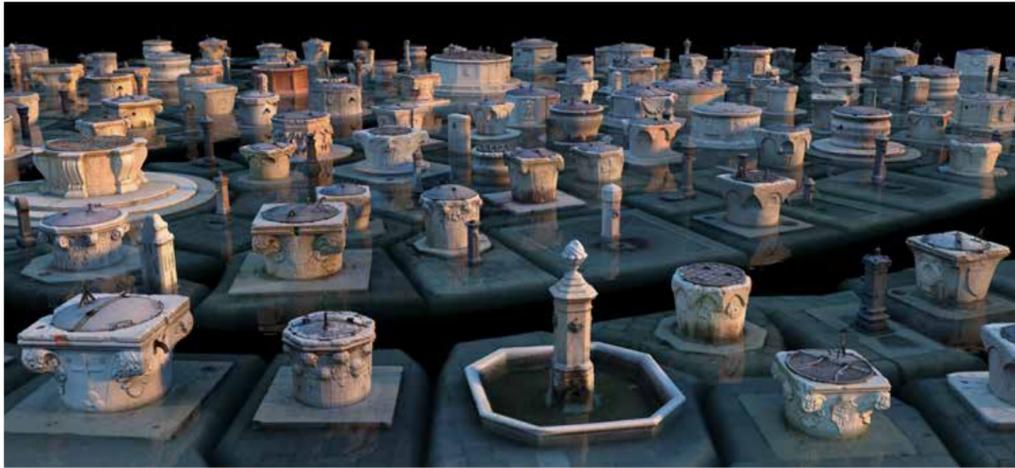




Venedik I, 2018
Photogrammetric virtual installation
Diasec
150 x 266 cm / Ed. 5 + 1 ap
84 x 150 cm / Ed. 5 + 1 ap



Venedik II, 2018
Photogrammetric virtual installation
Diasec
80 x 175 cm / Ed. 5 + 1 ap

Acqua Alta, 2018
4K Single channel video loop
2' 20" / Ed. 5 + 1 ap

As in every era, artists are exploring new ways of production; in recent years a large portion of these explorations are driven by technology. New mediums that present artists and viewers with different options also enable art to be more fluid. It requires a great deal of technical knowledge to use technology as a way of production, also, it is extremely difficult for the viewers to fully understand the process of production. Often times this difficulty is presented as a mysterious work of art and it can be ambiguous. If we look at the works of Oddviz at their solo exhibition *Inventory*, we can see that they use technology in a consistent manner to portray their compositional thoughts, throughout the documentations of street furniture they collected from Kadıköy, Manhattan, Kreuzberg and Venice in forms of animation, virtual reality and photogrammetric virtual installations on print.

The street furniture we find in the works of Oddviz are objects we often see on the streets but don't really pay attention to. They create narratives from these objects by combining various versions. Most of these objects come from mass production lines however, in *Inventory* we can see how they all differ individually. Oddviz uses photogrammetry for all the works in *Inventory*. With this technique the object is photographed from different angles and with the help of computer softwares photorealistic models are created. The number of photos taken increase the detail and reality of the end product. Like analogue photography the works of Oddviz can only be fully grasped when the modelling is finalized. Since the beginning of photography new ways to optimize and experiment has been sought. It is possible to see many examples of abstract formed works from those early years that can be mistaken as contemporary photography. Similarly, Oddviz is also working with a fairly new technique which also makes it possible for the collective to create works with trial and error method. This period of exploration further excites the process of production both for the artist as well as the viewers.

When choosing what to work with, Oddviz chooses areas where there is intense street culture. Choosing the specific object is dependent on diversity and they tend to choose street objects that reflect the characteristics of the city. In one of the four neighbourhoods, Manhattan, we see that fire hydrants are of majority. There are two different versions of fire hydrants in New York, the first was designed in 1900's the second was redesigned in 1960's. The local authorities are extremely meticulous about keeping a standard design for the fire hydrants. The fire hydrants of New York have an iconic and reoccurring role in pop culture. In movies set in New York we have witnessed neighbourhood residents turn on the hydrants to cool off in the hot summer days of New York. Movie history's iconic Brooklyn lover Spike Lee's 1989 movie "Do the Right Thing" homes a scene exactly like this. The streets are also very important in a sociological manner with their image as the epitome of change. Berlin is a city where the street is used as a plane of expression very widely. In Berlin, Kreuzberg is a neighbourhood where the freedom of expression on the streets is seen very commonly. This neighbourhood was dismissed for many years because of its close distance to the Berlin Wall. After the Second World War it housed all the "new comers". For their work Kreuzberg, Oddviz chose to document building entrances that are covered with tags, posters and other writings.

Another city chosen by the collective for the series *Inventory* is Venice, the historical layer of the importance of streets in the city. When objects in Manhattan have a history going back 100 years, and objects in Kadıköy going back 20 years, in Venice it is possible to experience street objects from the middle ages. In the wells and fountains of Venice, less human interference can be seen in comparison to other works. Most of the wells and fountains in the city are remnants of a great cultural heritage created by craftsman and artisans. The animation work of Venice references the sinking of Venice and the relationship the island has with water.

Many local authorities in the West pay extra attention to maintaining street furniture to create an identity for the city. An example of this can be seen in Kadıköy, Bahariye Street's street furniture designs. Municipality of Kadıköy takes care of these bollards by painting them in different colours and naming them. Recently, the municipality re-painted the bollards and it is possible to see the old versions of these objects from the works of Oddviz. This concept of capturing change conveys the documentary feature of Oddviz's works. All of the works in the exhibition are scaled according to their real-life size. During the production phase of the works Oddviz spent a great amount of time in each of the neighbourhoods. Apart from the photo shoots, they gathered a large sum of information about the characteristics of each city. These street furnitures that are powerful on their own, further grow in depth once they're combined with others. Oddviz prefers to portray these wholesome compositions by creating patterns. These patterns reflect the reference of these street furniture while highlighting spatial understanding.

Oddviz Collective

The Oddviz Collective was founded by architect Çağrı Taşkın, artist Erdal İnci and engineer Serkan Kaptan in the summer of 2016 to produce works by using new scanning techniques. Embracing photogrammetry as their main tool of production the trio made their debut with a work titled *Hotel* through an article published in *Time Magazine* the spring of 2017: "These artists are adding a new dimension to photography." During 2018, the collective opened their first solo exhibition titled *Inventory* at Art On Istanbul. In 2019, they've continued to expand their "Inventory" series, while also focusing on collaborations with established institutions such as the Pera Museum in Istanbul.

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Text: *Ezgi Çiftçi*
Translation: *Selin Ahın*
Design: *Ozan Uzun*
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Kreuzberg Shedding, 2019
4K Single channel video loop
5' 15" / Ed. 5 + 1 ap



Manhattan II, 2018
Photogrammetric virtual installation
Diasec
106 x 250 cm / Ed. 5 + 1 ap



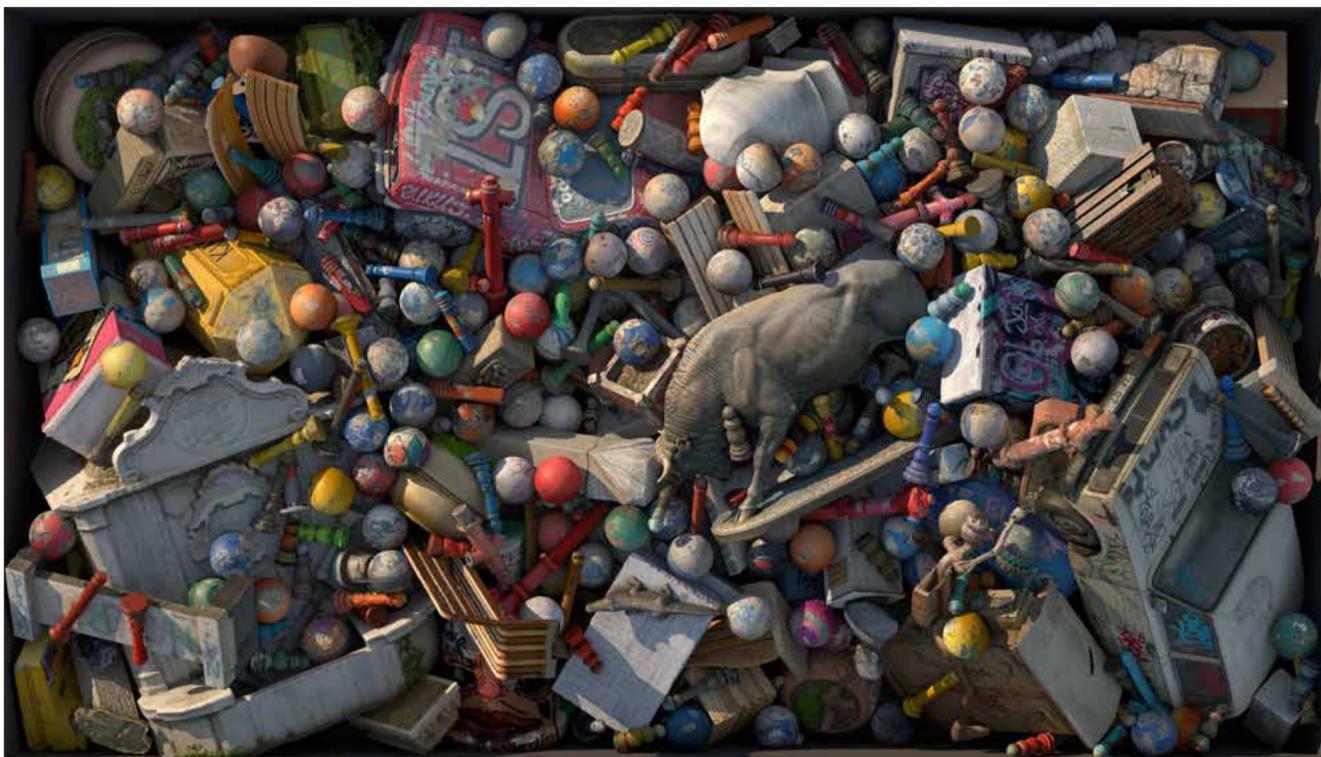
Wall Street, 2018
4K Single channel video loop
2' 32" / Ed. 5 + 1 ap



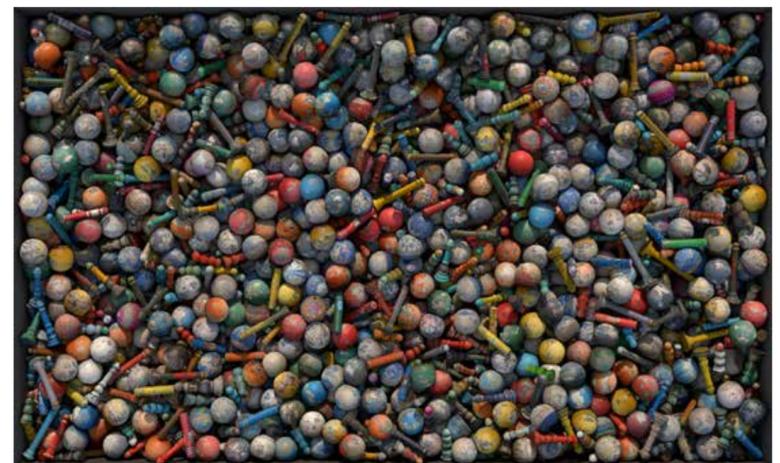
Kreuzberg I, 2018
Photogrammetric virtual installation
Diasec
150 x 266 cm / Ed. 5 + 1 ap
84 x 150 cm / Ed. 5 + 1 ap



Kreuzberg II, 2018
Photogrammetric virtual installation
Diasec
150 x 225 cm / Ed. 5 + 1 ap
100 x 150 cm / Ed. 5 + 1 ap



Kadıköy I, 2018
Photogrammetric virtual installation
Diasec
150 x 266 cm / Ed. 5 + 1 ap
84 x 150 cm / Ed. 5 + 1 ap



Kadıköy II, 2018
Photogrammetric virtual installation
Diasec
90 x 150 cm / Ed. 5 + 1 ap