

## çocuklar, karacalar, çiçekler, ateşler

Zeynep Özatalay, Perfin Hozatlıoğlu, Numan Seven, Nilay Hazal Başarır, Mete Arif Tokmak, Murat Başol, Hasan Doğan Yılmaz, Göktuğ Danacı, Gizem Karagöz, Filiz Mungan, Döndü Özkök, Emre Yılmaz, Elif Atılır, Ekin Kılıç Ezer, Cansu Gürsu, Bartu Akyürek, Arel Talu, Aslı Alpar.

### Açılış:

09 Aralık 2022

20:00

09-23 Aralık 2022



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Fraternité*

# “fawns, children, flowers, flame”

*"In Alice's wood where things that forgot their names/and fawn and children walked together fearless, /a stone might flower, a stream burst into flames, /a heavy human soul go light and careless. /But through the forest of the failing mind, /where words decay like fallen leaves, and paths long trodden /are lost, the souls plod onward to no end,/fawns, children, flowers, flames forgotten."\**

\* Ursula K. Le Guin, 'Disremembering', *Late in the Day: Poems 2010-2014*. PM Press, United States, 2016.



We are in that wood where “fawn and child walk together fearless”. We are in that wood where we are abandoned because we do not resemble the image of the so-called majority and because we resist the domination of dualisms by unity.

The system established by the human species by centering itself threatens the future of all species, including itself. While states are trying to manage a global crisis with national tools, the policies they have developed do not have a vision other than “maintaining the order same as before”. Policies developed by ignoring the root causes of the global climate crisis leave not only non-human species behind, but also some of human beings behind.

Today's question is: “How do we survive?” This question is the result of the idea formed by assuming that the world we live in or similarly the body we live in are opposing dualisms: “Natural-artificial”, “normal-abnormal”, “wild-domestic” ... Indeed, that is not the way the world is. Nature and all the species that live in it are in symbiotic contact, relational and in need of each other. Not opposing, but intertwined and united.

Therefore, it is not possible to prevent the global climate crisis only with “environmentalist” superficial policies. A meaningful fight against the climate crisis originating from all the unequal relations we have established, can be ensured by anti-capitalist, collective, egalitarian and queer transformation.

In this group exhibition, which we desire to realize this experience by art, by being inspired from the verses of Ursula K. Le Guin, we wanted to make sure that “fawns, children, flowers, flames” are not forgotten.

— *“fawns, children, flowers, flame”*

# Artists

"Policies developed by ignoring the root causes of the global climate crisis leave not only non-human species behind, but also some of human beings behind."

Zeynep Özatalay

Perfin Hozatlıođlu

Numan Seven

Nilay Hazal Bařarır

Mete Arif Tokmak

Murat Bařol

Hasan Dođan Yılmaz

Göktuđ Danacı

Gizem Karagöz

Filiz Mungan

Döndü Özkök

Emre Yılmaz

Elif Atılır

Ekin Kılıç Ezer

Cansu Gürsu

Bartu Akyürek

Aslı Alpar

Arel Talu





# Zeynep Özatalay



She was born in 1978 in Kanlıca, Istanbul. She has been drawing illustrations her whole life. She graduated from Anadolu University Faculty of Fine Arts Graphic Design Department. She started to work as an independent illustrator in 2005. She worked in various publishing houses, newspapers and magazines in Turkey and abroad until today.

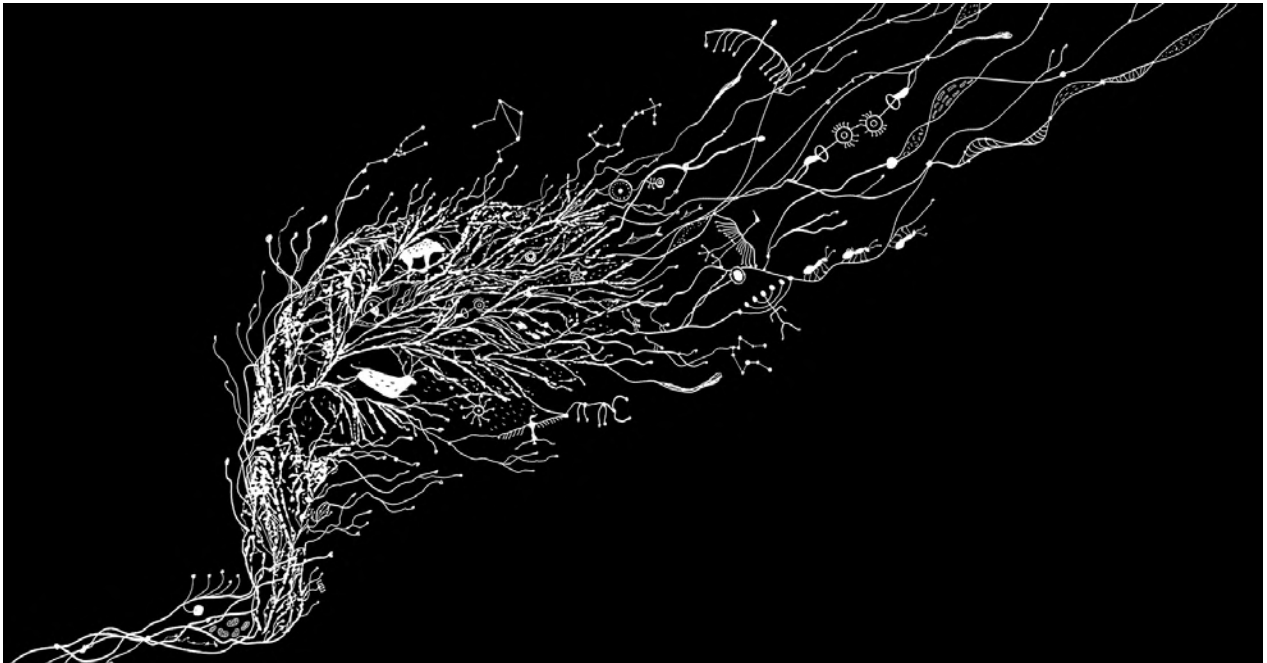
She still creates editorial illustrations and books both for adults and children and takes part in comics or exhibition projects occasionally.

## ***“The Word for World Is Forest”\*\****

The entire life earth is connected to each other by invisible bonds just like mycelium. There is a decision that the humankind trying to change the world now has to make; will they try to dominate the world by ignoring and breaking all ties, or will they accept that their existence is only a part of this unity and live accordingly?

*\*\* From the Novella of the same name by Ursula K. Le Guin (1976)*

*Digital Drawing*





# Perfin Hozatliođlu



She was born 2000 in İzmir. She completed her primary and secondary school education in Ankara. She studied at Ankara Fine Arts High School, then studied at Anadolu University Department of Sculpture for one Year (2018-2019). After that she started to study at Hacettepe University Department of Painting in the 2019-2020 academic year and she is still studying in the same department.

***"the first dump", "falling, together",  
"anon", "anon2"***

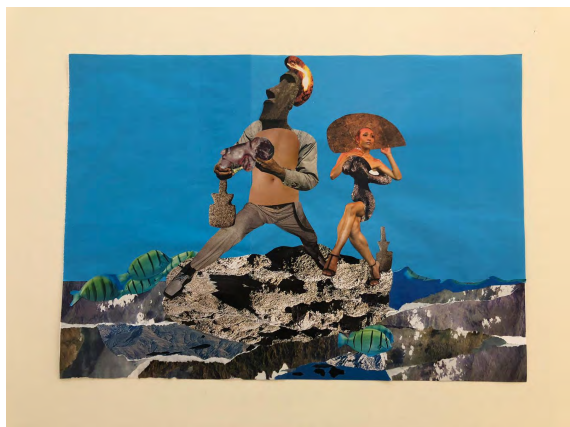
"You cut me out of the womb and abandoned me in the stranger's hands. You whispered in my ear what I am and how I should be. Henceforth all I know is to devour and eat."

*A3, Collage on paper, "the first dump", 42x29,7 cm, 2022*


*A3, Collage on paper, "falling, together", 42x29,7 cm, 2022*

*A3, Collage on paper, "anon", 42x29,7 cm, 2022*

*A3, Collage on paper, "anon2", 42x29,7 cm, 2022*







## Numan Seven

He was born in Ankara/Turkey, in 1984. He graduated from the Department of Painting in Faculty of Fine Arts of Hacettepe University in 2006. He held his first solo exhibition in 2016. Furthermore, he worked on the oil painting restoration during the reopening of the Ankara Painting and Sculpture Museum in 2020. In 2022, he completed his master's degree at Hacettepe University Institute of Fine Arts Department of Painting. He still lives in Ankara and continues to create artworks in his studio.



# "Air", "Water", "Earth", "Fire"

A kaleidoscope creates thousands of different impressions of an image owing to its reflecting surfaces tilted towards each other at different angles. While doing this, composition of the different colors and textures of the image pass from one to the other with dynamic transitions and form completely different wholes. In these artworks, the classical elements: air, water, earth, fire is placed in the kaleidoscope image in order to draw attention to the climate crisis and to create new wholes formed by the species living in it. It is interesting that these elements contain each other and that one cannot exist without the other. Life or energy is released from the intermingling of fire, air, water, and earth.

*Digital image, 42x29,7 cm*





## Nilay Hazal Başarır

She was born in 1990 in Ankara. In 2010, she enrolled in Gazi University, Art Teaching Department while minoring in Graphic Design. After graduated from Gazi University Institute of Educational Sciences, she continues her academic studies. During her under graduation years, she published 21 children's story books and took part in the illustrations of various publishing houses and the National Education School Books. There are numerous designs of her seen around. In 2015, she worked directly as an illustrator (book painter) in important projects of the Ministry of National Education.

She is currently illustrating the National Education School books as well as conducting various artistic activities. She has participated in more than 50 international group exhibitions including 2 personal exhibition and 1 exhibition in Paris. There are more than 8 MoNE school books of her. She is a member of BRHD, SAKÜDER, Illustrator Platform and Cartoon Association.



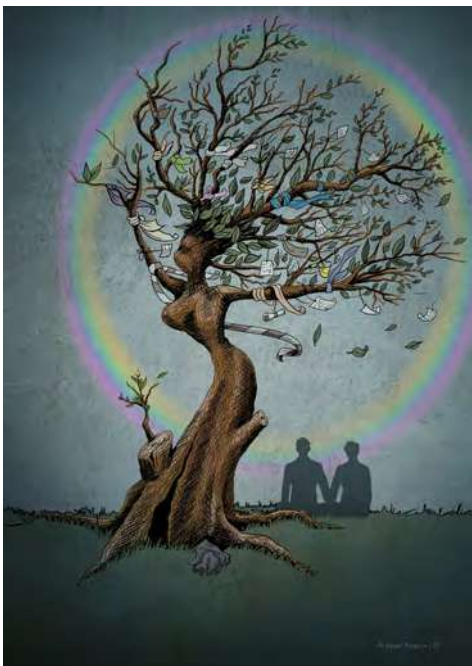
## ***"I made a wish", "the shelter"***

I dream of a world where we get rid of social stereotypes and embrace each other in these times we live where the unity is most needed... the worlds that are intertwined... A world where we respect and protect nature, women, all sentient beings, life forms and choices, in short, everything related to human beings... I hung these all on my wishfullfilling tree...

*"I made a wish", Digital Illustration, 42x29.7 cm*

Integrated lives that are intertwined each other... Making nature a shield or finding the shelter in a woman....

*"The Shelter", Digital Illustration, Mixed media, 42x29.7 cm*



Murat  
Başol



He was born in Istanbul in 1973, graduated from Mimar Sinan University Faculty of Fine Arts and Eskişehir Anadolu University Faculty of Fine Arts, Department of Animation. He began his career as a cartoonist in humor magazines such as Çarşaf, Avni, Dıgıl. He established his own animation company (Canlandırma Servisi) between 2003-2015, where he worked as an animation director of various animation and film works in the ad sector. He now works in his own studio as an independent illustrator. He participated in various exhibitions while being fond of comic books, documentary films, and street art.

m.başol



## **"Human Pose"**

“Well, do humanbeings matter, don't they? Yes, but maybe not so much if we consider all times and places, or they just as matter as everything else.”

Bruno Latour

*Digital drawing, 42x29,7 cm*





ai

## Mete Arif Tokmak

He tries to create works in fields such as caricature, illustration, painting, mural, novel, comic book and animation. Issues that he finds interesting vary, such as environmental mobility, sentient beings struggling to exist, and social problems. His areas of interest are aesthetics and philosophy of art. He tries to follow today's art as much as he is interested in yesterday's art. Apart from general subjects, he can also depict the people who have a trace in the city he lives in and whom he finds interesting in his works. He shares his experiences of personal art development in his lectures. His works often also define his areas of interest, for example, if he drew Paul Auster, it means he read him and influenced from him...

After the presentation conducted at the "Gender Equality and Climate Crisis Workshop (Çizgili Çalıştay)", he reflected on his thoughts appeared in him in that regard and he improvised on that day. Technically, he drew by a pencil and a black calligraphy drawing pen on A4 paper. He did not want to use tools such as photoshop or hand painting on these drawings. Although the tools changed, he worked with nearly similar technique he used on his former cartoons that he sent to Oğuz Aral's Girgin magazine. Knowing that the artistic nature of the works with black and white ink is somewhat primitive compared to today's technics, he still made these artworks wanting to preserve this artistic nature which is completely natural.



## "Connection"

After learning that most of my friends who attended the Workshop: Çizgili Çalıştay and I are cat lovers, a humorous cartoon about the formation of the world and what it is appeared to me from the eyes of the cats, who are already frequent guests of my artworks. The cat mother is breastfeeding her babies, whose stomach looked like the world map. There was also a world formed by plants growing even on her whiskers. My cats that I feed often return home with similar plants and leaves stuck between their fur. It is about the interconnectedness of everything. At the same time, we exist in the space we live in by being mingled with them. That was the subject in my opinion... The right of every being is to exist.

ink on paper, 29.7 x 210 cm

## "Sprocket"

This work is a bit of a dark humor type.. It originates from the idea of an image that other illustrators sometimes diversely used, which is a monster coming out of the skull. It looks a bit like a cat because I improvised after the first drawing. However, I abandoned the idea of cats soon after. I began to describe the transformation of human thoughts, which have nothing to do with cats, into a system that eats up itself virulently. The arms of the main character in the drawing were tied by being depicted as an industrial chimney and factory; which led to the unnatural modern-day character to emerge: that is, someone whose arm stuck in the middle of the evil sprockets of the industrial system, hogs out on what is produced, while somatic mutation of the head prevails...

ink on paper, 29.7 x 210 cm



## "Environmentalism"

It is a variation of a fanzine cover I drew years ago, conveying the message that the ideas of a young broke artist are priceless. I drew this young artist showing the empty pockets while smiling filled with sarcasm. What inspired my improvisation at the workshop was the massacre of nature we all see today. Again today, with the help of this environmentalist young character, I tried to explain that humanity has nothing at hand but nature, by drawing the twigs gush forth out of the pockets and cuffs. For some reason, I saw a resemblance this image of humor bears to the cartoon artist Aslı Alpar. It may be because the image of Alpar's artworks was circulating in my mind.

*ink on paper, 29.7 x 210 cm*





# Hasan Dođan Yılmaz

Hasan Dođan Yılmaz was born in 13.06.1986, he lives and works in Ankara. He completed his undergraduate education at Hacettepe University Faculty of Fine Arts Department of Painting in 2014. In 2016, he enrolled in the Master's program at the same University. He graduated in 2019. He has taken part in various exhibitions in the country. His artworks may be seen in the collection of Deutsche Botschaft, Koç and various other collections. He still continues to create artworks in his own workshop.

Within the scope of Çatı Artspace "Painting Course", in 2006, he provided fine arts lessons to the students trying to enroll in the fine arts faculties. He established his own workshop in 2009. The success rate of students that enrolled in a fine arts department is up to 99%. Hundreds of students enrolled fine arts departments of respectable universities in this way (Mimar Sinan University: Painting department, first place; Hacettepe University: Painting, sculpture, ceramics and graphics departments; Anadolu University: Painting, sculpture, ceramics, printing and glass departments).

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## Göktuğ Danacı

He was born on 25 October 1999 in Ankara. He graduated from fine arts high school in 2018 and continues his education at Hacettepe University Faculty of Fine Arts Department of Painting, which he enrolled the same year. He completed his internship on video games at METU Teknokent. The practices and materials he focused on are; new media art, the use of games as an artistic medium, and industrial fabrics/yarns.



## ***"Exposure for a Taste"***

Displaying or showcasing: a setting for exhibiting a part from a whole especially in an attractive aspect to highlight the whole.

In this artwork, the artists use two mannequins covering them with paper prints using collage method. The Artists then display the mannequins in a showcase. After making an intervention on a ready-made object, they display this object in the showcase, where it belongs to provide an attractive and tasteful exposure for the spectator. This plastic intervention made on these mannequins, showing an ideal human mold, aims to prove the existence of the non-ideal, by showcasing the non-ideal.

Mannequins are mostly made of polyester, and they have the same form, figure and appearance anywhere in the world. With this artwork, the artists reject this set of ideals. The reproduction of human tissues made on these highly reproduced and white, colorless and dull models aims to normalize and identification (by the non-ideal surfaces, bodies and such).

*Collage on showcase mannequins, 2022*



Gizem  
Karagöz



BİRLİKTE TEMİZ SU  
KAYI

YA DA SULARIN YÜKSELDİĞİ  
LİRS

The artist was born on 31.05.1991 in Çanakkale. After graduating from the Department of Business Administration, Anadolu University Open Education Faculty in 2016, graduated from Anadolu University, Open Education Faculty, Laboratory Assistant Training And Veterinary Laboratory Services and Gazi University, Faculty of Science, Chemistry Department in 2021-2022. The artist continues studying at Anadolu University, Open Education Faculty, Department of Visual Communication Design.

The artist provide illustrations as a freelance illustrator for various institutions and organizations such as Kaos GL, AG-DA Gender Equality Network, Talker Publishing Inc., Artleove.co.



# "First Date Ideas for the Year 2100, 2022"

The climate crisis has been on the agenda in recent years. Unfortunately, we have begun to experience its effects directly, such as forest fires, drought, mucilage and endangered species. Although everything seems to be getting worse, scientists think that we may be the last generation to prevent the climate crisis. By keeping the surface temperature below 1.5 degrees, we and the beings after us will be able to live on earth as we did. So what if we can't keep it below 1.5 degrees? What if it reaches 3 degrees? In my artwork, I thought of a dystopia where we are in 2100 and we could not keep the temperature at the expected level. How would our lives be like in a world where we do not have access to clean water and food, and where epidemics are the reality? Under what conditions would we follow our hearts during amid severe droughts and disasters? I drew this artwork as the answers to such questions by making fun of it without sinking in despair.

Digital drawing, 42x29,7 cm, 2022



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## Filiz Mungan



She studied painting at Bursa Anatolian High School of Fine Arts. Then, she graduated from Interior Architecture at Anadolu University, Faculty of Fine Arts. After graduation, she worked as a design R&D director for various brands. In 2016, she opened her art studio called Mungan Art & Design in Bursa. In the same year, she held two painting exhibitions with the theme of "Unconditional Love" dedicated to street animals in Bursa and Eskişehir. She drew for various magazines and newspapers and illustrated children's books. In 2019, she wrote and illustrated her first children's book called "Fıstık ile Yastık". Mungan, the mother of five, who cares about environmental and animal rights as much as human rights, continues to paint with a dream of a more beautiful and fair world.



## ***Gaia-1, Gaia-2, Gaia-3***

Gaia; is the first goddess of birth myths, the ancestral-mother of all life.

Since the earliest times, the goal of science has been to have wisdom, ensure natural order and live in harmony within itself. The scientists' attitude, in today's language, was ecological. This attitude reversed completely in the 17th century. Since Bacon, the goal of science has been to use knowledge to dominate and control nature. The fact that Bacon advocated "the torture of nature in order to force her to reveal her secrets" is the most visible example of the effect of patriarchal attitudes on scientific opinion.

The terms used by Bacon in defending the new experimental research method often arouse violence, rather than passion. According to him, nature (she) was something that had to be "hunted by those who visited her", "to be bound to their service as slave."

*Digital drawing, 30x40 cm, 2022*





Emre  
Yılmaz

He was born in 1990 in Ankara. He completed his undergraduate education at Hacettepe University Faculty of Fine Arts between 2004-2008. His cartoons were published in many newspapers and magazines, especially in such as Cumhuriyet, Sabah, Birgün, Evrensel and Homur. He drew cartoons for the culture, art and literature magazines. He is the founding editor of the Obur Humor Magazine, which he founded in 2006. He has held various cartoon exhibitions and competitions in the name of the Obur. He took part in the International Ankara Cartoon Festival team organized by the Cartoon Foundation in Ankara. He has 2 cartoon awards from Turkey and Germany. He also serves in the Selection Board in National and International Cartoon Competitions. He conducted a cartoon-animation study for a certain period of time for the TRT channel. He is also the founder of the Tasarımcı Kafası Advertising Agency. He organizes exhibitions and workshops in the Cartoon Workshop, which he founded recently.



## ***"Fish are also confused"***

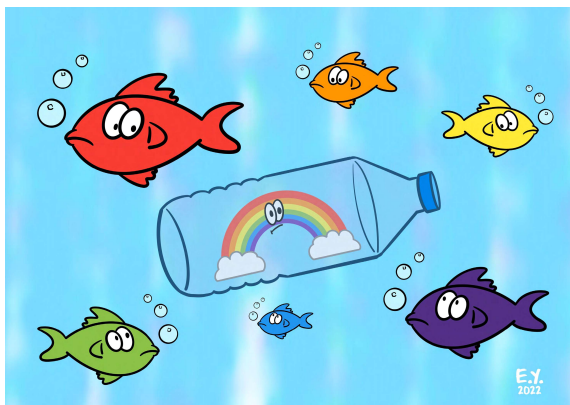
Does it make more sense to work to make the whole world beautiful? It should not be this hard to respect everyone. When we think about it, fish do not have a sense of discrimination like humans do. For example, one fish does not distinguish another fish because of their thoughts, sexual orientation or identity. Or never throws an artificial material it produces into the sea, knowing that it will indifferently pollute nature. A human has a lot to learn from nature as well, as a being who can think.

Digital drawing, 42x29,7 cm, 2022

## ***"Last Leaf Remaining"***

A human is a creature that consumes a lot in all areas, while knowing the value of everything as well, for example, when there is only one leaf remains.

Digital drawing, 42x29,7 cm, 2022



## ***"Last Glass of Water Remaining"***

Water is the best drink in nature. It is indispensable for human beings, nature, animals and all living things. We drink and we wash ourselves. However, humankind thinks the water is their own. However, if we use it with empathy, we will never think that we are running out of water. Should we have to see the Last Glass of Water Remaining in order to appreciate it?

*Digital drawing, 42x29,7 cm, 2022*







Elif  
Atılır

She was born in 2001 in Tarsus. The artist, who started her undergraduate education in the Painting department of Hacettepe University Faculty of Fine Arts in 2019, lives and produce artworks in Ankara. She works interdisciplinary by applying and experiencing many different techniques in her practice of study. She is currently producing artworks about the abject and bath as the space of the abject, and in these productions, being inspired by psychology, sociology, philosophy and cinema, etc. As she started working on the body, which is the most personal area of the human being, in the artworks she produced, she encountered the bath, which is the area where the body confronts itself, and with this encounter, she started to think on the bath as a space. The artist, who works with the functions and elements of the bath, describes herself by combining bodily wastes with these elements and while doing so, thinks on the boundaries of the body and its relations with the space.


## ***"the pond"***

The pond establishes itself as an intermediary space created by the cycle. The system, which is in continuous movement with its binary structure, creates its own time and space. This area is far from all of these, it's different from anywhere and it has everything that it needs to be. Every spectator can be the part of this cycle in this space, where it should be. The pond takes a place in that space for anyone who needs a getaway.

*Installation, Mixed Media, 180 cm x 60 cm , 2022*







## Ekin Kılıç Ezer

Ekin Kılıç Ezer graduated from Bilkent University Department of Graphic Design in 2002; she completed her Master Degree and Proficiency in Art programs in Hacettepe University Department of Graphics. Kılıç Ezer continued her academic studies in Başkent Uni. Dept. of Communication Design (2003-2006) and Hacettepe Uni. Dept. of Graphics (2006-2012) as Research Assistant; she has been working at Bilkent University Dept. of Graphic Design as Instructor since 2012. Kılıç Ezer is one of the founders of Kitschen Contemporary Art Initiative and Kolketif Molektif Street Art Project. In 2019 she had her first solo show; in addition to participation in many group exhibitions.

Kılıç Ezer practiced as curator and designing exhibition visual identities as well as various graphic design projects and performing in the fields of video, typography and street art. #ekinklch

## ***"Love is Love Series Vol.2.3"***

Love is the only common ground that we all can meet and get rid of our differences. How the love is affected by climate change and by the other influences in a human life, is affecting the way we confront the love.

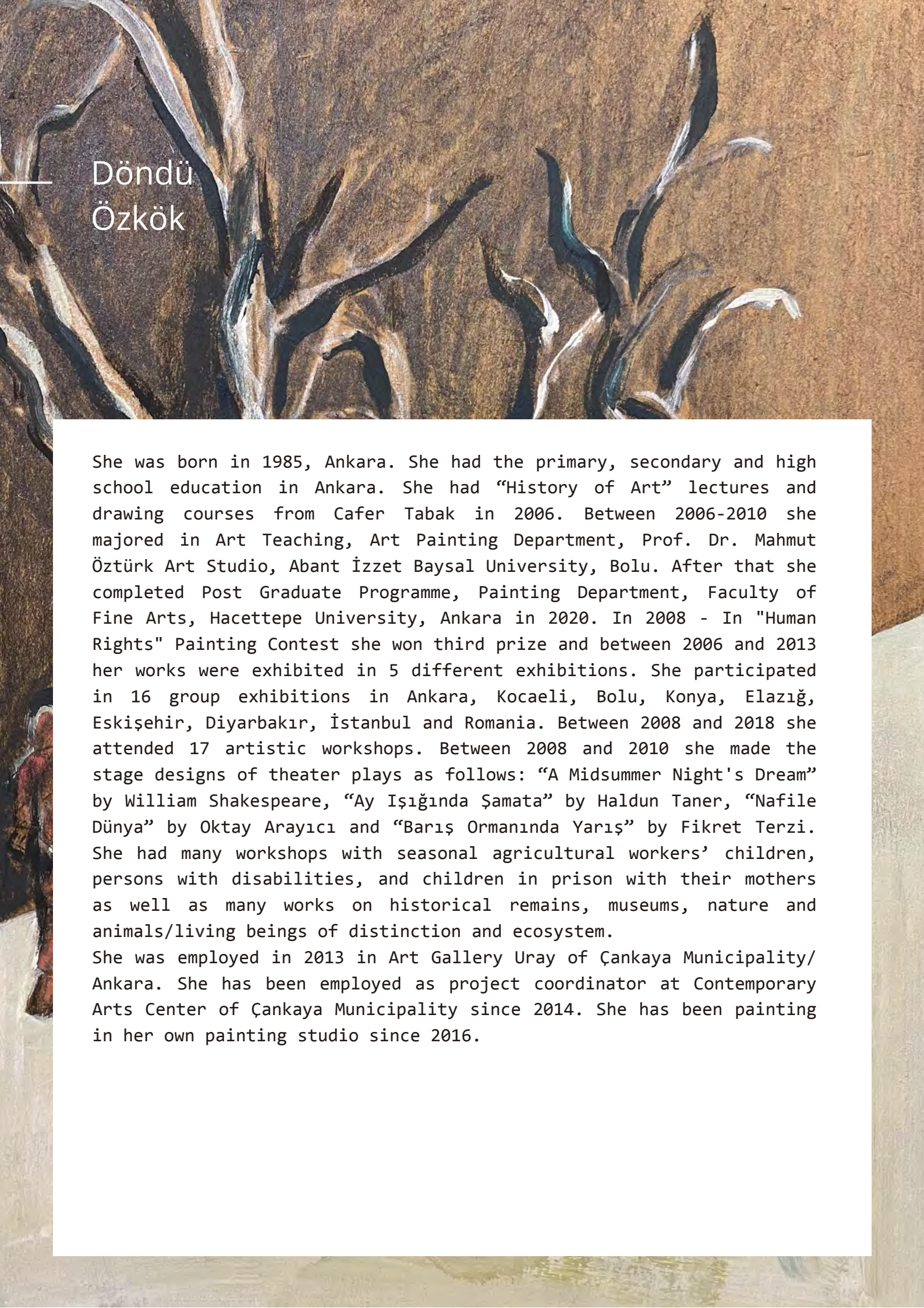
This is the second attempt of experimental/xerox calligraphy practice to represent the concept of Love is Love Series of the artist.

*Mixed Media (Ink, Xerox, Digital)*

*3 pieces; 18x26,5x1,5 cm*







## Döndü Özkök

She was born in 1985, Ankara. She had the primary, secondary and high school education in Ankara. She had "History of Art" lectures and drawing courses from Cafer Tabak in 2006. Between 2006-2010 she majored in Art Teaching, Art Painting Department, Prof. Dr. Mahmut Öztürk Art Studio, Abant İzzet Baysal University, Bolu. After that she completed Post Graduate Programme, Painting Department, Faculty of Fine Arts, Hacettepe University, Ankara in 2020. In 2008 - In "Human Rights" Painting Contest she won third prize and between 2006 and 2013 her works were exhibited in 5 different exhibitions. She participated in 16 group exhibitions in Ankara, Kocaeli, Bolu, Konya, Elazığ, Eskişehir, Diyarbakır, İstanbul and Romania. Between 2008 and 2018 she attended 17 artistic workshops. Between 2008 and 2010 she made the stage designs of theater plays as follows: "A Midsummer Night's Dream" by William Shakespeare, "Ay Işığında Şamata" by Haldun Taner, "Nafile Dünya" by Oktay Arayıcı and "Barış Ormanında Yarış" by Fikret Terzi. She had many workshops with seasonal agricultural workers' children, persons with disabilities, and children in prison with their mothers as well as many works on historical remains, museums, nature and animals/living beings of distinction and ecosystem.

She was employed in 2013 in Art Gallery Uray of Çankaya Municipality/Ankara. She has been employed as project coordinator at Contemporary Arts Center of Çankaya Municipality since 2014. She has been painting in her own painting studio since 2016.



## ***"Transition", "Dream of Nowhere"***

- Midst of abandoned and unreachable places "Transition"
- The new place reached (detention(removal) centers or refugee camps) is the undefined place where personality, identity, culture and ideas are not important: "Dream of Nowhere".

It's not the matter here where you come from, but to where you can't go... intrinsic limitations, fears, desire to possess, duress, everything that makes us indifferent to reality, to real nature... somnolence in our senses, emotions and finally in our body... The effort to act according to the expectations from us and to contribute to the development of the economic system, rather than acting for our own happiness... the state of people acting in the same direction, in the same form, in places that lose its semantic value.





## Cansu Gürsu



She graduated from Anadolu University Fine Arts Faculty Painting Department in 2011 with third place. In addition to participating in many group exhibitions in Turkey and abroad, she was among the 20 artists selected by the Rotary Club in the “Rotary Club Art Competition” in 2011 and was entitled to be in the catalogue. The artist held her first solo exhibition in 2012 at Gallery ARTIST LAB ANKARA under the name of "I'm Listening Feza". Her second exhibition, “Sometimes It Happens”, met with art lovers in maumau in 2014. In 2015, she held her exhibition: "I Was Just Leaving" in maumau. She held her last solo exhibition: “With Pleasure, I Watched You Burn” at Space Debris in 2017. Cansu Gürsu explores layered structure of the memory and identity construction in her works that are nourished by auto-portrait tradition in the history of art. She reveals the generic and thus the universal in her works by using her own image and story, thus making her image and story the material of her works. In her works, which she uses the technique: mixed media on canvas, wood, paper and similar materials; by applying different materials such as photography, collage and paint on top of each other, she mimics the crossroads of human nature.

# "untitled"

Untitled,

11X19 CM

charcoal on paper

2022

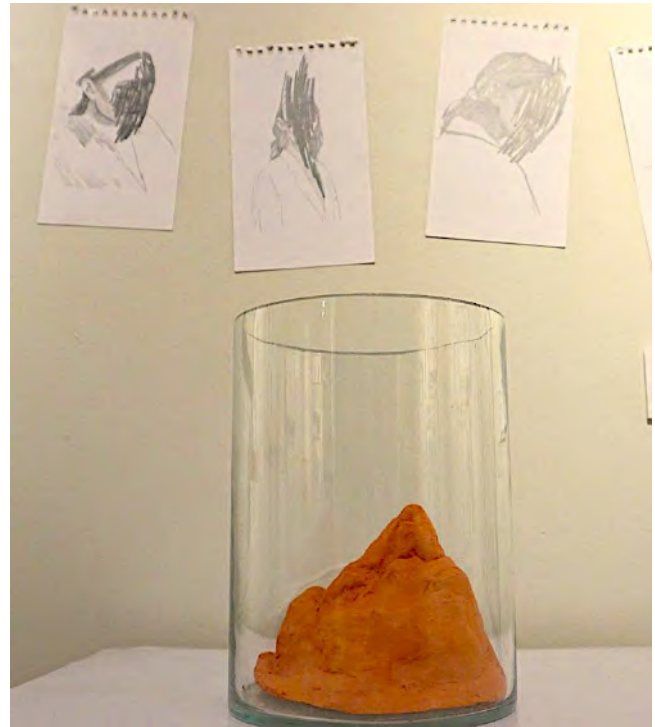
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18x14 cm

clay in the glass

roller

2022





Bartu  
Akyürek



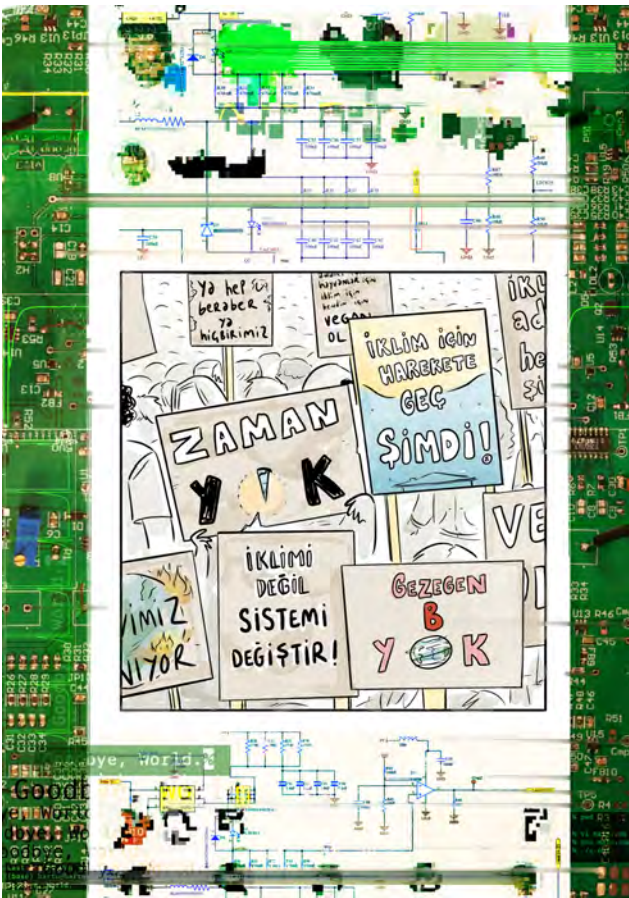
Bartu Akyürek (he/they) produces comic strips since 2016. After getting their bachelors degree from Electrical and Electornical Engineering, they currently pursue their masters degree on Computer Engineering. They conduct activism through the methods of art and engineering.



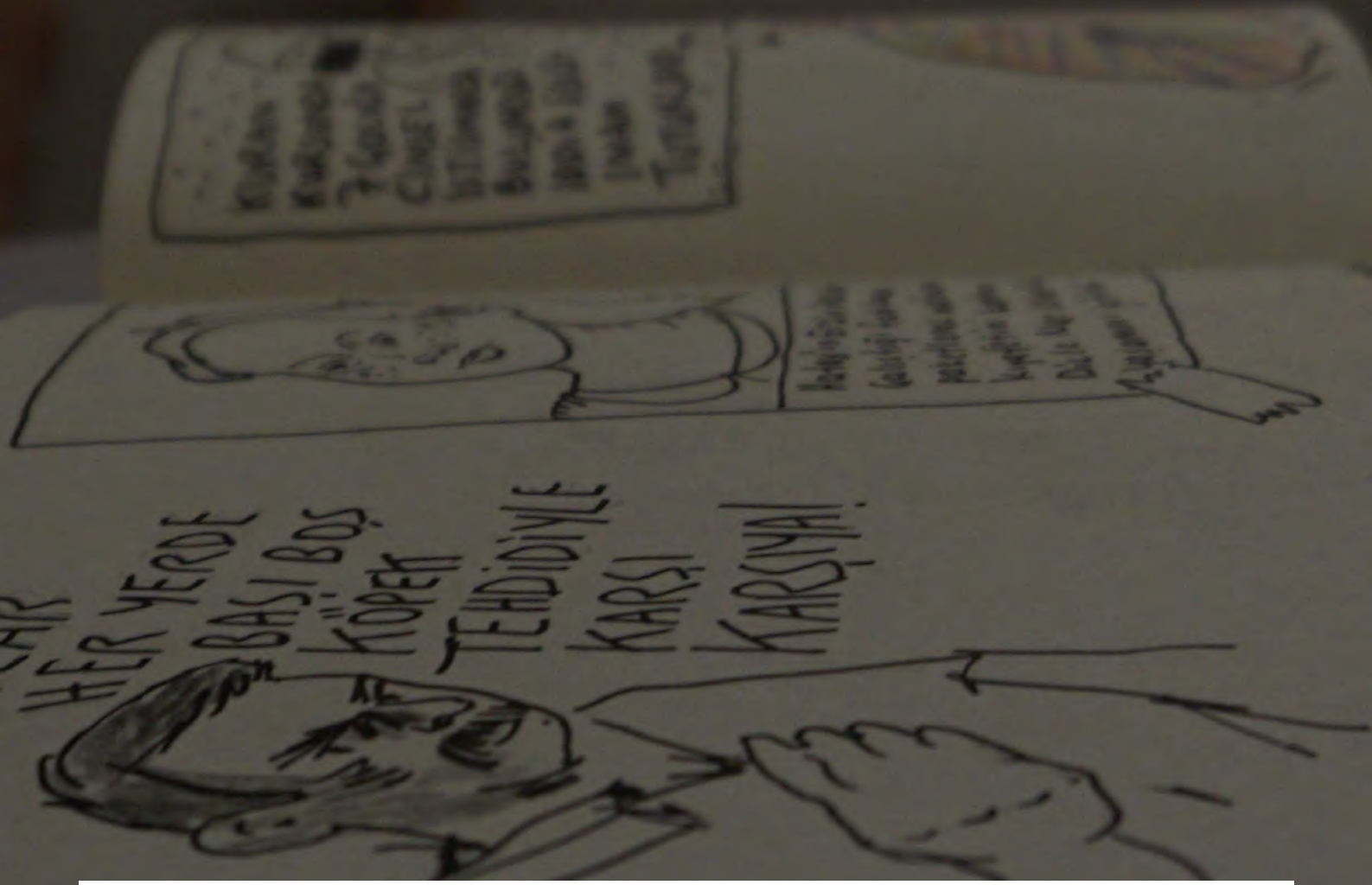
## "Goodbye, World."

When I was studying electronics, I couldn't throw the components that are broken, burnt, nonfunctional, the ones that somehow couldn't be the part of the circuit. Even if they couldn't hold on to the system, instead of letting them decompose in the soil, maybe I could utilize them in another medium. The components that couldn't hold on to this artwork, are the ecosystem actors who try to hold on to the system and often detached from the system.

*297 x 420 mm, electronic components on digital print, 2022*



# Aslı Alpar



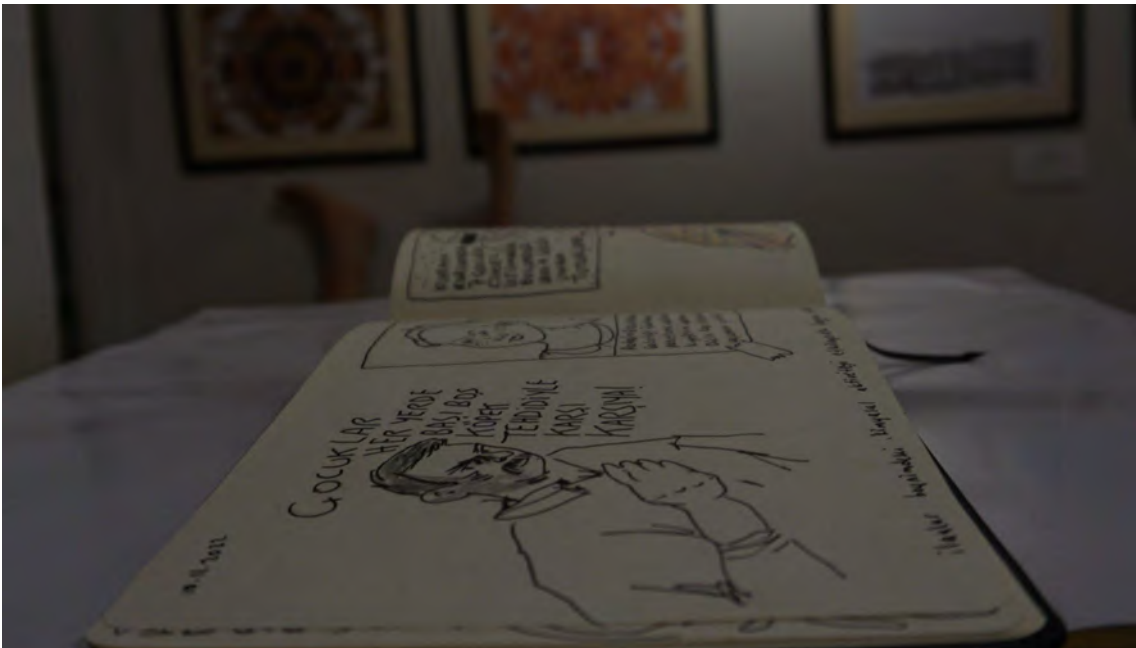
Aslı Alpar was born in 1987 in Ankara. After graduating from Zonguldak Bülent Ecevit University, Department of Economics and Administrative Sciences and Finance in 2008, Aslı Alpar completed Ankara University, Institute of Social Sciences Women and Gender Studies in 2018. Aslı Alpar is working now as a journalist, cartoon artist while being an editor at KaosGL.org and while drawing for Kafa Dergisi. As the author and illustrator of the comic book called "Emine Hanım's Novel" published by Karakarga Publications, Aslı Alpar drew and has been drawing in various magazines and books.



## "Climate Diary"

A diary of the effects of the climate crisis as life goes by. Traces of climate change seeping to the home, to the bed, to the body while trying to soothe climate anxiety.

*Mixed media, notebook study, 21x14.8 cm, 80 sheets*





## Arel Talu

*Arel Talu was born on October 30, 1990, in Şişli, Istanbul. Arel Talu graduated from Antalya ATSO Anadolu Fine Arts High School, then started university education in 2008 in the department of Ceramics at the Faculty of Fine Arts of Anadolu University. Then, in 2010, Arel Talu continued with Anadolu University Cartoon Animation Department until graduating from this department in 2014. After having an internship at an advertising agency. Arel Talu continues working as a freelancer. For the drawings and Animations, see. Arel Talu's instagram account: @dolunaydagezentilki.*

## ***"wild nature"***

In this work, where I explain that man cannot make a deal with nature in any reality, man is represented by the grim reaper, and nature is represented by the wendigo. The scythe and money made of gold and silver in the hands of the grim reaper indicate that the source of human power is wealth. The figures and symbols on both characters strike out what is inside them.

Digital drawing, 40X40 cm 2022

## ***"effort"***

Symbolizing the capitalist order of the world, the white-collared human skeleton empties dirty water, disposable plastics, and masks from its mouth while watching people trying to undo the pollution caused by themselves. Nature is crying while the sea turtle, representing all animals, writhes in pain. Inspired by the movie "The Hitchhiker's Guide to the Galaxy", in which the world somehow disappears, I wanted to tell about the extinction with the fall of a whale and a flowerpot.

Digital drawing, 40X40 cm 2022





# "resist"

Despite the people who have lost touch with nature and consider themselves even bigger than the earth, people and nature, who resist with all their nakedness to protect the earth, remind us that there is still hope.

*Digital drawing, 40X40 cm 2022*



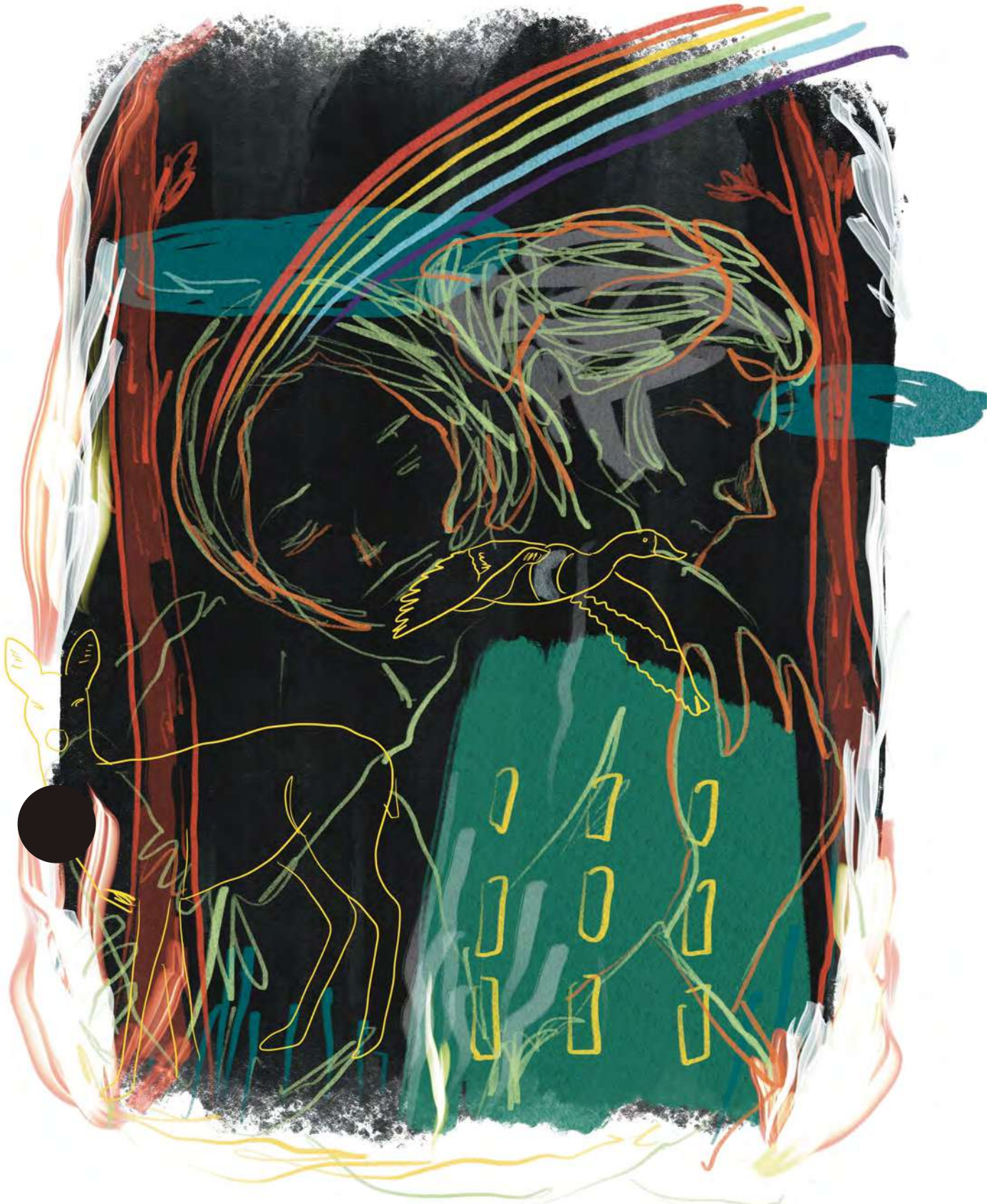
To conclude: it is not possible to prevent the global climate crisis only with "environmentalist" superficial policies.

A meaningful fight against the climate crisis originating from all the unequal relations we have established, can be ensured by anti-capitalist, collective, egalitarian and queer transformation.

“Fawns, children, flowers, flames” exhibition will welcome its visitors for 2 weeks between 9-23 December 2022 at Karikatür Atölyesi, Çankaya, Ankara.







This event is held with the support of Urgent Action Fund-Feminist Innovation Fund and Embassy of France Ankara within the scope of 17 May Association Climate Studies.

