

# Ergin Çavuşoğlu

## Entanglement

Artist Ergin Çavuşoğlu's work stems from an awareness of widespread surveillance in contemporary society, the extent to which our daily lives are observed and recorded. He uses video to record places and activities, and then manipulates his material in such a way to create new spaces and ambiguous images. Familiar happenings in urban settings are made remarkable in his highly atmospheric video installations.

**'My work is mostly located in urban spaces, where the public and private intersect. Often these spaces are borders: no-man's lands ... filmed at night, when spaces are redefined and a sense of dislocation is created.'**

**Entanglement** (2003) is a six-screen video installation, where video is used neither as a simple document of real life or to tell a story. Çavuşoğlu uses it to create an abstract play of colour and light, a moving, three-dimensional image. Only the recognisable sound and occasional glimpses of other details betray the true origin of the images: police helicopters flying overhead at night, their searchlights scanning the ground for some unknown incident.

Focussing on the moment when activity taking place under cover of darkness is liable to be exposed, when private can become public, **Entanglement** is typical of Çavuşoğlu's interest in the margins of contemporary life. Surrounded by searchlights, the viewer becomes literally entangled in an unknown drama with an awareness of the existence of trouble on the ground.

**Ergin Cavuşoğlu** (b.1968) grew up in Bulgaria, studied in Istanbul and now lives and works in London. He was one of the artists short-listed for this year's Beck's Futures Award. His work has been shown in both Istanbul and Berlin biennial exhibitions. To **find out more** about his work please visit the Information Room, or talk to a **gallery assistant** who will be happy to answer any questions you may have.

### **Dundee Contemporary Arts**

152 Nethergate, Dundee, DD1 4DY  
Tel 01382 909900  
[www.dca.org.uk](http://www.dca.org.uk)

Supported by the Scottish Arts Council and Dundee City Council.

# Nahum Tevet

## Seven Walks

**'When I start working on a new piece in my studio, it is important for me to work without a plan or program; not to know in advance what may evolve. ... The work is carefully compiled through a long additive process. It grows in all directions, as though contaminated by a virus.'**

Nahum Tevet's sculptures are comprised of thousands of simple elements, all made of readily available materials: household paint and plywood. The components that come together in his work are typically suggestive of furniture or functional structures – tables, wardrobes - while the colours he applies to them tend to emphasize a domestic feel.

**Seven Walks** (1998-2004) is Tevet's largest and most ambitious work to date. It has been six years in the making and is shown here for the first time. Like much of his work, it has many attributes typical of abstract painting: careful composition, line, shape and colour. At the same time, it offers a metaphor for society: a vast, organised group made of diverse components. Each part has the potential to exist in isolation, while the fine lines of each individual form lend the whole a fragility that suggests the possibility of breakdown, of destruction, from inside or out.

Tevet's work bears strong connections with his background. He was brought up in Israel on a *kibbutz*, the once renowned, idealistic model of collective living. While the distinctive architecture of Tel Aviv can be traced in the simple, clean lines of his shapes: the city has the greatest density of Bauhaus buildings in the world, thanks to the mass emigration from Germany in the 1930s when the city was being developed. These associations contribute to the sense of idealism in the work, a seemingly impossible dream of social harmony.

**Nahum Tevet** (b. 1946) lives in Tel Aviv, where he has taught at the Bezalel Academy since 1980. He has participated in many important international exhibitions since *Documenta 8* in Kassel, 1987, including the 1997 Lyon Biennale, the Carnegie International, Pittsburgh, 1999 and the 50<sup>th</sup> Venice Biennale in 2003.

**We are grateful to The Henry Moore Foundation for support of this exhibition.**