



04

Esgyn /  
Uprisings

# Meriç Algün Ringborg

18.01 – 13.04.2014

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Uprisings

Mae gwaith Meriç Algün Ringborg, a anwyd yn Istanbul ym 1983, yn aml yn canolbwyntio ar ei hunaniaeth genedlaethol fel dinesydd o Dwrci sydd erbyn hyn yn byw a gweithio yn Sweden.

Gan archwilio i fiwrocratiaeth croesi ffiniau, mae hi hefyd yn archwilio sut mae rheolau a rheoliadau yn medru awdurdodi a llethu ein gweithgareddau a'n hunaniaethau. Yn ei harddangosfa ym MOSTYN cyflwynir dau ddarn: **Eternity and Infinity** a **Metatext** - y ddau wedi eu creu yn 2013. Mae'r ail yn naratif clywedol 13 munud o hyd sy'n gasgliad o frawddegau o Eiriadur Saesneg Rhydychen sy'n ymwneud â'r ddefod o ysgrifennu a chreu artistig, ac mae'n gweithredu fel myfyrdod ar y gweithgareddau hynny. Mae'r gwaith cyntaf, **Tragwyddoldeb** ac **Anfeidroldeb**, yn ddarn atodol: ddau fideo mud sy'n canolbwyntio ar ddwylo'n cyflawni tasgau diystyr, gan gynnwys clymu cwlwm addurniadol a gwneud tric gyda phin ysgrifennu. Mae'n debyg i'r darn sain yn y modd fod y ddau yn cwestiynnu cyflawni gweithred heb amcan eglur nac amlwg iddi - y ddau yn awgrymu syniad o oferedd a'r broses greadigol.

The work of Meriç Algün Ringborg, born in Istanbul in 1983, often focuses on her national identity as a Turkish citizen, now living and working in Sweden.

Exploring the bureaucracy of crossing borders, she also investigates how rules and regulations can both sanction and suppress our activities and identities. Her exhibition at MOSTYN presents two pieces: **Eternity and Infinity** and **Metatext** - both made in 2013. The latter is a thirteen minute long audio narrative compiled of sentences from the Oxford English Dictionary that concern the act of writing and artistic making, and stands as a reflection on those activities. The former work, **Eternity and Infinity**, is an accompanying piece and comprises two silent videos focusing on hands performing meaningless tasks, one of which is to tie a decorative knot, the other to perform a trick with a pen. As a question of doing something without a clear, obvious goal, it draws a parallel with the audio piece - both works suggesting notions of futility and the process of the creative act.

Adam Carr

Curadur Rhaglen Celfyddydau Gweledol /  
Visual Arts Programme Curator  
MOSTYN

→  
IMAGE / DELWEDD  
**Eternity and Infinity**, 2013  
two videos, 11'34'', 12'19'',  
dolen, dwy balmwydden mewn pot /  
loop, two potted palms



## Cyfweliad gyda / An interview with Meriç Algün Ringborg—

IMAGE / DELWEDD  
A Work of Fiction, 2013  
Darn o waith celf (manylyn)/  
installation (detail)



Adam Carr: Mae eich gwaith yn trin a thraford materion sy'n ymwneud â hunaniaeth a rheoleiddio gwleidyddol ond mae hefyd yn ymwneud ag iaith [yn ystyr eang y gair] ac iaith celf. Allwch chi ddweud wrtha i sut yr ydych yn gweld y rhain i gyd yn cyfuno?

Meriç Algün Ringborg: Gan i mi fod yn byw dramor am y 6 blynedd diwethaf, rwyf wedi bod yn mynd i'r afael â materion hunaniaeth, perthyn a biwrocratiaeth croesi ffiniau, ac mae iaith wrth galon hyn i gyd. Cefais fy ngeni a'm magu yn Istanbul a Thyrceg yw fy iaith gyntaf. Pan benderfynais symud i Sweden, roedd fy hunaniaeth genedlaethol a'm hethnigrwydd yn arwyddocaol iawn wrth i mi wynebu awdurdodau ac addasu i gymdeithas newydd, a dechreuais ddod yn fwy hunanymwybodol o'm sefyllfa yn y byd. Felly cymerais fy hun fel testun a dechrau archwilio fy mhrofiadau mewn ymgais i'w cyfieithu'n strwythurau gwledol. Drwy fy ngwaith ymchwil, rwy'n trosi fy narganfyddiadau'n weithiau celf. Yn weledol, mae pethau'n edrych yn eithaf systematig a mecanyddol, ond mewn gwirionedd maent yn llawn o reddf ac emosiynau. Mae'r deunyddiau rydw i'n eu defnyddio yn bethau sydd ar gael i bawb: testunau, dogfennau, casgliadau a geiriaduron. Er enghraifft, ar gyfer fy ngwaith Ö [The Mutual Letter] [2011], euthum drwy eiriaduron Tyrceg a Swedeg, canfod 1270 gair sydd â'r un ystyr a'r un sillafiad. Yna euthum ati i argraffu'r geiriau hyn fel geiriadur a gwneud darn sain gyda fy mhartner o Sweden a minnau'n dweud y geiriau hyn un ar ôl y llall. Mae'r gwaith yn enghraifft o'r sefyllfa barhaol hon o rannu a pheidio â rhannu iaith gyda'n gilydd - y rhyng-fodolaeth absoliwt.

Adam Carr: Your work is concerned with issues of identity and political regulation, and also with language in a broad sense on the one hand and the language of art on the other. Could you tell me how all of these ideas combine in your work?

Meriç Algün Ringborg: Due to living abroad for the past 6 years, I have been tackling issues of identity, belonging and the bureaucracy of crossing borders, and language lies in the heart of all this. I'm born and raised in Istanbul and my mother tongue is Turkish. When I decided to move to Sweden, my national identity and ethnicity played a very significant role when confronting authorities and adapting to a new society, and I began to become more self-aware of my position in the world. So I took myself as a subject and started investigating my experiences in an attempt to translate them into visible structures. Through my research I transform my findings into artworks. Visually, things are quite systematic and mechanical looking, but in fact it's packed with intuition and emotions. The materials I use are things that are available to everyone: found texts, documents, collections, and dictionaries. For instance, for my work Ö [The Mutual Letter] [2011], I went through the Swedish and Turkish dictionaries, and found 1270 words that have the same meaning and spelling. I then printed these words as a dictionary and made a sound piece where my Swedish partner and I are speaking these words one after another. The work is an example of this permanent state of sharing and not-sharing a language together - the absolute in-between.



**Adam Carr: Dywedwch wrthyf, os gwelwch yn dda, am y gweithiau yn yr arddangosfa ar gyfer MOSTYN**

Meriç Algün Ringborg: Ers symud dramor, newidiodd fy mhrif iaith o Dyrceg i Saesneg, a'r arf a ddefnyddiaf fwyaf aml erbyn hyn yw'r geiriadur Saesneg; yn benodol y geiriadur Saesneg Rhydychen sydd yn fy ngliniadur. Ar ôl ychydig amser, dechreuais dalu mwy o sylw i'r brawddegau enghreifftiol o'r ffordd y defnyddir gair mewn brawddeg. Yn ôl eu gwefan hwy: "Mae Oxford English Dictionaries Online yn cynnig dros 1.9 miliwn o frawddegau o Saesneg go iawn, a dynnwyd o bapurau newydd a chylchgronau, cyfnodolion academiaidd, ffuglen a blogiau ledled byd." Gellir dweud fod y brawddegau hyn wedi'u cymryd allan o'u cyd-destun gwreiddiol a'u gadael gyda'u nodweddion swyddogaethol yn unig. Roeddwn eisiau mynd i'r afael â'r brawddegau hyn fel deunydd a dechreuais eu casglu ac arbrofi gyda hwy; gan holi tybed a allwn eu had-drefnu yn gyfansoddiadau newydd.

Ym MOSTYN rwy'n cyflwyno darn sain o'r enw *Metatext* sydd wedi'i gyfansoddi fel adroddiad personol gyda'r rhagenw person cyntaf "I" ac mae'n datblygu'n ddisgrifiad o awdur sydd wedi ysgrifennu nofel. Nid yw cynnwys y nofel yn cael ei ddatgelu yma; yn hytrach mae am y broses o ysgrifennu, a dyna sut datblygodd y teitl. Mae'n naratif hunan ddadansoddol gan awdur sydd ar yr un pryd yn cael ei arwain gan yr hyn a ddywed y brawddegau a beth sy'n digwydd rhwng y llinellau. Mae'n dechrau fel hyn: Gadewch i mi weld nawr; o ie, ie, rwy'n cofio. Roeddwn i'n chwarae â'r syniad o ysgrifennu llyfr: darn o ffuglen. Doeddwn i ddim yn gwybod beth roeddwn i'n ei wneud ac mae'n rhai imi ddweud: mae'r frawddeg gyntaf mor anodd ei chreu. Ta waeth am hynny, ar y funud, rydw i'n ysgrifennu llyfr, yn rhaffu stori at ei gilydd...

Yn ystod y broses o greu, roedd gennyf lawer o amheuan, ac roedd munudau pryd y teimlwn nad oeddwn yn gwneud unrhyw beth bwriadol. Roedd y ffaith ei bod yn amhosibl defnyddio'r holl filiynau o

ymadroddion yn y geiriadur, ofni methu â chwblhau'r testunau yr oeddwn wedi'u dechrau, y syniad o fethu â mynegi fy hun yn llawn oherwydd cyfyngiadau i gyd yn chwarae rhan fawr wrth lunio'r prosiect. Roedd y dull o greu yn debyg iawn i berfformio tasg ailadroddus heb derfyn iddi (a all fod yn rhwystredig ac yn fyfyrion) felly roeddwn eisiau pwysleisio hyn drwy wneud dau fideo yn canolbwyntio ar bâr o ddwylo yn gwneud dwy dasg ymddangosiadol ddiystyr; un ohonynt oedd clymu a datod cwllwm addurniadol, a'r llall oedd troi pin ysgrifennu. Gelwir y cwllwm yn Gwllwm Tragwyddol ("Eternity Knot") tra gelwir y tric gyda'r pin ysgrifennu yn "Infinity Trick", ac mae'r ddau beth yn chwarae gyda'r syniad o ailadrodd a diffyg pwrpas, gan nad yw cwllwm addurniadol o ddim pwrpas fel cwllwm ac mae'r tric gyda'r pin ysgrifennu yn rhywbeth a wneir pan nad yw rhywun yn ysgrifennu.

**Adam Carr: Mae eich gwaith wedi canolbwyntio fwyfwy ar faterion llwyfannu. Mae'r planhigion yn yr arddangosfa ym MOSTYN, er enghraifft, yn achos o'r fath. A allech chi ddisgrifio'r agwedd honno ar eich gwaith a'r defnydd o'r planhigion?**

Meriç Algün Ringborg: Aeth y prosiect hwn yn un mor seiliedig ar destun fel ei bod yn amhosibl ei gyflwyno heb iddo fod mor annymunol i gynulleidfa, felly roeddwn i eisiau creu profiad a oedd yn fwy ysgogol yn weledol a chreu amgylchedd a oedd bron fel pos yn llawn cliwiau; yn debyg iawn i'r broses ysgrifennu ei hun. Felly, drwy ddefnyddio'r un fethodoleg, dechreuais gasglu disgrifiadau o wrthrychau; pethau a allai fodoli yn ystafell yr awdur hwn nad yw'n ysgrifennu ond drwy ailadrodd brawddegau a welir yn y geiriadur, a daeth y disgrifiadau hyn yn destun sydd bron fel rhestr. Mae'r planhigion eu hunain yn fath o blanhigion palmwydd y mae parotiaid yn eu bwyta. Roeddwn eisiau cyfeirio at Broodthaers a ddefnyddiodd y planhigion hyn yn sawl un o'i ddarnau "décor"; mae ei waith ef yn ysbrydoliaeth fawr i mi. Hefyd maent yn creu teimlad tebyg i ystafell aros, sy'n cwblhau'r fideos.

**Adam Carr: Please tell me about the works in the exhibition for MOSTYN**

Meriç Algün Ringborg: Since moving abroad, my primary language shifted from Turkish to English and the tool that I used most often became the English dictionary; in particular the Oxford English Dictionaries built-in my laptop. After a while, I began paying more attention to the example sentences of how a word is used in a sentence. According to their website: "Oxford Dictionaries Online offers more than 1.9 million sentences of real English, extracted from the world's newspapers and magazines, academic journals, fiction, and blogs." One can say that these sentences are taken out of their original context and left with their purely functional properties. I wanted to approach these sentences as my material and began collecting them and experimenting with them; wondering if I could rearrange them into new compositions.

In MOSTYN, I am presenting a sound piece called *Metatext* which is composed as a personal account with the first-person pronoun "I", and it unfolds into a description of an author who has written a novel. The content of the novel isn't revealed here; rather it is about the process of writing, hence its title. It is a self-reflexive narrative by this author who is simultaneously guided by what the sentences say and what occurs in between the lines. It starts like this: Let me see now; oh yes, I remember. I was toying with the idea of writing a book: a work of fiction. I didn't know what I was doing and I have to say: the first sentence is so hard to compose. Be that as it may, at the moment I'm writing a book, stringing out a story...

During the process of making, I had lots of doubts and there were moments where I felt like I was not doing anything purposeful. The impossibility of employing all of the millions of phrases in the dictionary, the fear of not being able to finish the texts that I started, the idea of not being able to fully express myself due to the

constraints all played a big part of in the making of project. The method of making was very similar to performing a repetitious task with no end (which can be both frustrating and meditative) so I wanted to emphasise this by way of making two videos focusing on a pair of hands performing two seemingly meaningless tasks; one of which is to tie and untie a decorative knot, the other to spin a pen. The knot is known as the "Eternity Knot" whilst the pen trick is called the "Infinity Trick", and both pieces play with the idea of repetition and purposelessness, as a decorative knot serves no use as a knot and a pen trick is an act performed in the interim of writing.

**Adam Carr: Your work has increasingly focused on issues of staging. The plants in the exhibition at MOSTYN, for example, are a case in point. Could you describe that aspect of your work and in particular the use of the plants?**

Meriç Algün Ringborg: This project became so text-based and so introvert that it was almost impossible to present it without being so off-putting to an audience, so I wanted to create an experience that is more visually stimulating and to make an environment almost like a puzzle filled with clues; much like the writing process itself. So by way of using the same methodology, I started collecting descriptions of objects; things that could exist in a room of this author who only writes by way of repeating sentences found in the dictionary, and these descriptions became almost an inventory-like text. The plants themselves are a type of palm plants that parrots consume. I wanted to reference Broodthaers who used these plants in several of his "décor" pieces; his work is a great inspiration to me. Also, they create a sort of waiting room type of feeling, which completes the videos.



## Cyfweliad gyda / An interview with Meriç Algün Ringborg—

Adam Carr: Dywedwch wrthyf os gwelwch yn dda am fyw a gweithio yn Stockholm. Rydw i fy hun wedi sylwi fod y sîn gelf wedi newid yno dros y blynyddoedd, a rhaid bod gwahaniaeth sylweddol rhwng Istanbul a Stockholm?

Meriç Algün Ringborg: Er bod Stockholm yn gymharol fach, mae'r ddinas yn gyforiog o ofodau celf, yn ei chanol ac ar ei chyrion, ac maen nhw i gyd bron wedi'u hariannu gan arian cyhoeddus. Mae IASPIS yno hefyd, sef asiantaeth lywodraethol sy'n rhoi llety i artistiaid lleol a rhyngwladol, yn ogystal â chynnig grantiau o bob math i artistiaid lleol gydol y flwyddyn a threfnu darlithoedd, perfformiadau ayyb. Felly, mae rhywun yn gallu fforddio bod yn artist (neu, i'w roi mewn cyd-destun ehangach, bod yn weithiwr diwylliannol) yn Stockholm. Mae'n broffesiwn y mae'r gymdeithas wedi'i dderbyn a'i gefnogi ers degawdau, ac, yn sicr, mae cyfle i rywun ddatblygu ei ymarfer. Yn y blynyddoedd diwethaf yn arbennig, rydym wedi gweld ymchwydd o ofodau celf yn Istanbul ac, yn sicr, mae yno gymuned gref o bobl sy'n ymroi i ddatblygu sîn ddiwylliannol y ddinas. Ond, yn anffodus, nid oes prin ddim cefnogaeth ar gael gan y llywodraeth i'r celfyddydau ac mae hyn yn creu bwlch rhwng y bobl sy'n gallu ymwneud â'r celfyddydau a'r rhai sydd ddim, ac, yn fy marn i, mae hyn yn dipyn o broblem. Felly mae gwahaniaeth enfawr rhwng Stockholm ac Istanbul yn y cyswllt hwn. Byddaf yn meddwl o hyd, pe bawn i wedi aros yn Istanbul, ni fyddwn wedi gallu datblygu f'ymarfer fel y gwnes i yn Stockholm, ac rwy'n ddiolchgar fy mod wedi cael yr amser i wneud hynny. Wrth gwrs, nid yw hyn yn golygu nad oes unrhyw broblemau yn y sîn gelf yn Stockholm, ond, yn sicr, mae mwy o bosibiliadau yno.

Adam Carr: Please tell me about living and working in Stockholm. I, myself, have noticed that the art scene has changed there over the years, and there must be a considerable difference between Istanbul and Stockholm?

Meriç Algün Ringborg: Despite Stockholm's relatively small size, the city is packed with art spaces both in its centers and peripheries, almost all publicly funded. There is also IASPIS which is a governmental agency that gives residencies to local and international artists, offers several types of grants for local artists applicable throughout the year, and organizes lectures, performances, etc. So affording being an artist (or to put it wider, to be a cultural worker) in Stockholm is possible; it's a profession accepted and supported by the society for many decades and one can definitely get the time to develop one's practice. Especially in recent years, there has been a boom of art spaces in Istanbul and there is definitely a strong community of people who devote themselves to develop the cultural scene in the city. But unfortunately, there is almost no governmental support for the arts and this creates a gap between the people who can afford being in the arts and those cannot, which I think is quite problematic. So the difference between Stockholm and Istanbul is huge in this respect. I always think that if I stayed in Istanbul, I wouldn't be able to develop my practice the way I did in Stockholm, and I am grateful for being given that time to do so. This doesn't mean, of course, that the Stockholm art scene doesn't have any problems, but there are certainly more possibilities.

↓  
IMAGE / DELWEDD  
A Work of Fiction, 2013  
Darn o waith celf (manylyn)/  
installation (detail)



Holl weithiau gan /  
All works by  
Meriç Algün Ringborg.

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Eternity and Infinity, 2013  
two videos, 11'34'', 12'19'',  
dolen, dwy balmwydden mewn  
pot / loop, two potted palms  
Pffotograff / Photo:  
Jean-Baptiste Béranger

A Work of Fiction, 2013  
Darn o waith celf (manylyn)/  
installation (detail)  
Pffotograff / Photo:  
Jean-Baptiste Béranger

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Trwy garedigrwydd yr artist a  
Galerie Nordenhake, Stockholm  
/ Courtesy of the artist and  
Galerie Nordenhake, Stockholm

Cynhyrchwyd y cyhoeddiad hwn  
i gyd-fynd â'r arddangosfa  
Esgyn gan Meriç Algün  
Ringborg, fel rhan o raglen  
Oriél 6.

MOSTYN, 18 Ionawr -  
13 Ebrill 2014

Ysgogwyd a churadwyd Oriél  
6 a'i rhaglen Esgyn gan:  
Adam Carr, Curadur Rhaglen  
Celfyddydau Gweledol MOSTYN.

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Mae Esgyn yn rhoi  
arddangosfeydd unigol i  
artistiaid ifanc sy'n dod  
i'r amlwg ond heb gael  
arddangosfa unigol mewn  
lleoliad sefydliadol, naill  
ai'n genedlaethol neu'n  
rhyngwladol. Mae'n caniatáu  
i artistiaid weithio  
dan amodau proffesiynol  
a chyflwyno'u gwaith i  
gynulleidfia ehangach.

Gwnaed Esgyn yn bosibl  
trwy gefnogaeth hael:  
Sefydliad Esmée Fairbairn

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Mae cofnod catalog o'r  
llyfr hwn ar gael gan  
Lyfrgell Genedlaethol Cymru  
a'r Llyfrgell Brydeinig.  
Cyhoeddiad © 2014 MOSTYN  
a'r awduron.

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Cyfieithu: Cymen  
Dylunio: Elfen  
Prawf darllen: Lin Cummins

This publication has been  
produced to accompany the  
Uprisings exhibition by  
Meriç Algün Ringborg, as part  
of Gallery 6's programme.

MOSTYN, 18 January -  
13 April 2014

Gallery 6 and its programme  
Uprisings has been initiated  
and curated by: Adam Carr,  
Visual Arts Programme  
Curator, MOSTYN.

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Uprisings gives solo  
exhibitions to young and  
emerging artists who are  
yet to receive a solo  
exhibition in an institution  
setting, either nationally  
or internationally. It  
allows artists to work under  
professional conditions  
and present their work to  
a larger audience.

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