













Ahu Dural (*1984 in Berlin)

ARTIST STATEMENT

I work with large-scale installations, artist walks, drawings and collages that combine family history or biography with artistic reflection to narration from modernism and the present. As a child and teenager, I grew up in a factory housing estate of Berlin's modernist era. In my work, I explored the interplay between biographies (female workers in focus), architecture, and creative labor. Starting from the places of my socialization, on the one hand, since 2020 I have taken the all-in-one-place concept of a certain large housing estate "working, living, educating, recreating" from a childhood and adolescent perspective as the occasion for artistic reinterpretations. On the other hand, my mother's productive work as an assembler in a large corporation is the central element of my thematic complex, which has since been presented in a multifaceted manner. In addition to the completion of two studies (illustration / design and sculpture / fine arts), interviews & research determine my work.

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My work combines architectural elements with memories from childhood to create spatial objects, combined with photos and drawings. In doing so, I also reference designs by female architects ("raised high" sculpture). The inspiration for a stool object, on the other hand, comes from my childhood playground from a 1970s prefab housing estate.

For my Artist Walks, I combine narrative walks with sculptures, which thereby form the backdrop of my narrative. I as a speaker, childhood memories, interview quotes and installation then merge into one medium.

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In this series of works I use forms of modernist lamp designs by Eileen Gray as well as elements of large corporations - as seen here as a small reference - e.g. the early Siemens company logos, but also geometric forms from my head. Partly these forms are very technical/industrial; partly playful - playgrounds, settlement aesthetics, form logos, past design - are transformed in an abstract and graphic language into image surface, furniture object, sculpture.

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In most of my works, spatial perception plays a major role in the exhibition conception, as well as manual drawing (primarily for designing) and building as a necessity of productive activity. In this work I wanted to play on and emphasize the characteristics of the exhibition space, its particular facets (1930s apartment). Many objects were created, including a corner object, a desk object, surreal construction drawings on cork and collages. The photo series and acorns are intended to open a real reference to settlements and female actors in / out of buildings.

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Many sculptures are based on a quote, a narrative, as well as a detail on an old photo, graphic, illustration, or architectural fact that has to do with a story. My mother assembled microchips at a piece rate for two decades. At her job interview, her manual skills were put to the test in front of an examiner using a simple test. She placed 60 metal pins in a block with drilled holes in 60 seconds. I turned this narrative into an open-ended series of different wooden cubes, biographical data* = number of holes.

(*the age she started at a company; the age she ended the company work, the age she got her first kid; etc.)

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The color of the bench object is based on the red color of (my) a kindergarten bench seen on an old photograph and at the same time a quotation to the old subway exit at Siemensdamm, a subway exit of the U7, 400 meters away from the original memory object. I am fascinated by the references to past realities of life. In this case, there is still an enlarged service card, proof of a worker's affiliation with her company and the repeating company logo as a symbol of her productive activity. Longing for the manual drawing, I have installed a surrealistic-looking construction drawing with.