

Biography

Sinem Dişli was born in 1982 in Urfa, Turkey. She earned her Bachelor of Fine Arts degree in sculpture at the Dokuz Eylül University and earned her Master of Fine Arts degree in Photography at the Marmara University with the dissertation thesis titled: "The Use of Photography in the Art Movements of the 20th Century and Photography's Relationship with the Concept of Avant-Garde". Between 2005 and 2008, she worked as an assistant curator at the photography department of Istanbul Museum of Modern Art, and organized exhibitions, such as Magnum photography, André Kertész, Lars Tunbjörk, and Othmar Pferschy. In 2008, she was awarded a scholarship to attend the School of Visual Arts in New York with her project "Resistance" which combines photography and visual arts elements. She also participated in the fine art education programs at the International Center of Photography, and Cooper Union. She was awarded by the Triangle Arts Residency program and ISCP for 2015. In addition to four solo exhibitions titled İntiba, Sürgün, Cereyan and Rutubet, she has also participated in numerous group exhibitions throughout Europe and the US. Dişli joined the Cosmos section of the 2016 and 2017 Arles Photography Festival with her books İntiba and Rutubet and 2018 A Pillar of Smoke-A look at Turkey's Contemporary Scene in 2018. She was listed as "7 Promising Photographers to Watch at At Arles Festival" by The New York Times in 2018. Since 2008, she splits her time between Istanbul and New York, and she is a co-founder of the independent artist-run space Ayzart in New York, TOZ Artist-Run Space and HER HÂL Kolektif in Istanbul. Her last work, 'Hollows and Mounds: A Take on Göbeklitepe', which comprises photographs, videos, paintings and installations are exhibited simultaneously at the Ara Güler Museum and Leica Gallery Istanbul. The exhibition took place in Bomontiada, Istanbul until 15 February 2020.

In her work, she questions how we construct and reconstruct the world with photography, which includes one of her main motivations to reveal photography's quest for unraveling the mysteries of the universe by accompanying the sciences such as archaeology or geology. She chooses to keep aligned with nature's inherent desire for form, trusting its spontaneity; and, focuses on fluidity in nature's various manifestations of the matter and of the light. Light's spontaneity and fluidity explain her relationship with photography where she extends beyond its form. By making use of photography, she reflects on issues, conceptual problems, and ideas related to its own ontology. Just as many manifestations of the physical world are interlinked to each other through matter or light, her works follow the idea that concepts like ambiguity, time, and meaning are also interconnected in some way.