

G.U: And then, you put the 'keşke', different places of Istanbul. For example which places? Also in Kadıköy?

H.W: First, we had to get the letters to the street. With a rope, Keske was brought down on the 1st on January and stood as a word for the first time in front of Küff Café that was closed that day. We walked to the harbour in Kadıköy, put it there until we had to leave. We took the ferry to Karaköy, put it there for a while. We crossed Galata Bridge and after walked to Galata tower. After that, we walked to Pera, Taksim, Dsihangir and back.

On 5th keske was in Ismail korkmaz parki for one day.

On the 10th, we did another walk through Kadiköy, stayed in Yeldigirmi and Moda.

For its meaning and perception it was very important where, when and how we put it- the spatial context would affect the peoples perception of keşke . So we put it both in public touristic places and random streets.

G.U: How was people's reactions?

H.W: Of course different- when we were walking, people tried to read the letters, many read it out aloud. Depending on how crowded the streets were, keske became part of the sounds of the surrounding streets. Some asked us what it was and why, others didn't. I prefer to not explain this work, because every Turkish Speaker that is able to read, can just read it. When we left it at a place for a while, we moved away, so it was not clear to everyone who the responsables are. No one ever tried to destroy it or make it fall down- it was respected as a natural part of the place. Most of the people took pictures in front of it, only a few just looked at it.

G.U: Did you finish this project?

H.W: It is difficult to define a 'beginning' or an 'end'. I decided to leave keske outside at the seashore, so I will never know what happened to it. Probably, it was taken apart and someone could hopefully make some money out of the karton. Maybe someone took only one letter, I don't know, it does not belong to me. Right now it does not exist as a sculpture anymore, the moment of confrontation that it created, ended. At the same time, I saw a lot of people taking pictures- in a way it got viral. I'm sure, Keske is with some people on their phones now, so it is somehow still alive in another medium.

G.U: What's the results of this project? I mean what was are you looking for and what did you find?

H.W: As I said, I was not expecting anything specific. The Public space is a context full of possible situations or reactions- Keske got a lot of reactions. All kinds of people started to make it into an attraction, like if it was a popular icon. I found this ironic, or even funny if you think of the meaning. Maybe people maybe even felt they had to act like this, posing, taking pictures, performing in the public space.

Translation (EN- TR/ TR- EN) by Rabia Betül Güren, 10.01. Istanbul

Gökçe Uygun (Gazete Kadıköy): First of all, Helen could you introduce yourself?

Helen Weber: I'm Helen from Stuttgart. In Stuttgart I study Fine Arts. I'm not sure how an introduction should look like. Most of the time I spend walking and thinking. Sometimes about specific things, but always changing topics. Usually the outcomes are rather questions than answers, so making an artwork is in a way like getting to a point.

G.U: You're studying at Marmara Üniversitesi, right? What do you study?

H.W: I study, or better studied at Marmara Üniversitesi Güzel Sanatlar Fakültesi in Sculpture Department.

G.U: When did you start?

H.W: I began to study Fine Arts in Stuttgart in 2014 and came to Istanbul just for the fall term 2017/18.

G.U: Where do you live in Kadıköy?

H.W: I live in Yeldigirmi.

G.U: Why did you choose the word 'keşke' for your project?

H.W: I'm interested in language in general. Besides working in and with the public space, I write poetry and prose in German. Language has been playing a big role in my artworks, I see it as a structure- of course, different languages shape the ways of how people can express themselves. Therefore, I thought about the structures, history and possibilities of Turkish language. Keşke does not exist as one and even short word in German. 'Wenn doch (nur)' comes close to it. This gives keşke a certain potential; from an aesthetic as well as from a poetic perspective.

G.U: What's the main purpose for doing this project?

H.W: In general I don't make art for specific purposes. keşke is a word that I found significant and I felt the urge of giving it a body. Maybe I can say, that keşke as an artwork includes many topics, that I thought about during my time here. I like the idea of confrontation, anyways, people are thrown into language- so why not confront people with a part of their language in a sculptural way? Working in the public space gives the space a lot of meaning; it becomes part of the work. So looking for a purpose I could say, that I wanted to interact with the space here with an artwork that comes from the space and as well refers to it; a bit like a circle.

G.U: When and where and how you made 'keşke'?

H.W: I built keske in the studio of a friend of mine in Yeldigirmi and on our terrace at home. I used my own height as an orientation for its size. I chose the DIN font, to have a simple and straight shape of the letters. I thought about the material for a while, and then decided to built it as simple and light as possible- with my helpers, we collected karton from the streets in Kadıköy.