

NOT IN ORDER

14.05.2026

CURATOR DİLARA GÜVEN

EKİN KESER
İLAYDA ÇORLU
İLHAK ALTIPARMAK
KEMAL KÖSE
ÖZGE AKDENİZ
PINAR YILMAZ
REYHAN POLAT
ŞEYMA BARUT

EArt

AKARETLER NO: 47, BEŞİKTAŞ

Not in Order

Ekin Keser | İlayda Çorlu | İlhak Altıparmak | Kemal Köse | Özge Akdeniz | Pınar Yılmaz | Reyhan Polat | Şeyma Barut

14.05 — 14.06.2026

This exhibition emerges from the tension between the settledness promised by the home and the unease it leaves in the body. Its point of departure is not a thematic interest in the home, but the inability to feel at ease within the familiar, the failure to settle where one is expected to belong, and the need to think through relations of proximity, boundary, obligation, and distance established with the family home. This personally internalized tension does not confine the exhibition to a subjective narrative; rather, it becomes the starting point that determines the political position of the curatorial gaze.

The home is one of the first sites in which identity is formed; yet it may also be where belonging is first made conditional or refused. One learns there not only how to recognize oneself, but also how one must appear, what must be concealed, which words must be deferred, which desires must be rendered indirect, and which positions must be accepted. The exhibition does not treat non-belonging as a loss to be repaired; it reads it as a threshold at which the identity produced within the home begins to confront its own conditions. This threshold is not a void to be closed, but a position from which the norms that constitute home, family, and belonging can be questioned.

For this reason, the household is approached not as the backdrop of private life, but as a political apparatus through which the subject is socially formed. The exhibition does not present the home as the natural ground of safety or privacy; rather, it considers it as a structure that reveals how bodies, roles, desires, languages, and silences are positioned. It does not merely show that the home is patriarchal or normative; it asks how this structure is sustained, through which affects it is internalized, and by which small practices of adjustment it is reproduced.

The home is also a space in which one regulates one's own expression in order to become intelligible: certain words are withheld, certain desires are made indirect, and certain forms of belonging are made possible only through self-positioning. This repositioning often operates through the pressure to appear properly ordered. How openly speech may be articulated, how much desire must be concealed, how much space the body may occupy, and through which behaviours belonging may be considered deserved are all part of this order. The exhibition is therefore concerned not with overt pressure, but with the political consequences of adaptation, unsettledness, unfinished explanations, and the distance maintained within.

The works do not come together to produce a closed theme around the home. Such a reading would narrow the conceptual field of the exhibition. The household often remains invisible from within, but becomes perceptible, once distance is taken, as a form of ordering, placement, and delimitation. For this reason, no direct kinship, shared language of representation, or singular narrative line is sought among the works. What brings them together is their attention to the rift where the identity produced within the home does not always coincide with belonging.

This rift cannot be explained solely through family relations. Gender, sexuality, language, intergenerational transmission, privacy, visibility, and control all pass through this field together. In this sense, the household is the primary terrain into which masculine habit seeps most silently: the everyday surface of an order called habit, although its coercive nature has long been forgotten. The exhibition approaches identity not as a fixed field of expression, but as a position continuously negotiated through the expectation of belonging, and opens a non-homogeneous yet shared field of objection against patriarchal codes.

The two-floor structure of the exhibition does not turn the room into an explanatory architectural category; rather, it establishes zones of concentration through which the boundaries, transitions, and displacements operating within the household can be read. In this way, the spatial configuration becomes part of the exhibition's conceptual structure, incorporating relations of visibility, distance, and positioning.

This constellation does not seek to show the interior of the home; rather, it asks whom the order of the household makes possible, under which conditions, and within which limits. The focus of the exhibition is not the image of the home, but the network of relations it produces. Here, the home appears not as a background, but as a field in which the most settled norms of social life are produced, repeated, and at times displaced. The slowly perceived political structure of the familiar is the central concern of the exhibition.

Dilara Güven



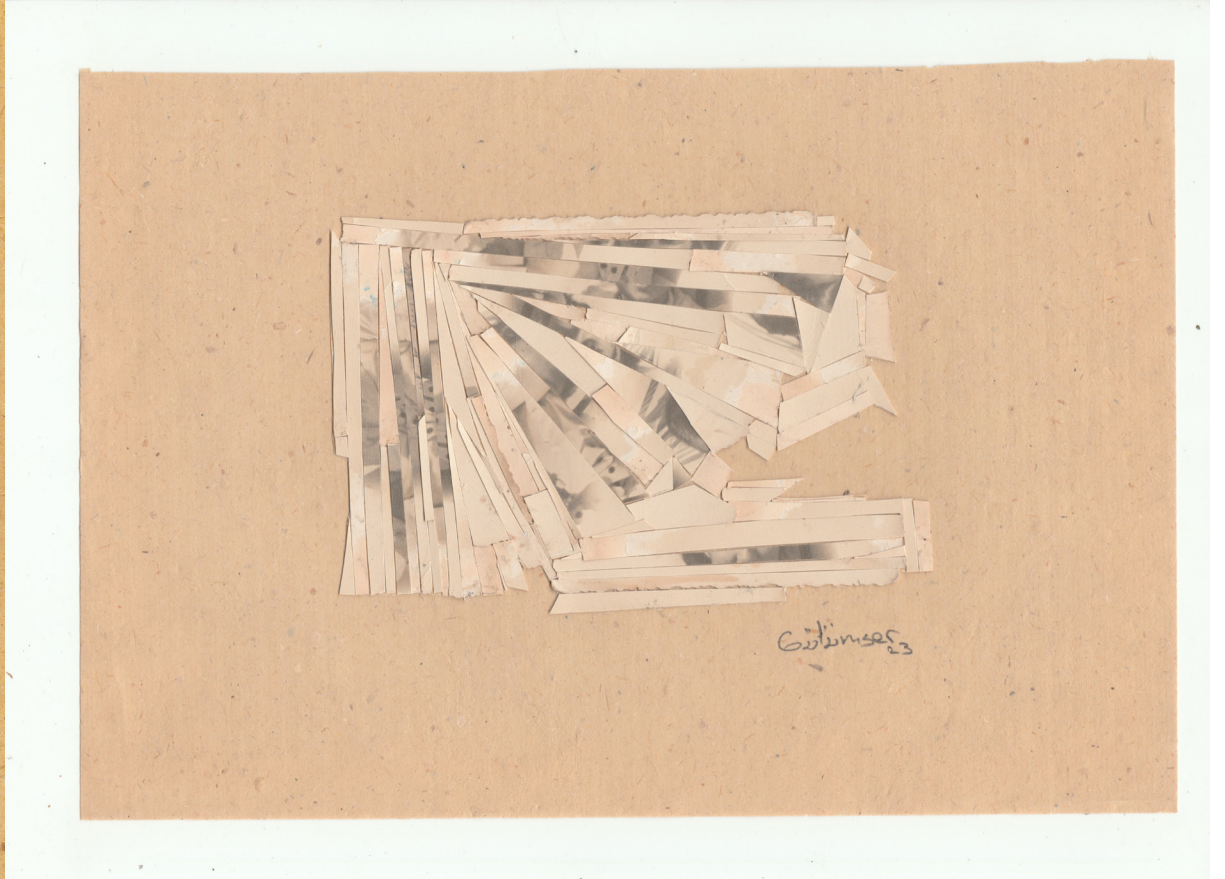
Not in Order, Akaretler No:47, Beşiktaş, İstanbul, 2026



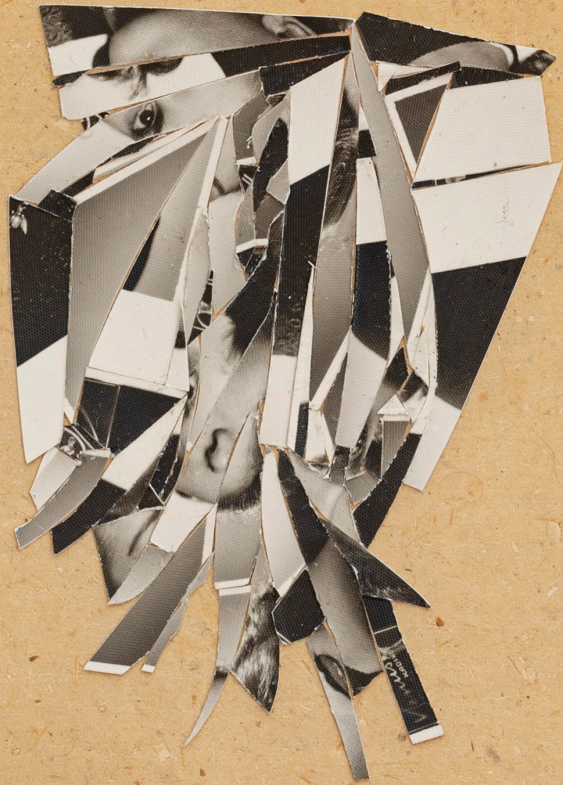
Ekin Keser
Unqualified Entries, 2023
Installation (Found Material)
Different Sizes



Ekin Keser
Buket, 2023
 Found Photograph on Paper
 18 x 26 cm



Ekin Keser
Gülümser, 2023
 Found Photograph on Paper
 18 x 26 cm



Venus
23

Ekin Keser

Venus, 2023

Found Photograph on Paper

17 x 20 cm





İlayda Çorlu
Destruction Series, 2024
Acrylic Paint and Soil on MDF
40 x 45 cm



İlayda Çorlu
Destruction Series, 2024
Acrylic Paint and Soil on MDF
30 x 35 cm



İlayda Çorlu

Destruction Series, 2024

Acrylic Paint and Soil on MDF

40 x 40 cm



İlayda Çorlu

Destruction Series, 2024

Acrylic Paint and Soil on MDF

50 x 50 cm



İlayda Çorlu

Destruction Series, 2024

Acrylic Paint on Glass

40 x 80 cm



İlayda Çorlu
Destruction Series, 2024
Acrylic Paint and Soil on MDF
45 x 45 cm



İlayda Çorlu
Destruction Series, 2024
Acrylic Paint and Soil on MDF
40 x 45 cm



İlayda Çorlu

Destruction Series, 2024

Acrylic Paint and Soil on MDF

40 x 45 cm



İlayda Çorlu

Destruction Series II, 2024

Acrylic Paint and Soil on MDF

35 x 35 cm

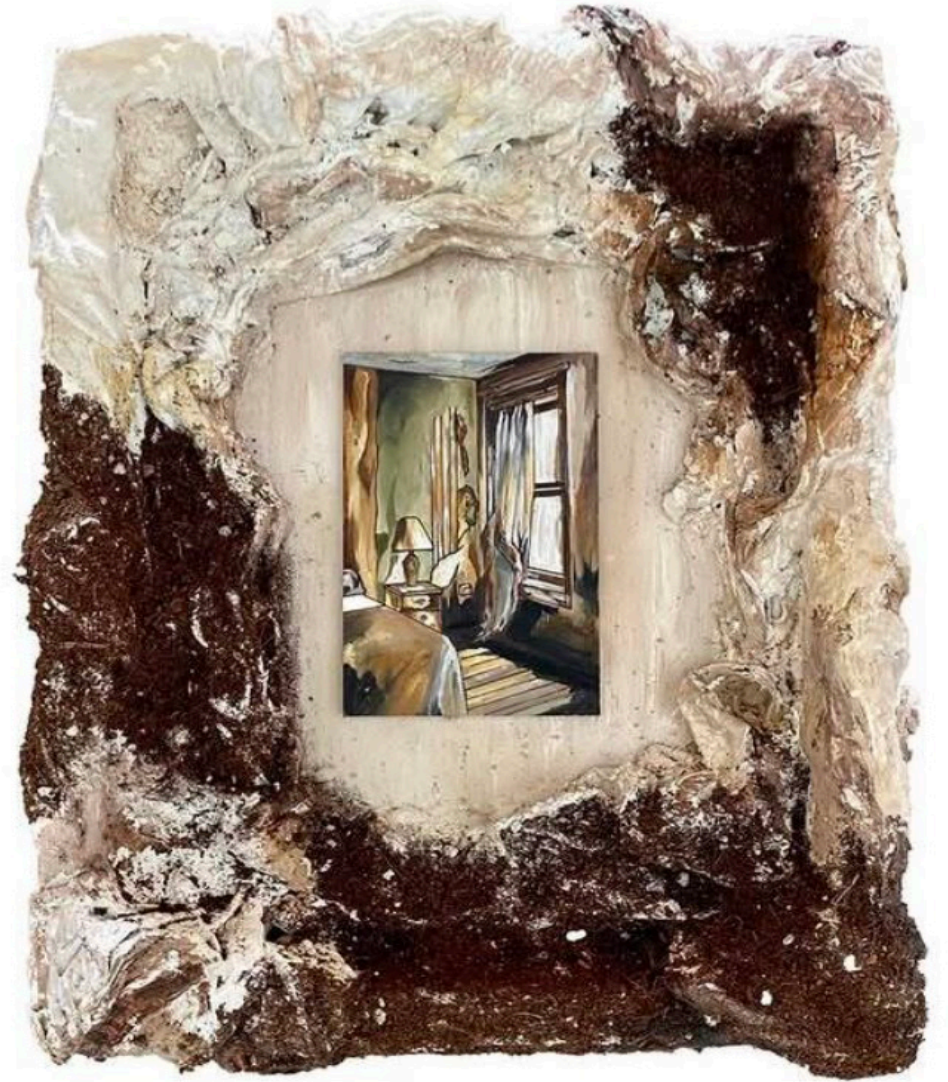


İlayda Çorlu

Destruction Series II, 2024

Acrylic Paint and Soil on MDF

30 x 30 cm



İlayda Çorlu

Destruction Series, 2024

Acrylic Paint and Soil on MDF

30 x 40 cm



Not in Order, Akaretler No:47, Beşiktaş, İstanbul, 2026



İlhak Altıparmak

Is It Possible to Love Someone Gently? VIII, 2025

Fabric Collage / Quilt Stitching

104 x 100 cm



İlhak Altıparmak

Is It Possible to Love Someone Gently? XVI, 2025

Fabric Collage / Quilt Stitching

130 x 92 cm

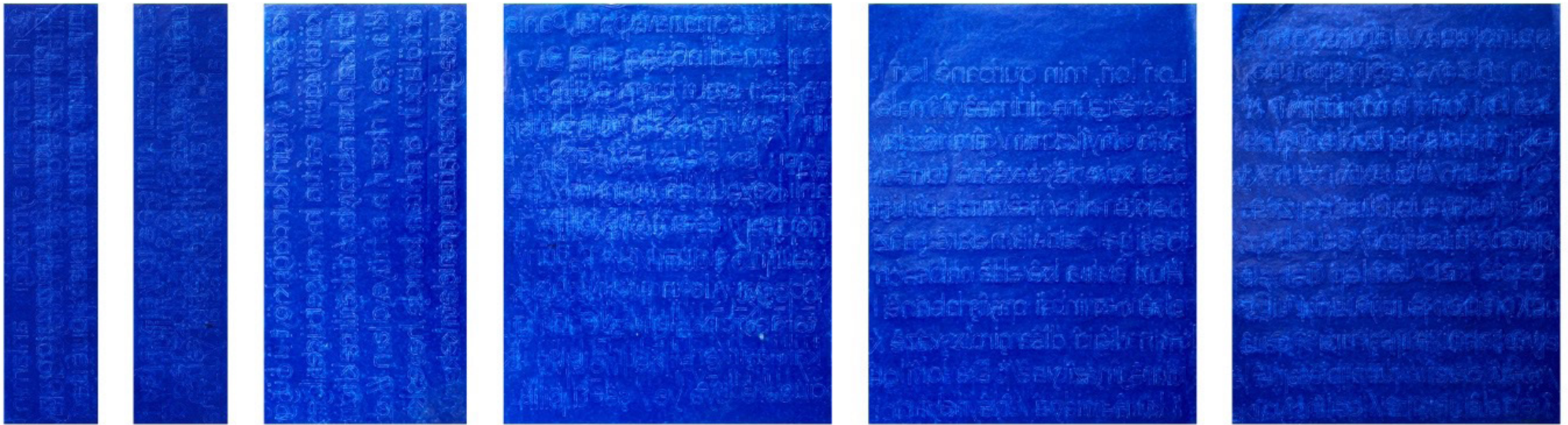


İlhak Altıparmak

My Delirium of Togetherness, 2024

Embroidery on the Pyramid

94 x 450 cm



İlhak Altıparmak

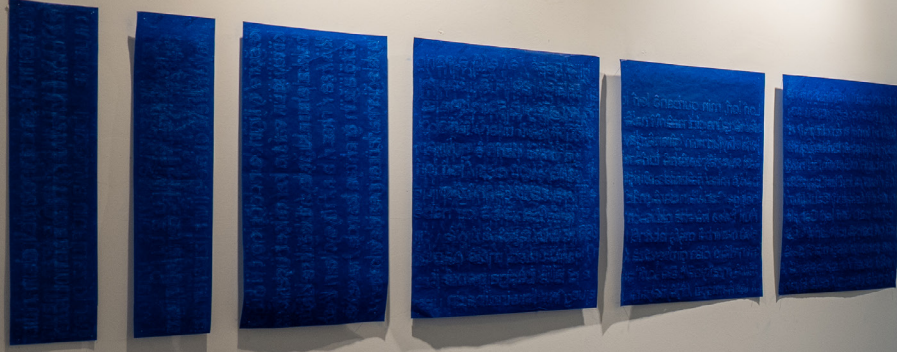
My Delirium of Togetherness II, 2024

Carbon Paper Transfer Traces

56 x 12.5 cm

56 x 12.5 cm

56 x 27 cm (56x43.7 cm / 56x43.7 cm / 56x43.7 cm)





Kemal Köse
Garden, 2021
Acrylic Paint on Canvas
95 x 95 cm



Kemal Köse
Untitled, 2026
Acrylic Paint on Canvas
105 x 90 cm



Kemal Köse
Untitled XV, 2024
Acrylic Paint on Canvas
110 x 160 cm



Not in Order, Akaretler No:47, Beşiktaş, İstanbul, 2026



Özge Akdeniz

User Manual Video Series I, 2024

Video Performance

9' 3 Edition



Özge Akdeniz
User Manual Video Series II, 2024
Video Performance
16' 3 Edition



Not in Order, Akaretler No:47, Beşiktaş, İstanbul, 2026



Pinar Yilmaz

Household Series, 2026

Print-Collage

25 x 50 cm



Pinar Yilmaz

Household Series, 2026

Print-Collage

10 x 10 cm (*For each piece.)



Pinar Yilmaz
Household Series No:86, 2025
Metal
150 x 64 x 92 cm



Reyhan Polat

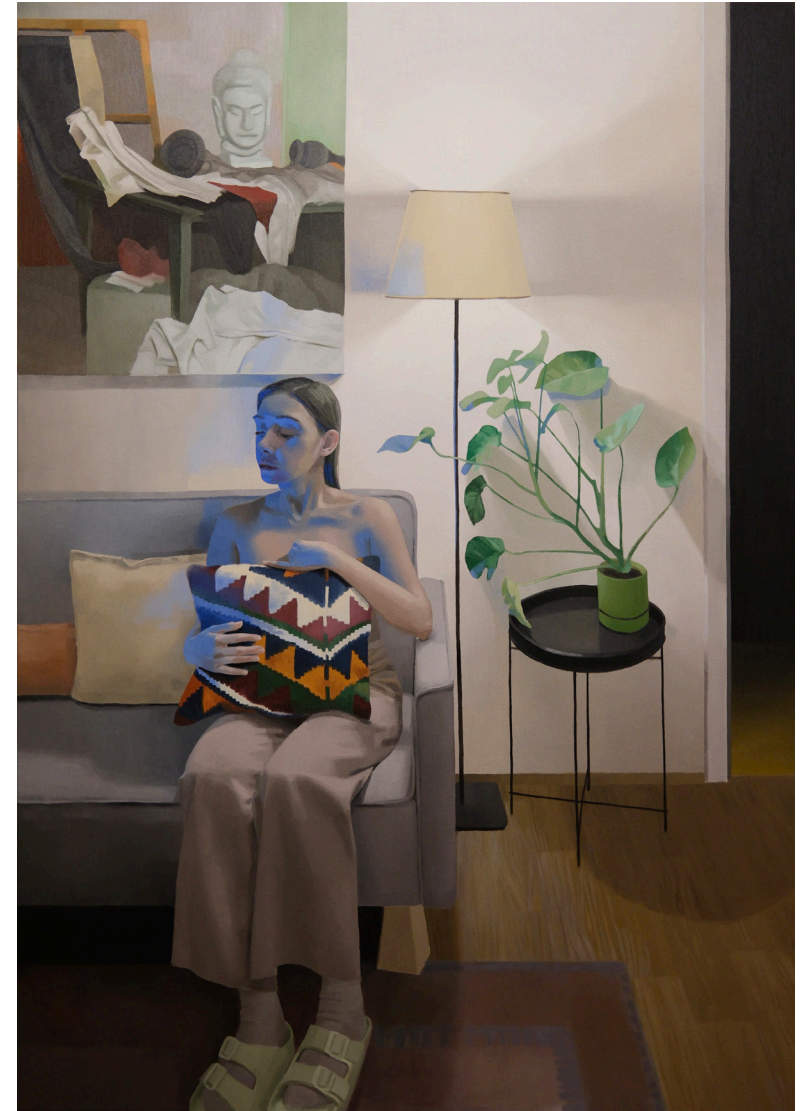
Auto-Hands, 2026

Acrylic Yarn - Weaving

72 x 45 cm



Şeyma Barut
Untitled, 2026
Oil on Canvas
30 x 40 cm



Şeyma Barut
Self-Portrait / Yesterday Today, 2026
Oil on Canvas
150 x 105 cm



Şeyma Barut
Untitled, 2026
Oil on Canvas
18 x 24 cm



Şeyma Barut
Untitled, 2026
Oil on Canvas
24 x 18 cm



Not in Order, Akaretler No:47, Beşiktaş, İstanbul, 2026

E Art

