

FB: For your installation *Cosmic Matter*, you use tape and scaffolding in order to create something that reminds me of an amorphous flow. Nothing is tangible, you catch a glimpse of something, but the tape obscures the sight lines and blocks the view in various ways. Nevertheless, the thin and flimsy quality create an illusion of overview. With the risk for ridiculous metaphors: it works a bit like the world-order of today with global capitalism's use of transparency and opacity, where one never exactly can know the flow of money, and where it's almost impossible to find out who owns what and most importantly, who is responsible.

GK: It works both as a surface and as a kind of blind which is partly transparent, and which thus feels temporary and unstable. It frames the room as well as the place, as a kind of territory where the tape functions as a mutable barrier which can be extended in order to frame something further.

FB: There is no body or obvious core to the work; it functions more like a skin around that, which we cannot know anything about...

GK: Yes, like a fickle membrane... In a sense, there is no work because everything is so transitory. Nothing remains. The work is a kind of situation rather than an installation in the normal sense of the word.

FB: The scaffolding is red. Did you paint it?

GK: It was red to start with. I set out with the idea of using the existing premises and I didn't want to build a space of modules or walls. That's why I used the existing scaffolding that was already part of the exhibition architecture, which I thought fitted my idea of creating a territory and making a diagram structure of tape.

FB: In earlier works you have used logotypes from local supermarkets as a way of relating to the location, in a peculiar twist on the notion of site-

specificity. In *Cosmic Matter* there are no specific local references, apart from the scaffolding, which refers to the situation. At the same time you use an expression like *Global Exploration Strategy*, made in reflective metal, which creates a self-reflexivity in the work. This mirror surface is an example of another kind of local connection: it is common on shop signs in the streets of Istanbul.

GK: Yes, when I visited Istanbul six months before the biennial I noticed the shop signs, particularly on Istiklal Caddesi, the main pedestrian street in Beyoglu. Almost all shops, banks and business have high polished metal signs which really catch your attention with a shiny sign, as well as its opposite, since a camouflage effect is created, which mirrors the surroundings and the city. You could say that it is a gigantic kaleidoscope, a visual feedback. I had a number of signs made by a local sign-maker. The signs work in the same way in the installation: they reflect the colourful tapes, so you have an effect of dissolved, illegible text or a feeling of something that is constantly elusive. There's also a camouflage situation arising here. Talking about site specificity, it's true that this installation is different from my previous work, for example where I've used logotypes from cut-price local supermarkets. I made a piece like that in Istanbul as well, which I displayed on a window at the Urban Café in Beyoglu. In this case the logotypes were both site-specific and more general and familiar. For me it's about a recognizability, which one perhaps wouldn't want to identify with; it's about the way in which these cut-price shops enter one's daily life.

FB: The title of your tape installation – *Cosmic Matter* – is important. "Cosmic" implies something bigger than "global". I'm thinking about the idea of the international community, the great global collective, which, according to the UN charter has the right to utilise the moon. In your work, you show a different reality in which global corporations take over the moon with the help of NASA. One may wonder if the idea of the international community is just a romantic relic rather than a real possibility. Your piece is located in between a romantic idea and a cynical reality.

GK: Maybe it is a romantic idea and a somewhat naïve conception that

has faded over the years – the idea of a just world for everyone. If one reads the 1967 UN treaty on outer space about the principles of conduct for nations in the exploration and utilisation of outer space, it is articulated in this spirit.

FB: According to the UN treaty, the control over the moon should rest with the international community rather than with individual actors. Today however, the situation is so complex with multinational or almost cosmic corporations. Can they really be viewed as individual actors when they involve entire communities in various ways and the world at large?

GK: The distinction between states and individual actors has become blurred. There are powerful interests to involve private money in addition to the contributions of states – the interests merge. The idea is to start by constructing an infrastructure on the moon, so that human beings can live and work there in order to, among other things, extract the natural mineral helium-3, which could be a new environmental-friendly energy source, an alternative to oil. The contemporary view on the international community may differ from that of the 1970s, but it is clear nevertheless, that it contravenes the UN treaty, which stated that space exploration should benefit all. There are undoubtedly powerful financial and political interests who want to lay claim to the highway to the moon and the base there.

At the same time, the moon is a powerful mythological symbol. Throughout history as well as cultural history, the moon has been used as a symbol: through the history of art, in spirituality, religions and science – indeed, by multiple fields. It is also democratic – it is visible to everyone, if at different times. I was triggered by this image of recognition.

FB: As a projection surface?

GK: Yes, maybe so. As something ever-recurring, talking about loops and repetition. As the cycles of the moon, calendars and the tide. The fact is that the moon influences our lives more than we are generally aware of.

FB: There is also the feminine aspect of the moon.

GK: It's very important and something I'd like to explore further.

Then we have the dream catchers, which I used as a unifying pictogram, which represents the spiritual, mythological aspect. Their function is to prevent bad dreams from getting through and only letting good dreams pass. They are made of the same material as the signs, and are just as shiny. Everything is reflected in and woven together with everything else, which means that the installation doesn't include any element with claims of being better than any other...

FB: Talking about your dream catchers, I once worked with an astronaut, Edward Mitchell who went to the moon in 1974. He stayed over-night on the moon and had strange dreams. According to him, all astronauts got a new sense of the world after having seen the Earth from the outside. The Soviet cosmonauts and the American astronauts didn't primarily think of the space-race – they saw the Earth as one world. After having been to outer space, they couldn't understand why people carried on with their wars and positionings. Mitchell himself became spiritual, another astronaut became an artist and some became deeply religious. Returning to your work, the light looks so beautiful in your installation. There is a twilight feeling about it.

GK: It's probably due to the effect of the blinds, which creates shadows and reflections – the rush of the air sets the dream catchers in motion, creating constantly moving reflections.

FB: Did the dream catchers make any noise?

GK: No, they hovered silently. There was no noise – everything was completely silent – as silent as on the moon.