

THE CATALOG

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Lapses/* I, Publication of Pavilion of Turkey
53rd Venice Biennale
2009

“CATALOG” contains fifteen categories: Composition, Operation, Caution, Act, Color, Vanity, Love, Invasion, Assumption, Adjustment, Seizure, Replacement, Negotiation, Excursion and Exploit. In terms of generating their own meaning, these categories are consistent in themselves. Nevertheless, the relationship between the title of categories and the photographs is quite subjective. These links, with the faculty of being arbitrary, call for distance in multiple layers: in between the photographs; in between the categories; in between the photographs and the categories; in between the categories and the audience; and finally, in between the photographs and the audience. The relationship between the photographs and the category they are placed in aims to question the classification methods of the viewer, as well as the effect photography has as a medium. While turning the pages of the “CATALOG”, there’s a possibility that the viewer might choose one or a few among the many photographs. Therefore, the criteria of one’s likes and dislikes directly becomes part of the work. They have to act if they want a part of it.

The multiplicity of the photographs makes this relationship even more problematic for the audience. Hence, there are repetitions which amplify the feeling of “dealing with the crowd”. For instance: The category “Assumption” contains 63 recent photographs of four Committee Meeting Rooms from The Grand National Assembly of Turkey: The European Union Integration Committee Meeting Room; The Health, Family, Labour and Social Affairs Committee; The Internal Affairs Committee Meeting Room (same room used for both committees); and The Plan and Budget Committee Meeting Room. The photos show these four decision rooms in different angles, in different lights with “wrong” and “right” compositions. By exposing the tryouts of a photographer within the endless possibilities of the digital era, assumption comments obviously on the exhausting nature of state bureaucracy and its complementary materialization.