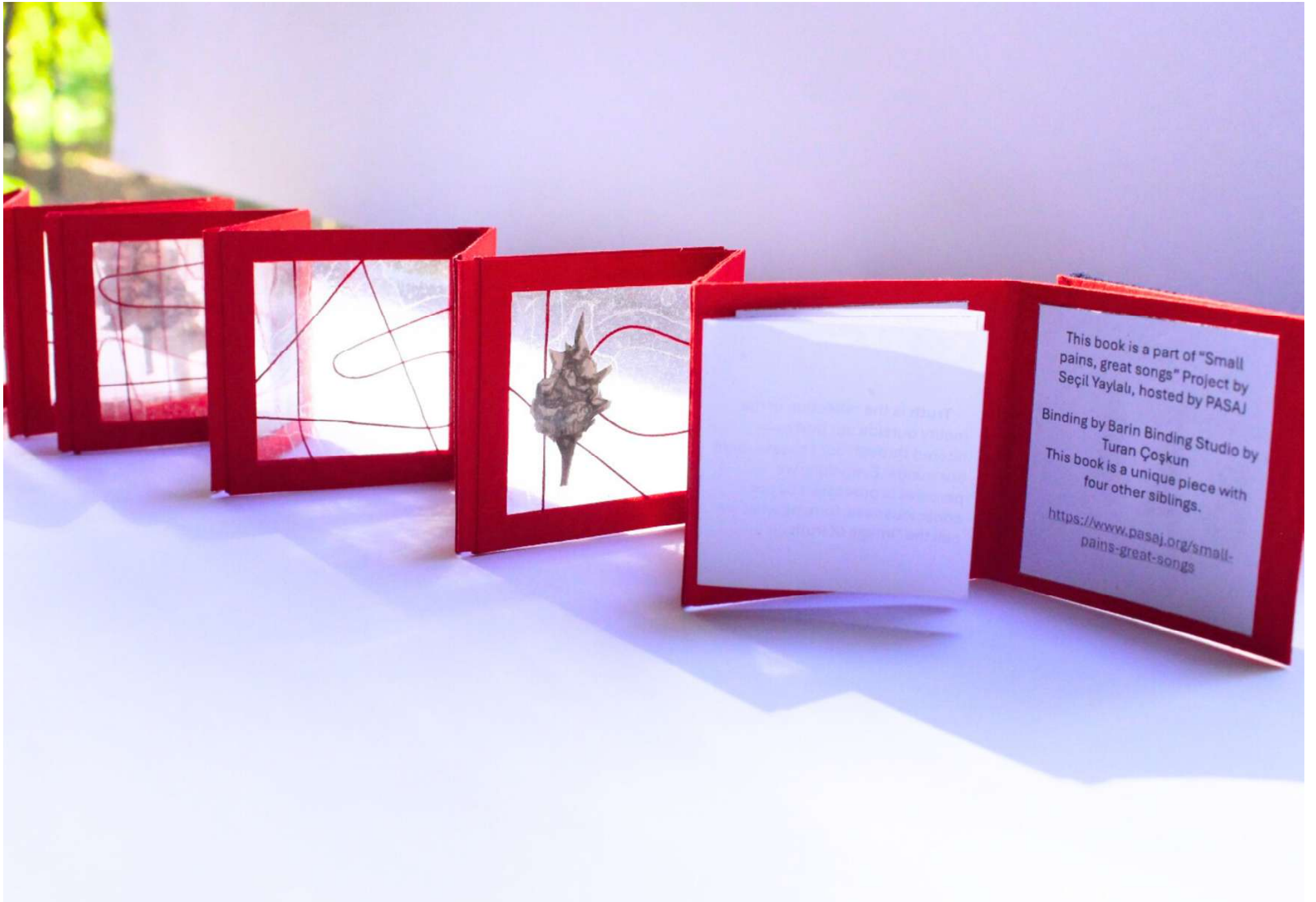
Tolga Öztürk

Gaze, Handmade Book, Mixed Media 1/4VE 5.2 x 5.6 cm 2025

Truth is the subjective reflection of the external world within the mind. Drawing upon this premise, as Nietzsche's perspectivism asserts, a single objective truth cannot be spoken of; reality is shaped by the individual. Because the mind cannot access absolute truth, it is exiled into an infinite solitude. 'Gaze' symbolizes this existential pain by miniaturizing the human into the form of a book. The work materializes and presents to us that absolute loneliness in which the mind is imprisoned.

Born in Istanbul in 2004, the artist is currently a student in the Painting Department at the Bodrum Faculty of Fine Arts. Through their work, they explore and question concepts such as human existence, life, and identity, seeking to understand the essence of being.





This book is a part of "Small pains, great songs" Project by Seçil Yaylalı, hosted by PASAJ

Binding by Barın Binding Studio by Turan Çoşkun

This book is a unique piece with four other siblings.

<https://www.pasaj.org/small-pains-great-songs>

Türkan Akkulak Koç

Pepuk, Hand Madia Book, 13x. 9,30x9,30 cm, 9 Variations, 2025

The book is titled “Pepuk”, after a story from my childhood. In the story, agony transforms people into “pepuk”, set adrift to crash repeatedly into mountains. The book reflects the screams of a mother looking for her lost daughter.

Türkan Akkulak Koç discovered her passion for art during her high school years, directing her focus toward the field of artistic ceramics. She is a graduate of Istanbul University’s Glass and Ceramics Department and Marmara University’s German Language Teaching Program. She continues her interdisciplinary practice at her studio in Istanbul, primarily working with porcelain while embracing limitless possibilities in both materials and techniques. Her work thoughtfully engages with themes of migration, human rights, and the female experience, reflecting a profound commitment to social and cultural narratives.





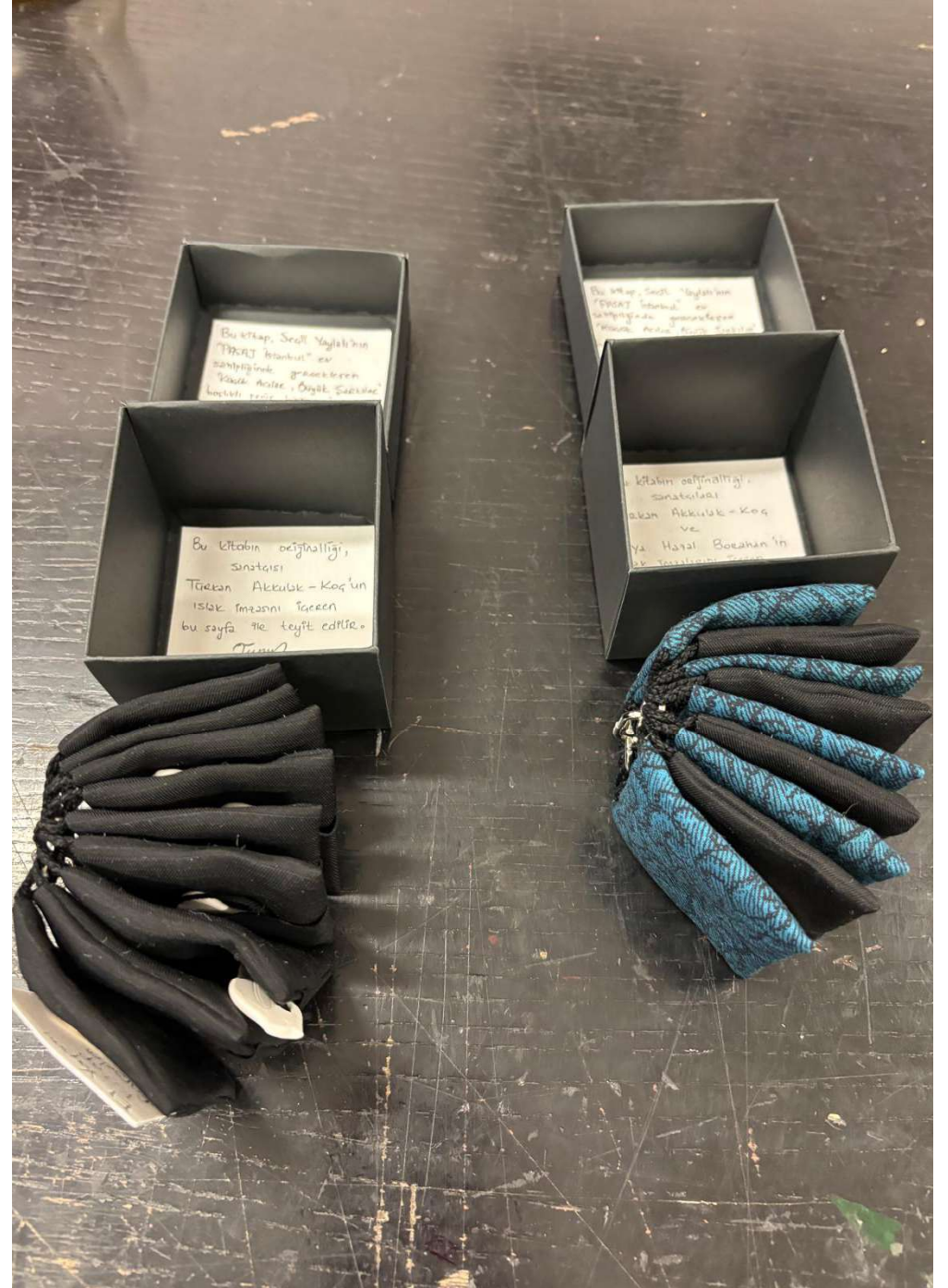
Türkan Akkulak Koç

Solidarity, Handmade book, fabric, porcelain gravure print, edition of 2, 5 × 5 cm, 2026

This book of artist solidarity is based upon the stories lost, erased and oppressed under the ongoing destructive transformation in our city. The artists add their unique perspectives on his ruin. Asya adds to Türkan's pluralistic work with etchings that render permanent a cut-down mulberry tree from their childhood. Starting out from the concept of "We Are Not the Same" as an acceptance of diverse existence, this book is made of similar porcelain pieces that are nonetheless individual and hand-made. Every piece is a story upon itself, embodying a universe that bands together and expands.

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This artist book is made by Türkan Akkulak Koç in collaboration with Asya Borahan



Zekiye Nazlı

Do you see my pain? , Handmade Book, Mixed Media enamel silver+ drawing , 5x 7cm, 1/6 Editions, 2024

This book conveys the hidden pain with an abstract expression. we place ourself in two different situation at the same time. it's twice hard to get rid of. the pain isn't visible from outside. sometimes it's hidden behind a void, sometimes it shows itself in cobalt colored shapes.

Born in Istanbul in 1971, the artist graduated from the Istanbul Technical University Faculty of Architecture in 1994. In 2006, they established their own studio, "zekdesign," where they focus on the design and creation of jewelry using diverse media such as silver, concrete, ceramic, and mixed materials. Their multidisciplinary practice also extends to the design of books and magazines.





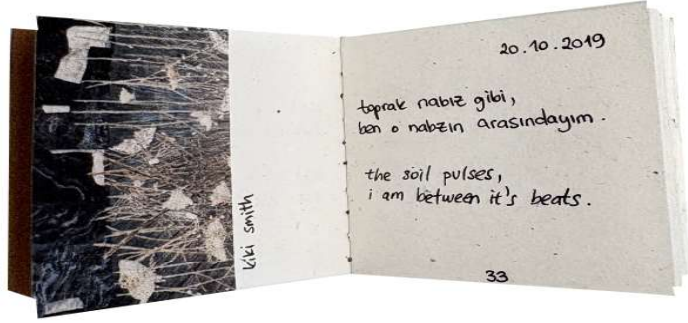
Zekiye Nazlı

The Song Of Silence , Handmade Book, Mixed Media, brass cover, handmade drawing and writing, dijital printing , 5x 5cm, 1/9 Editions, 2026

We are reading the diaries a cicada kept underground for seventeen years. This is a record of time written in the language of waiting, molting and nothingness. underground, the cicada mingles with the roots and learns the weight of silence. The texts are irregular and fragmented, dates separated at times by long gaps; sometimes it repeats itself. Time advances, and the silence deepens. In this narrative, the shell is not a form of protection but a series of identities that will be shed and replaced several times over the years. As the years pass, the shell thickens; as it thickens, it is cast off, and a new shell begins to form. The roots do not give direction: it clings to them, coils around them, feeds from them, yet does not harm them and the roots do not hinder its transformation. Although the book's second section includes an epilogue about the phase in which it reaches the surface, it does not dwell on the voice that will last only a few months. It does not bear witness to the time that reaches the world above; instead, it records the long interval in which the voice has not yet been earned.

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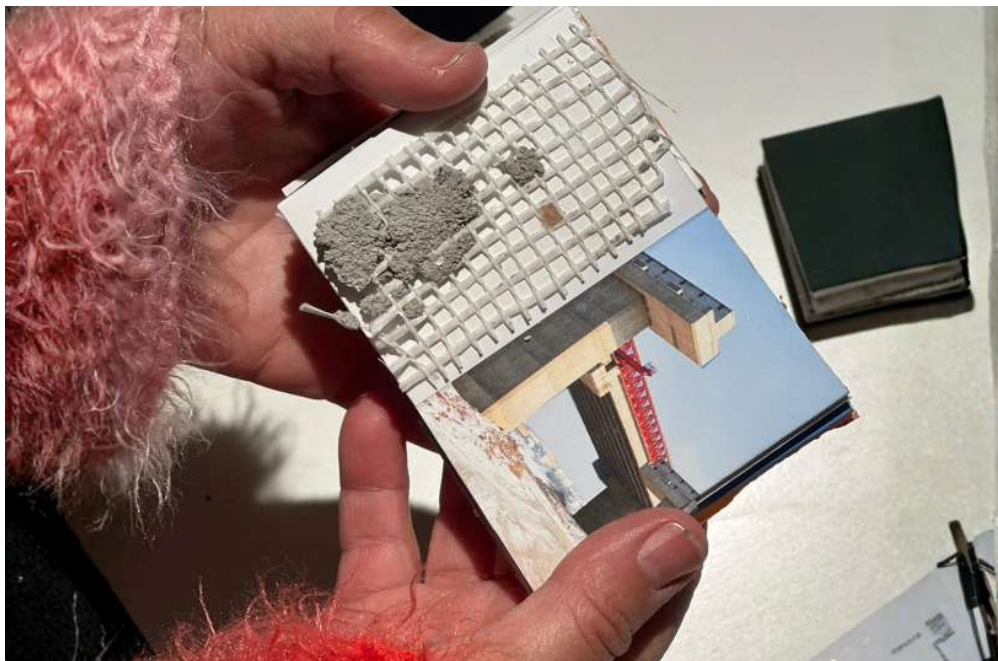
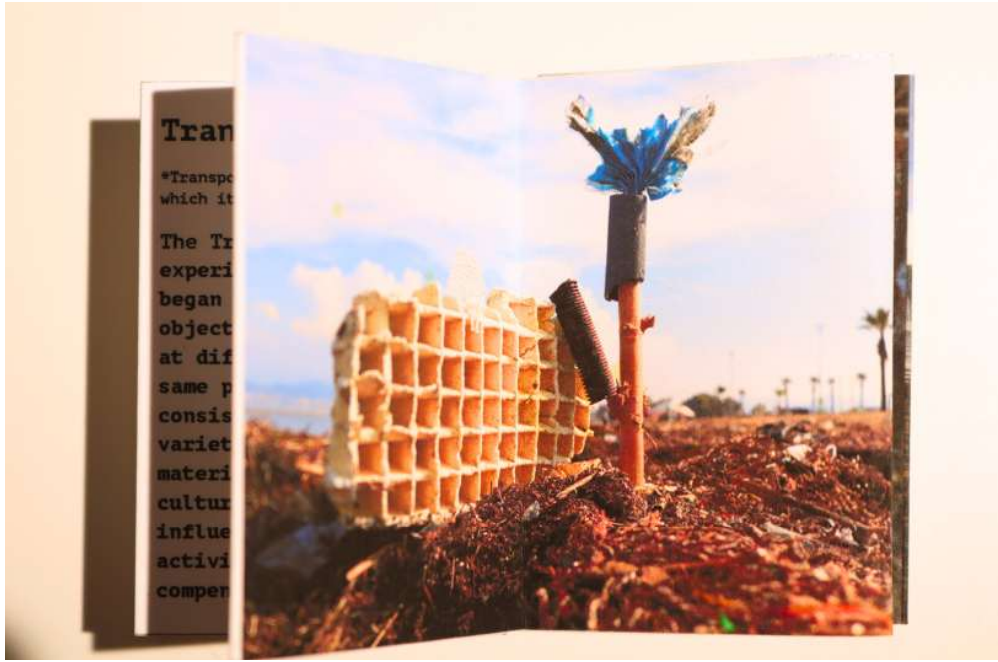
Zeynep Balaban

Transpose, Handmade Book, Print on photographic paper and mixed media, 52mmx74mm, 4 variants, 2025

The artist's work, from the past to the present, consists of research and experiments fundamentally rooted in a few key concepts: the flawed, the incomplete, the random, and the raw. In this context, urban waste serves as a treasure. The artist is fascinated by the process of identifying, structuring, and observing these objects to understand the inner world of the modern individual. The Transpose project is an experimental process that begins with photographing objects carried by the sea at the same location across different times. These wastes, comprising a wide variety of items, serve as a summary of cultural and economic shifts in human activity. Because they are in constant motion, they produce endless variations. Transpose is an experimental and observational process that explores the boundaries of architectural space by transforming these objects, detached from their original contexts, into new building materials.

The artist is a designer with experience in interior architecture, design, and art. She conducts conceptual and photographic work in her studio in Urla. Previously, she founded the Balaban brand and offered her design products for sale in Istanbul Modern and IKSİV stores. In her office in Istanbul, where she is a founding partner, she developed public space designs, interior design, and furniture projects. The artist is a graduate of Mimar Sinan University's Interior Architecture department and completed her master's degree in art and design at Dokuz Eylül University. She has received design awards and participated in various exhibitions.





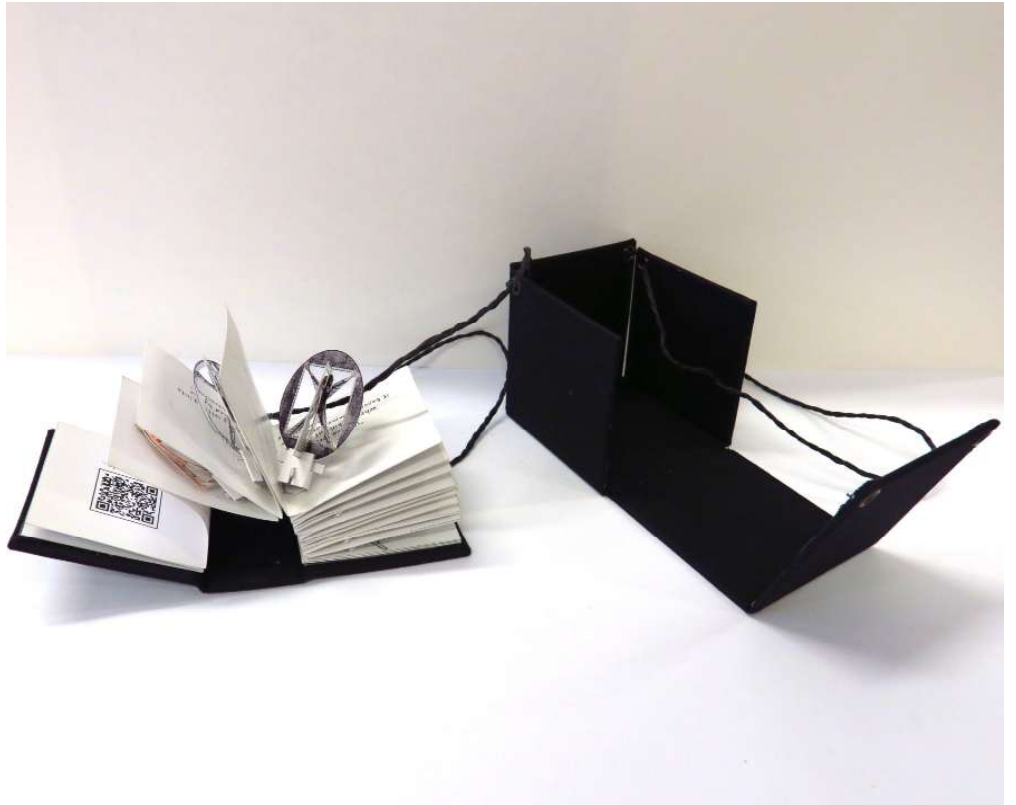
Züleyha Altıntaş

Homo in Figura Doloris, Handmade Book, Mixed Media on Coated Paper,
Edition of 9, 5.2x5.2 cm, 2024

“Homo in Figura Doloris” was shaped by Vitruvius’ Homo Bene Figuratus, the first system of proportion and knowledge that influenced and developed the thought structures of many architectural theories. It places and hybridizes architecture and sculpture, which have historically been interdependent, into the parentheses of the body. By constructing the impossibility of a universal body ideal through the metaphor of pain, it presents a reading similar to the ones in architectures that are ‘read’ and interpreted, incorporating the imaginal power of sculpture before the invention of the printing press.

She completed her undergraduate and graduate studies at MU, Faculty of Fine Arts, Sculpture Department. She received her Phd degree from YTU. She was invited to Air-Krems, participated in workshops and international exhibitions in many cities. She took part in Istanbul and many other cities’ exhibitions at Galeri Nev, Pasaj İstanbul, and Pilevneli Project. Altıntaş, who held her solo exhibitions titled “Museum of Museums” and “Bilbao Effect” in Istanbul, has been settled in Bodrum since 2018. As an artist, she continues her practices in an effort to create alternative art spaces that intertwine with the daily life of Bodrum.





POSTAL

Previous Events

SMALL PAINS
GREAT SONGS

Basel, 11-13 June 2024

I never read- Art Book Fair Basel

The inauguration of project was done in Basel. Project participated the Art Book fair in Basel during Art Basel with 15 artists on 11-13 June 2024.

PASAJ



Istanbul, December 2024 - 30 January 2025

Exhibition @ PASAJ Istanbul

Exhibition in the space of
PASAJ@ Barinhan,
Istanbul with thirty nine
artists on 29 December
2024 - 30 January 2025.

PASAJ



Istanbul, 9-11 May 2025

Borderless Art Book Fair Istanbul

Participation in the Book
Art Fair with 45 artists in
Yapi Kredi Culture Centre
Istanbul, 9-11 May 2025

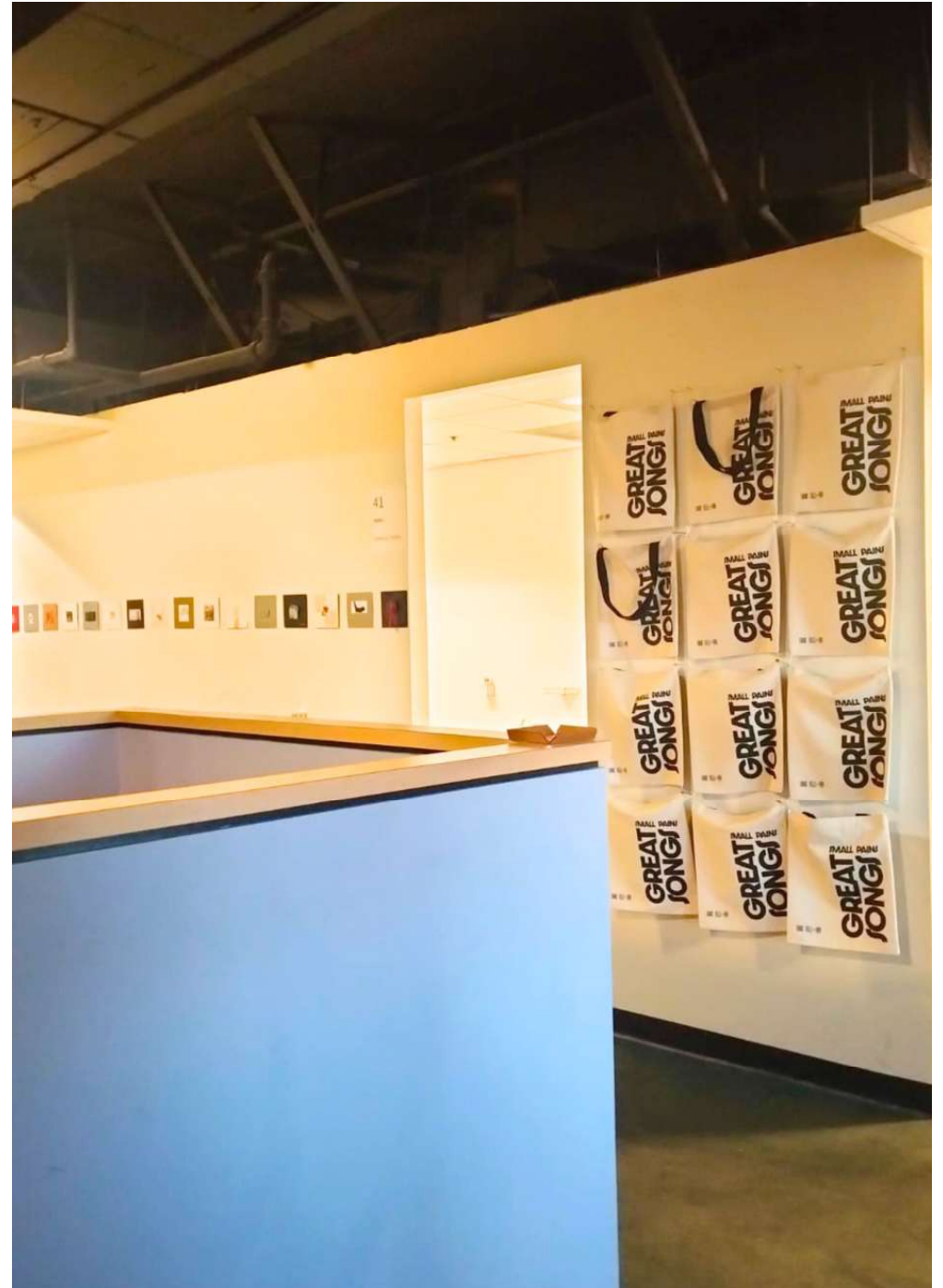
PASAJ



Los Angeles, 11-14 July 2025

Tryst 2025! Independent Art Fair Los Angeles

Participation in the book
Art Fair with 60 artists on
11-14 July 2025



Bodrum, 11-24 August 2025

**Exhibition
@Gumusluk Akademisi,
Bodrum**

Participation in the book
Art Fair with 60 artists on
11-24 August 2025.

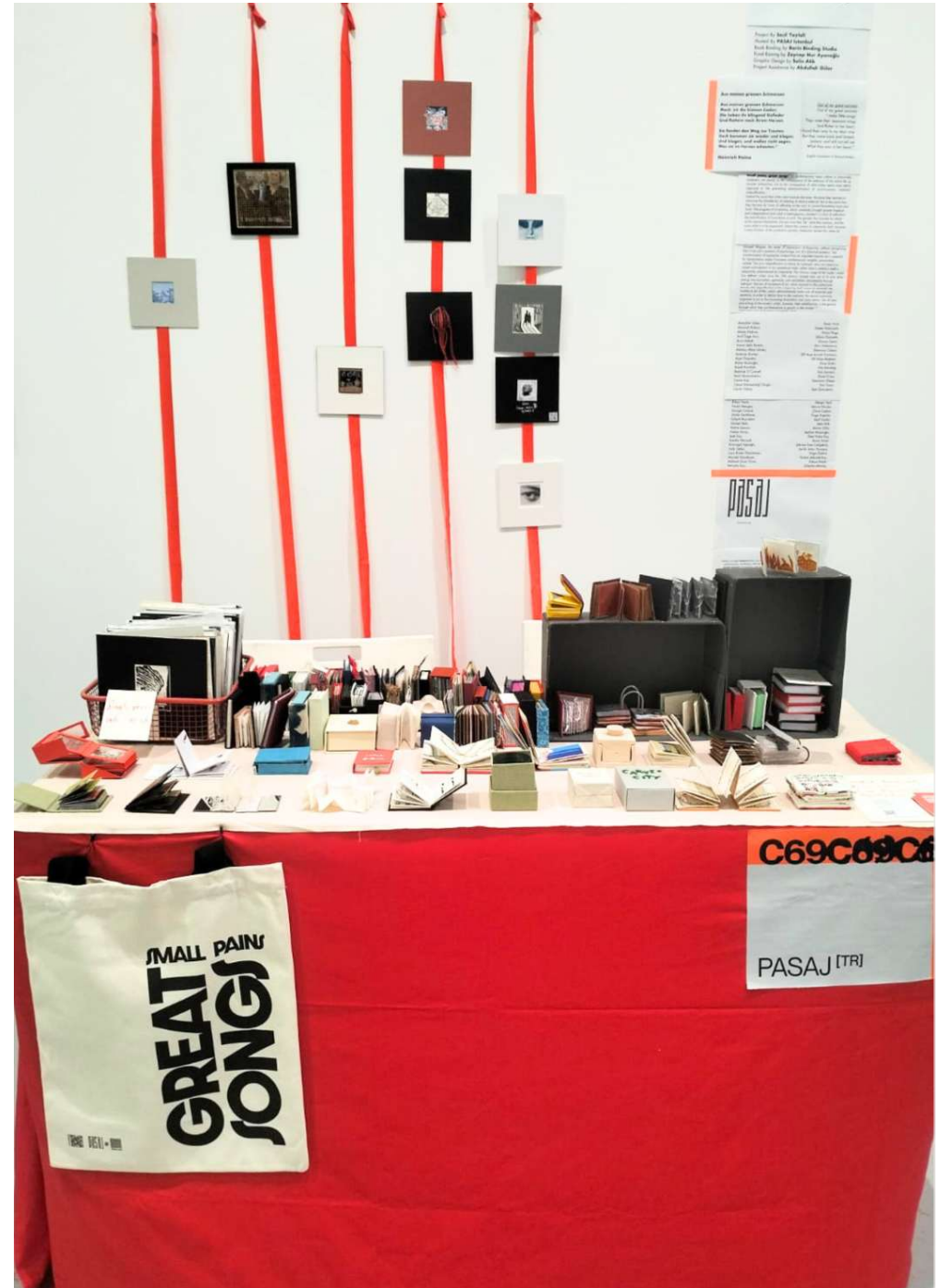


Singapore, 3-5 November 2026

Singapore Book Art Fair

Participation in the book
Art Fair with 65 artists on
3-5 November 2026.

PASAJ

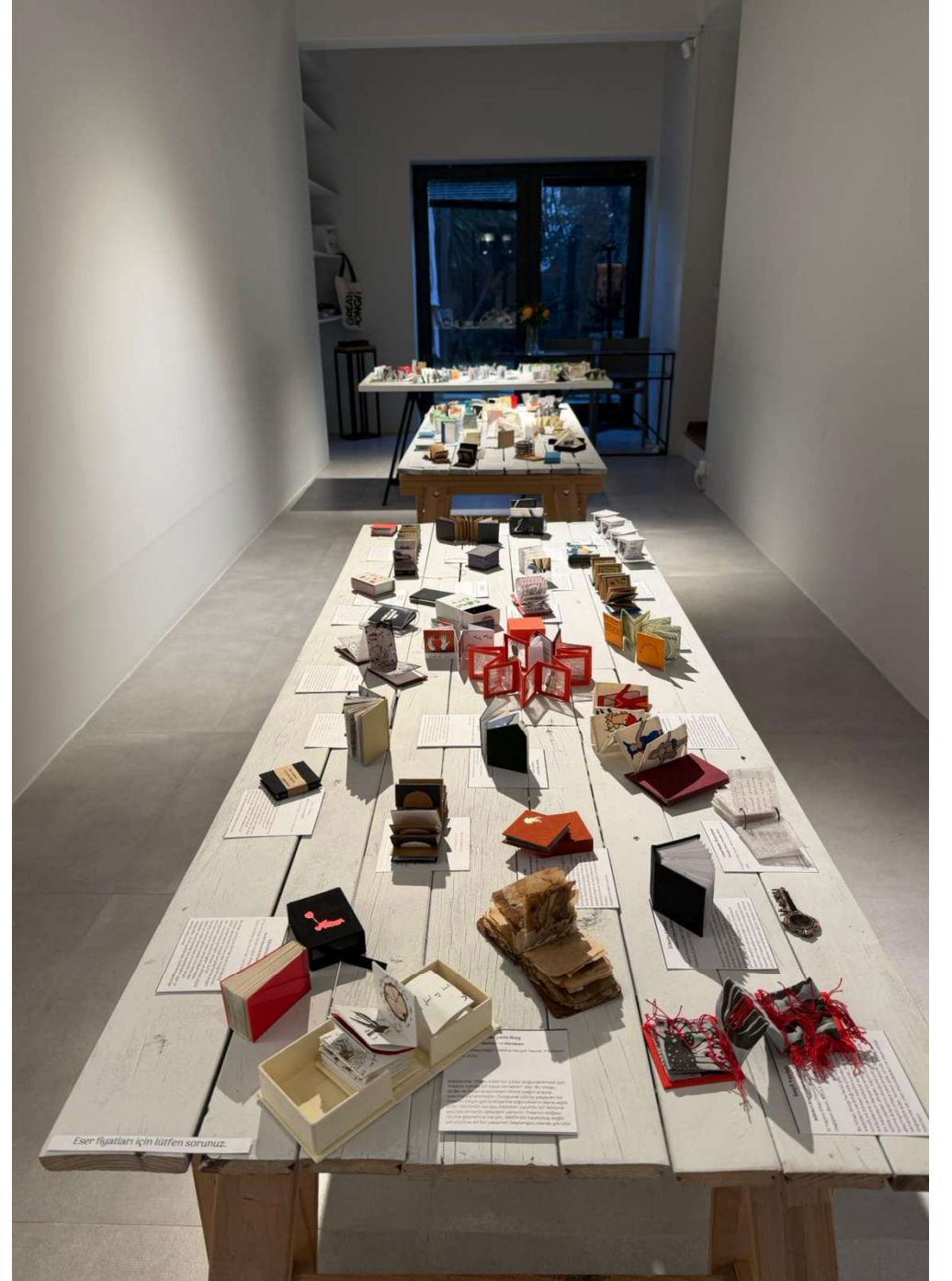


Urla, 17 December 2025- 2 February 2026

Exhibition at Tohum Art Space, Urla/Izmir

Exhibition in the project
space for contemporary
Arts 17 December 2025- 2
February 2026 in Urla/Izmir
with sixty two artists' work.

PASAJ



Datça, 02-15 April 2026

Exhibition at Maison Magi Datça/Muğla

Exhibition in Maison Magi 02-15
April 2026 in Datça/Muğla with sixty
artists' work.

PASAJ



SMALL PAINS
GREAT SONGS

Collaborators of the Project



Project Owner

Seçil Yaylalı

Seçil Yaylalı is a visual artist specializing in socially engaged art, utilizing participation as a fundamental tool in her practice. The core of her work lies in the dynamic exchange between herself and the participants, which significantly influences the outcomes of her projects. She collaborates with diverse communities, including those in Rome, Mapuche groups, refugees, and immigrant workers, engaging individuals of all ages from young children to the elderly across various cities such as Beirut, Turin, Istanbul, Stockholm, Alexandria, Berlin, and Santiago de Chile. With a background in urban planning, industrial design, and the visual arts, Seçil Yaylalı's work emphasizes participation and seeks innovative ways to articulate the results of her collaborations. Her projects predominantly address issues specific to the communities she engages with, aiming to empower participants by fostering an environment conducive to collaboration.

Her recent solo shows are; "Where do I belong", Eulengasse Project Space(2025) , Frankfurt, "Social Sustainability" Werkstattthaus (2024) Stuttgart- with Aslimay Altay Göney-, "a fine line" Detroit /Stockholm Gallery(2022) Stockholm, "Collect-ive-ing" Rum46 (2018) Aarhus, Konditori" CC Galleri (2018)Malmö. The shows she participated are Sinop Bienali (2024) Sinop, "Is there another chance?" Milli Reasürans Gallery (2023) Istanbul, "Falling in love outward", Interface Inagh (2022) Galway, "Cosmogonia del nuovo mondo", Porta Nuova Station (2022) Turin, "Europa Enterprise" Cite des Artes (2021)Paris.

www.secilyaylali.com



Project Host

PASAJ Istanbul

PASAJ is an art initiative formed by artists, curators, and cultural professionals. It serves as a project space for exhibitions, performances, workshops, and talks in the field of contemporary art, and organises artist residency programs. Attentive to the social context, accumulated histories, and memory of its spaces, PASAJ seeks to foster connections with local communities and to facilitate the exchange of knowledge and skills. It invites artists to develop site-specific projects in dialogue with their surroundings and, by integrating art into everyday life, aims to engage not only established art audiences but the wider public. Since its founding in 2010, PASAJ has relocated five times, each move reshaping the initiative through renewed ties with its respective neighborhood. It is currently based at Barın Han in Çemberlitaş and has been a member of the international AIM network since 2019.

www.pasaj.org

PASAJ



Collaborator

Barın Binding Studio, Istanbul

Barın Binding Workshop was established in 1949 by Emin Barın and his father-in-law İzzet Samurkaş in Cağaloğlu, Narlı Bahçe Street. As one of Turkey's oldest and rarest art establishments, this workshop masterfully combines classical Eastern and Western bookbinding techniques with modern methods to create unique works. The workshop offers not only bookbinding for book lovers but also meticulously crafts luxury albums, memory notebooks, diploma bindings, and especially valuable handcrafted book covers. Since 1949, it has maintained a consistent commitment to quality and dedication, providing services through both its machine park for mass production and its expert team specializing in custom-designed bindings, luxury boxes, classic bindings, and restoration of old works. Beneath its modest appearance, Barın Binding Workshop preserves an unmatched artistic tradition in Turkey, continuing to carry forward elegant craftsmanship and aesthetic sensibility for the future. Additionally, it supports artists who wish to have their books from the Small Pains, Great Songs project bound their artist books in their studio.

www.barincilt.com.tr
www.barinhan.com

PASAJ



Project Crew

Behind the Project, there is a big team of PASAJ crew

Project by Secil Yaylali

Assistance by Abdullah Guler & Gzde Ongoren

Graphic design and logo by Selin Atik

Public relations and fundraising by Zeynep Nur Ayanoglu

Textile object production by Nuray Ozdogan

Project presentations by Elif Bursalı & Zeynep Okyay

PASAJ

SMALL PAINS
GREAT SONGS

Upcoming Events

Join us for our next steps:

border_less Book Art Fair Istanbul

15-17 May 2026 @ Salt Beyoğlu

Festival Letture Amene

19-23 May 2026 @ Museo Torielli, Ameno-Novara, Italy

Indiecon Independent Publishing Festival

4-6 September 2026 @ Oberhafen Hamburg

SMALL PAINS
GREAT SONGS

pasaj

