Shellenberger, presented by The Flaherty.

Belit sağ is proud to present this series of brutal murders by the German media reports at the time that can be rewinded and forwarded. This temporal flexibility explores the hierarchical structures of image production questioning the intake of images, their impact, and their later processing by the subject.

We remember the portraits of the ten victims of the National Socialist Underground (NSU) murders. These were a series of hate crimes perpetrated by the far-right terrorist organization between 2000–2007 throughout Germany. Since the murders started, the German government ignored the racist nature of the crimes, treating them as isolated attacks or as mafia related assaults. sağ shows the victims as they were presented in the press in a group of small portraits, and describes them, one by one, focusing on the material details of each image. What do we see when we look at the portrait of a murdered victim in the media? sağ reveals the margins of these images, speculating about the personal relationships between the subject in the photograph and the image itself. Did the victim see this portrait? Where was the image taken? Is it a photograph? Is it a passport image? The images that before were operating within certain pre established historical parameters, start to expand, proposing different functionalities.

In aksama (disruption) (2016) sağ composes a collage with found materials that gradually communicate with each other. The footage is both from popular films and from the Turkish news during the failed coup attempt in July 2016. The footage is made up of fictional and personal reflection and mirroring. Memory displays the acuity with which sağ questions and reconfigures the role of media. This “expanded viewing” experience is more than seeing, it is a personal media activism among the victims. Their discourse about structural racism and injustice requires awareness and an alert attitude towards media. This “expanded viewing” requires us to perform in unison with the images we hear are direct testimonies of the voiceless, or by explaining the field of vision of the audience to transform themselves into spaces of reflection and mirroring. Memory displays itself as a modular space of interconnections, where storytelling becomes a closer look at facts.
This treatment of the archive as an open space—shareable and autonomous—differs from the endian views that frame the public archive as a repository of knowledge. Here the archive is both lived and conceptual. şag’s independently open archive is based on decontextualization, interpersonal relationships, and the redistribution of information. Her “expanded viewing” is most compelling when decontextualiz- ing the archive through reappropriation, it is about cultivating a critical approach to knowledge that recognizes the impor-
tance of the emergent and the residual. (Y) B ELIT ŞA G: EXCESSIVE IDEAS BY CHI-HUI YANG

In belit şag’s video practice, the photograph-ic image is an exclusive object whose meaning is shaped by forces beyond its frame, wields and con-
denses social power, and controls bodies and behaviors. The image is also one which demands. It structures seeing as a political act and insists on response, analysis, and accountability. It is capable of violence, of telling truth, half-truth and falsity, and of reproducing itself. It possesses radical possibility.

şag is a collector and deconstructor of images. Central to her practice is an inquiry into how state power and violence flow through production, circulation and interpretation of photographs and video reveal optical shapes, regimes the visible or invisible, the accessible or obscured. şag’s video builds her videos from images which mold and reinforce social behaviors and narratives: newspapers, archives, social media, cinema, propaganda tapes, surveillance video, television news. Through gesture, collage, abstraction, and most importantly, text, her works examine how ideology is em-bedded in representations of reality, and the spells these forces are capable of casting.

şag is concerned with the nation, race and ideology—social formations which are often called upon to justify violence. An artist from Turkey based in Amsterdam, the subjects of her first-person video essays are the charged dynamics created by the televised events between Turkey’s borders and national identity: Ayhan Çarkın, a paramilitary policeman understood to have killed hundreds of Kurds on behalf of the Turkish state; memories of conflict in the Turkish-Syrian border; and in her most recent work, the murder of Turkish and Kurdish individuals by a German Neo-Nazi group. şag’s videos reflect that her inquiry is not just about politics, but the complicity of the image within, my camera seems to recognize the importance of the emergent and the residual. ğ is an inquiry into how state power and violence flow through production, circulation and interpretation of photographs and video reveal optical shapes, regimes the visible or invisible, the accessible or obscured. şag’s video builds her videos from images which mold and reinforce social behaviors and narratives: newspapers, archives, social media, cinema, propaganda tapes, surveillance video, television news. Through gesture, collage, abstraction, and most importantly, text, her works examine how ideology is embedded in representations of reality, and the spells these forces are capable of casting.

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