



Pinar Öğrenci, Aşit, 2022, Film Still, © Pinar Öğrenci

Pinar Öğrenci

In the IBB Video Space

26.5. – 31.7.23

Opening: Thu 25.5.23, 7 pm

Save the Date:

Fri 7.7.23, from 8 pm

Open Air Video Art & Artist Talk

Pinar Öğrenci and Anne Bitterwolf

The Berlinische Galerie is screening Pinar Öğrenci's film "Aşit / The Avalanche" (2022, 60 min.), produced for documenta fifteen. The inspiration and starting point comes from Stefan Zweig's "The Royal Game", a novella he wrote in Brazilian exile in 1942 in which the game of chess becomes a survival strategy in the face of fascism. To make „Aşit“, Öğrenci returned to her father's hometown Müküs (Bahçesaray in Turkish) in the region of Van, near the border between Türkiye and Iran. Until 1915 its education system and its cultural heritage were multilingual, with Armenian, Kurdish, Persian and Arabic existing side by side. Today a big percentage of the inhabitants are Kurds. The title "Aşit" means both "avalanche" and "disaster" in Kurdish. It refers to the avalanche that constantly threatens to cut Müküs off from the rest of the world and to "Meds Yeghern" (literally "The Great Disaster" of 1915), when 1.5 million Armenians were killed in the genocide during the First World War.

Öğrenci's powerfully visual piece depicts day-to-day strategies adopted by local Kurdish people to resist state pressure. Her film shows traces of the different cultures that once lived in Müküs before parts of the population were murdered, displaced or forced to assimilate. Key roles are played by the Armenian musician Hayrik Muradian, who had to flee the Van region in 1918, and the songs that he collected from his homeland.

Another work by Pinar Öğrenci, "Inventory 2021", can be found on our website at: bg.berlin/videoart-online

The filmmaker

Pinar Öğrenci (*1973 Van, Türkiye) works in the media film, video and installation. From a decolonial and feminist perspective she tackles themes at the interface between social, political and historical issues. Exploring material culture related to migration, forced displacement, state violence, survival and resistance is central to her artistic practice. She often integrates images, video and sound recordings from archives, removing them from their original context and weaving them into multi-layered poetic and atmospheric narratives.

IBB Video Space

Since 2011 the IBB Video Space has been screening artists who work with time-based media. The programme features not only established names in contemporary video art but also up-and-coming artists rarely seen in museums to date. For these, the Berlinische Galerie seeks to facilitate an institutional début.



Each screening brings a new encounter with work that raises questions about the medium and about social or political issues. Importance is attached to including marginalised perspectives and to shedding light on the impact of power structures.

More video works online:

bg.berlin/en/video-art-online

This project has been facilitated by Investitionsbank Berlin (IBB).

Press images

berlinischegalerie.de/en/press-release/pinar-ogrenci

Online tickets

bg.berlin/en/tickets

Social Media

#videoartBG

#berlinischegalerie

Berlinische Galerie

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Berlinische Galerie

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Admission 10€, concessions 6 €

Berlin's Museum Sunday

On the first Sunday of every month

free admission

Wed–Mon 10 am–6 pm

Tue closed

Press