

Forgetting The Past Is A Glamorous Lie

In the land we live on, uncompleted dreams and separation remain as common as the rising sun and blowing wind. The wounds which we fail to make peace and wrap results in undertaking the pains of previous generations. We unconsciously acknowledge the way these deeply rooted wounds produce policies by changing the language, the space and names.

The policies that use every occasion to influence our lives and annihilate all the colors that we share a table. Despite this persistence, those who don't cover their colors, don't hide, don't depart their homeland still remain even if they are trapped in the nervousness of a pigeon. The moments where policies fuel separation and works hard to keep the wounds open will always be there. This constructed separation is destined to stay ungrounded for those who realize it's artificiality. "Historical" hostilities will continue to present ethnic and religious differences as opposites. These separation policies does not want us to forget our past; instead it wants to keep wounds open and carve the past to our minds in such a way that it will feed rage. Shapes our memory in the way that the polarization will be permanent.

Surp Kevork Church, mostly known as the "Red Church" today, is one of the oldest prayers in the Mardin today. The construction of the building is dated back to the early 5th century. The restoration in 1822, made by Bishop Hovakim Tazbazyan shed light on the marble writing which stated that the building was made in the year 420. It is assumed that the buildings final architectural structure today was made in the 19th century. In the relocation of 1915, Mardin was a transition city. Families which migrated from north to south crossed through Mardin and many orphans stayed in the city. Surp Kevork and Surp Hovsep were the churches which were used as barracks and orphanages.

Forgetting The Past Is A Glamorous Lie offers peace against the artificial contrasts and memory shaped with the tool of violence. The exhibition uses Surp Kevork Church who survived since 420 as a space to compose an "Us" that embraces the identities of Anatolia. The church which survived since the times where the artificial contrasts, separation, rage and war were not current reminds us of the days before our wounds were opened. As a witness of the times where the seeds of those separations were not planted, the Red Church is the proof that our past is knitted together.

Forgetting The Past Is A Glamorous Lie offers a face-off with the past shaped by grudge. However, despite mourning for the pains of the past, it celebrates a bright and new future. The exhibition suggests that we turn to the future without averting the eyes from open wounds and implement the new future without leaving anyone outside.