

THE PILL®

THE PILL®

Cem Örgen

THE PILL®

Index

Biography

CV

Works and exhibitions

Selected Press

With a background in industrial design, Cem Örgen's interest in material processes, functions and standards oriented his practice towards subjective and situated movements instead of mass circulation. The artist examines the moral dilemma and nausea caused by the acceleration of everyday stimuli, online and offline social interactions and desires. He values the search for shared and collective memory in hidden, rushed, and isolated settings, using installation, found objects, photography, sculpture, video and painting. Often starting from his own writing and carrying subtle references to the artist's personal memory and experience, his exhibitions explore the intertwined materialities of natural elements and artefacts, love and heartbreak, digital infrastructures, gaming culture and material production processes.

Often taking the form of installations and sculptures, his works operate as embodiments of affective states and processes, expressed through a meticulous material control: they appear at once as organic and artificial, spanning sculpture, drawing, assemblage, text and sound.

Cem Örgen (b. 1996, Istanbul), holds a BA in Industrial Design from Istanbul Bilgi University. His selected solo shows include the following: "Risk of Rain" THE PILL, Istanbul; "No Entry" (with Can Küçük), IMALAT-HANE

(Bursa, 2022); "You Can't Hide In The Sky", 5533 (Istanbul, 2021); "Next Blood is Just a Fresh One" Pose (Istanbul, 2019). He has participated in group shows such as the 4th Capriola Art Week, Circolo Cittadino (Lecce, 2023); IST-BLN, Pose A, Pose B, HOTO (Berlin, 2022); Last Minutes, Untitled (1-4), THE POOL Heybeliada (Istanbul, 2021); "Ceremony" - Young Fresh Different, Zilberman Gallery (Istanbul, 2018); Mamut Art Project (Istanbul, 2018); The New Domesticity, Bender no.9, Salt Galata (Istanbul, 2017) & Dutch Design Week (Eindhoven, 2016). In 2020 he was a resident at Garp Sessions, Çanakkale in the program "Fictional Protocols and Desirable Futures" moderated by Guilia Civardi and Ekin Can Goksoy. Cem Örgen lives and works in Istanbul.

CEM ÖRGEN

1996, Istanbul.

Lives and works in Istanbul.

Education

2018 BA Industrial Design, Bilgi University, Istanbul

Solo exhibitions

2024 *Flash Freak*, Les Urbaines, Lausanne, CH

Risk of Rain, THE PILL, Istanbul, TR

2022 *No Entry*, Cem Örgen & Can Küçük, İMALATHANE, Bursa, TR

2021 *You Can't Hide in the Sky*, imc5533, Istanbul, TR

2019 *It Flashed, I Turned Away*, Online exhibition (www.itflashediturnedaway.com), published by Sub

Next Blood is Just a Fresh One, Poşe, Istanbul, TR

2018 *Running Amok*, Cem Örgen & Can Küçük, Forestry of Belgrad, Istanbul, TR

Group exhibitions

2025 *Hah!*, Cur. by Delfin Öğütoğulları, Arter, Istanbul, TR

2023 The 4th edition of Capriola Art Week, imc5533, You Can't Hide in the Sky, organized by PIA, Circolo Cittadino, Lecce, IT

2022 *IST-BLN*, cur. Meral Karacaoğlu, HOTO, Berlin, DE

Baitball #2, cur. Like a Little Disaster, Palazzo San Giuseppe Polignano a Mare, Bari, IT

2021 *Last Minutes*, cur. Marian Luft & Ece Can Güden, THE POOL, Heybeliada, Istanbul, TR

2020 *Time Pact*, cur. Marian Luft & Ece Can Güden, THE POOL, Heybeliada, Istanbul, TR

2018 *Young Fresh Different*, cur. Çelenk Bafra, Zilberman Gallery, Istanbul, TR

Mamut Art Project (MAP18), Crumbled Paper, Istanbul, TR

Uniform Behavior, Ceremony, Bomonti ALT, Istanbul, TR

Hemzemin, 11m2, cur. Can Altay, Bilgi Santral, Istanbul, TR

2017 *The New Domesticity*, Bender No:9, cur. by Avşar Gürpınar, Salt Galata, Istanbul, TR

2016 *The New Domesticity*, Bender No:9, cur. Avşar Gürpınar & Cansu Cürgen, Dutch Design Week, Eindhoven, ND

Re-projecting Autoprogettazione?, Studio-X, Istanbul, TR

Residencies and Programs

2025 International Studio and Curatorial Program, New York, US

2020 Garp Sessions, Fictional Protocols and Desirable Futures, moderated by Guilia Civardi & Ekin Can Göksoy, Çanakkale, TR

2018 Uchronia, IKSİ, Istanbul Tasarım Bienali & LUCA School of Arts, Istanbul, TR

2016 Nuova Accademia di Belle Arti (NABA), Product Design, moderated by Niko Koronis, Milan, IT

THE PILL®

Works and exhibitions



Preoccupied with the rapidity of the festival format, Cem Örgen's exhibition *Flash Freak* for Les Urbaines 2024 presented works that ruminate on both the material and conceptual conduits of speediness. For Örgen, the speed at which we rush through experiences compromises their integrity—and yet, as the main pace of the work imposed on him (sometimes by himself), he finds himself caught between losing integrity for the sake of speed and finding ways to encapsulate memories that would otherwise be lost in the rush.

Upon entering *Flash Freak*, our eyes and movements are guided by illuminated fiber optic cables, materials designed to transmit data at the fastest speed possible. These cables either swivel around or pierce through the works, connecting the installation into a network of memories in flux. Each work in the exhibition sources its own light, serving not only as a conduit for its own data but also as the primary illumination for the exhibition space. Örgen employs rapid documentation methods: X-rays of the bones of loved ones, captured in an instant with a flash; MRI scans that section the body to inspect hidden complications; and illustrations on children's drawing tablets, which can be erased at the touch of a button. Here, the speed of capture is equal to the speed of erasure, which is equal to the multiplication of memory by the negative of preservation.

The structure of each sculpture responds to this rhythm, created for the purpose of fragmentation and unification. Each piece is designed to take up little space and remain lightweight while traveling, achieving its integrity when stationed and assembled. *Cem Sleeps Vertically*, perched by the door, is a transport box—the very container in which the entire exhibition arrived and the one into which it will be packed again once disassembled. It is an object that marks both arrival and departure: hello and goodbye.

Speed is both a force of compression and dispersion, a mechanism that captures and obliterates. Örgen does not attempt to halt this momentum but instead creates a system where memory, material, and movement coexist in a fragile equilibrium. As the exhibition dissolves back into its transport box, its traces linger in the afterimage of glowing cables and the fleeting impressions of bodies, structures, and sketches.

Yasemin İmre



Flash Freak, Les Urbaines, Espace Arlaud, Lausanne, 2024

Cem Örgen
Cem Sleeps Vertically, 2024
Flash Freak exhibition transport case,
exhibition text, plywood, fiber optics.



Let me lose my integrity gracefully because of speed.

I've had back pain for a while, putting things together, carrying them, walking around with the computer all the time, pulling everything toward the center of my body. The closer you get to your center of gravity, the easier it is to carry. In elementary school, I felt cool wearing one arm of my completely loose backpack because it was an extension of my reluctance to carry things to school and my impatience to let them go. Dissatisfaction and speed had developed my muscles disproportionately, and I never liked standing up straight anyway, I still find it difficult to read the statements.

After the physical examination of my waist, they asked me to take an X-ray, I lay on my side under the machine and they pulled my feet towards my stomach. I had turned into a denser and more rounded mass, usually when I throw stones from the shore, I choose the rounded ones, the ones that rise and fall the fastest. The machine made a sound similar to some electronic music I was listening to and immediately took an X-ray of me. These have to be done very quickly because of the radiation, just as a person who is too worried about their body and turns inward harms themselves, this machine does its internal documentation quickly to be harmless. The files were transferred from the Internet until I went to the doctor's room, I was impatient with the computer that the doctor used at a mediocre speed because I was a wild video game player at the time. One of the first forms I filled out was an application for a fiber optic cable in our street so that my online games would load faster. He examined the X-ray carefully; bones always appear transparent in X-rays because the more stable and rigid the structure, the less the rays can pass through and darken the image. If there is no problem with the bones, one can speculate about the more unstable substances in the negative. My pain was explained in this way, it was evident that there was no major problem in my spine, but my muscles were very tense due to the speed, tempo, intensity and stress. Since my trip for the exhibition installation would start in 3 days, the doctor decided to give me a muscle relaxant and painkiller injection as an immediate solution, an extraordinary treatment for an extraordinary program. Stretching the body to the new state that it can reach, stretching to the negative, a reason to feel immortal again, the bone found in archaeological excavations and the muscle that dissolves in the soil. Fortunately, I like the sensibility of preserving things that have not enough time because they are unrealistic.

Cem Örgen



Flash Freak, Les Urbaines, Espace Arlaud, Lausanne, 2024



Flash Freak, Les Urbaines, Espace Arlaud, Lausanne, 2024





Risk of Rain

Entitled *Risk of Rain*, the exhibition explores intertwined materialities of water, desire, heartbreak and material production processes through a series of works-as-bodies, which appear as at once organic and artificial, spanning sculpture, drawing, assemblage, text and sound.

A meteorological possibility underlies the exhibition. As desire, heartbreak and trauma manifest themselves through bodily fluids; atmospheric transformations, biological bodies, industrial processes and optical devices become affective subjects on the verge of making it rain. Or, on the verge of creating a momentary focus in our distracted, dopamine-addicted present. Arising from the global urge and desire to find what and who you love under these circumstances, the sculptures in the exhibition each elaborate on a selected moment of focus under conditions of distraction, around the possibility of romantic love, affective states in an everyday family gathering, the softness of a wound or around moments of epiphany in the artistic process.



Risk of Rain
Cem Örgen

Passion was eroded because reinforcing emotions to get to its roots has turned “making” into a fair thing.

The only notification I get on my phone these days is Apple's suggestion to turn down the music for my ear health, it bothers me that it understands that my heart is broken. Actually, it's warning me not to pass my sadness to another organ.

Fortunately I'm doing what I love, it's a rare and lucky situation, so many people talk about this, or there is a global motivation to find what is loved. For a generation so stimulated by emptiness, the prompt to “find it” is not erotic enough. The keys on my keyboard are produced with the method of plastic injection molding and then UV printed. Since I have been typing, erasing and typing again for a while, they are a bit damp and sweaty. The most accessible and cheapest material of industrial production in the world is carved with harmful sun rays and I am sweating on all this. The laborer sweats, the sun is the source of life, plastic is unlimited. The causality of my sweating is not epic, it is not an invention, an idea or a technique. It is just that my lack of attention, derived from the lust of where I touch, wants to collect itself together to create a momentary focus. Its inclusion in my emotions is enough as it is, I have no idea what love is anyway.

My distraction is in fact the dispersal of my focus to the environment as a collaborator and partner. This is a contemporary trauma, not being able to gather attention. For some reason, the things right beside us can easily arouse our personal motivation to find something worthy to think about. This makes distracting things highly personal, and resembles the truth that when love is conditional, our hearts will be unconditionally broken.



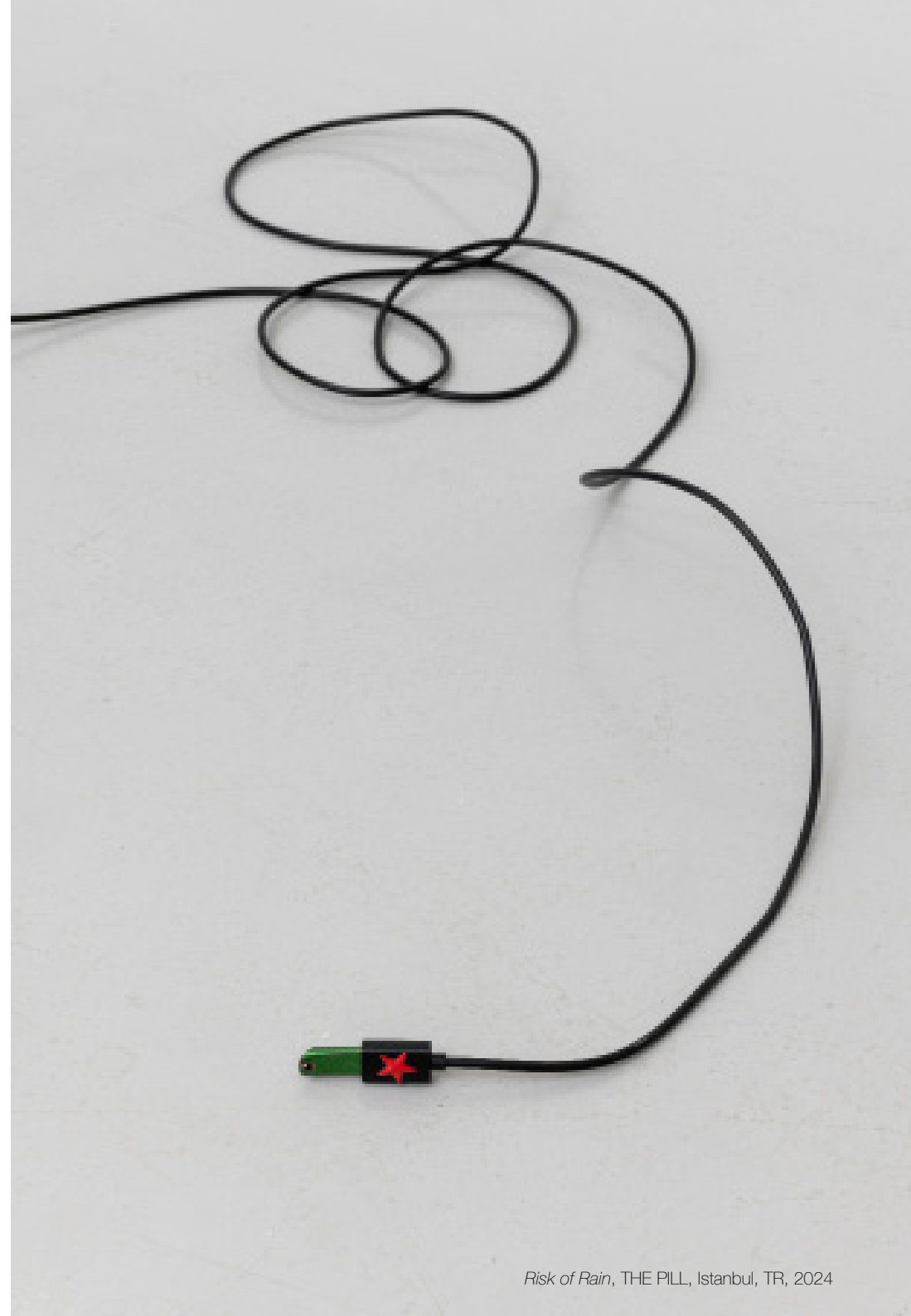
Cem Örgen

Pop, 2024

Single-channel music video (3'01"), laser welded, sandblasted
aluminum, metal plate, pipes and spring, XPE foam

165 x 90 x 52 cm

<https://vimeo.com/927559761>







Cem Örgen
Pop Bars, 2024
Permanent marker on pipe laser cut
aluminum, lathed industrial polyamide wheel
21 x 8 x 8 cm





A relatively small and seemingly simple steel sculpture is placed at the center of the exhibition. Its shape is reminiscent of a designer chair but obfuscates any compatibility with the sitting human form. The function is dislocated yet the metaphor is active, as in mounting a horse: it is titled "Horses". When seen from the perspective of the small piece of Tyvek paper hanging on it, displaying a hand made copy of the Faber Castell logo, it becomes a frame. Breaking the horse, training living matter, taming your own body: an archeology of making and of industrial production capitalizing on material, emotional, organic and cultural resources across centuries can begin here. Friction and adaptation are central in this and many other works on display: the drawing was made using the transfer technique, applying pressure between two surfaces and pushing a color pencil across the paper. Friction creates the trace, as much as it provokes erasure.

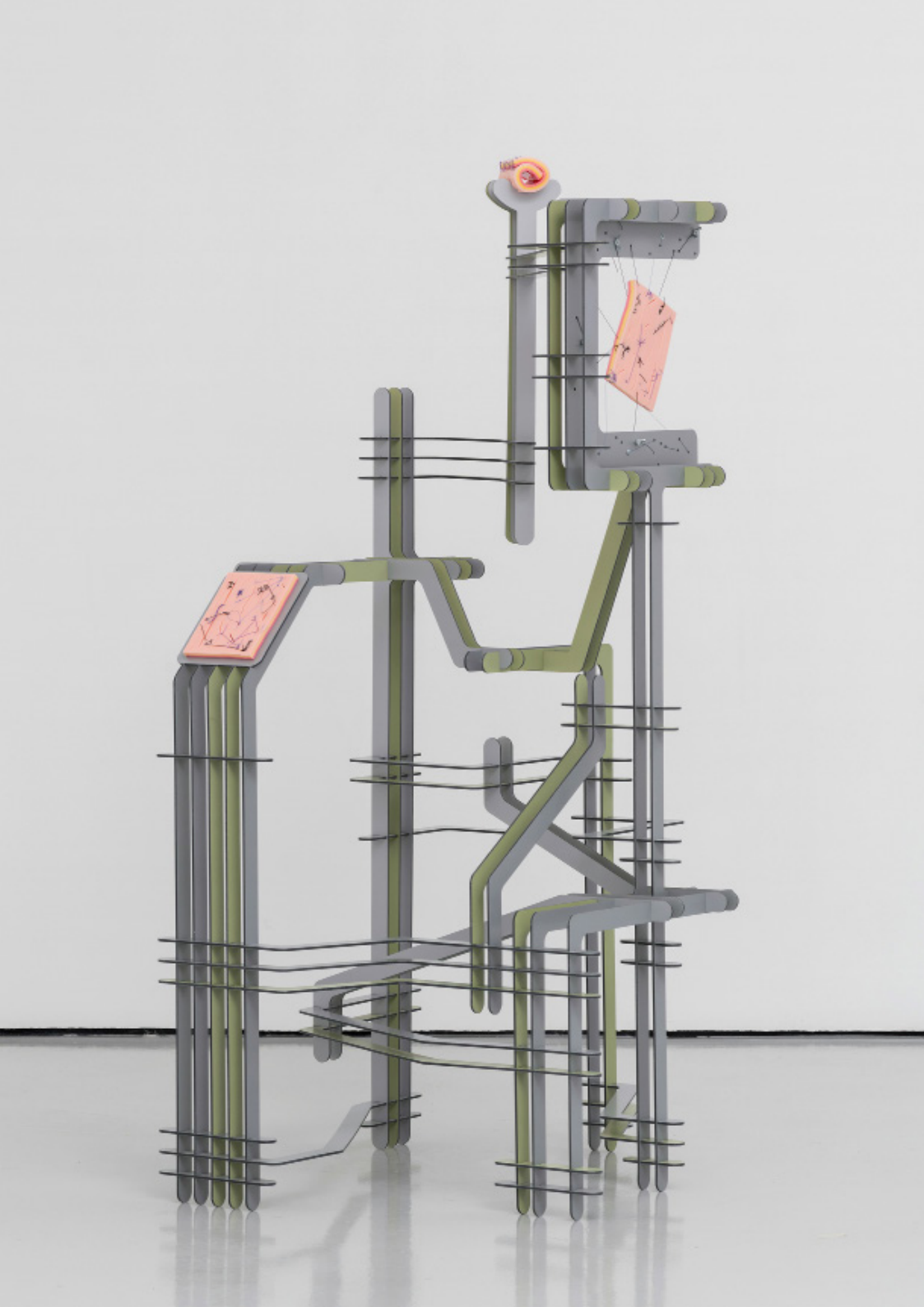
Cem Örgen

Horses, 2024

Bent and welded stainless steel pipe, hatched copy of Faber-Castell logo with colored pencil on Tyvek paper, masking tape

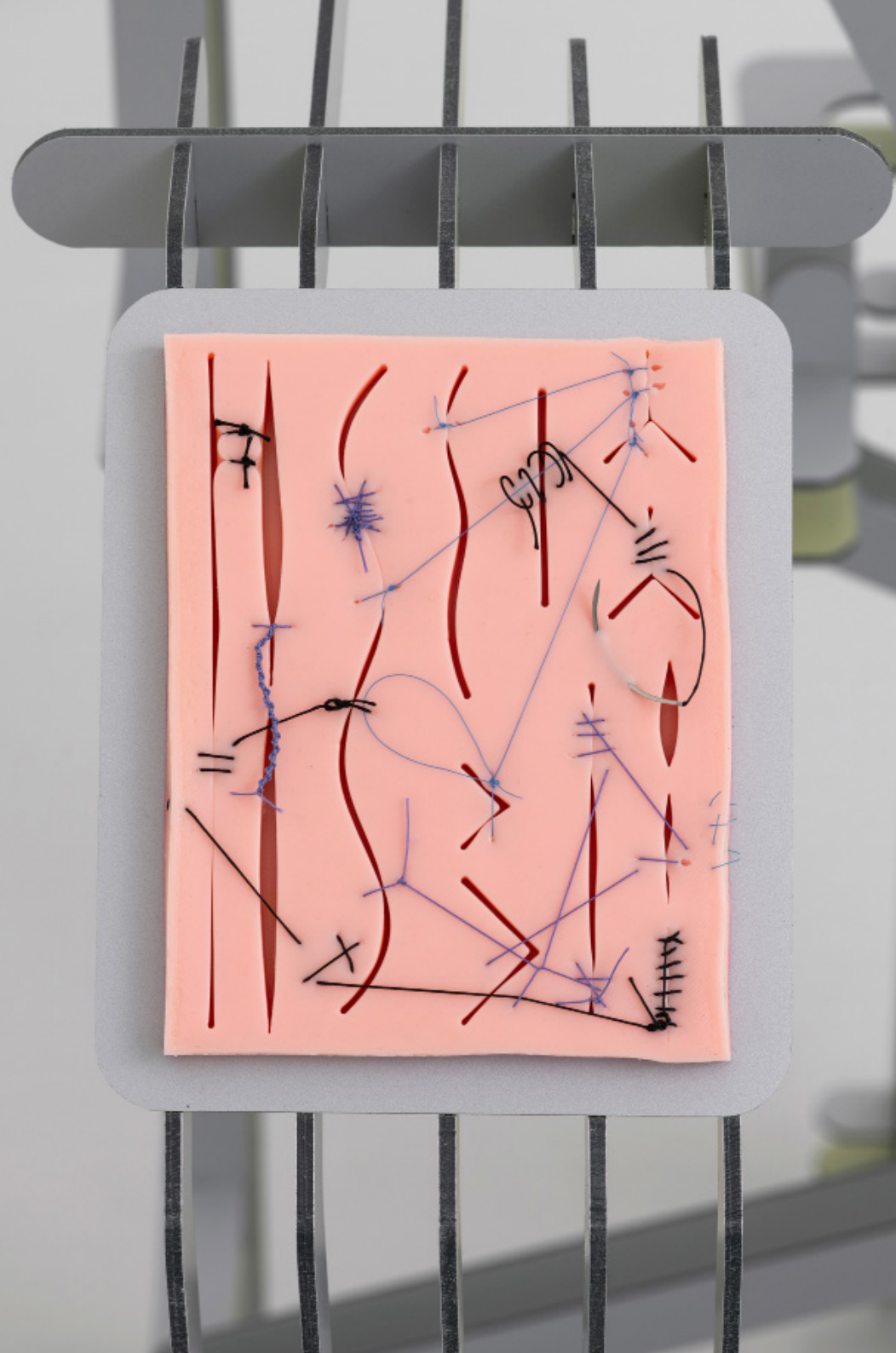
90 x 85 x 65 cm



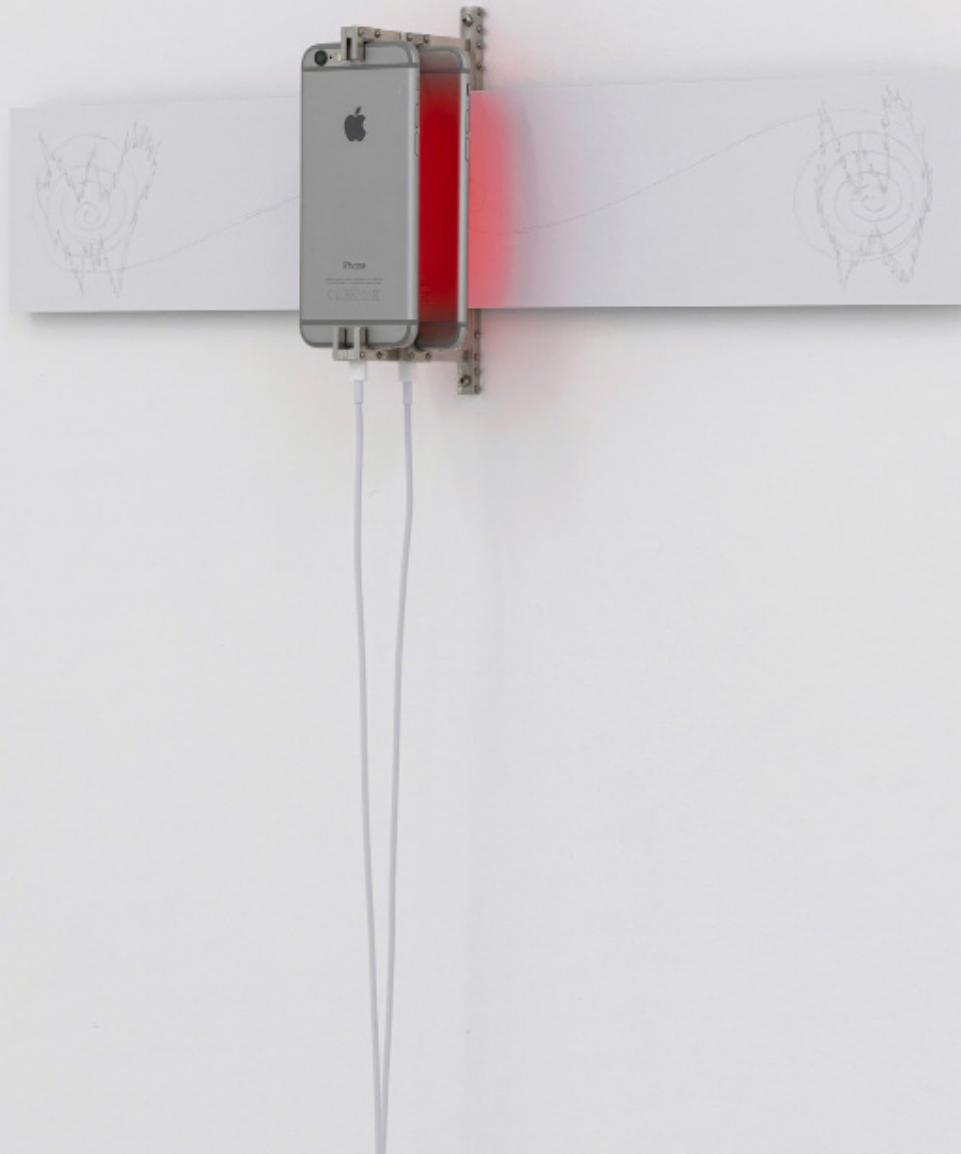


“Open Surgery” is an inventory of different shapes of wounds on soft tissue, fillings and stitches over scar tissue. In Cem’s works matter and material processes stand for layers of collective and individual trauma, sediment after sediment. Can love and contingency ever be compatible? He mentions in passing “the truth that when love is conditional, our hearts will be unconditionally broken”.

Cem Örgen
Open Surgery, 2024
Stitched suture practice silicon, CNC cut
Alucobont, bolts and butterfly screws
155 x 75 x 75 cm



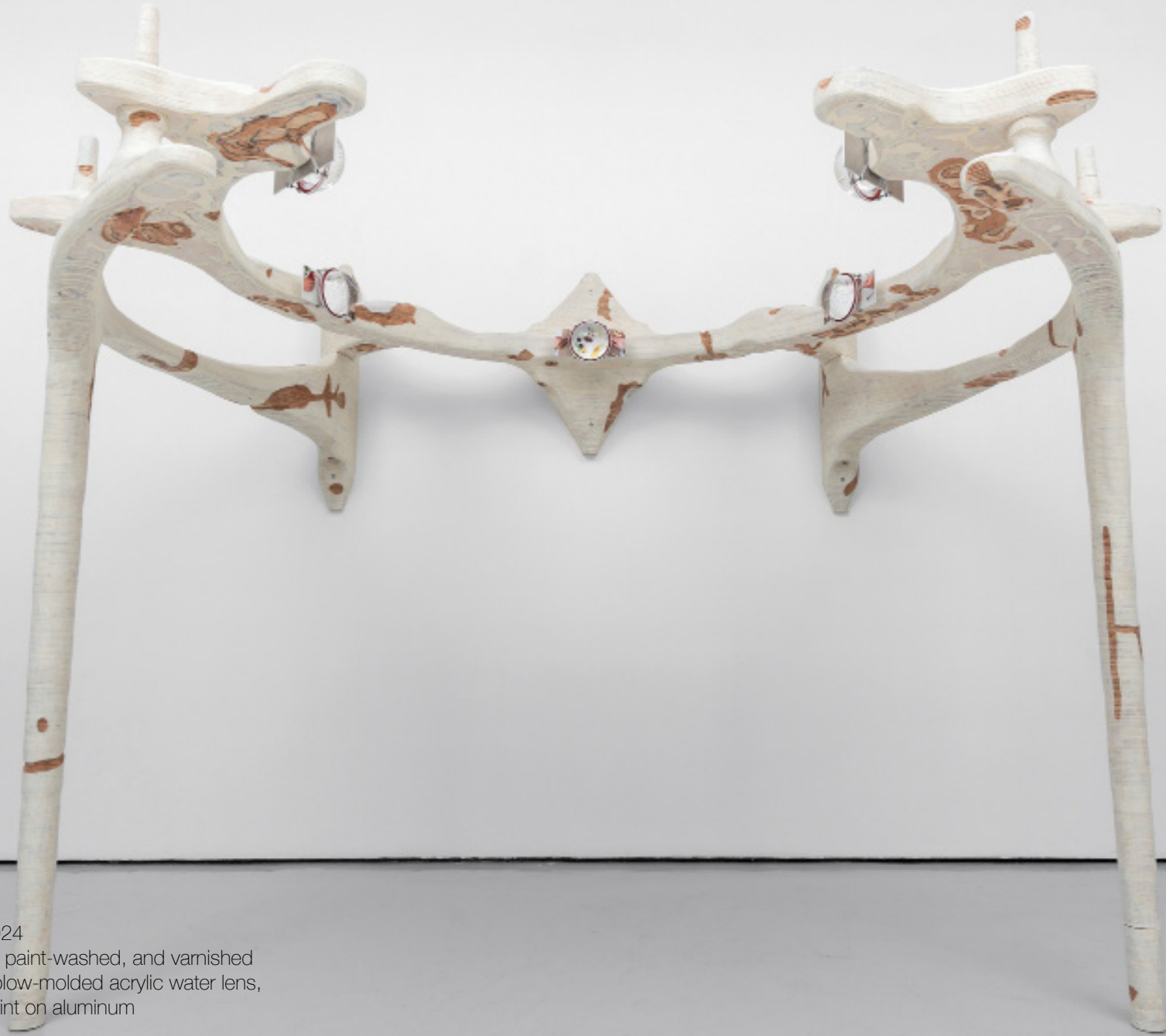




“Am I In Love” features twin little monsters, fire, danger and deflection as much as it conveys warmth and light, millions of little suns our iphones are. Love remains a question, never becomes a statement. Its simple possibility, as in real life intimacy, is quickly overturned by defensive tactics, scary posturing and irony, all characteristic features of online and parasocial relationships.

Cem Örgen
Am I In Love?, 2024
Pencil on laminated card postal paper, water
jet cut aluminium, clock screws, iPhone
55 x 18 x 8 cm





Cem Örgen

Breakfast with Family, 2024

CNC cut, power carved, paint-washed, and varnished
plywood, epoxy fillings, blow-molded acrylic water lens,
silicon sealant, fine art print on aluminum

220 x 180 x 175 cm



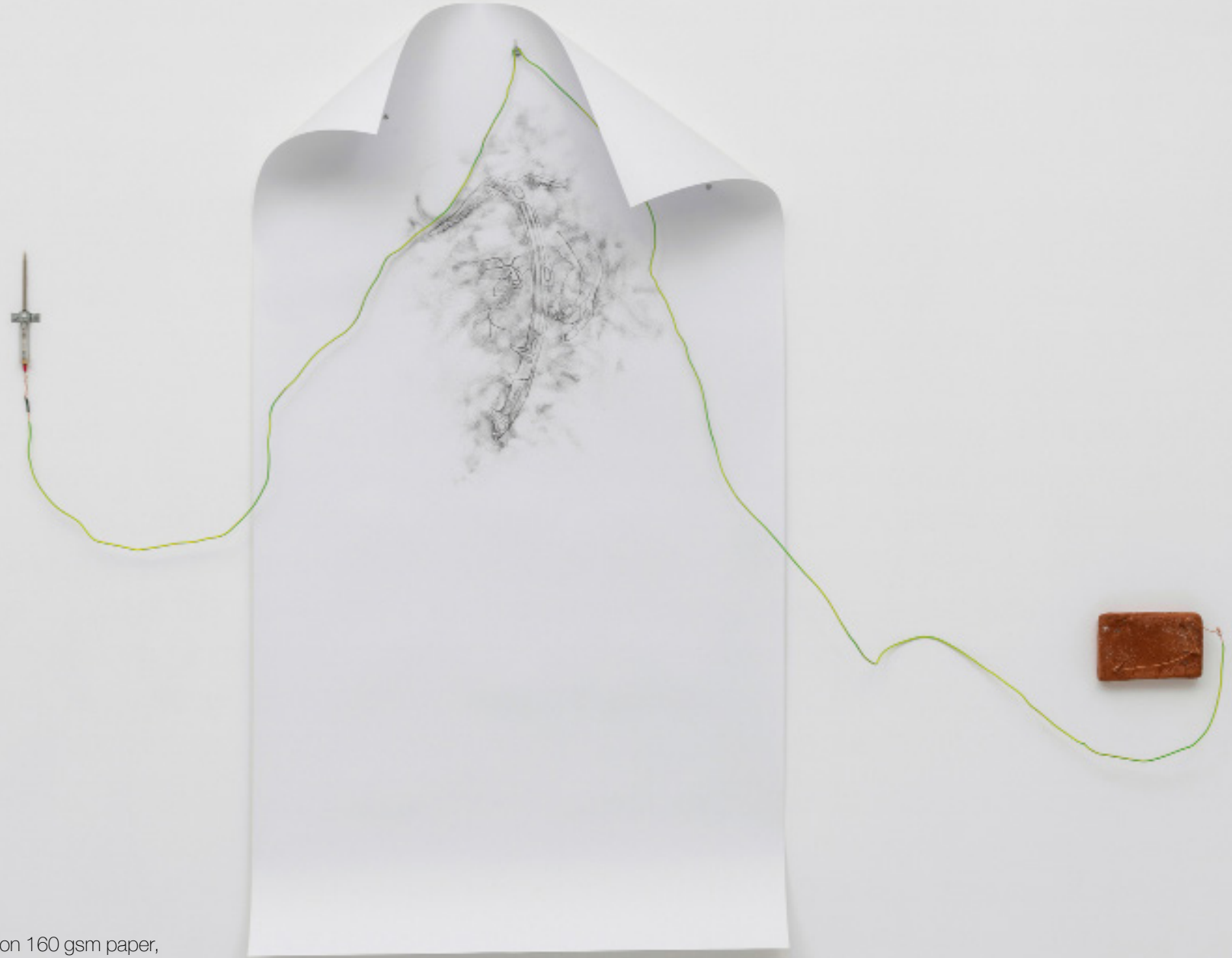
There are attempts to collect a momentary focus and form, often through the presence of a liquid process. In "Breakfast with Family", this comes in the form of acrylic water lenses through which a series of five photographic prints come to view. The water lens creates an interplay of scale within the photographic image, reliant on the viewer's movements and animates the image through this central tension: its focus keeps changing as you shift your position, and so does its relationship to the rest of the exhibition space, momentarily reflecting through the body of water encapsulated within the acrylic porthole.











Cem Örgen

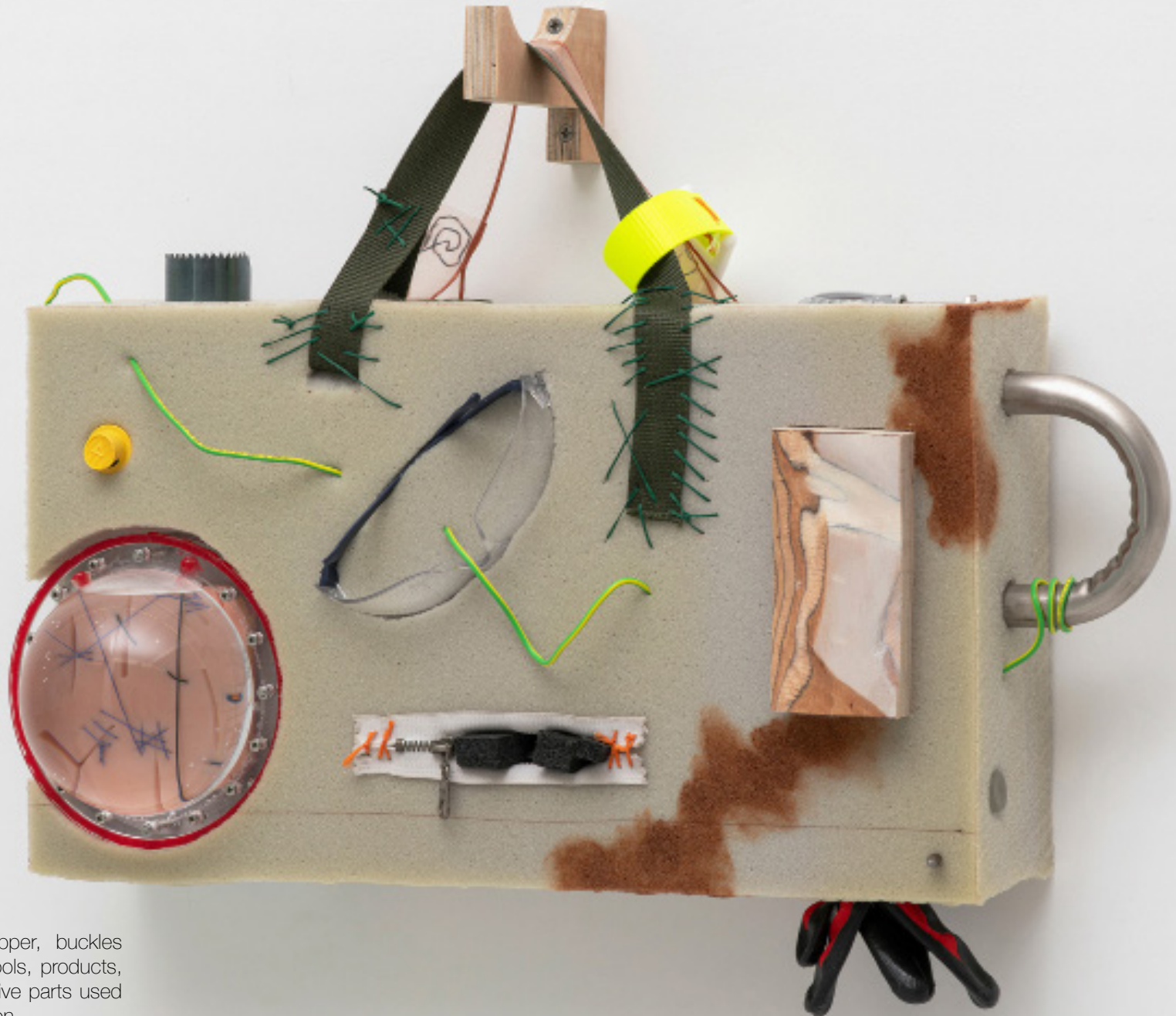
Omnipotent, 2024

Iron dust and magnetic sheet on 160 gsm paper,
control pen, grounding cable, wall hook, copper
nail on salt mixed clay

150 x 120 cm



The barely discernible magnetic drawing in *Omnipotent* is an underwater self portrait trickstering through the conductivity of water and lightning to describe a moment of artistic epiphany, on the verge of drowning.



Cem Örgen

Bags, variations (1-3), 2024

Backpack straps, webbings, zipper, buckles
stitched on polyethylene foam, tools, products,
mock-ups, test parts, and defective parts used
in making the Risk of Rain exhibition

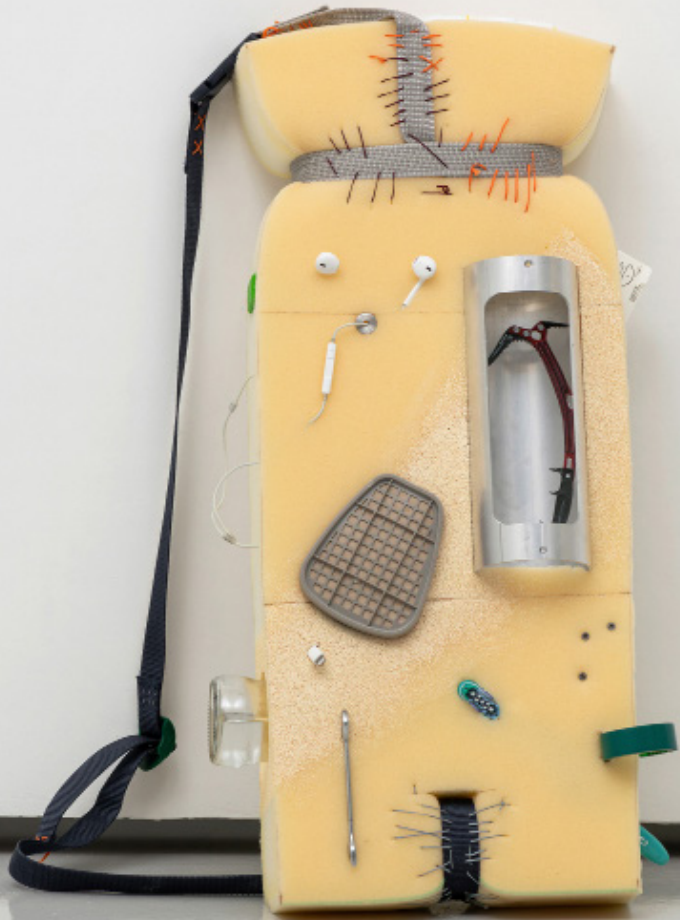
Variable inside 60 x 40 x 20 cm

Cem Örgen

Bags, variations (1-3), 2024

Backpack straps, webbings, zipper, buckles
stitched on polyethylene foam, tools, products,
mock-ups, test parts, and defective parts used
in making the Risk of Rain exhibition

Variable inside 60 x 40 x 20 cm







Cem Örgen
Content, 2022
Stainless pipe and sheet bending,
fiberglass, polyester, two-channel video
2'34"
170 x 140 x 260 cm
<https://vimeo.com/815379645>

Showering is part of our daily ritual away from visibility in the most isolated domestic setting, for the water its momentary privacy and settlement to the source unable to stop circulating and moving; coming from the underground urban structure to our body then becomes public again by entering the sewerage system in a contaminated stage.

Built with stainless steel and fiberglass, "Content" uses the main materials in the production of shower cabins, rearranging their hierarchy and material rawness, turning them inside out. It's a video display shell and a two-channel video, constantly shifting between private and public, exposure and isolation.

To experience the videos, a viewer can climb to the installation; the body is suspended and disconnected from the ground and exposed to the outside viewer, while the vision from inside is blocked by the shell, repeating the same attitude of exposal in-between viewers in the exhibition space.











Cem Örgen
I Wish, 2022
Paraffin, candle wick
40 x 40 x 95 cm

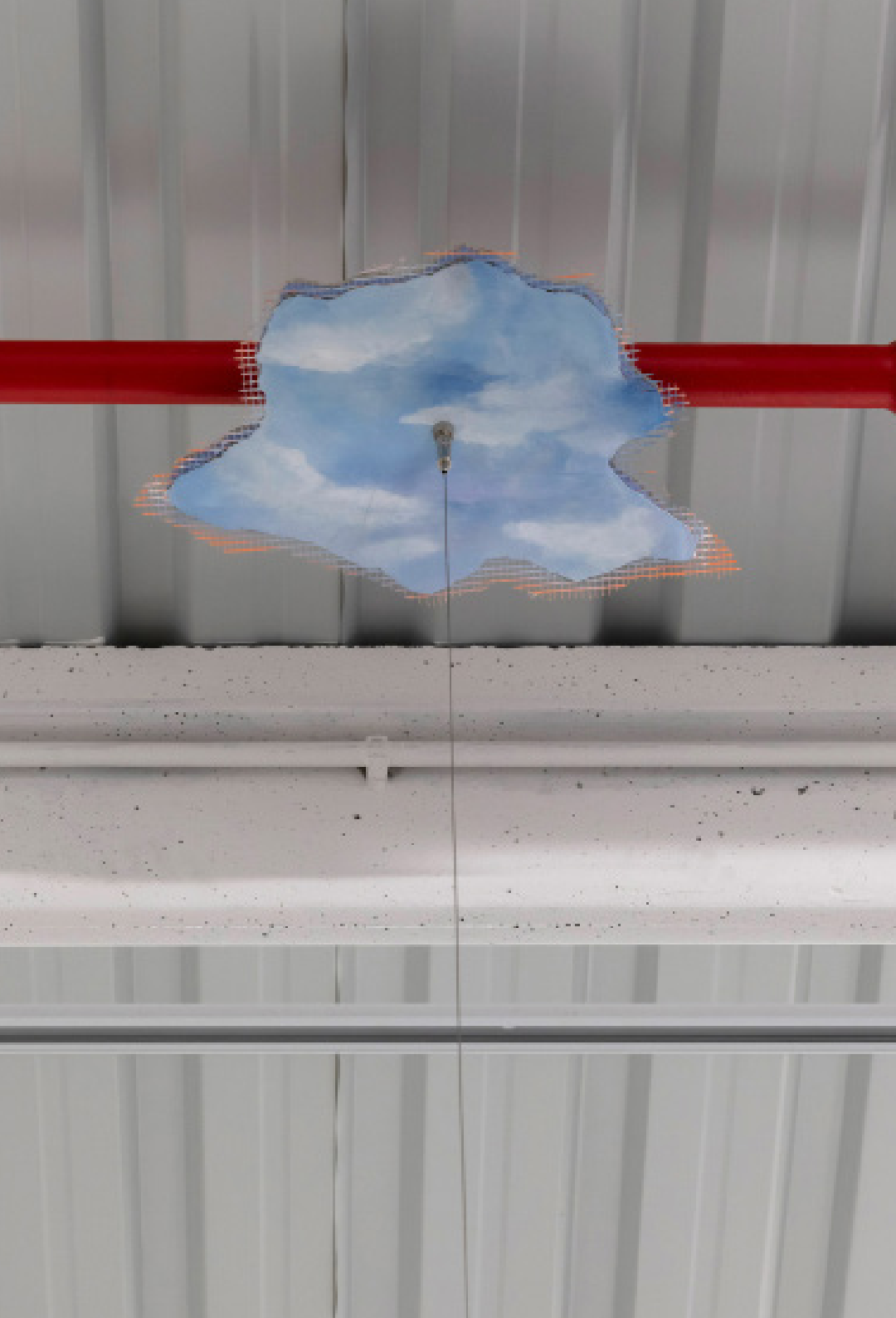






Cem Örgen
I Don't Like You, 2022
Shot, gravel, concrete panel, insulation
board, construction net, oil paint on plaster,
steel rop
30 x 30 x 350 cm







No Entry, Cem Örgen & Can Küçük, İMALATHANE, Bursa, TR, 2022



No Entry, Cem Örgen & Can Küçük, İMALATHANE, Bursa, TR, 2022



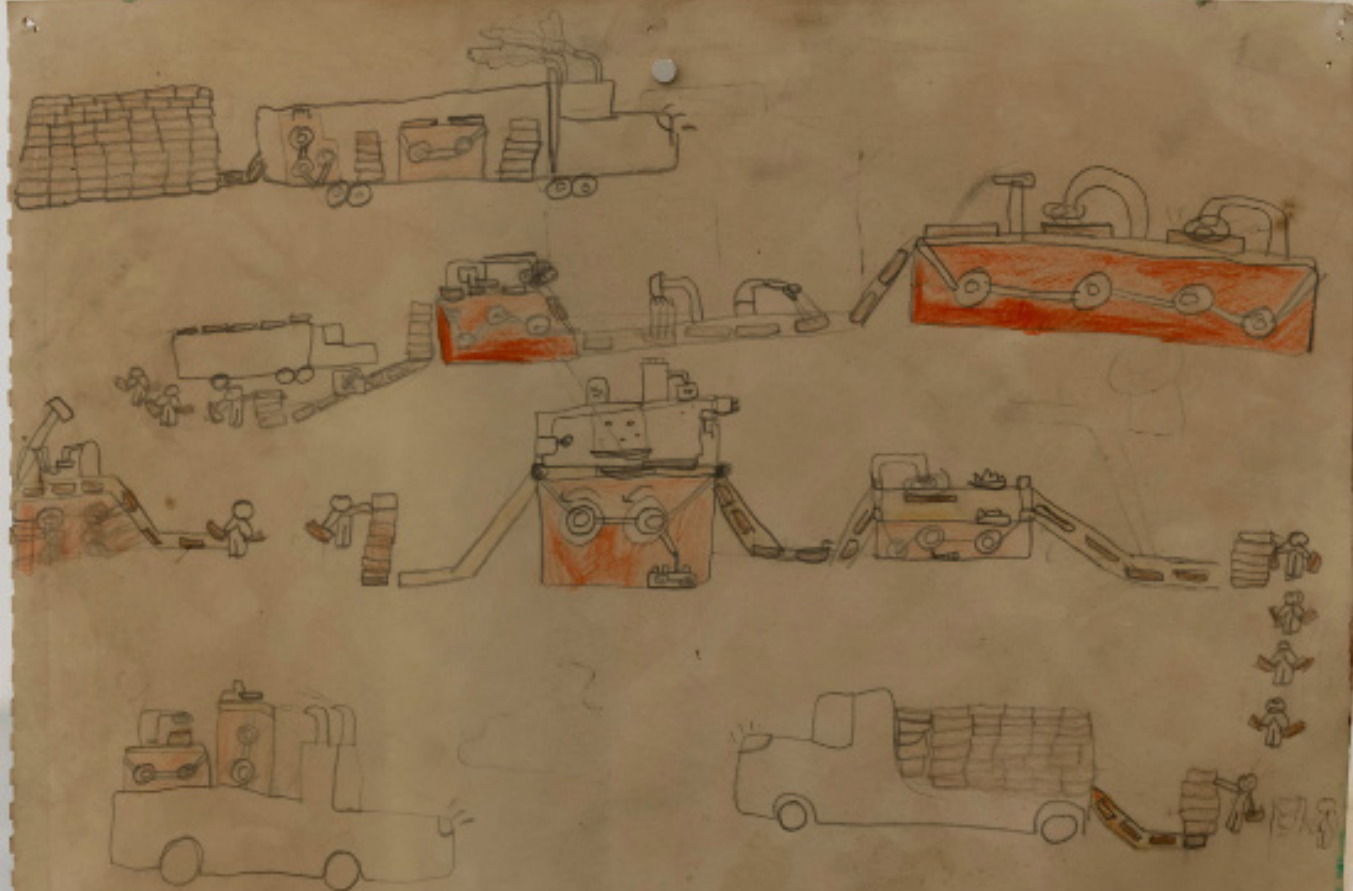
Cem Örgen
Tumor, 2022

Cardboard bracket, onionskin paper, pipe
resistance, cyberknife tumor treatment mask,
varnished wood, colored pencil on paper, bolt,
metal

260 x 30 x 215 cm







04-11-2004

Cam Ören



“Bird” uses a hologram print of a dove cut out from a credit card. With light, depending on the distance & angle of the viewer, the color of the dove constantly changes, disrupting the conventional depiction of a white dove into all spectrums of color, revealing the totality, mutability, and immorality of money and its use.

By creating an eye-catching piece on a tiny scale, “Bird” isolates money’s unit value from its image value, controlling the attention of a device that can be unseen or overlooked in the exhibition space while playing a crucial role in the exhibition to maintain production and spectacle. The shape of the mount is based on parabolic lines, frequently seen in graphs for economy and flight path monitoring. Created by 3D printing, it’s a projection of a planned form in a virtual space without physical response, similar to the ability of credit cards to project and speculate on the possibility of money, in the absence of a tangible equivalent of currency.

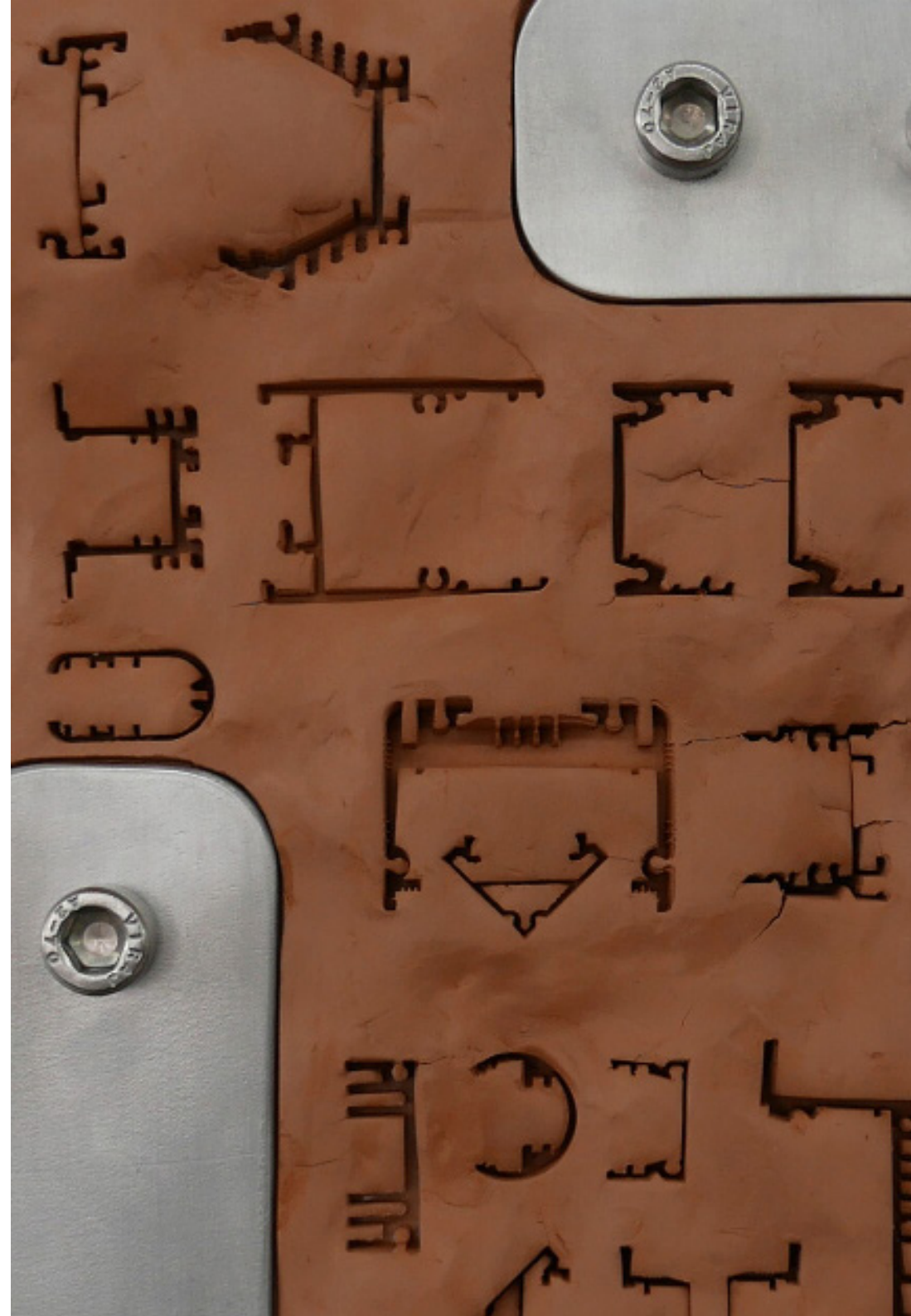
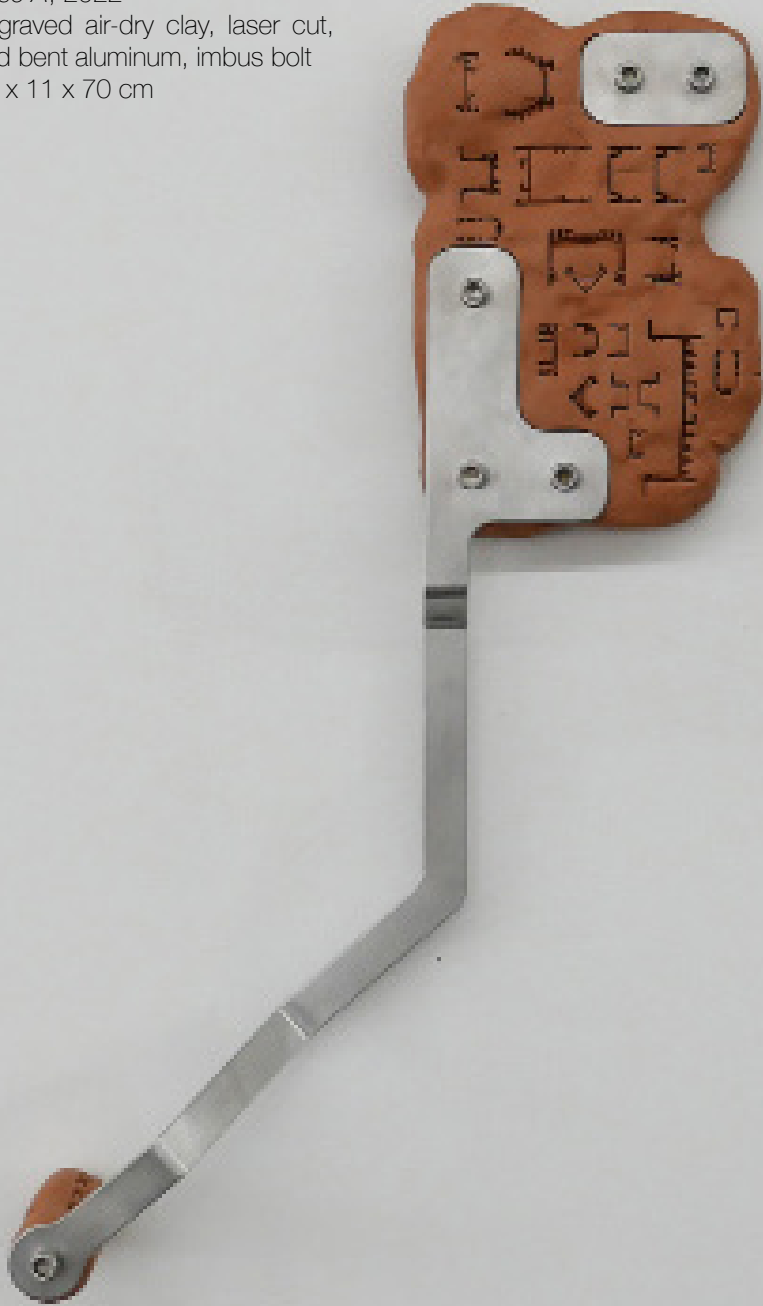
Cem Örgen
Bird, 2022
Credit card, 3D resin print
2.5 x 2 x 2.5 cm



Cem Örgen
Pose B, 2022
Engraved air-dry clay, laser cut,
and bent aluminum, imbus bolt
40 x 20 x 65 cm



Cem Örgen
Pose A, 2022
Engraved air-dry clay, laser cut,
and bent aluminum, imbus bolt
44 x 11 x 70 cm



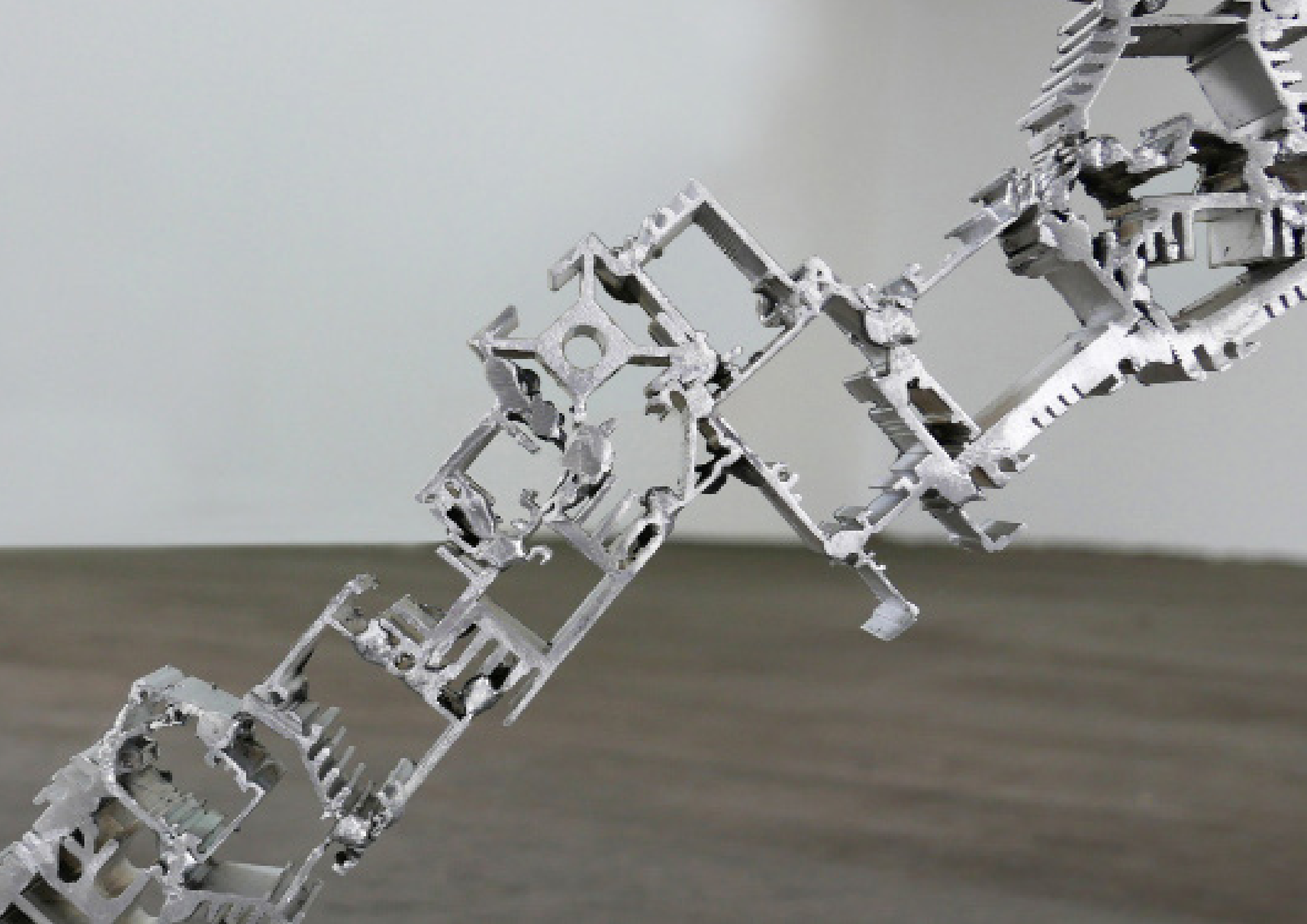


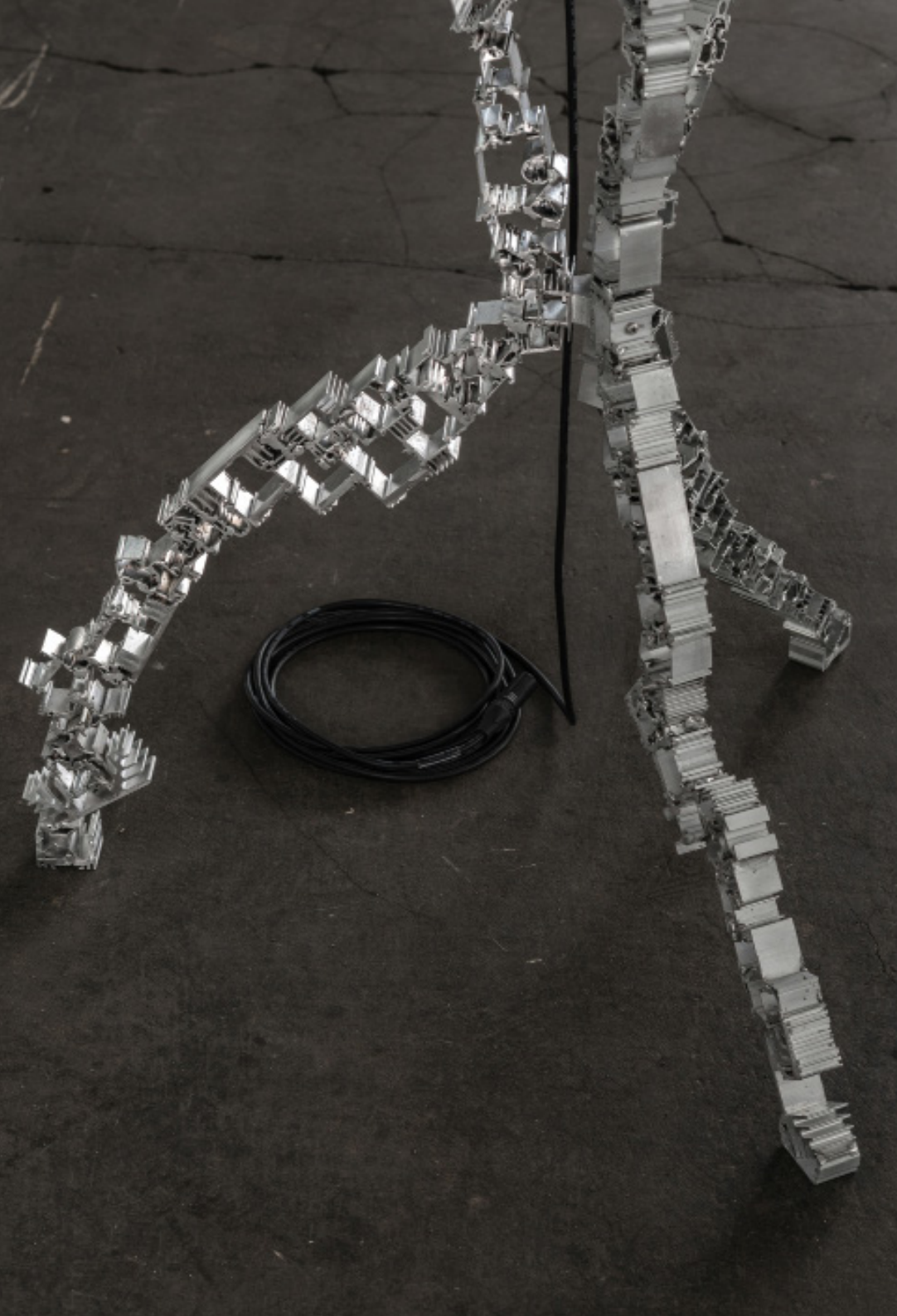


Industry and production standards carry the knowledge of local practices and cultural aspects while preserving their core instructions and archetypes. In the aluminum industry, these aspects have a slight mutability that can only be visible as sections inside profiles. A foreign language for everyone holds a common standard in our daily life used on windows, doors, furniture, cars, etc.

"Role" is built from a collection of Turkey's industry-standard aluminum profiles, divided into equal pieces, and welded by intersections and recesses in the material. Structural integrity is turned upside down by using the aluminum profiles in their weakest form to compose a structure functioning as a microphone stand. Alienating industrial and literary contacts by holding a tool for oral, phonetic, and linguistic expression to orchestrate anew. (Lately performed in Berlin and İstanbul).

Cem Örgen
Role, 2022
Welded industry-standard aluminum profiles
50 x 50 x 150 cm





5533





You Can't Hide in the Sky, imc5533, Istanbul, TR, 2021



Cem Örgen

Weapon for Ephemeral Eyes, 2021

Laser-cut stainless steel, stainless profile, vertical blind mechanism

310 x 25 x 250 cm

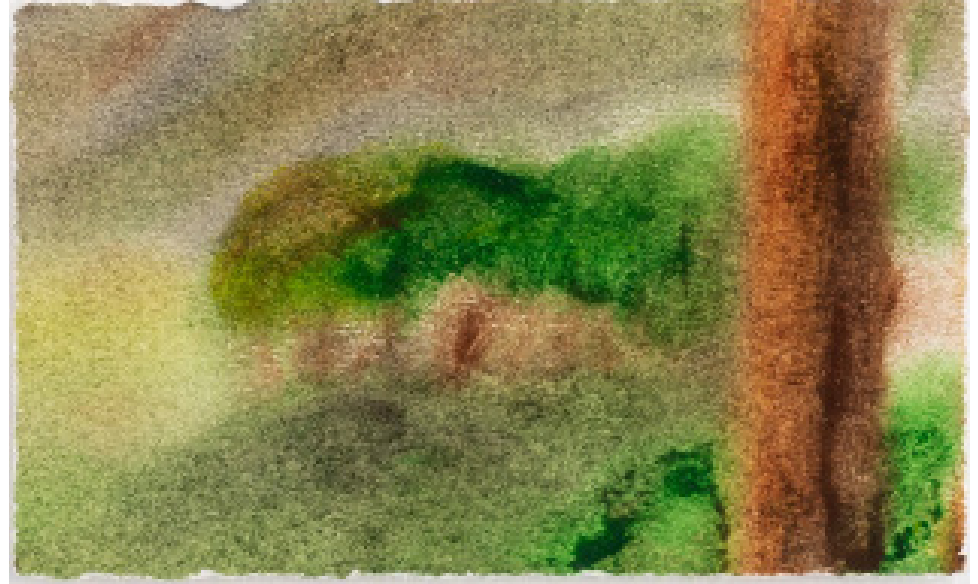


Cem Örgen
Folded Skin, 2021
Car cover, transport wheel, magnet
55 x 27 cm

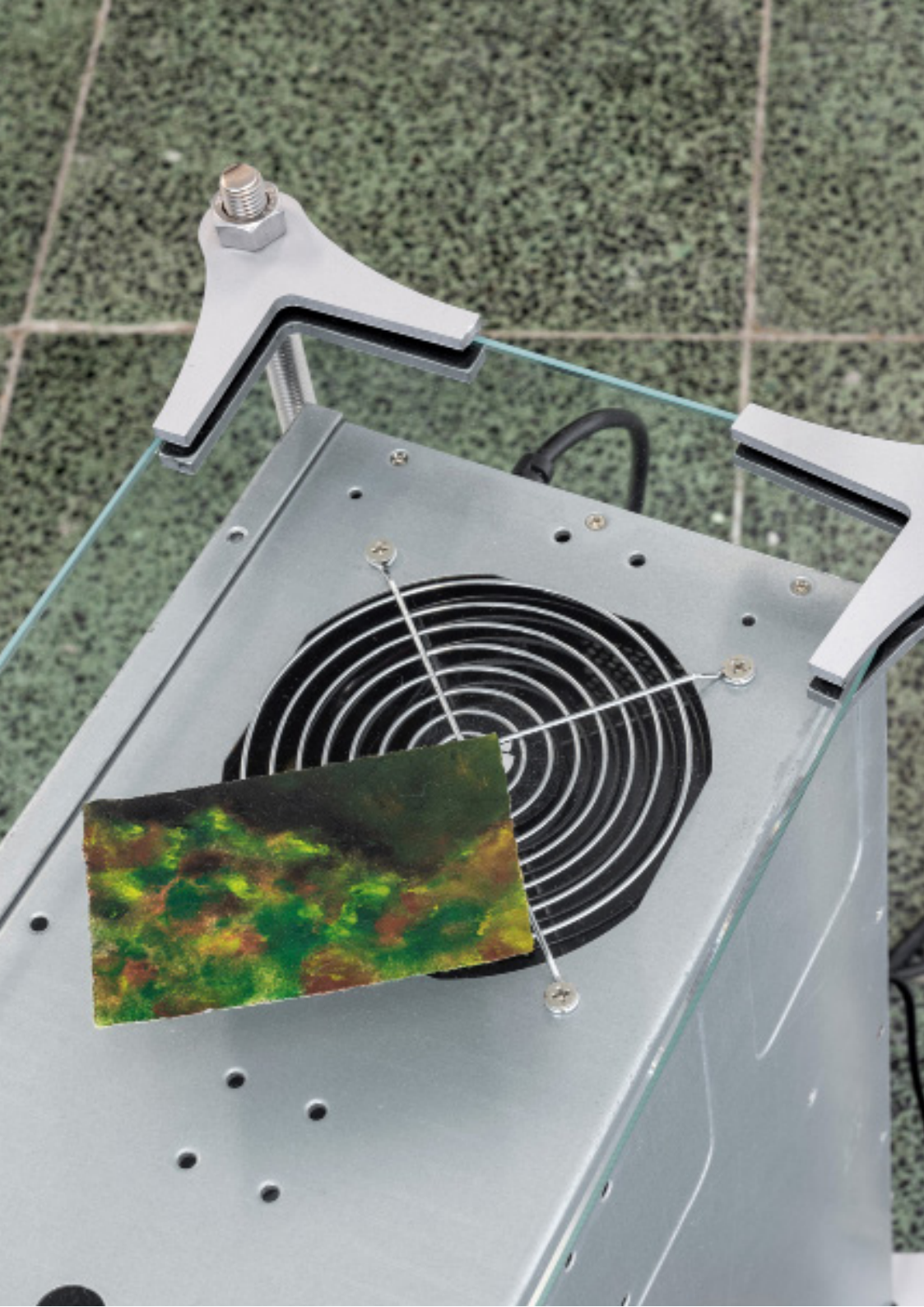








Cem Örgen
You Can't Hide in the Sky, 2021
Finger-applied military face camouflage paint, paper torn with mouth wet
Series of 7, 11 x 7 cm each



Military camouflage face paints are based on geographical and environmental color palettes, where being and staying hidden requires local information and sources. In reference to sources such as trees, earth, stone, and sand, the color blue is not included in the palettes considering the soldier's terrain does not intermesh with the sky and the sea.

“You Can’t Hide in the Sky” is a series of paintings portraying the skyline and natural scenery with limitation of color and tools, applied by finger and tear down by mount wet; selected terrains circulate where a soldier might be in or looking, mutating into only sunset-like skies or focusing to the ground, soil, roots, mountains, and rocks with a lack of blue.





Cem Örgen

Case, Keyboard, Winter, 2021

Adidas" tracksuit, CNC cut varnished and sanded spruce

Single-channel video 3'45 (Recording from the gameplay

"Demon's Souls" through the artist's character), monitor, player

headset, jigsaw cut raw spruce, sponge, 2/2

150 x 100 x 90 cm

<https://vimeo.com/562440797/304aba7c8a>

As the source and power of the installation, a CPU unit protected by a computer case sits on fragile glass planes touching the floor with a material trained in vertical progression now laid horizontally. On the other side of the cables, crafted with a rush and unfinished materials, the plywood station stands out for watching the curated gameplay of a character whose actions are bound to a series of sound compositions on a piano.

Behind the gamer's playground, connected by clamps, machine-cut and varnished plywood of the same type presents a conventional layout of a piano tailored from fabric pieces of the iconic stripes of a brand (Adidas) known for its young, diverse, and reckless attitude. It's youth in isolation, a position against reality, exposure, and the source of light. Screen light, a tamed source of light against the sun; case, an armor protecting its traits from external conditions and an instrument; players tools to revalue the reality, morality, and use of things.











Cem Örgen
Menu, 2021

Decorative and satin plaster applied on autoclaved
aerated concrete, honey, smoked entrecote, and bread
140 x 55 x 80 cm

Cem Örgen
Menu, 2021

Decorative and satin plaster applied on autoclaved
aerated concrete, honey, smoked entrecote, and bread
140 x 55 x 80 cm









Cem Örgen
Sweaty Bone, 2021
Cable management spine, silicone
25 x 5 x 37 cm







Cem Örgen
Water and Bad, 2021
Aluminum profile, screw, nut, pp plastic
sheet, UV print on pp plastic sheet

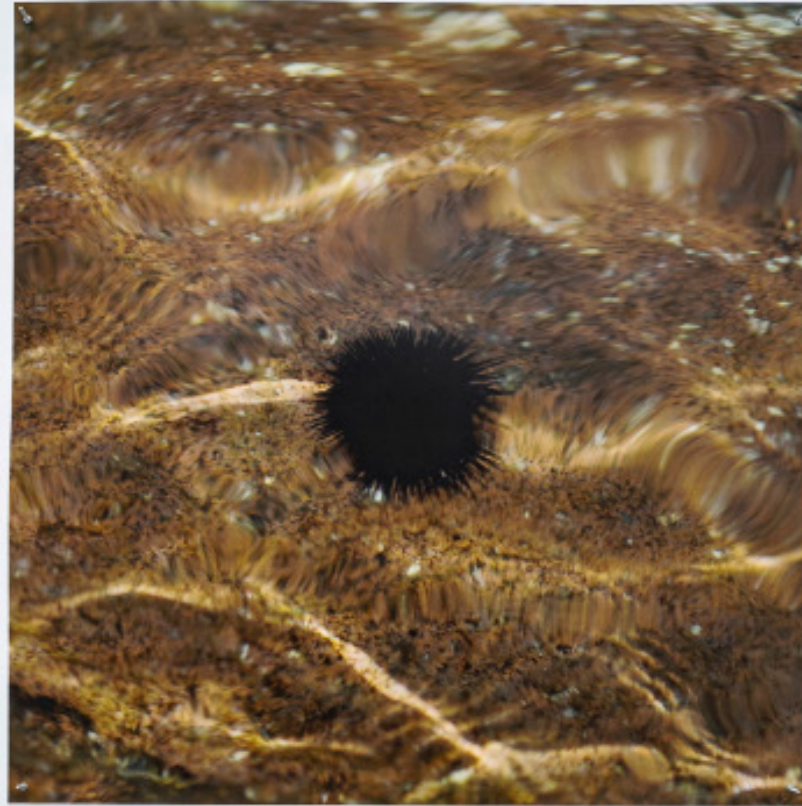


Cem Örgen

Water and Bad, 2021

Aluminum profile, screw, nut, pp plastic
sheet, UV print on pp plastic sheet

Cem Örgen
Water and Bad, 2021
Aluminum profile, screw, nut, pp plastic
sheet, UV print on pp plastic sheet







“Running Amok” curated in a six-kilometer running track in Foresty of Belgrad / İstanbul. The track approaches the coast and accordingly to the water at certain points, where the lake consists of dike water. In order to prevent any possible case of danger - such as the jogger gets distracted, digresses the track, approaches to the waterside and goes into the lake - there are signs at certain intervals, which are positioned by the municipal authorities. The warning signs function as both physical and ethical barriers, which can be negotiable between the jogger and the lake. In this context “Running Amok” acts as a visual and textural narration, fictionalized within the running track. The warning signs turn into stimulus which contains a water gage, and the photographs of its graphical diversifications. The stimulus accompanies to the specified route and welcomes the jogger at the moments of deviation. The simultaneous deviation and imbalance state of both the jogger (who is fully-equipped, well-trained and aligned) and the balanced water gage follow a non-linear narration.

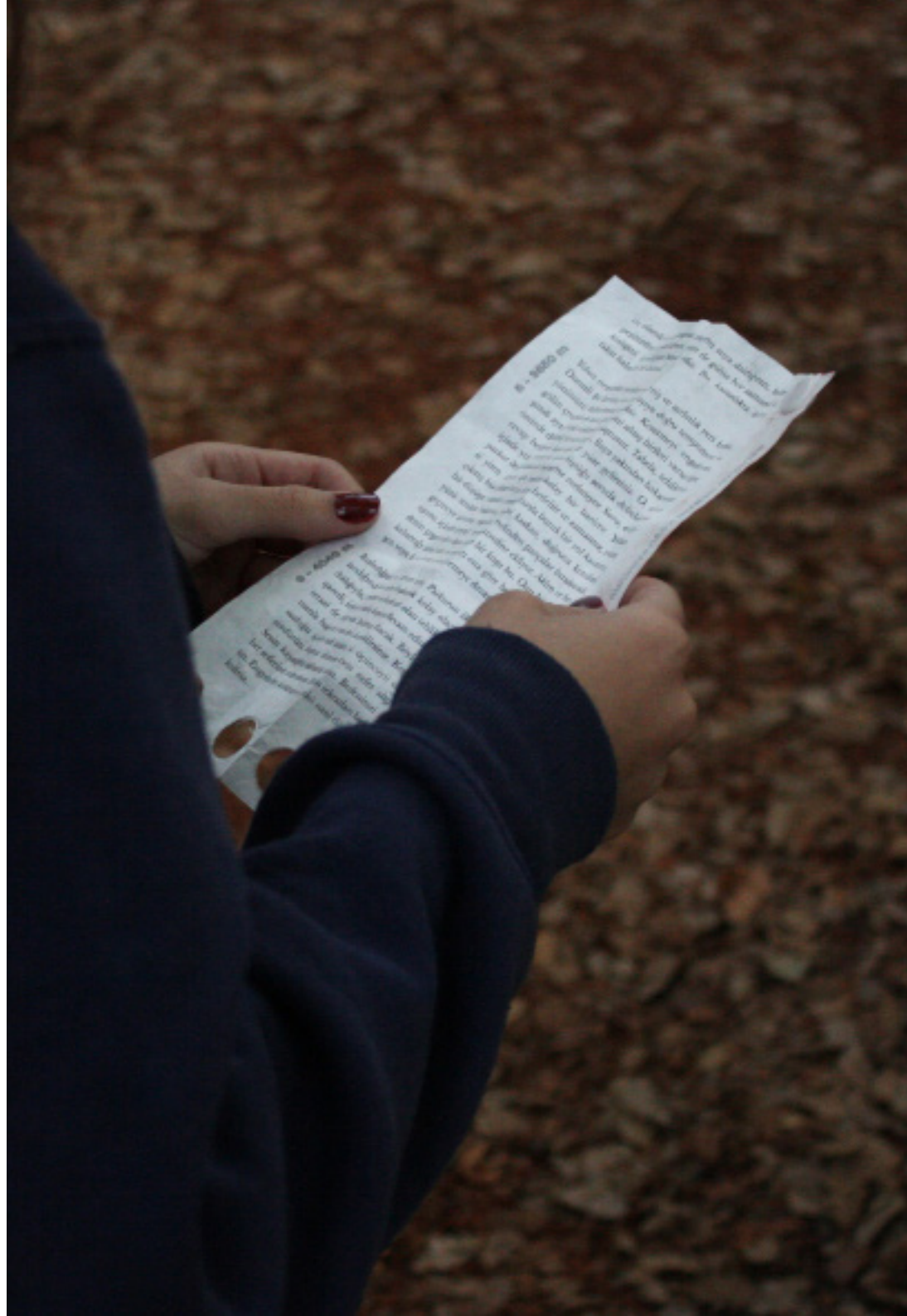
Cem Örgen
1510 m, 2018
Foiled offset print on forex, magnet
120 x 70 cm







Cem Örgen
Wristband, 2018
Screen print on tyvek paper
20 x 12 cm





Enter exhibition
www.itflashediturnedaway.com

It Flashed, I Turned Away, Online exhibition, published by Sub

Cem Örgen
Acacia tree, 2019
120 x 120 x 440 cm



Cem Örgen
Dead Man's Wreath, 2019
UV print on laser cut PP







“It Flashed, I Turned Away” is an online exhibition accompanied by a series of live streams at the specified date and time. Conjoined on a dead tree, a functioning lightning rod system travels through the edges, body, and soil of the composition; creating focal points to branch, morph, and merge on the way. Works applied on the tree carry or mimic the probability of witnessing disaster, fascination, pacification, and communication. Artificial leaves projecting fire; a deadly insect pheromone creating a mating area; engraved poem declaring love and sins; a casted medallion attached to the grounding unit where the lightning is absorbed by the soil and taken under control. Contradicting the conventional installation of lightning rods where the highest buildings protect and get targeted by lightning, it's the protection of a projection, a thrill for ambiguity, and a tiny probability to pacify immeasurable energy and protect its traits.

Cem Örgen
Empty Armor, 2019
Chrome lightning rod copper wire

Cem Örgen

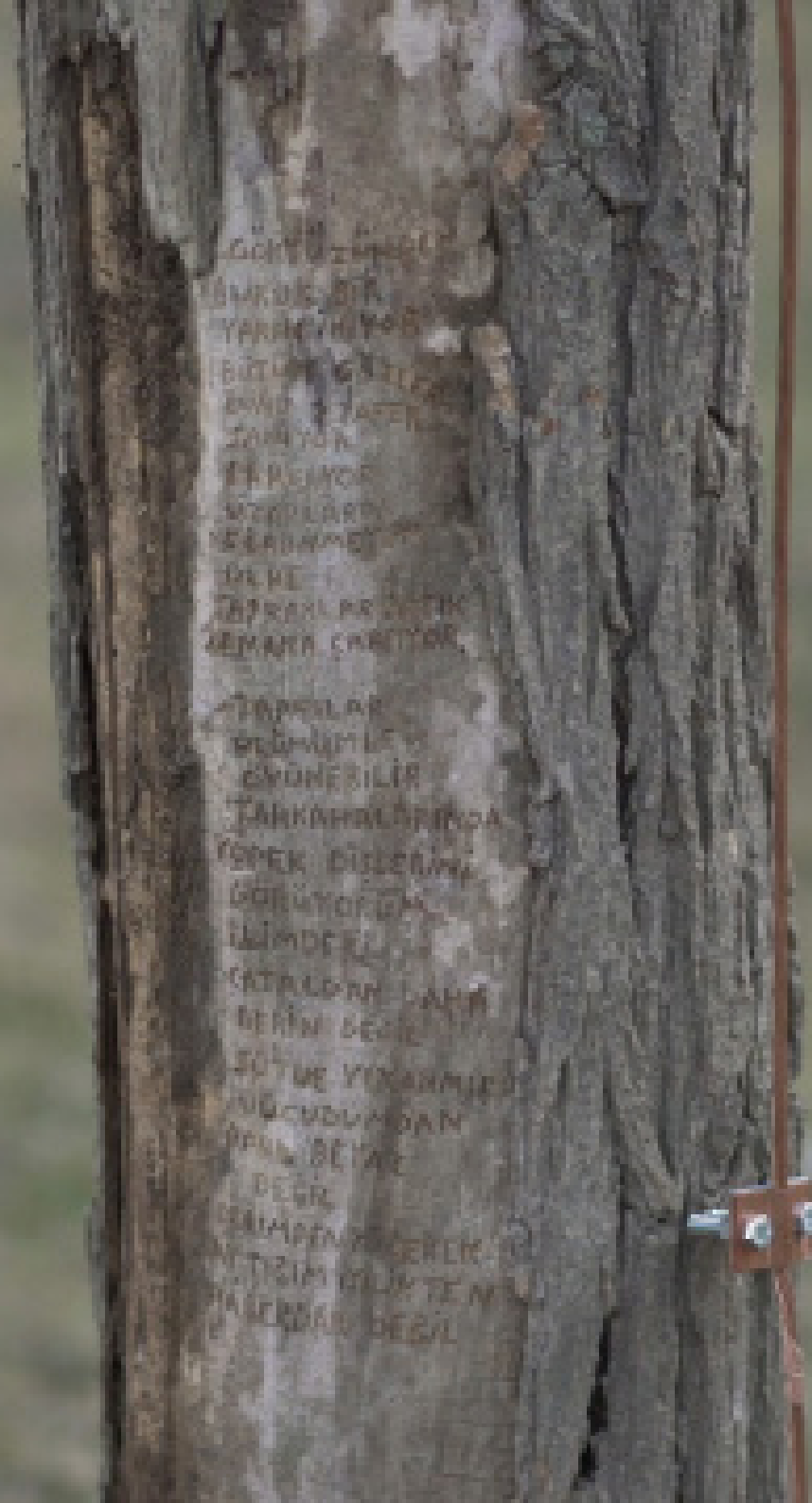
I Drank All The White, I Can't Feel My Bones, 2019

Silver cast locket, alligator clips, copper grounding rod





Cem Örgen
An Acrid Slit Comes Down From The Sky, 2019
Engraving on the acacia tree





Cem Örgen
Muzzle, 2019
Scolytinae pheromones, fork, polyester



Next Blood is Just a Fresh One, Poşe, İstanbul, TR







Cem Örgen
I Stepped On Snow, It Turned Grey, 2019
Toy soldier, shaving foam, sheet protector, tape
34 x 52 cm

Cem Örgen

Moment Froze, Consolidated and Superiority Displayed, 2019

Aluminum relief

110 x 20 x 73 cm





Cem Örgen
One eye open One eye closed, 2019
Spotting scope, gorillapod, mirror, stainless steel
65 x 32 x 35 cm



Cem Örgen
If I Know I Can't Use, 2019
Styrofoam, Rubik's cube, duck tape
12 x 15 x 75 cm





Cem Örgen
Curtain Closed, No More Stage, 2019
Fabric curtain, welded metal pipes
90 x 90 x 280 cm



Cem Örgen
Dripping Coffee, 2019
Cardboard cup, stainless steel
20 x 15 x 18 cm





Cem Örgen

Evidence Cycle, 2019

Tablet, gum, plexiglass, single-channel video 5'17"

90 x 50 cm

<https://vimeo.com/902534374/716f92f81c>





Cem Örgen
Alternative Public, 2019
Toilet rim block, needle, lazer cut plexiglass

“Alternative Public” is a composition that takes place in the bathroom of the “Next Blood Is Just Fresh One” exhibition. While isolating itself from the circulation of the exhibition area, the bathroom provides a simulation of a private area with its locked door, yet the toilet acts as a threshold that interferes with the infrastructure system, sewage, and current circulation.

By referring to the most general area from the most private, the work tries to be defined by the words “Alternative Public” made from a toilet bowl cleaner. Meaning a route outside of the common “Alternative” with the word “Public” creates a contrast that has a situation of probability. With use during an exhibition, the literature cannot express itself properly and instead dissolves into an amorphous essence by mixing with the water, transforming into anything other than a solid that dissolves into the local infrastructure, current, and general. It leaves us with a nice scent to emit over time.





Cem Örgen
I Closed My Eyes And Watch It Burn, 2018
Aluminium sublimation, soldered extension lead
30x30 cm

“I Closed My Eyes and Watch It Burn” is a short-circuiting device in the work area of the space. At the center of the composition, a conductive metal connected to both ends of the extension cable shows an image of a bitten arm while mixing all the three outputs in the cable. A bitten arm is a common childhood gesture in Turkey, used to mimic the shape of the clock when somebody asks the time.

While the tooth prints imitate the units of the clock, it refers to an expression of parallel time, systematized on the individual's body. The tooth is a tool for segmenting, chopping and consuming now marking its own body to create an autonomous unit of measure in a destructive way. A self-sufficient, self-loathing, and self-loving image of a system framed as a focal point of electrical bay-pass. Through the exhibition time, the two ends of plugs sit near to the sockets; threatens the workspace as a counterpart of its sustainability and progression by the who experiences it.



Cem Örgen
Moral Tunnel, 2019
Stolen traffic signs
60 x 30 x 20 cm



Cem Örgen
Exhibition text, 2018
Electrified acetate

THE PILL®

Selected press



Somut bir pop destan

Cem Örgen'in THE PILL'deki ilk kişisel sergisi *Yağmur Riski* 27 Nisan'da sona erdi. Sergi, su, arzu, kalp kırıklığı ve malzeme üretim süreçlerinin iç içe geçmiş maddeselliklerini, heykel, çizim, asamblaj, metin ve sese yayılan, aynı anda hem organik hem de yapay görünen bir dizi "beden-olarak-iş" aracılığıyla araştırıyor

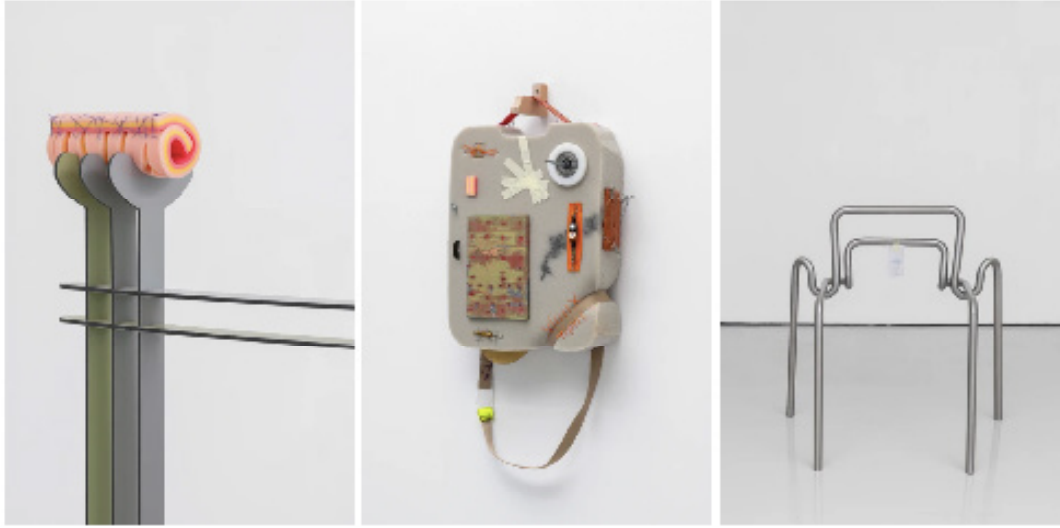


Cem Örgen, *Yağmur Riski* sergisi, 27 Nisan 2023, THE PILL, İstanbul

Damarlarımda kara safra dolaşüyor bugün. Hava bulutlu. Yağmur yağabilir. Nefes aldığımda atmosferdeki nem ciğerlerime doluyor. Ruhuma su katılıyor, dünya ile hembal oluyorum. Nicedir hayat düz bir çizgide akımdan vazgeçti benim için. Her şey aynı anda olup bitiyor, her şey bana eşit uzaklıkta. Bir olay diğerine bağlanmıyor, beni geçmişten uzaklaştırmıyor, geleceğe taşıyor. Hayat kopuk kopuk parçalar бүрүн. İngin, eşsiz bir şimdide asılı kaldım. Ölüm de doğum da ihtimal dâhilinde. Hayır, bu karamsar bir yazı olmayacak. Yaşadığımı her zerremde hissediyordum. Çok şükür ki ölüyorum.

Cem Örgen'i neredeyse sergilemeye ilk başladığı günlerden beri, hüznün eşlikçisi olduğu bir heyecanla takip ediyordum. Örgen'in işleri bir yandan bana yavaş yavaş yaşandığını, yeni bir varoluş kipinin çevremi sardığını haber veriyor, öte yandan belki de doğduğum günü içime çörekletmiş ziyadesiyle çağdaş dekadant ruh halinin katranı kıvamındaki yoğunluğunu taze bir bakışın ufkunda çözüyor. Ortasına düştüğüm dünyanın yapaylığından, özgünlüğün hiçbir yerde bulunmadığından şikayet ederek geçmişken yıllarım, Örgen vesilesiyle yaşam, kendine has olan, en ummadığım yerde karşına çıkıyor. Seri üretimin başka zaman olsa *kitsch* diye yaftalamaktan geri duramayacağım basit malzeme dağarcığı Örgen'in işlerinde özgünce canlanıyor. Ben robotlar da rüya görecektir mi diye dertlenirken Örgen alelade bir inşaat malzemesinin bile özgür irade sahibi olduğunu bana ispat ediyor. Ereği sonsuzluk olan otobanın dışına yuvalanmış, haritalandırılmasına ihtimal veremediğim bir düzlükte daha önce hiç var olmamışçasına var hissedilebileceğine inan ediyordum. Bu kayamet sonrası edebiyatının bir türlü hesap edemediği bir gelecek.

Kumlama aluminyum, polietilen köpük, konurplak, epoksi, kağıt, silikon, iPhone, kontrol kalemi, saat vidaları, su merceği... Cem Örgen'in *Yağmur Riski* adlı sergisi gündelik hayatta ulvi araçlara koşuları sıradan araçlar olmaları başka yazgı bulutunayarı envai mesteye adanmış bir şir. Örgen, bu nesnelere ne modern bir tatırı gibi can üflüyor ne de gâipten haber alan bir ilahınışçasına ezoterik anlamlar yüklüyor, onları sadece içlerinden geçen pragmatik ilişkiler ağınn cenderesinden çıkıyor ve bu şeyler kendiliğinden canlanıverip kendi kendilerine, kendi adlarına hareket etmeye başlıyor. Kendinde şey *Yağmur Riski*'nin baş aktörü.



Cem Örgen. (sa dan sağa sırasıyla) *Open surgery*, *Bags ve Horses*, Yağmur Riski sergisinde beton yapıt gözüyle, *The Pill* izniyle

Nesneleri özgürleştirmek, kendinde şeyi sahneye çıkarabilmek adına *Yağmurun Riski*'nde sanatın repertuarındaki taktiklerden saklıyor Örgen. Bu sergi yaratıcı bir sanatçının iç dünyasının dışa vurumu olmadığı gibi bir kavramsal çerçevenin gölgesinde örgülenen fikirlerden, nesnelerden de ibaret değil. İlişkiler, aklar bu sergide de mevcut lakin bu bağntıları koşullayan aşkın bir söylemin izi hiçbir yerde yok. Gündelik hayatın şiirsel olmayan kırık dökük şiirselliğini yakalamaya çalışan neo-epik bir şairin kelimelerle kurduğu muhabbeti nesnelerle kurarak sanatla edebiyat arasında bir koya demir atıyor Örgen. Vellhasıl, bütün sergi de teknik olarak birbirine sıkı sıkıya bağlı işlerin hayat kadar geniş, hanciyse sınırsız bir düzlükte birbirlerine gevşekçe örülmesinden müteşekkil çok parçalı bir destana dönüşüyor. Bu mütevazı destanın kalıtımlarından biri de elbette sanatçının kendisi, zira işler onun ailesiyle yaptığı kahvaltı gibi nazıane bir deneyiminden ya da gönül ilişkilerine dair hislerinden pay alıyor; yine de başrol daha ilk anda türlü nesneyle paylaşılıyor, nihai form bu ilişkisellikte vücut buluyor. Galerinin duvarına folio kesimle aktarılan, sergiyi açıklamaktansa sergideki nesnelere eklenilen kısa ve hayli pusu bir metnin saur aralarıyla işlerin, ince bir çerçeve olmanın ötesine özel bir ihtimamla geçmeyen adlarının ardında yiten sanatçı sergideki nesnelerden herhangi birine evriliyor. Sanatçıya atfetmeye alışık olduğumuz yaratıcılık gibi kudretli bir eylem böylece çeşit çeşit aktör arasında dalga dalga dağılıyor.



Cem Örgen, *Breakfast with Family photos*, *Yağmur Riski* genel sergi görünümü, *The Pill* izniyle

Bir şiire bağlanmak için şiirin ardındaki hikayeye nasıl iltiyaç duymuyorsam, Ece Ayhan'ı anlatmak için Çanakkaleli Melahat'ın kim olduğunu bilmem nasıl gerekmiyorsa, *Yağmurun Riski*'ndeki işlerle karşılaşırken de bu işlerin ortaya çıkamalarına vesile olan süreçlerin bilgisine ihtiyaç duymuyorum. *Yağmurun Riski*'nde bütün muhtemel kurgular salt nesneler özgürleşsin diye işe koşulmuş birer araçtan ibaret. Amaçlar ve araçlar yer değiştiriyor. Öncül bağntılar, bir kere söz konusu nesneler serbest kaldı mı geri çekilip önemini yitiriyor. Karşında hiç ummadığını, hiç bilmediğini biçimde ıslıdayan, birbirleriyle terütaze bir estetik düzlemde özgürce oynayan nesneler zühur ediyor. Bu canlılık bana da buluyor, üzerimdeki ölü toprağı silkelıyorum.



Cem Örgen, *Yağmur Riski* genel sergi görüntüsü. The Pill izniyle

Şiir ile *Yağmurun Riski* arasında kurduğum ve kalbimi güm güm çarptıran irtibat pek de keyfe keder değil aslında. Galeriye daha adımımı atar atamaz karşılaştığım, serginin nüvesini barındıran, adeta sergi içinde bir sergi olan *Pop* adlı yerleştirme bu görüme koltuk çıkıyor. Alüminyumdan imal edilmiş, üzerindeki tüm kablolarla birlikte galerinin epoksi zemininden *pop* diye fişkıran bir su kaynağını andıran sıkı heykelin içine gömülü ekranda dönen, sanatçının atölyesinin kaydından mürekkebi videos ve bu videoya eşlik eden, Örgen'in yazıp, dillendirip, düzenlediği, ilk duyduğum andan beri zihnimde dönüp duran, enerjik ve melankolik *nap* şarkısı sanatçının günümüz şiirinin çok da uzağında olmadığını nerdeyse kanıtıyor. İyi bir *nap*'ın yirminbirinci yüzyılın şiiri olduğuna çoktandır kaniyim. Örgen iyi *nap* yapıyor.



Cem Örgen
Anak Köşesi 2, 2011
Tahsis, 19x7, 2 cm
Serigraf, Çan Köprü

"Tadilatlar matkabin görüntüsü, içeriğine dair en küçük parçaları gördüğümüz, matkabin hatırladığımız biçiminden uzaklaşarak, bize yabancılaşan ve şeffaflığıyla pornografik denilecek bir halde sergileniyordu," şeklinde tanımlıyor Örgen grafiği. "Anak bu bilgiye ulaşmak, kompozisyonu çeviren matkabin çalınması üzerine bakan kişi için bilgi bulunduran, dönerken yaşadığı alan ile konumunu tanımlayan ikinci bir tavrı da içeriyor," diye devam ederken eğitici metinlerle olan bağını vurguluyor.

Örgen'in daha önce genç sanatçılar serisinde yer verdiği ise Çan Köprü ile birlikte yürüttüğü Anak Köşesi isimli çalışması Belgrad Köyü parkurunda gerçekleşen, rota boyunca izleyici/koşucuya eşlik eden görsel ve metinsel bir anı. Belgrad Ormanı'nı köy parkurunu takip eden izleyiciler/koşucular önce elatine sanatçıların hazırladığı biletiği takip sonrasında parkur çıkar ve biletiğindeki anları üzerinden sanatçıların yerleştiği tabelaların üzerindeki görselleri takip eder.

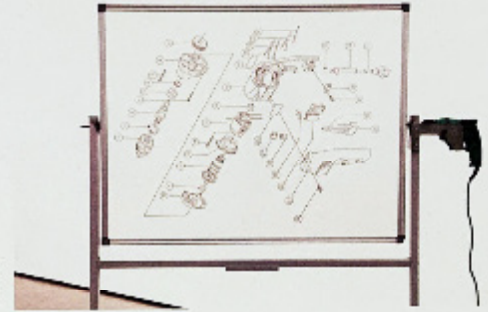
Çan Köprü ve Cem Örgen'in yanına Esra Genç'in de yer aldığı yaz

dönemindeki koşullardan sonra ortaya çıkan *Anak Köşesi*, rotanın çizgiselliği, uyan tabelalarıyla çevrelenmiş gölü ve koşucunun odaklanması, hissinin kaymayan tekrarı tavrı gibi faktörleri ele alıyor. "Bu faktörlerin her birinin ilişkilenebileceği durumlar bizi heyecanlandırdıktan sonra *Anak Köşesi*'ne çalışmaya başladık," diyor çalışmalarına ilgili sanatçı. Devamında da şunları belirtiyor: "Rota bizim için ağaçlarla çevrelenen, çıktığı sürece bütün çizgiselliği alt-üst olması tehdidini taşıyan bir yapıyı var ediyordu. Koşucuya odaklanmak üzere ufkı baktın, dikkatini dağıtmak ne varsa kendini çevresinden soyutan bir akışın ifadesiydi. Koşucunun odaklanmak için izlediği akış ve çevresi ağaçlarla sınırlı bir rota. Bu gibi ilişkiler bizi mekâna daha sıkı bağlamıştı."

Ziyaretçilere/koşuculara ilişkilerle yazan metin de koşucuların aklından geçenleri, köy yolunu ve sanatçıların evdehale emelleri tabelaları bir arada tutan bir aracı dönüşüyor. "Tabelalarda kullandığımız şu teriminin halleri, anak köşesi kavramının her an bedenden ve aklımdan vazgeçip köy rotasından taşabileceği tavrı, metinde birbirine kaymıyordu. Bedenimize ilişebilen bu metin ise bir izleyici gibi bileklik şeklini aldı. Köy rotasında kullanılan bir takım araçlara benzerken metnin maruz kalabileceği yutulma, ısıtılma vb. durumlar üzerinden metne kararımızı aldık."

Örgen'in ilk solo projeksiye projesinde yer alan "Bir Sonraki Çan Köşesi Tazeli" oldu. Sanatçıya göre bu cümle, kanun, rahil, analiz ve canlılığı gibi kavramları taşıyarak sadece ya da salt "bir şeydir" demek üzerine kendini tekrardan tazeliğe ve duruma kendisinde bulan bir başlık.

Mekânın Kadıköy'de olması, Kadıköy'ün yaşamak, eğlenmek, üretmek gibi faaliyetlere ev sahipliği yapması bakımından Örgen, projesindeki projenin bağlamını bir olay mahal-



Cem Örgen
Seramon, 2018
Çan Köprü, 19x15x50 cm
Serigraf, Çan Köprü



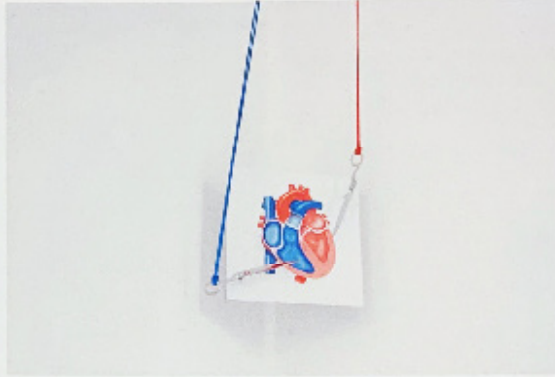
Cem Örgen
Bir Sonraki Çan Köşesi Tazeli, 2019
Yatay, 2019



Cem Örgen
Anavranı Ramu, 2019
Çan Köprü, 2019
21 x 15 x 50 cm



Cem Örgen
Değer Estigi (Değer), 2019
Maks. yv. 32x24x24 blok, 50 x 50 cm



Cem Örgen
"Bir Sonrakı Kan Sadece Tuzdur"
sergisinden görüntü, pvc, 2019
Fotograf: Ali Taptık



line belirtiyor. "Bu mahak kararın, mantığın, seçim halinin ve projelendirilmeye kullandığı bir düzlemde, onlara yaklaşıp bir tahlilini yapıyor," diyor devamında Örgen. Sergiye maddesel olarak eşlik eden, mekânın içine sızan sergi metnini ise

bir monolog biçiminde kurguluyor. "Duvara elektrikleterek gerilimle ya pıyan metri çekerek aldığımız asetat malzemesi, yapının duvarından soyduğumuz bir lucini gibi sergiye eşlik bir bilgi" olarak tanınıyor sergi memiri.

Örgen sergide alana yayılmış izler üzerinden sanatçı olarak kendisinin de bazen bir biyolog, bazen de tahlil sonucunu belirleyen bir hasra gibi davranışlarını söyleyebileceğini belirtiyor. Dolayısıyla tahlil eden ve eden sergi boyunca sürekli yer değiştirerek birimsizleştiriliyor. Bu araglaklık belki de sonuç olarak nitelendirdiği misal kavramın sergi bağlamında parçalanarak alana yayılması, ortak bir söz ve düşünüş için bir araya gelen yapı elemanların değil ama parçalanmış bir yapının bümölelere referans verdiği bir alan. Dolayısıyla bazen mekândan ayrılmayıp ona ihtiyuş duyup içerisinde çözümlerle, bazense mekânı tehdit ederek onu yürütüyor.

Örgen şu sıralar Çanakkale'de yer alan Sub inisiyatifleriyle birlikte Eytül Ekim avları arasında denk gelecek bir proje üzerine çalışıyor. Proje sadece internet üzerinden gösterilerek, canlı yayımlar da ona eşlik ederek

THE PILL®

*For inquiries
contact@thepill.co*

Mürselpaşa Caddesi No 181 34087 İstanbul
4 Place de Valois 75001 Paris | thepill.co