

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

**GÜLSÜN KARAMUSTAFA**  
**SWADDLING THE BABY**

**OPENING: September 6, 2016, 7 pm**  
**Duration: September 7 – October 8, 2016**  
**Opening words: René Block, Berlin**

**Gülsün Karamustafa will be present at the opening.**

In her first show at Galerie Krinzinger the Turkish artist Gülsün Karamustafa is combining her series of non-religious icons – the *Promised Paintings*, the installation *Swaddling the baby*, a selection of under-glass paintings as well as the films “Insomniambule” and “The City and the secret Panther Fashion”.

Istanbul’s complex history, its complexity and the byzantine pictural language always fascinated Gülsün Karamustafa. The *Promised Paintings* show a reinvention of the idea of the icon painter, who used to operate as the hand of good, also in his own self-conception. Karamustafa is employing the aesthetics of the byzantine icons but breaking with the strict schemata.

*“An icon maker is only the hand of ‘god’ and as such never has the initiative to paint as him/herself. Promised Paintings gave me a very special kind of freedom and became an inventive game for me as I never wished to obey the rules of ‘peinture’ that were thoroughly imposed by the art milieu in the 1980s.”*

Filippo Brunelleschi’s *Ospedale degli Innocenti* in Florence with the reliefs by Andrea della Robbia showing swaddled babies are fascinating Gülsün Karamustafa since her first visit as a student in 1969. *“Children are the feeblest of all humankind especially during times of war, great disasters, flows of migration and diasporas. My project is related to the destiny of the ‘innocents’ who had the chance to survive those unsparing moments of life. When I went through the images related to the orphanages as a whole I was more interested in the ‘faces and the looks in the eyes of children’. It was a pathway that gave me a deeper insight look of how it would feel like an orphan in an utmost crucial times in history.”*

Her fascination for those innocent children born into unbearable situations, but taken care of in this orphanage, is captured in the installation *Swaddling the baby*, first shown at the Villa Romana in Florence in 2015.

Another series of works that will be shown are under-glass paintings referring to the ones popular especially in Turkish coffeehouses, confectioners, butcheries and barbershops of the 19<sup>th</sup> and early 20<sup>th</sup> century. In form of serigraphic prints mixed with paper collages containing book and magazine covers from the second decade of the 20<sup>th</sup> century.

The films *Insomniambule* and *The City and the Secret Panther Fashion* are shown in the Galerie im Parterre. In *Insomniambule*, Somnambule the sleepwalker and Insomniac as a symbol of constant consciousness are letting us follow them through their night. Although their initial situations are diverse they share the desire to fight the sleep as such.

Following each other in their restless wonder through the night they are subconsciously playing several games that lead them through their personal past and present. “The City and the secret Panther Fashion” is one of Gülsün Karamustafa’s projects that deal with the apprehended role of women. Furthermore Karamustafa also refers it to her early works from the 1980s, during a period in which she was dealing with flows of immigration from the countryside to the big cities. *“I made use of leopard skin patterns because this type of fabric seemed to express the growing desire for ‘kitsch’ at this time due to social and economical conditions.”*

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

**Gülsün Karamustafa** was born in 1946 in Ankara, Turkey. She lives and works in Istanbul.

**Selection of important solo exhibitions:** Swaddling the baby, Galerie Krinzinger, Vienn, AT (2016), Villa Romana, Florence, ITA (2015), SALT Ulus, Ankara, TUR (2014), Salzburger Kunstverein, Salzburg, AT (2012) The Monument and the Child, x-hibit, Akademie der Bildenden Künste, Vienna, AT (Residency), (2008), Kunstmuseum Bonn, Bonn, DE (2008), Kunsthalle Fridericianum, Kassel, DE (2006), Dunkers Kulturhus, Helsingborg, SWE (2006), Museum Villa Stuck, Munich, DE (2006), Musée d'Art et Histoire Geneva, CHE (1999)

Works by Gülsün Karamustafa have also been shown in **group shows** at the following museums: 31st Sao Paulo Biennial, BRA (2014), the 3rd and 10th Gwangju Biennials, KOR (2000, 2014), "Art Histories", Museum der Moderne Salzburg, AUT (2014), "Artevida Politica", Museu de Arte Moderna do Rio de Janeiro, BRA (2014), the 4th Thessaloniki Biennale, GRC (2013), the 1st Kiev Biennale, UKR (2012), Singapore Biennial, Singapore, SGP (2011), *Tazimat*, Belvedere, Augarten Contemporary, Vienna, Austria (Residency), the 3rd Guangzhou Triennial, KOR (2008), the 11th Cairo Biennial, EGY (2008), "The 1980s: A Topology", Museu Serralves, Porto, PRT (2006), "Soleil Noir, Depression und Gesellschaft", Salzburger Kunstverein, Salzburg, AUT (2006), "The Grand Promenade", National Museum of Contemporary Art – EMST, Athens, GRC (2006), "Why Pictures Now", MUMOK Museum Moderner Kunst Stiftung Ludwig, Vienna, AUT (2006), "Projekt Migration", Kölnischer Kunstverein, Cologne, DEL (2005), "Centre of Gravity", Istanbul Modern, Istanbul, TUR (2005), "Contour the 2nd Video Art Biennale", Mechelen, BE (2005), "Ethnic Marketing", Centre d'Art Contemporain, Geneva, CHE (2004), the 1st Seville Biennial, SP (2004), "In den Schluchten des Balkans, Kunsthalle Fridericianum", Kassel, DE (2003), "Blood & Honey", Sammlung Essl, Vienna, AUT (2003), "When Latitudes Become Forms", Walker Art Center, Minnesota, USA (2003), the 8th Havana Biennial, CUB, and the 2nd, 3rd and 4th International Istanbul Biennials, TUR (1987, 1992, 1995)

**Currently the Hamburger Bahnhof – Museum für Gegenwart – Berlin is showing: Gülsün Karamustafa. Chronographia – till October 23, 2016**