

Some information on this page is only available in Dutch

## SEYITBATTAL KURT

My work is a river,

I'm interested in creating visual narratives employing the mechanics of cinematic production, with themes focusing on identity, migration, intercultural dynamics, and the globalized world in flux. Drawing from my personal history, I question notions of identity-making, the bounds of what constitutes cultural heritage, "life between cultures" and the ways in which these are transformed in a globalizing world. Migration with its dual aspects of being uprooted and resettled, experiences of mobility and displacement inform my art practice as a Kurd from Turkey who has migrated to the Netherlands. I hope to bring light to the ways in which new Transcontinental identities and cultures are re-made, and the role of borders, migration, and transcultural politics in shaping such re-iterations. Autobiographical account is often part of my artwork, and the border between the artwork and my personality becomes fluid, hence we might speak of a new kind of authorship, intimately related to the artist as an individual, but also mediating between self and the other, home and abroad – and thus fundamental in the reshaping of identities. In addition, land and urban-scapes play vital roles in my video and artwork. Majority of my work is embedded in the urban context. I am interested in the relationship between human beings and nature; how this unfolds in creating cultural, individual, as well as collective identities and memories. The diversity of cultural ideology can be unified through geography and memory. My work exposes the fragile and at times volatile connection between these elements, affording viewers a new perspective via cinematic style immersion. In my recent projects, I have been experimenting with different ways to extend the subject matter of my video and films into the space. I create installations around the moving imagery to materialize its content with the help of diverse objects and materials that deliver and envelop the audience in an environment where perception of the narrative of the moving imagery can be received in fresh and rigorous ways.

### WEBSITES

A short selection of my video's

[vimeo.com/seyitbattalkurt](https://vimeo.com/seyitbattalkurt)

### SOCIAL MEDIA

[www.tinyurl.com/8knb4e](http://www.tinyurl.com/8knb4e)

### EDUCATION

2008 - 2010	MA. Fine arts Amsterdam, Sandberg Instituut diploma
2001 - 2005	BA. Fine arts Den Haag, Koninklijke Academie van Beeldende Kunsten diploma

### EXHIBITIONS

2019	Open studios Gravenstraat 31 ateliers Dordrecht, Netherlands slideshow installation <a href="http://www.dordrechtmuseum.nl/openatelier">www.dordrechtmuseum.nl/openatelier</a> . Group
2017	Open Studio Tokyo Arts and Space Residency Tokyo, Japan Research for the Video/Film project: Kari-Home Film project Kari-Home is based on the research about Kurdish asylum seekers who are living in Japan. It tells the complex story of contemporary Japan and Kurdish asylum seekers within it and this two very different people, cultures, contexts interlaced and juxtaposed with each other. It's going to be a video instalation full of mystic misconceptions and misunderstandings, unexpected plots and bitter lives of migrants, prostitutes, elderly street artists and single mothers. <a href="http://www.tokyoartsandspace.jp/en/archive/residence/2017/20170901-5480.html">www.tokyoartsandspace.jp/en/archive/residence/2017/20170901-5480.html</a> Group
2015	De-lâl Gallery T Tokyo, Japan When gallery t offered me a solo show, I decided to make a work about Kurdish people living in Japan. Back then I wasn't aware of their life struggles, and I didn't know the political and social problems they were facing. As I met a range of different Kurdish people for interviews, I slowly got to know them better, getting the whole picture on their lives in Japan. In this regard the videos are just a light touch upon the subject matter, and give a small glimpse into the lives of Kurds living in Japan. The videos in this show are a selection of many hours of footage that I have taken in the

### PROJECTS

2020	Kari-Home in eigen beheer Tokyo, Japan <a href="https://vimeo.com/210252252">vimeo.com/210252252</a> Video/Film project: Ongoing, Kari-Home Experimental research based film project about asylum seekers who are living in Japan. The project will be interlaced with Japanese peoples life. Since the collapse of the bubble economy and the continue decay of it until this day, many Japanese people are struggling to sustain a decent life, especially the elderly and single mothers are living in poverty.
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past months. I have also included photos and video work from a previous work that I had conducted in the village where I was born, Toprakkale in the eastern part of Turkey. It's close to Mt Ararat, where only Kurdish people live. The reason for the combination of two works is to give the viewer a better understanding about who the Kurds are and where they come from. Kurds began to migrate to Japan mostly from Turkey in the 1990s. Most Kurds in Japan are from villages in Southeast Turkey, and now some 1,500 Kurds live in the Warabi and Kawaguchi, north of Tokyo. Kurds usually enter Japan for tourism or on short stays visas, as pre-arranged visas are not required for temporary visits by Turkish citizens. They then apply for the refugee status, citing human rights abuses in Turkey. According to a Japan Times article from September 3 by Tadashi Tsumura, 3,415 Kurds have so far applied for refugee status. None of them has yet been recognized by the Japanese authorities. [www.toho-beads.co.jp/tbs/galleryt/galleryt034.html](http://www.toho-beads.co.jp/tbs/galleryt/galleryt034.html)  
Solo

2014 Now&After 14, Intl. Video Art Festival The State Museum of Gulag Moscow, Russian Federation In the video Pony we see the friendly animal trying to invite us into his surroundings, that of a dilapidated house. Memory is a special human ability to accumulate the past and to keep it for the present and future, overcoming the oblivion. We suggest the artists to explore memory as a flexible structure that is migrating in time and space from person to person, from generation to generation, between social groups and nations, between cities and continents, between virtual and real world. Which memory features are important for us? · Memory as a process, memory in evolution, memory in search. · Lost memory, returned memory. · Lapses of the memory and continuous chain of memories. · Memory as a mechanism of past actualization. · Autobiographic memory and collective memory. · Memories about things that never happened and those that are only going to happen. · Memory as a premonition of unpredictable future and as a precursor of eternal present. · Memory as a stop in time and a leap in time. · Memory in the virtual space. · The site of memory and memory of the place. · Memory of the loss and the loss of memory. In 2014 "Now&After" festival is being held at the State Museum of GULAG – a place that has accumulated the memories of Stalin's punitive system. In the area of our special interest there is a traumatic memory: reliving and rethinking of the historical traumas, especially those related to the history of GULAG. [now-after.org/eng/arh.php?u=1&id=583&papka\\_arhiv=NA14foto](http://now-after.org/eng/arh.php?u=1&id=583&papka_arhiv=NA14foto)  
Group

2014 Man and Earth ARCUS Project Moriya, Ibaraki., Japan Man and Earth (2014), 7-screen HD video Installation (variable duration). Installation view from the open studios at ARCUS project Moriya, Ibaraki, Japan, (October 2014). These intimate video portraits and interviews give a personal and unique look into the Japanese living in Ibaraki and the city of Moriya. With them on topics ranging from ecology, farming, sustainability, cultural identity, family structures, and the Second World War. [vimeo.com/136089688](https://vimeo.com/136089688)  
Group

2012 The Eventual Probability of Landscape No.4 GyeongGi Creation Center Daebu-do, South Korea, Republic of Korea This exhibition was centered around the cultural aspects of the South Korean community living on the Island of Daebu-do. Based on my encounters with different community members such as dancers, musicians, restaurant owners, artists, poets, fishermen, I re-staged and filmed the things that I saw and learned from them in different parts of the island with professionals and combined it with documentary footage that I recorded during my wanderings around the island. The seven videos were presented together with natural found objects and industrial garbage materials from the surrounding. The exhibitions aimed at showing and give

an experience of the materialization of the nature and the fast industrial developments in addition to the impact it has on nature and the social cultural life of the island.

[gcc.ggcf.kr/archives/resident\\_artist/sevit-battal-kurt](http://gcc.ggcf.kr/archives/resident_artist/sevit-battal-kurt)  
Group

2012 In which language shall I tell my story? Stedelijk Museum Schiedam Schiedam, Netherlands 'In which language shall I tell my story? In Turkish, Dutch or Kurdish?' These are the opening words of the film Qanok (director's first cut, 2012) by Seyit Battal Kurt (Toprakkale, 1978): a film about the landscape of his youth. Now, twenty years later he returns to Toprakkale, the village of his youth in the extreme eastern part of Turkey, near the border with Armenia and Iran. During his stay there, he reflects upon his life. In this way, a personal, autobiographical narrative slowly unfolds. It is the story of a migrant, of children of immigrant workers, and also of the position of the Kurdish population. With the exhibition entitled In which language shall I tell my tale?, the Stedelijk Museum Schiedam brings together ten artists from Turkey and the Netherlands who recount their stories with themes such as identity, origins, migration, changing social structures, perception of time as a measurable phenomenon, and dreams of a better future. What drew attention during the interviews with these artists was that they all managed to articulate their tales in an extraordinarily beautiful and powerful way. They fuel narrative imagery with their expressive work; they reveal to us a whole new world.  
[www.artslant.com/ams/events/show/226780-in-which-language-shall-i-tell-my-story?tab=EVENT](http://www.artslant.com/ams/events/show/226780-in-which-language-shall-i-tell-my-story?tab=EVENT)  
Group

2012 Memories Beneath the Dining Room 2nd International Mardin Biennial Mardin, Turkey In Memories beneath the dining room, food is the main character as Seyit Battal Kurt provides an insight into South Korean ladies preparing sea food dishes for restaurant customers. The video's display within the Konak's kitchen conjures a concrete link between the creation of food with all that is entailed, and the work's presentation. In the video Pony, also by Kurt, we see the friendly animal trying to invite us into his surroundings, that of a dilapidated house (reminding one of the biennial venue). recycled plastic beads and HD video, installation view at Tokmakcilar Konagi [frieze.com/article/2nd-mardin-biennial](http://frieze.com/article/2nd-mardin-biennial)  
Group

2011 Yin & Yan Maritiem Museum Rotterdam and China Maritime Museum Rotterdam, Netherlands 5 screen video installation about the Yin & Yan about the maritime trade between Netherland and china.  
[www.shmmc.com.cn/English/news\\_detail](http://www.shmmc.com.cn/English/news_detail)  
Duo

2010 Art Pie 2010 Westergasfabriek Amsterdam, Netherlands Untitled 3x screen video installation  
[sandberg.nl/kunstvlaai](http://sandberg.nl/kunstvlaai)  
Group

2010 Splitscreen Art Cinema Museum Boijmans Van Beuningen Rotterdam IFFR Rotterdam Film Festival, Video Film screening of 60x1 minutes  
[iffir.com/nl/2010/films/splitscreen-art-cinema-60-x-1-movies](http://iffir.com/nl/2010/films/splitscreen-art-cinema-60-x-1-movies)  
Group

## INTERNATIONAL EXCHANGES/RESIDENCIES

2017 Tokyo arts an dspace Tokyo arts an dspace, Japan Research Residency Program (2017.9 - 2017.10)  
[www.tokyoartsandspace.jp/en/creator/index/K/1188.html](http://www.tokyoartsandspace.jp/en/creator/index/K/1188.html)

2014 ARCUS project, Studio Residency, Ibaraki, Japan Moria, Ibaraki, Japan

## COMMISSIONS

2014 Jodi Dordrecht, Netherlands Video editing and re-production of new video finished

2011 Rolling Stones Fikret Atay Amsterdam, Netherlands Video production, Rolling Stones  
[www.crousel.com/static/uploads/artists/Expositioncollective/press](http://www.crousel.com/static/uploads/artists/Expositioncollective/press)

Seyit Battal Kurt [Netherlands] Man and Earth 1. Statement by Seyit Battal Kurt I want to investigate how farmers deal with industrialized, modern life and what strategies they employ to sustain their farming activities. And at the same time, to see how people from different parts of the world, are keeping their relation with the physicality of the land and hence the earth. In Moriya I have gathered numerous stories from farmers and various individuals involved in farming, gardening, and agriculture. The video portraits and interviews, which I have executed and compiled, give personal and unique look into the Japanese living in Ibaraki and Moriya. These intimate portraits enable unexpected encounters ranging from the relationship between math and agriculture, or personal tales of the World War II. Their naked stories, told through the prism of farming tell us beyond farming, as it touches upon human tales. Tales that are stuck between the pieces of modern industrial life, wanting to be heard... Looking at their manual work and ideas and dreams about farming, I feel the urge that this project could extend further, to diverse communities in the world. 2. Comment by Mihoko Nshikawa [Guest Curator2014/Curator of Museum of Contemporary Art Tokyo] Kurt was born in a Kurdish district in Turkey but later moved with his father to the Netherlands when still a child. His work, Qanok, for which he spent several years visiting and filming the village of his birth, looks through a camera at people in everyday life, whether a grandmother baking bread or villagers assisting the birth of livestock. Such issues as Armenian history, Kurdish history, immigrants, language, and modernization run as an undercurrent throughout the work. While a personal record, Kurt's work simultaneously maintains a distance from his subject to provide an objective portrait. As a result, it is tinged with a nostalgia transcending regional boundaries, perhaps because it awakens our memory of living close in contact with the earth—memory that cannot be erased no matter how modern our city surroundings may be. During his residency, this time, Kurt is researching people who engage in farming. The artist, who does not speak Japanese, throws out a few simple questions while filming and concentrates on capturing facial expression, tone of voice, and the background scene of the room or field. His subjects speak actively, continually getting off track about everything from raising vegetables to their own upbringing and experiences of the Second World War. Kurt's loosely related video portraits of different people's lives converge to tell a story of people, the land, the city, and migration. [arcus4u.exblog.jp/i17/](http://arcus4u.exblog.jp/i17/)

finished

2010

Urban Explorer Festiva CBK, Dordrecht Dordrecht/Nederland, Netherlands Curator 2010 is 2010, Urban Explorer Festival [www.youtube.com/watch?v=tE545y2Xkzg](http://www.youtube.com/watch?v=tE545y2Xkzg) finished

2009

City Portraits for cityoneminutes The One Minutes foundation Hong-Kong, Bei-Jing, Hang-Zho, China City Portraits for cityoneminutes: Hong-Kong, [www.youtube.com/watch?v=eze4Ho8Zjzl](http://www.youtube.com/watch?v=eze4Ho8Zjzl) finished

2012

GCC Gyeonggi Creation Center Artist Residency, Daebu-do, South Korea Daebu-do., Republic of Korea During this artist in residency program at GGC,

I centered my focus during my stay of 3 months; around the cultural aspects of the South Korean community living on the Island of Daebu-do. Based on my encounters with different community members such as dancers, musicians, restaurant owners, artists, poets, fishermen, I re-staged and filmed the things that I saw and learned from them in different parts of the island with professionals and combined it with documentary footage that I recorded during my wanderings around the island. The seven videos were presented together with natural found objects and industrial garbage materials from the surrounding. The exhibitions aimed at showing and give an experience of the materialization of the nature and the fast industrial developments in addition to the impact it has on nature and the social cultural life of the island.

[gcc.ggcf.kr/archives/exhibit/the-eventual-probability-of-landscape-no-4?term=42](http://gcc.ggcf.kr/archives/exhibit/the-eventual-probability-of-landscape-no-4?term=42)

## SALES/WORKS IN COLLECTIONS

- |      |   |
|------|---|
| 2015 | De-Lal Ms, Y.H. Tokyo, Japan Two photos from the series De-Lal  |
| 2009 | Various titles, video's The One Minutes foundation Amsterdam, Nederland<br>Various titles, videos 2008/2011 |

## PUBLICATIONS

- |      |   |
|------|---|
| 2017 | In-Between Worlds Antiga Edizioni Luciano Benetton Collection Italy<br><a href="http://www.imagomundiart.com/collections/kurdistan-between-worlds">www.imagomundiart.com/collections/kurdistan-between-worlds</a> This collection is an expression of Kurdish art, in keeping with the global and democratic spirit of Imago Mundi, and with the conviction that if we tear a culture from the world, we annihilate a colour, a scent, a part of its wealth. This is the most far-reaching body of research completed to date on the creativity of the world's largest group of people without a state: 115 artists from the various Kurdish communities in Turkey, Iraq, Iran, Syria and the diaspora. A cataloguing of works that took more than two years to complete, involving both emerging young talents and established names, recipients of major international recognitions (Biennale, Documenta). A mosaic of identities brought together on the small Imago Mundi canvas, pieces of a cross-border dialogue that takes place in a land without borders or wars: that of contemporary art. |
| 2016 | Arcus Project AIR Program Catalog Catalog ARCUS Project <a href="http://arcus4u.exblog.jp/i17/5/">arcus4u.exblog.jp/i17/5/</a> Catalog  |
| 2014 | 'Now&Aafter'14' Catalog Now&Aafter, Moscow, Russia Russian Federation<br><a href="http://www.now-after.org/eng/arh.php?u=1&amp;id=583&amp;papka_arhiv=NA14foto">www.now-after.org/eng/arh.php?u=1&amp;id=583&amp;papka_arhiv=NA14foto</a> Catalog   |
| 2012 | In welke taal zal ik u mijn verhaal vertellen Museumtijdschrift, Schiedam Netherlands recensie  |
| 2012 | Vitrine not for sale, Buitensbioscoop Movies on the road catalogue  |
| 2008 | Aan het werk 5, CBK Dordrecht catalogue   |

## REVIEWS

- 2012 Genau hinsehen: Die Kunst-Biennale von Mardin Magazine Sabine Küper-Büsch Germany  
[www.kunstforum.de/artikel/genau-hinsehen/](http://www.kunstforum.de/artikel/genau-hinsehen/)
- 2012 2nd Mardin Biennial Magazine Sam Thorne London , United Kingdom  
[frieze.com/article/2nd-mardin-biennial](http://frieze.com/article/2nd-mardin-biennial)

## AWARDS AND GRANTS

- 2015 Subsidie De-Lal Solo show Nederlandse Ambassade,Tokyo Netherlands
- 2014 Subsidie video project Gemeente Dordrecht Netherlands
- 2012 Subsidie voor deelname Mardin Biennial SAHA, Istanbul Istanbul, Turkey
- 2011 Project subsidie FBKVB Netherlands
- 2006 Stroom Invest grant Stroom Den Haag
- 2005 Goedman Encouragement Award for the Graduation Exhibition KABK, Den Haag



Man and Earth/part one Japan, 2014  
 Video installation, dimensions variable, variable



L'intrus , 2020  
 04:44



Qanok, 2014  
 Film, Blu-ray



Pony 2012, Copyright © 2014 Seyit Battal Kurt, 2012  
 02:47



Memories beneath the dining room, 2012  
Installation video and recycled plastic, variable



Pony, 2012  
Video Installation, variable



The Eventual Probability of Landscape No 4, 2012  
Video installation, , 2012, dimensions variable