

ARTFORUM



Ali Kazma, *Tea Time* (still), 2017, three-channel synchronized HD video, 8 min.

BURSA

Ali Kazma

İMİLAT-HANE

Kırmızı Cd. No: 1 D:3C Sanat Mekânı, Işıktepe BOSB Mahallesi

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“Time to Time” offers a mini-retrospective of Ali Kazma’s industrial videography that has been calibrated to the city of Bursa, with its working-class landscape of factories and farms. The nine videos on display here explore the overlaps between organic and machine processes, highlighting the aesthetics of functionalism.

Within a spacious ground-floor hall steeped in darkness, Kazma’s eight-minute three-channel video *Tea Time*, 2017, glows with the fluid inferno of a major glassware workshop. Through the percussive soundtrack, the artist channels the repetitious mechanization of material production, while the crisply edited sequences of burning cogs, levers, and gears orchestrate a shadow play of modern consumer engineering. Installed in the stairway, *Clerk*, 2011, provides an apt transition from the stark machinery of *Tea Time* to the portraits that await on the second floor. In the video, the flash of a notary clerk’s stamp hammers onto a thick stack of paper for a three-and-a-half-minute exercise in human automation.

The seven videos that follow take the viewer from the Svalbard Global Seed Vault to the home of bibliophile Alberto Manguel, a closed prison, a remote lighthouse, a taxidermy office, and the ateliers of artists Sarkis and Füsün Onur. Kazma conveys his themes and subjects not merely as objects moving through space, but as a network of ideas and emotions, capable of inhabiting even the coldest, most inhuman, and most individualized of spaces.

— Matt Hanson

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