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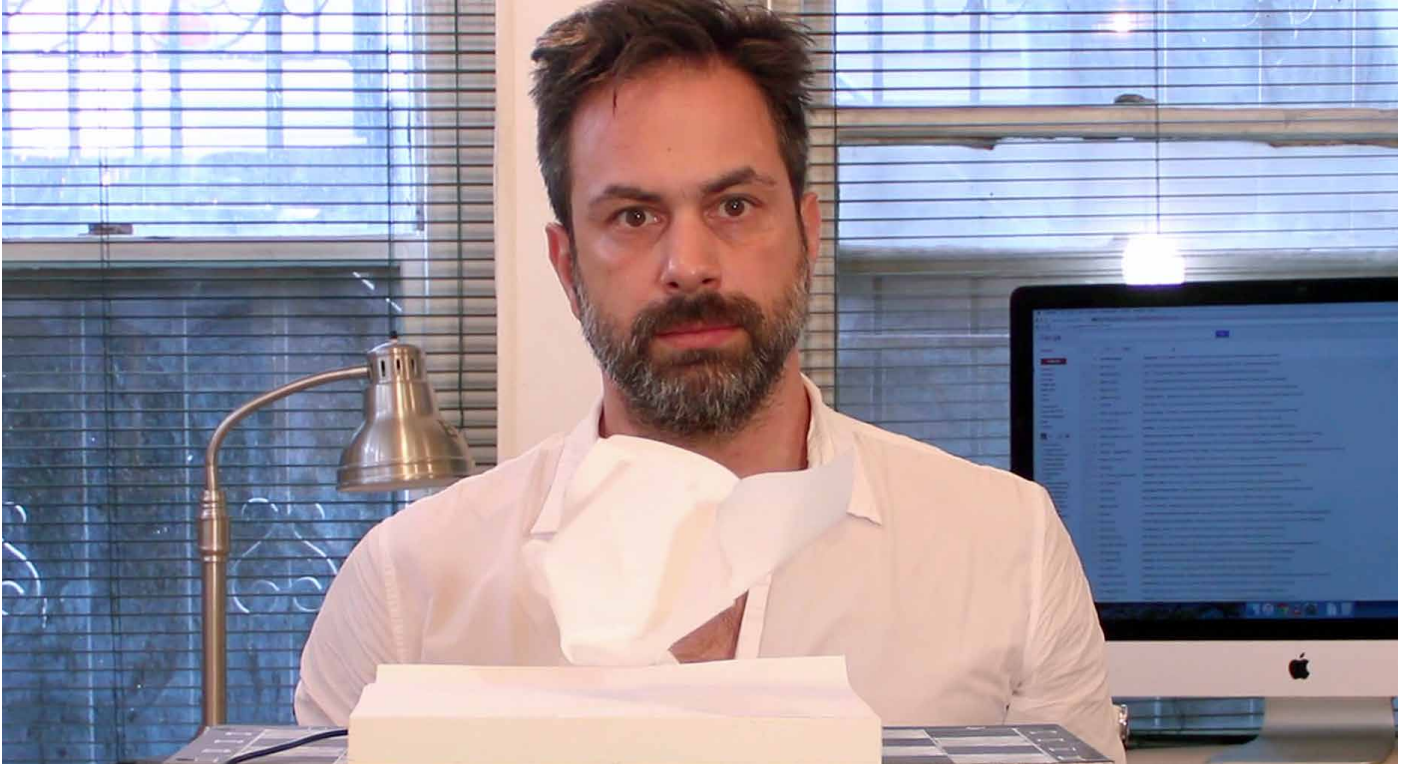


# SERKAN ÖZKAYA *White on White*

From November 18, 2017, to January 7, 2018

**KMD — KUNSTHALLE MARCEL DUCHAMP | THE FORESTAY MUSEUM OF ART**

Place d'Armes/Quai de l'Indépendance, Cully · Postal address: Rue de l'Indépendance 2, CH-1096 Cully · [www.akmd.ch](http://www.akmd.ch) · [hello@akmd.ch](mailto:hello@akmd.ch)



Serkan Özkaya, Video-Demonstration of *White on White*. Video by Lal Bahcecioglu.

**WHITE ON WHITE** is one of the results of my fascination with Xerox paper, the human body and the artist's hand/artist's signature. When viewed as a found object, Xerox paper is virtually two dimensional; it is also functional. Yet, once creased or crumpled, it becomes a three-dimensional, dysfunctional object (exemplified in Hokusai's or Wall's *Sudden Gust of Wind*) with a sculptural quality all its own (*White on White*). On the other hand, a crumpled sheet of paper is refuse on its way to the trash bin, but in the case of this work it is as if it has been stopped just before landing in the bin. It is analogical to a beginning, to a draft, and in the end it is the direct extension of the body, made with a single gesture of the hand. It is also ironical, however, for the artist becomes a Midas and everything he touches turns to gold—like Giacometti making sketches in a café in Paris and waiters hovering around to catch any scrapped piece of paper. Thus it is that an instant sculpture made by the artist—even though it is intended as an (abject) object destined for the trash bin—becomes a piece of art in its own right.

Serkan Özkaya

Born in Istanbul in 1973, Serkan Özkaya lives and works in New York. The artist has recently realized a 1:1 replica of Marcel Duchamp's famous last work, the diorama *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage...* (Given: 1. *The Waterfall*, 2. *The Illuminating Gas* ...) 1946–1966). *Étant donnés* has already been one of the major topics of the KMD's researches and activities in Cully for the past ten years (see our website [www.akmd.ch](http://www.akmd.ch)). Özkaya exhibited his replica in October 2017 under the new title *We Will Wait* in Duchamp's former studio, on East 11th Street in New York, where Duchamp worked in 1966 on the final details of his major work, followed by a presentation in his solo show at Postmasters Gallery, New York.