

## CIHAD CANER

What happens to the geographical borders when the lands itself moves (2016-2017)

The work centralizes the current mass migration by pinpointing on the role of water and it's image, which has been distributed and given language that focuses on the other. Meanwhile, water crisis is highlighted as one of the most pressing global challenges. In this context, migration and refugee flows are increasingly explained in terms of water scarcity perpetuated by climate change. For example, the drought of 2007-2010 in Syria as one of the main causes of the ongoing uprising and subsequent civil war, and the Mediterranean sea becoming a subsequent mode of passage for the people who had to flee. The project reveals the ecological and political aspects of water.

### DIY Survival Kit (2017)

DIY Survival Kit investigates on how the utilisation of common quotidian or domestic objects - plastic bottles, mobile phones, the internet, car tyres, umbrellas, carpets - has been redesigned, translated, transformed and brought to exist in different contexts of civil resistance. Cihad Caner focused on the recent civil resistances that utilised non-violent resistance by civil groups that are making a line between themselves and the power to produce an autonomous zone with civil resistance. It produces a temporary safe zone/space where people can flee. These transformed and redesigned objects in these events became actual actors rather than a concept. They saved lives and helped them to change their situation. The artist created marble sculptures and CGI videos of those specific objects, to honour them as we would a loyal, glorified combatant.

## Abstract Violence (2016)

Images of war and migration are mainly based on the images that are being circulated in mainstream and social media. Although these violent and often manipulative images form an important element of public opinion concerning migration flux and war, they are definitely not direct representations of reality. How to represent reality? Can we even talk about reality in our time of image culture?

Abstract Violence investigates the image of current war and migration from its first origin; destroyed Syrian cities and leftover objects. The artist questions the impossibility in representation of violent images and how we interpret them. This project uses real footage that were shot by the artist in Syria during the recent war. Caner wanted to produce an abstract space with 3D scanned-rendered objects that he collected from ruined houses. The replicas emphasised how these events become virtual and make us insensitive. It was impossible for him to show these objects directly because of the intensity they carry, therefore he wanted to filter these objects' realities by making 3D scanning. To display this work, video and objects, Caner uses a two-sided video projection, and places the transparent sculptures under the screen to produce multi-faced realities. On one side the artist creates an ultra-real space where you can watch the raw footage and on the other screen a virtual reality, the transparent sculptures existing under and in front of both *realities*.

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