



Mafiya

Installation: 5 channel video (HD), framed drawings, sound, steel wallsign

Re-imagined meeting with alleged sub-section of Russian Mafiya with deaf members who'd made the Moscow trainstation Kurskaya their territory. Recorded with Turkish actors, and using Istanbul neighbourhoods with Russian components to their topography as a backdrop. Filmed during a IASPIS residency at Platform Garanti fall 2009.



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- The dialectic of the imaginary and its material realization locates two sides of how capitalism replicates and changes itself,

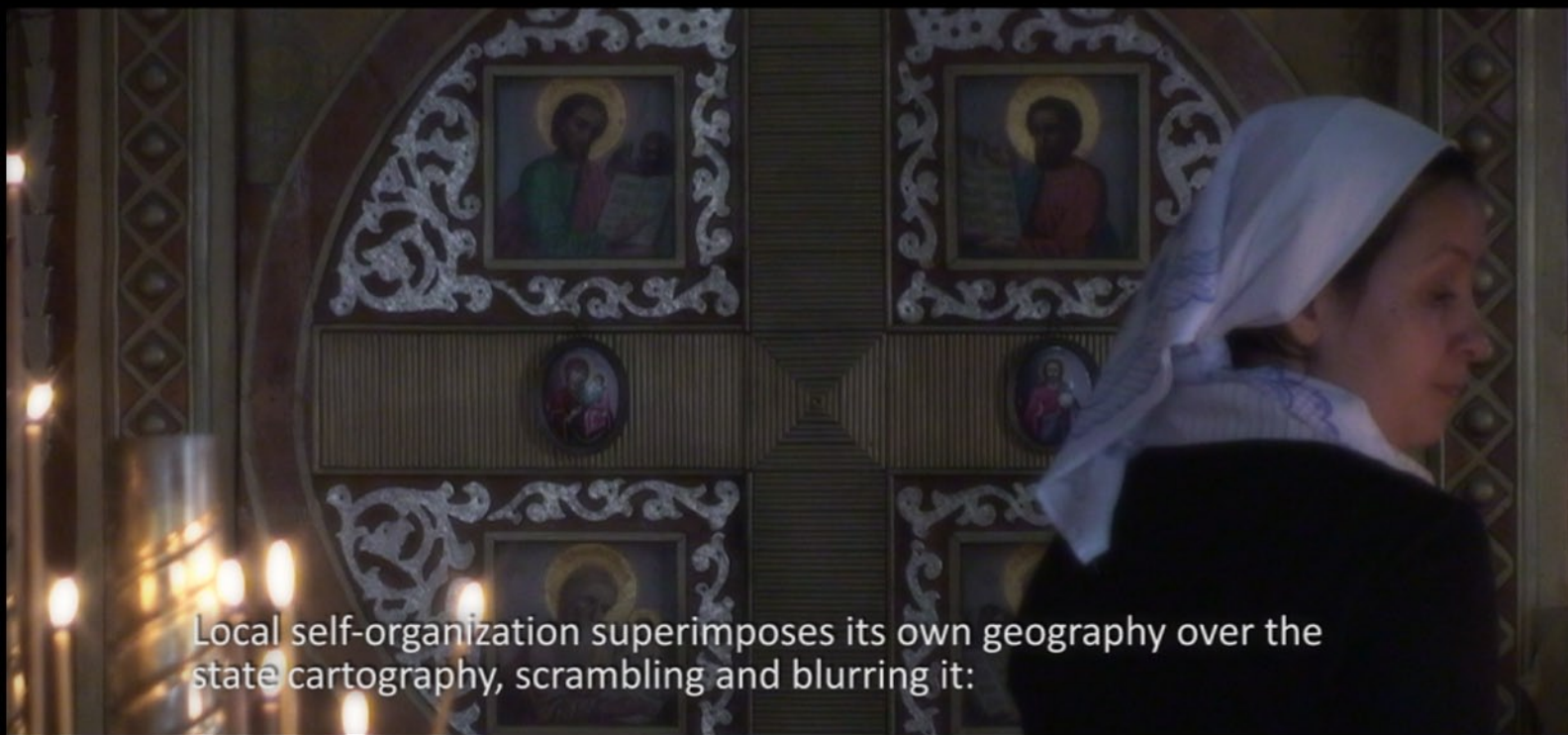


how it can be such a revolutionary mode of production.

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Local self-organization superimposes its own geography over the state cartography, scrambling and blurring it:

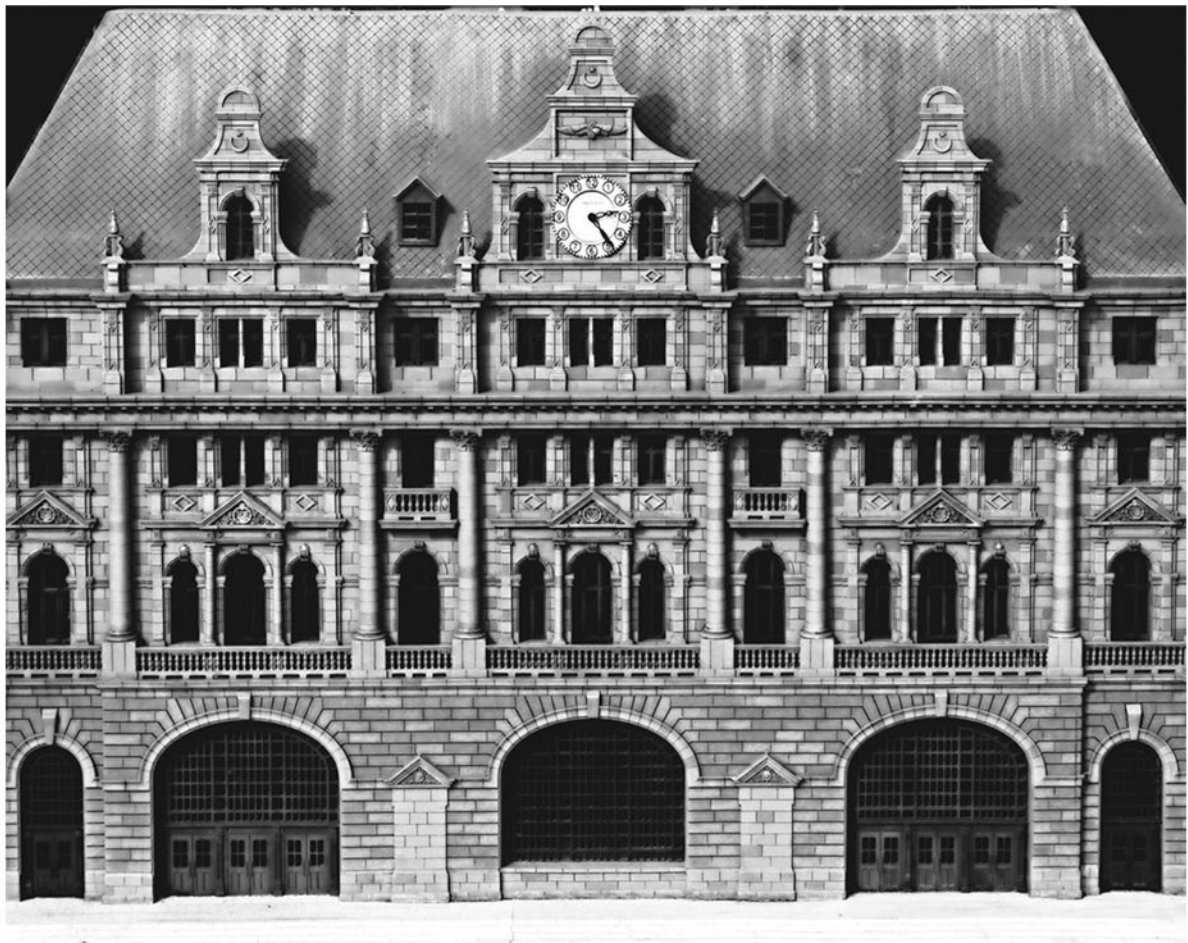
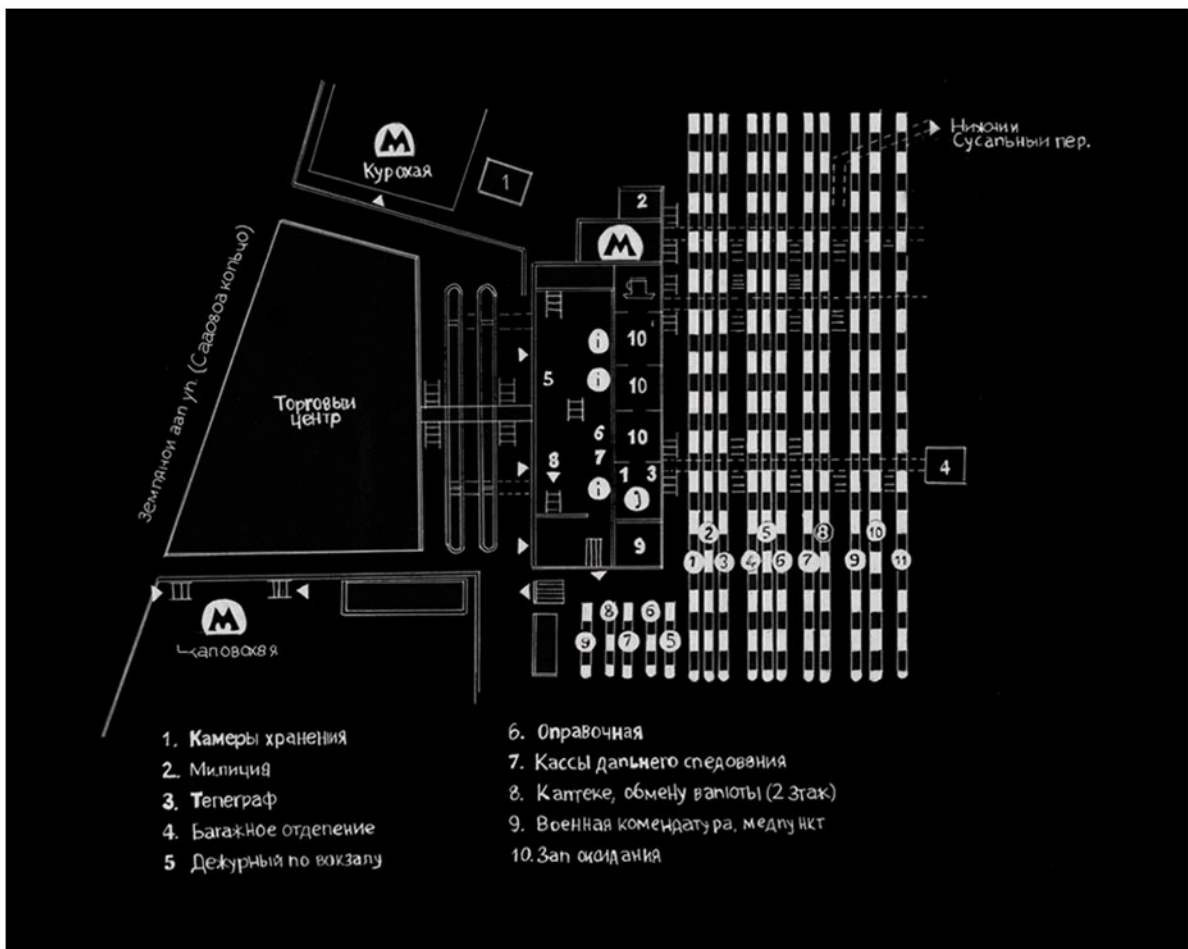


it produces its own secession.

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Drawing of inverted map of Kurskaya station, Moscow (top); reproduced drawing of occidental facade of Haydarpasa station, Istanbul (above)



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A 5 channel videoinstallation in two parts, based on events that took place in Moscow, spring 2003. The Loop/room one shows people sitting at tables in a bar inside Kurskaya railway station, speaking in sign language. The Linear/room two presents subtitles supposedly for the conversations among the people at the tables in part one. In the background, socioeconomic topography is used as scenery.

In space one, you're surrounded by four screens or projections, of deaf people at tables, simulating a bar at a railwaystation in Moscow. The sound is independent of the images, and consists of re-constructed Russian popsongs with interruptions for announcements of departures and arrivals at different platforms (in spoken Russian). That the people at the tables are deaf will be a gradual realisation of the viewer.

In space two, behind a partition wall, there's a fifth video with subtitles, and you'll assume the subtitles are for the people at the tables in the other room, this is what they were talking about. The lines are cribbed from various criminal manifestoes. The images that go with the subtitles are from Laleli and Karaköy, two areas in Istanbul with various Russian influences on city topography (commercial and religious).

Laleli is the centre for suitcase traders, where Russian smallscale businesswomen go to buy up clothes in bulk, for transporting back to Russia and selling in open air markets - streetsigns and shopwindows in Russian, blond ladies in leopard furs, etc. In Karaköy there are three small Russian Orthodox churches hidden away on the roofs of apartmentbuildings. This is where Russians, illegal immigrants, mostly women who work in home healthcare and childcare, congregate on weekends. There are small signs in Russian painted on the walls, leading you through the building up to the roof.

The installation is an attempt at spatially deconstructing a video which would have represented my meeting with a section of the Russian mafiya, which was run by deaf people, operating in railwaystations.

The images were recorded in Istanbul six years after the event, using Turkish actors to play the part of Russian deaf people, and using Istanbul as a stand-in for Moscow - producing a jarring sense of dislocation, through a not-quite succesful attempt at mimicry.

Shown together with a stainless steel sign with red diodes at the back, looking like the name of a fashion brand store (f.x. in Laleli), reading MAFIYA. There's two framed drawings, one is a map of the territory of Kurskaya railwaystation, the turf of the deaf mafiya, and one is the facade of Haydarpasa railwaystation in Istanbul, built to mimic a european look, to welcome travellers arriving in Istanbul from Asia, like saying 'welcome to Europe' through architecture. A transvestite railwaystation, providing the key for the whole Istanbul-as-Moscow theme.