Ece Cangüden

born in Istanbul, Turkey 1989
currently living and working in Berlin

Contact

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Education

2006–2010
B.A. in Interior Architecture and Environmental Design
Istanbul Commerce University
Istanbul, TR

Solo and Duo Exhibitions

2025 — *Plus more as needed*
Duo exhibition with Shamin Radmand
Kunstraum Ortloff, Leipzig, DE

2025 — *Feral Circuits*
FABRIK, Burgdorf, CH

2024 — *Feral Stations*
Viable / Yaya, Istanbul, TR

2022 — *How we are going to live*
Sunnybrooks Artcenter, Leipzig, DE

2022 — *This could be us, but you playin*
Porte, Leipzig, DE

2019 — *Weird*
Mamut Art Project, Istanbul, TR

2018 — *I love disaster and I love what comes after*
SUB, Çanakkale, TR

2014 — *Kosmos*
Duo exhibition with Erkin Kapkın
Space Debris Art, Istanbul, TR

Group Exhibitions

2026 — *Dead Letter Office*
Benta, Istanbul, TR

2026 — *No.1 Group Show Most Precarious*
Number 1 Main Road, Berlin, DE

2025 — *If my neighbour is okay, I'm okay*
Bärenzwinger, Berlin, DE

2024 — *Liste*
Porte, Leipzig, DE

2023 — *Caesper*
Off-side, Rügen, DE

2022 — *Image Fètiche*
Gallerie Stephanie Kelly, Dresden, DE

2022 — *Man kann es drehen und wenden wie mann will*
Sunnybrooks art center, Leipzig, DE

2022 — *Mental imagery of things not actually present*
Summart, Istanbul, TR

2022 — *HOT KOTZ BUNS*
BSMNT, Leipzig, DE

2021 — *Ameisen und Haufen*
BSMNT, Leipzig, DE

2021 — *Real Life Shoes*
Atelierhaus Klingental, Basel, CH

2021 — *LAST MINUTES*
THE POOL, Istanbul, TR

2020 — *Amorphollus Organismus*
İklim sanat projesi, Ankara, TR

2020 — *The Days Are just Packed*
THE POOL, Istanbul, TR

2019 — *Fast Kotzen*
Pilotenkueche, Leipzig, DE

2019 — *Unfinisihed Hase*
.Altehandelschule, Leipzig, DE

2019 — *Lost on the highway*
Soho House Istanbul, Istanbul, TR

Grants & Fellowships

2026 — Kultur Macht Starck, BBK
Participatory art project with Aslı Dinç

2025 — City of Leipzig
Production grant

2025 — Bezirksamt Berlin-Mitte
Production grant

2025 — Stadt Burgdorf
Research fellowship

2024 — Goethe-Institut Istanbul
Production grant

2018 — Hrant Dink Foundation
Research and travel fellowship for Armenia

In Collections

2025 — Stadt Burgdorf Sammlungen

Artist-in-Residence

2025 — *Air / FABRIK Burgdorf*
01.06.2025, 01.09.2025
Burgdorf, CH

2021 — *BSMNT Mini Residency*
15.01.2021 - 15.02.2021
Leipzig, DE

2019 — *Pilotenkueche*
01.01.2019 - 01.04.2019
Leipzig, DE

Curatorial Projects

2020 - 2023
THE POOL
Artist run space
Co-founder
Istanbul, TR

www.thepool.space
IG @the_ _ _ _ _pool

Publications

2020 — *Kara Köpek*
Illustrations for a Novel by Fırat Uran
Sola Unitas, Istanbul, TR

2019 — *Lost on the Highway*
Illustrations for the novel by Fırat Uran
Sola Unitas, Istanbul, Turkey

No:1 Most Precarious Group Show

Numberone Mainroad , Berlin, DE
30.04.2026 – 31.05.2026

Galleries are closing. Funding is being cut. Artists are struggling. The old models are failing and Berlin is starting to feel like a sinking ship…time to announce No. 1 Most Precarious Group Show!!

The exhibition combines Robert Barta's iconic Limits of Control installation with paintings by Martin Blake, Ece Canguden, Alice Morey, Duncan Passmore & Anna Virnich. To view the paintings, visitors must first navigate Barta's installation: 490,000 ball bearings covering the entire floor.

Often artists are encouraged to struggle through uncertain times while maintaining a secure and steady facade. In this exhibition there is no stable footing, literal or otherwise. To experience the work visitors must acknowledge and accept instability.

Enter at your own risk.

Curated by Paul Ferens & Tom Esam
Text by Paul Ferens & Tom Esam
Documentation by Tom Esam

<<*notes, hopes, dopes*
152 cm x 122 cm, oil and spray on canvas, 2025>>

Through translucent layers and fragmented marks, Ece Cangüden maps the emotional residue of places and encounters. Her paintings suggest that meaning is never fixed, but continuously unfolding.

<< Exhibition view >>

<< Detail of *notes, hopes, dopes* >>

Plus more as needed

Kunstraum Ortloff, Leipzig, DE
27.11.2025 – 20.12.2025

“Plus More as Needed” is a duo exhibition by Shamin Radmand and Ece Cangüden that unfolds around a central sculptural installation anchored by a metal crate. Acting as a container for unstable matter, the crate draws from the dense visual logic of bazaars shaped by migrant communities within the urban landscape. Organic fragments drift between vegetal growth and bodily residue, gathering into a fragile and fragmented and hybrid sculptural accumulation. Around this structure, paintings by Radmand and Cangüden emerge as shifting image fields. Radmand’s compositions fracture horizons into unstable spatial structures, while Cangüden’s layered and scratched surfaces extend beyond their edges, allowing the painting to thicken into a box-like presence. A cold spectrum of sky blues and greys moves across the works, evoking ghostly and fading memories. The space and the works within it form a site where the domains of the urban and the personal intersect.

Funded by the City of Leipzig, Germany

<< *Blau/Blu*, 2025,
Oil and spray on canvas
62 x 75 x 5 cm
[Ece Cangüden] >>

<< Detail of *Inverse Rubedo with Piercing I*, 2025 , Hot-melt adhesive, epoxy resin, pie rcing
[Ece Cangüden]

***Negaham Kon I*, 2025,**
Oil on aluminium Dibond, mirror plate,
[Shamin Radmand] >>

<< Exhibition view >>

<< Exhibition view >>

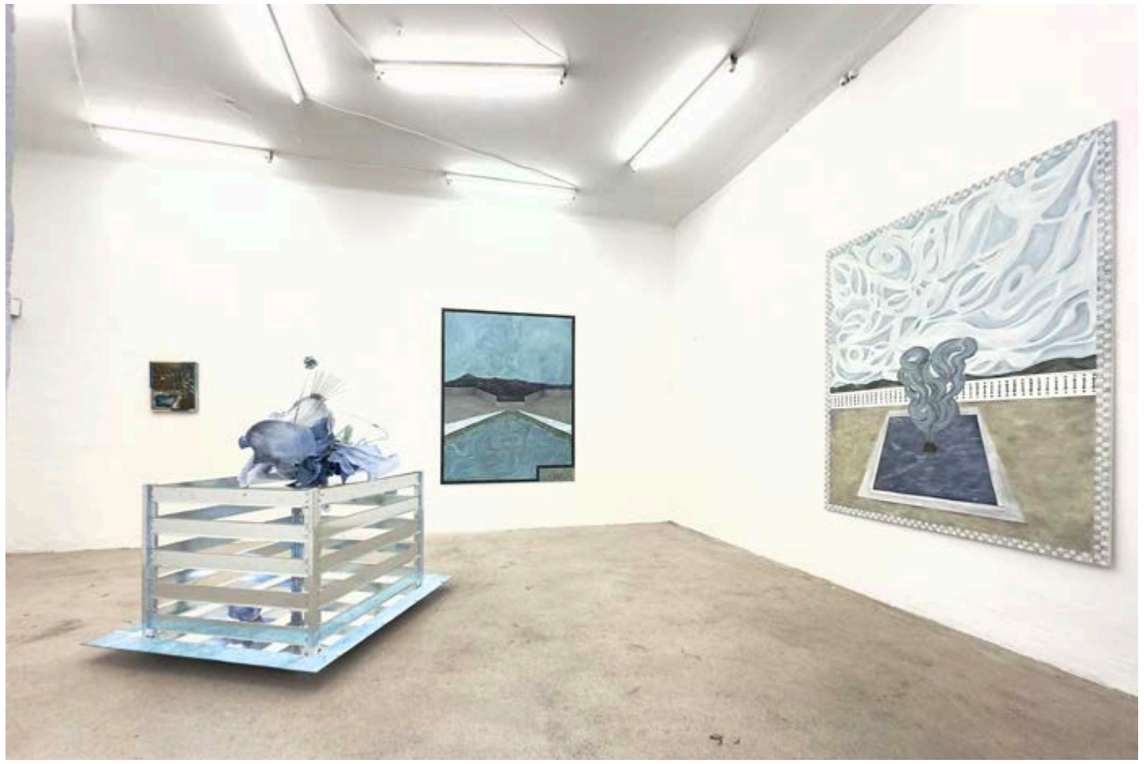
Plus more as needed

Kunstraum Ortloff, Leipzig, DE
27.11.2025 – 20.12.2025

<< *Inverse Rubedo with Clamps II*, 2025 Hot-melt adhesive, epoxy resin, aluminium, crocodile clamps, 55 × 70 × 62 cm [Ece Cangüden] >>

<<*Negaham Kon II and III,* 2025, Oil on aluminium Dibond, mirror plate 40 × 92 cm and 121 × 121 cm [Shamin Radmand] >>

Installed on a steel crate, 90x 90 cm



<< Exhibition view >>

<< *Feelings OD*, 2025
Oil and spray on canvas, 36 x 44 x 5 cm
[Ece Cangüden] >>

<< *Missing this like*, 2025
Oil and spray on canvas , 36 x 44 x 5 cm
[Ece Cangüden] >>

Feral Circuits

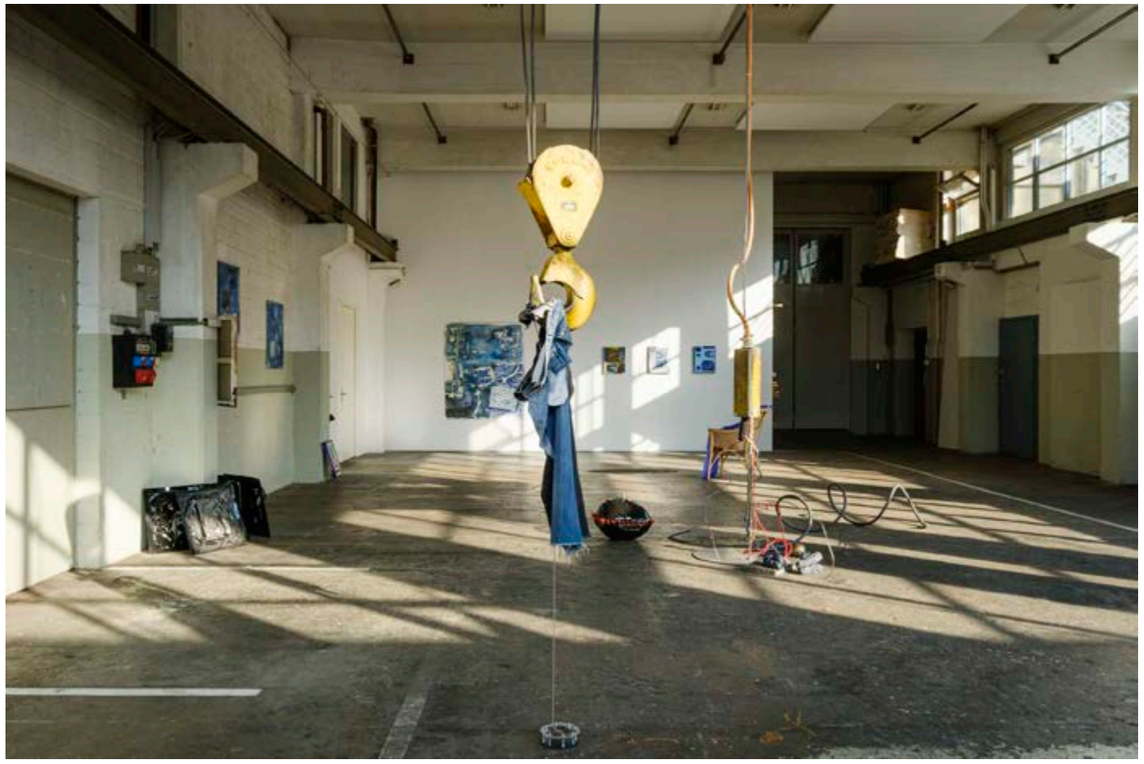
FABRIK Burgdorf, Burgdorf, CH

21.08.2025 - 01.09.2025

Feral Circuits emerged from Ece Cangüden's three-month residency at KulturFabrik Burgdorf, where she worked in a former factory hall marked by rough architecture, daylight, and an overhead crane. Observing the space's cracks, textures, and structural presence, Cangüden developed the Cut/Scan series through frottage, layering, masking, and scratching—works that function as filtered impressions of the atelier and its spatial memory. In parallel, her Layered Moods paintings blur the boundary between structure and image by integrating the canvas frame into the pictorial surface. Sculptural works assembled from steel pipes, plastic ropes, textiles, and industrial remnants evoke infrastructural and bodily systems. Inspired by research at the Stiftung Sitterwerk, the project also unfolds as an "anarchive"—an open field of materials and references—positioning Feral Circuits less as a fixed outcome than as an ongoing material process and an evolving extension of the artist's exploration of shifting identities, movement, and resettlement.

Funded by City of Burgdorf, Switzerland. Documentation by Marian Luft

<< Detail of *Portal of Life*, 2025,
Crane hook, jeans, steel, steel chain, plastic
36x37x218 cm >>



<< Exhibition view >>

<< Detail of *Portal of Life*, 2025,
Steel, steel chain, plastic table cloth
36x37x218 cm >>

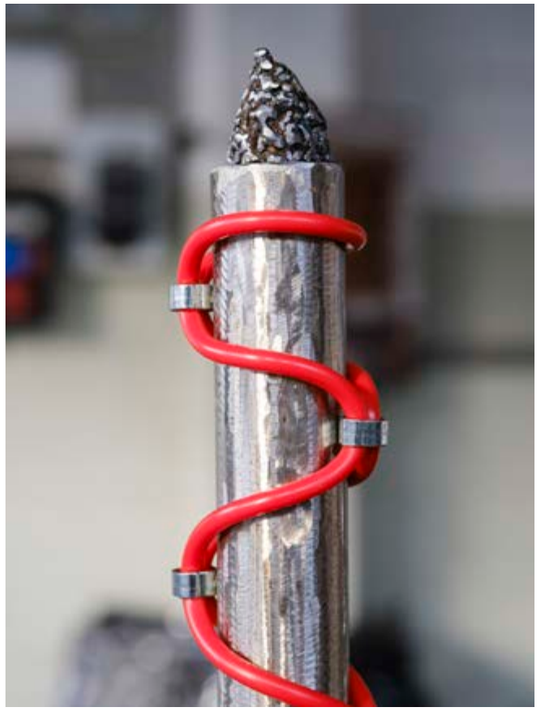
Feral Circuits

FABRIK Burgdorf, Burgdorf, CH
21.08.2025 - 01.09.2025

<< *Cut-Scan I,* 2025, Oil pastel and paper, 50 x 70 cm >>

<< *Cut-Scan II and III,* 2025, Oil pastel and paper, 70 x 100 cm >>

<< Exhibition view >>



<< Detail of *Feral Circuits*
Welded and shaped steel, plastic rope, metal clamps >>

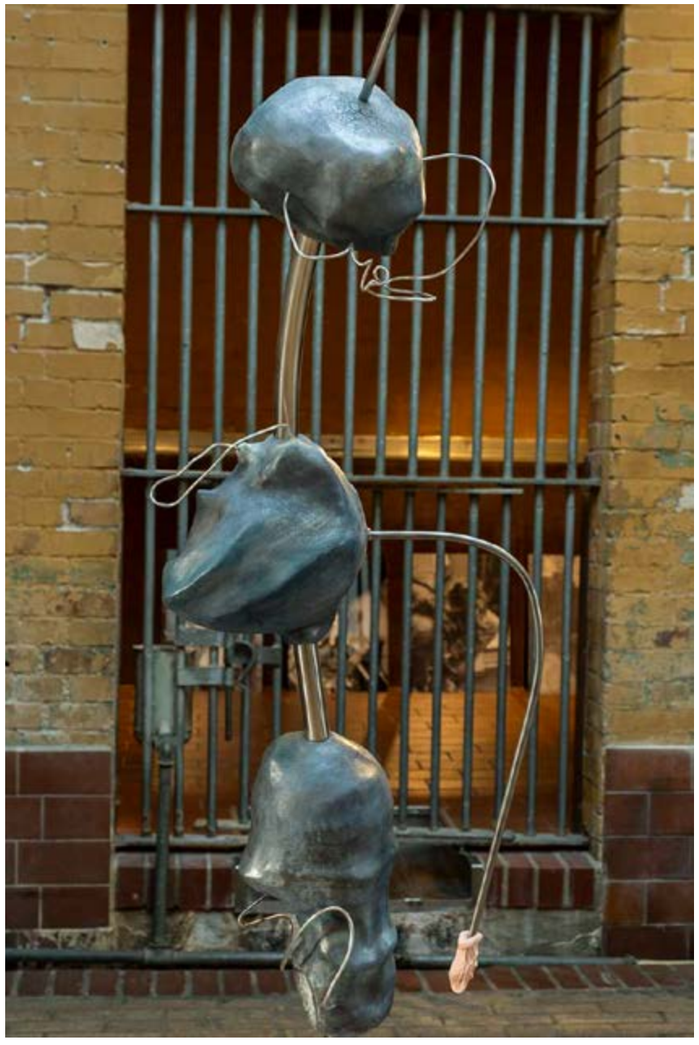
<< *Layered moods VI*, 2025
Oil and spray on canvas
60 x 72 cm >>

Xenoshift

Bärenzwinger, Berlin, DE
‘If my neighbour is okay, i am okay ’ Group Exhibition
Curated by Philipp Hennch, Alin Daghestani, Maximillian Krämer
06.03.2025-18.05.2025

In the central atrium of the Bärenzwinger Berlin, Ece Cangüden’s site-specific installation Xenoshift responds to the architecture of the former iron bear enclosures. Distorted metal rods support organic forms that suggest a body suspended between dissolution and reconfiguration, evoking traces of a presence that never fully belonged to the site. Installed at the building’s core, the work reflects on the transformation of the structure from animal enclosure to contemporary art space, turning the bars from separating barriers into connective elements. Through layered surfaces and altered structures, Xenoshift explores memory, transformation, and the unstable boundaries of belonging.

Funded by Kultur Mitte, Berlin. Documentation by Marian Luft.



<< Detail of *Xenoshift*
Steel, paper mache,silicone, paint >>

<<Exhibition view >>

<< Exhibition view >>

<< Detail of *Xenoshift*
silicone mould on existing architecture >>

Tides of Far Spheres

Aslı Dinç & Ece Cangüden
Bärenzwinger, Berlin, DE
'If my neighbour is okay, i am okay ' Group Exhibition
Curated by Philipp Hennch, Alin Daghestani, Maximillian Krämer

What happens when a former dungeon becomes a stage? When rusted metal begins to speak as an oracle? In this site-specific roleplaying experience, collective storytelling merges with physical performance. Guided by Dungeon Master, participants draw handcrafted cards—each one a portal into quests, unfolding in dialogue with Xenoshift. Rooted in the Cthulhu Mythos, players navigate speculative histories and bodily memories: whispering, crouching, mirroring—blurring the lines between animal and human, refuge and prison, past and future.

Every gesture is a spell.
And the only rule that remains?
All boundaries are fictions. Especially the ones we've been taught to call home.

Funded by Kultur Mitte, Berlin.

<< Detail, card game design and quests >>

<< *Tides of Far Spheres,* Participative performance >>

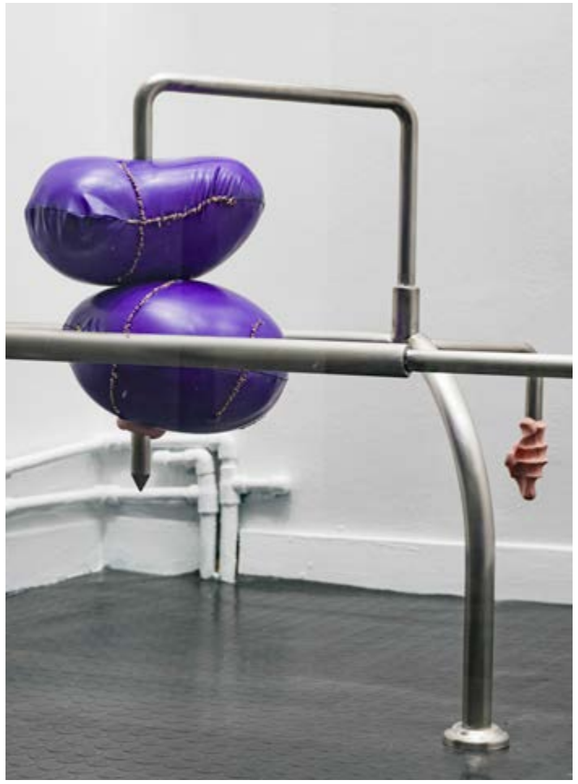
Feral Stations

Viable / Yaya, Istanbul, TR
10.05.2024 - 12.06.2024

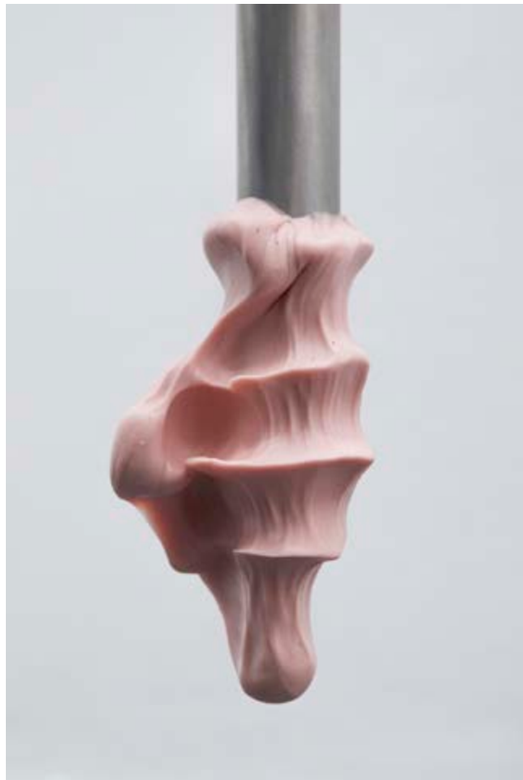
Feral Stations is a site-specific installation created for YAYA, located in a passageway that functions as a vitrined window within the everyday rhythm of its residents. It consists of two main elements: a stainless steel sculpture partially transforming into an old-style ticking clock with a kinetic seismic motor, while its lower part forms an intentionally broken chair, accompanied by a series of paintings. In Feral Station, Ece Cangüden explores themes of movement and resettlement, translating personal experiences into speculative, science-fiction-like scenarios. Wild and unfamiliar life forms encounter various obstacles that take on unsettling bureaucratic shapes. The installation unfolds as a playful artistic experiment in which Cangüden reflects on challenge, hope, and transformation—inviting viewers into a journey that leaves space for curiosity and a soft, open ending.

Text by Eline Tsetkova and Marian Luft
Funded by Goethe-Institut Istanbul. Documentation by Marian Luft.

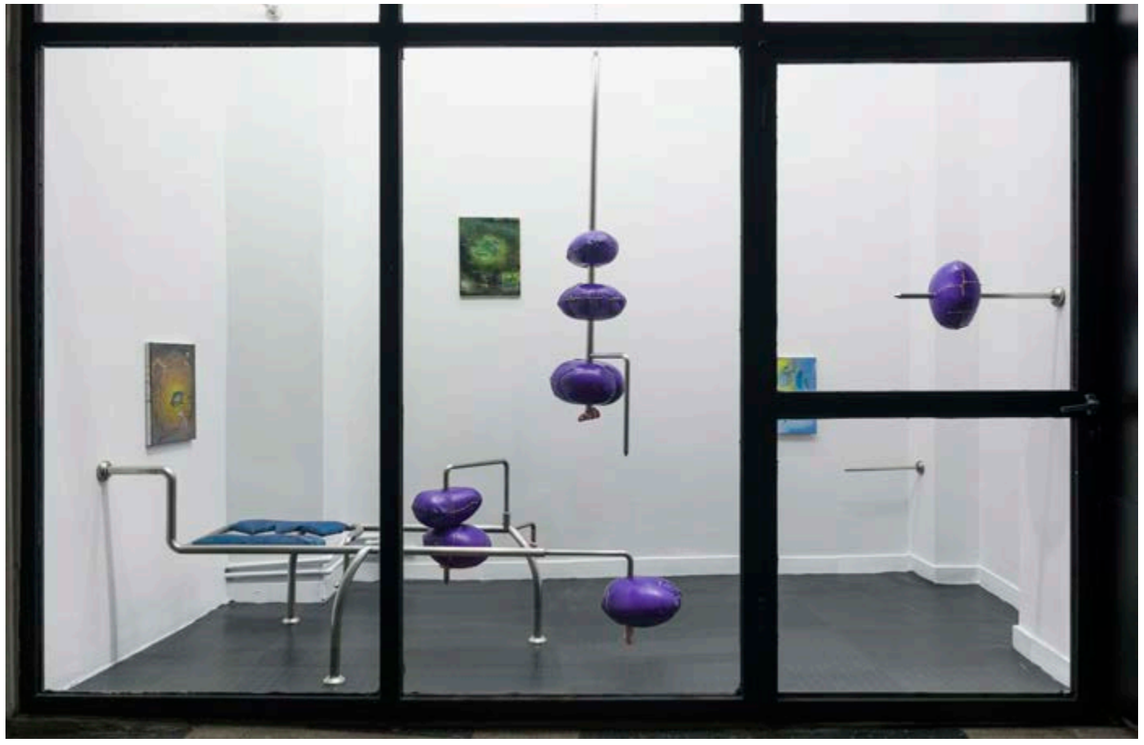
<< *Feral Stations*, 2024
Site-specific Installation>>



<< Exhibition view >>



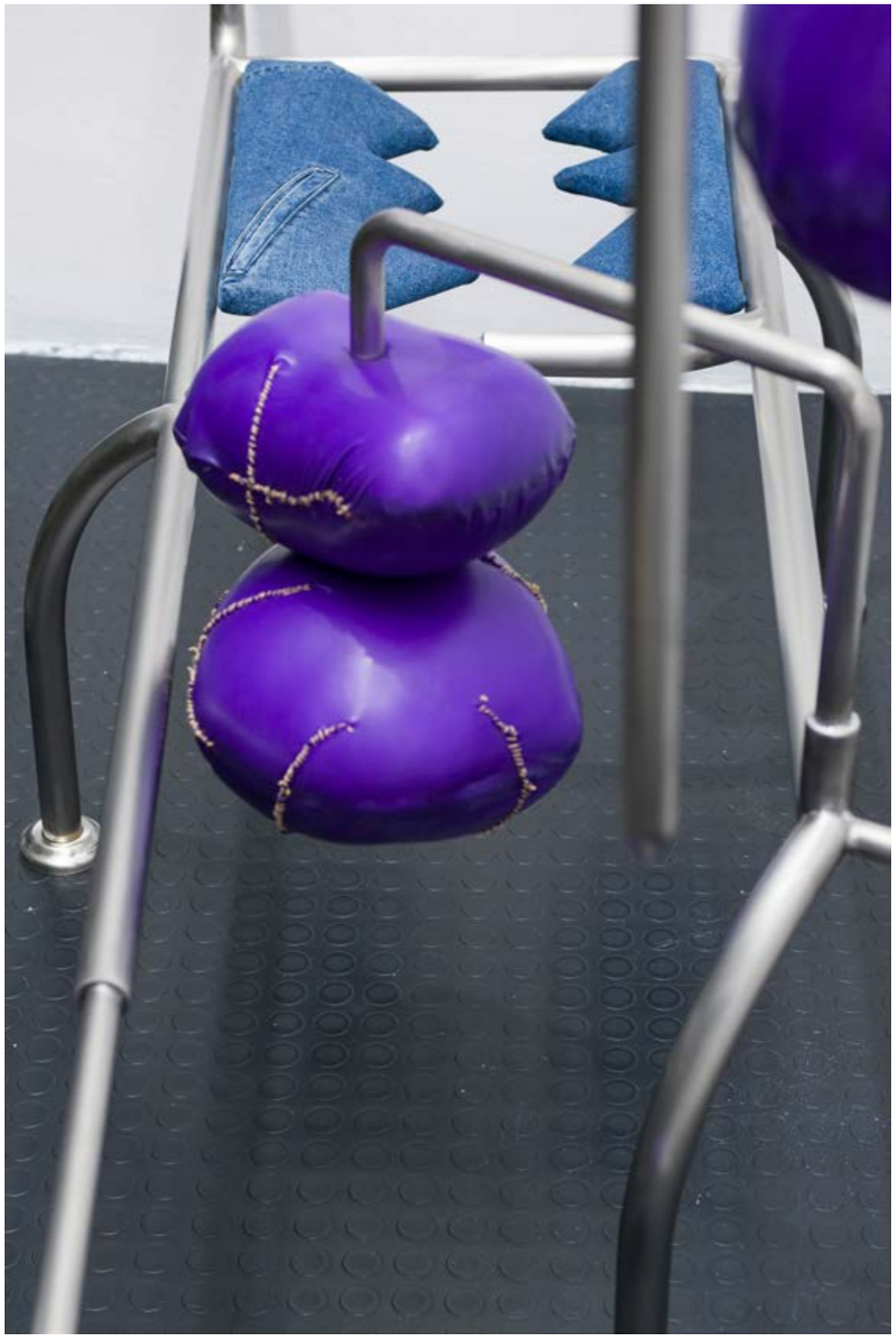
<< Detail, silicone mould, stainless steel >>



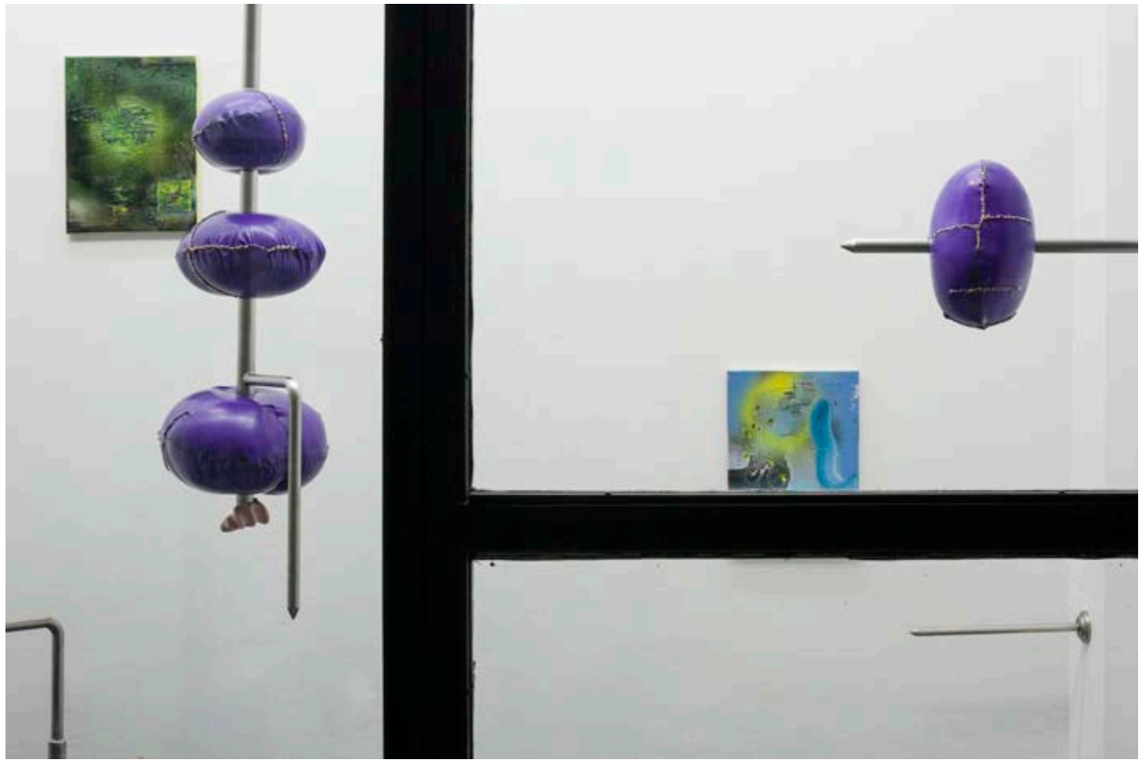
<< Exhibition view >>

Feral Stations

Viable / Yaya, Istanbul, TR
10.05.2024 - 12.06.2024



<< *Feral Stations*, Site specific Installation, 2024,
Stainless steel, jeans, latex, threads 82 x 162 x 267 cm>>



<< Exhibition view>>

<< *Untitled I,* 2024, Acrylic and spray on canvas, 30x40 cm >>

<< Detail, Kinetic motor system, silicone, stainless steel chain >>

This could be us, but you playin

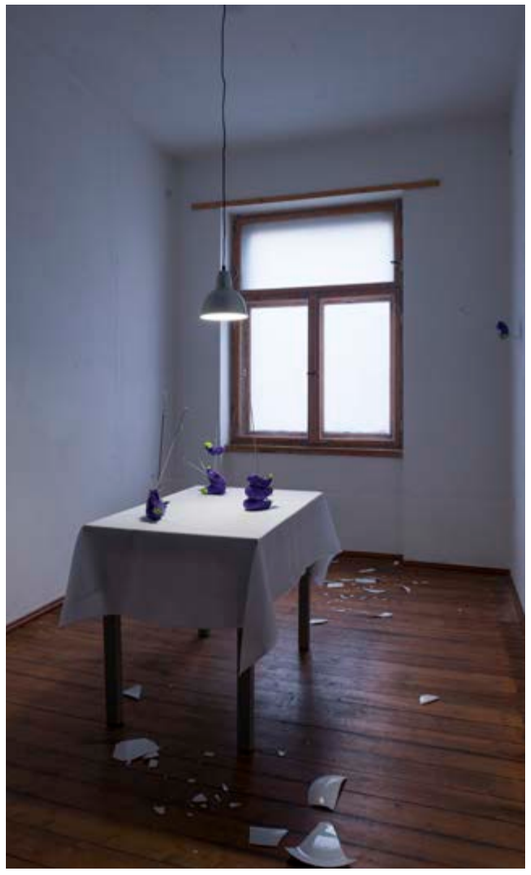
PORTE, Leipzig, DE
31.03.2022-16.04.2022

A staged dinner for an anticipated encounter: a white tablecloth, spotlighted, food already served. Around it, shattered porcelain plates scatter across the floor—an atmosphere oscillating between intimacy and aftermath, desire and evidence. Titled after a meme, the work navigates popular culture and cool kitsch through the ambivalent semiotics of the eggplant—an emoji oscillating between humor and explicitness. Its brief censorship by Instagram in 2015 exposes the instability of platform governance, where regulation, desire, and visibility continuously collide. The removal of my own account following a dried eggplant image underscores this opaque logic. The sculptural process insists on material resistance: real eggplants are dried, then cast into alabaster, producing replicas that hover between icon and body. Wrinkled surfaces retain a tactile memory, reintroducing physicality into a flattened digital sign. *This could be us, but you playin* unfolds as a fractured love letter to the internet—where censorship, affect, and algorithmic control co-produce an absurd condition of intimacy, humor, and latent violence.

Documentation by Marian Luft.

<< Untitled IV, 2022, Acrylic and spray on canvas, 30x40 cm >>

<< Detail, alabaster, paint, skewer >>



<< Exhibition view >>

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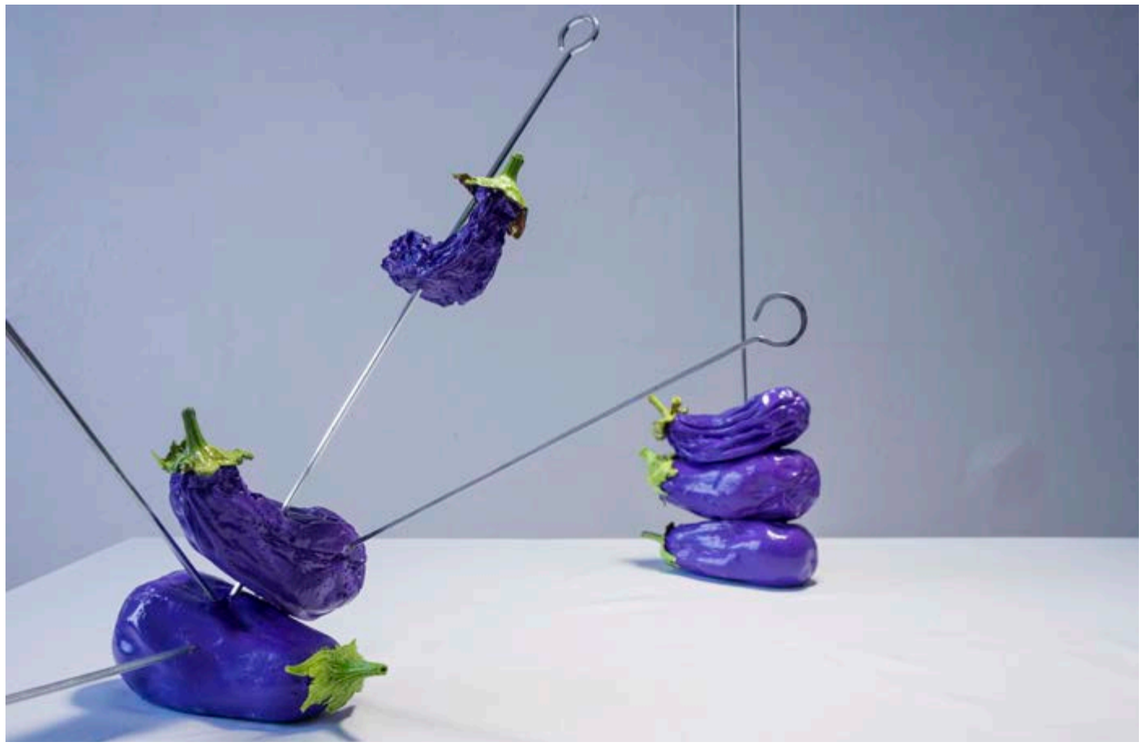


<< Exhibition view >>

How we are going to live?

Sunnybrookartcenter, Leipzig, DE
17.06.2021 - 24.06.2021

*He says / I'm only a tourist here / I am not integrated /The existence that I throw out /Has someone else staged / He says / And if it were so / Would it be that bad? / I am in my body / Even just an intruder / It has no content / It's a hollow shape / He has no voice / And does not announce it / It's just a shell / That separates us both / He produces in silence / What is called love / This is not a narrative / This is just a protocol / But we can learn from it / How we want to live
Translated from 'wie werden wir leben' song by Dirk von Lowtzow
Text by Text by Sophia Pietryga, Documentation by Marian Luft

Materials:
A4 size drawings on soft pastel, lentil and parsley component, hot melt glue wearable shoes, brick

<< *How we are goig to live* , details from site spesific Installation >>

<< *How we are going to live* , exhibition view >>

<< *How we are going to live* , details from site spesific Installation >>

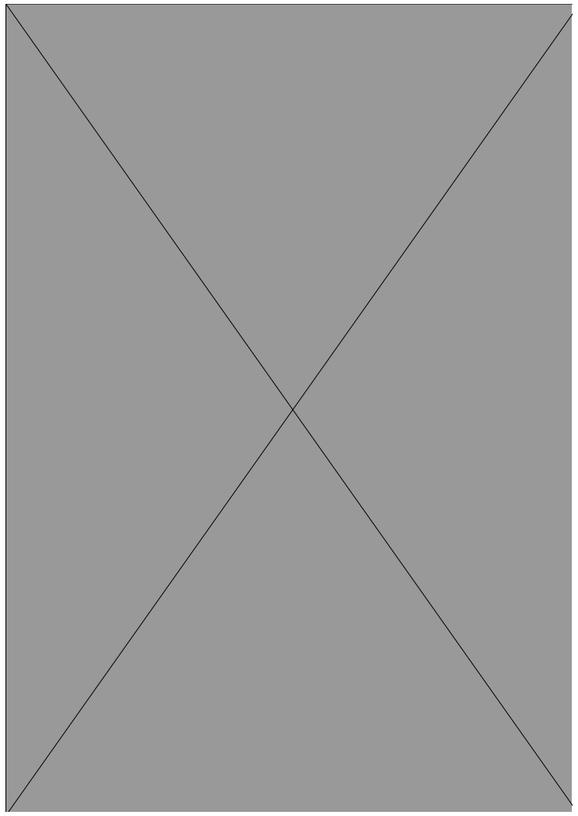
Contemporary Entities

'Ameisen und Haufen' Group Exhibition
BSMNT, Leipzig, DE
15.02.2021 - 30.03.2021

BSMNT invited Sirmon, Ece, Philipp and Kea to use the space for 10 days as their studio. The artists worked separately, left a work and passed the keys to the next. Step by step this group show built up as an alternative way of working together in times of separation.

Spit and sweep / Then unclean and unclean /Raptilism, dragonism, a legal alienism /Rhyme baked in the cosmic microwave / Inconsistent attitudes liquified / Floated from the rat hole / Again I looked out of the shinning screen /It is / Dull and drooping / Atomised and wrinkled / Sensitive and non-sensitive Transmit the signal skin /Live if you can, and transmit / Run / And throw yourself out from now / To the stinky void of permanence

Poem by Ece Cangüden



<< *Contemporary Entitites*, 2021, Latex component, a5 size drawings on soft pastel >>

Last Minutes

Group Exhibition
THE POOL, Istanbul, TR
28.08.2021 - 29.08.2021

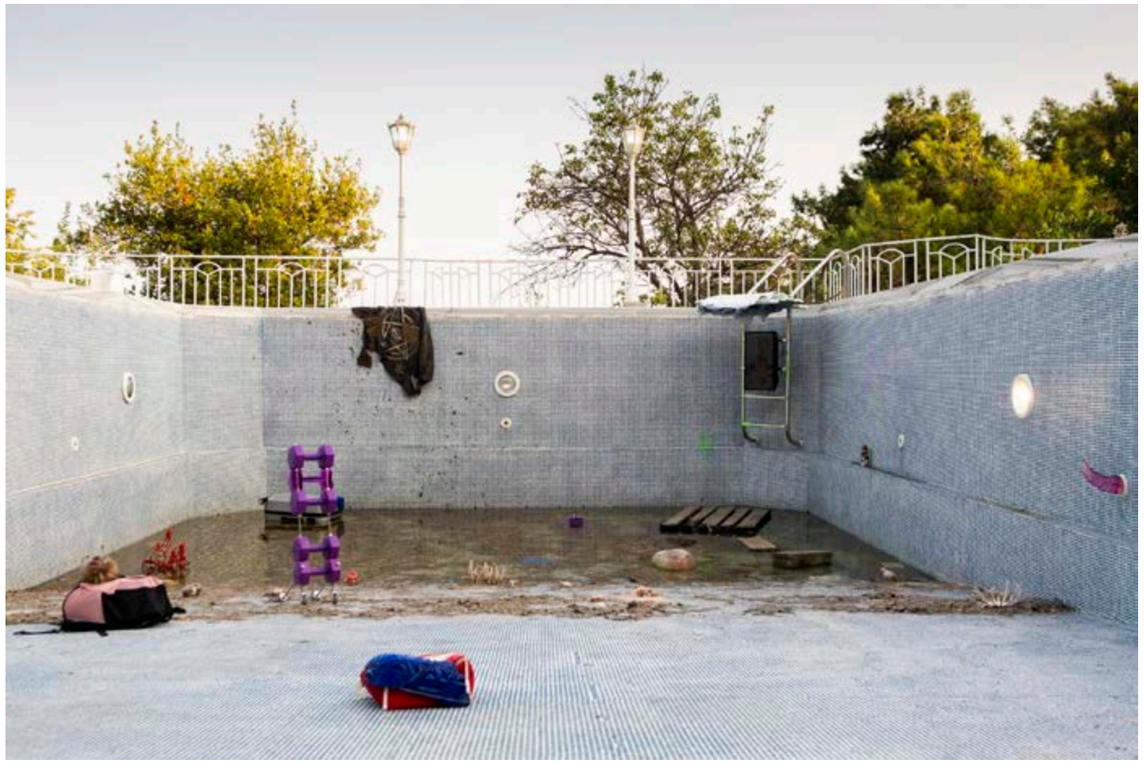
LAST MINUTES reminds us of the last chance to get out. When everything is booked up, there are only small sparks of hope. Stranded suitcases tell us stories about a time gone by. This is the dawn of a new time. The future lies ahead of us. LAST MINUTES is a result of a week-long residency of eleven artists on the grounds of THE POOL at Heybeliada Island, near Istanbul. Artists were invited to develop a luggage based artwork on site and complete them as a team. Project is completed with following artists; Pınar Marul, Cem Örgen, Kerim Zapsu, Ece Cangüden, Barış Çavuşoğlu, Kotz, Berkin Gülten, Süper Normal, Gökçe Hiçyılmaz, Florian Nero Birk, Rusty Kjarvik

A highly protected ideological tub of sterility
In an unpredictable corner of this ideal world
Free from ancient infections
An incomprehensible evolution is born
All mysterious mutations originate here
They multiply rapidly as they find a gap in the space

Text by Ece Cangüden, Marian Luft. Documentation: Marian Luft

<< Plug in 1, 2021
Luggage, ceramics, latex
55x40x 25 cm>>

<< Exhibition Poster, personalized design stickers by all artist participants>>



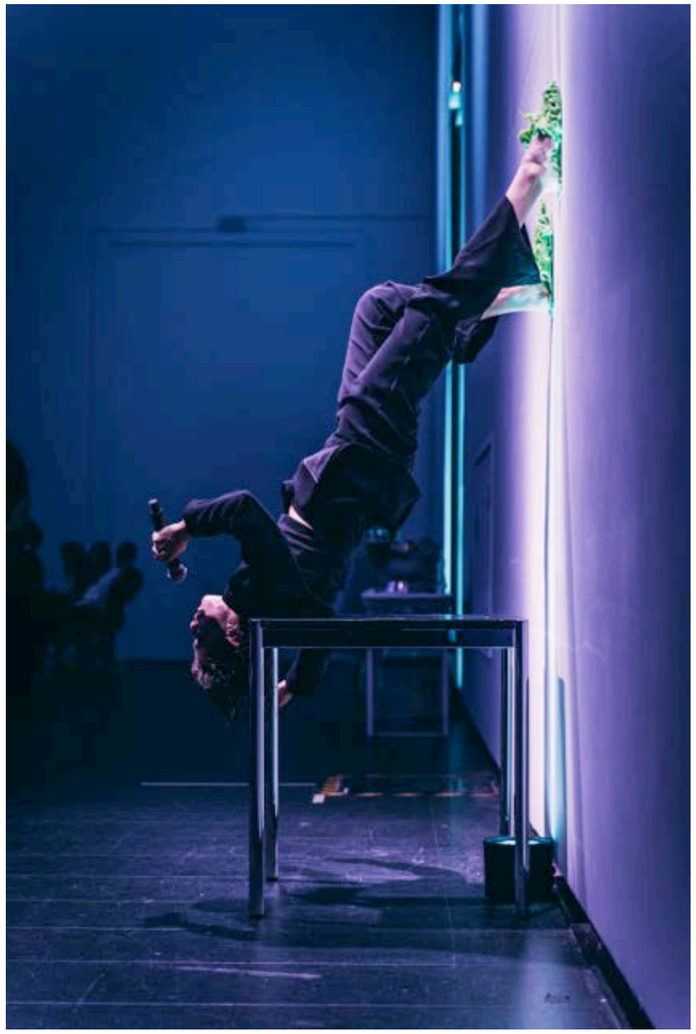
<< Exhibition view >>

<< Plug in 2 , collaboration with Kerim Zapsu.
Soft pastel drwaing on A4, mirror, cooling bag, ceramic, latex >>

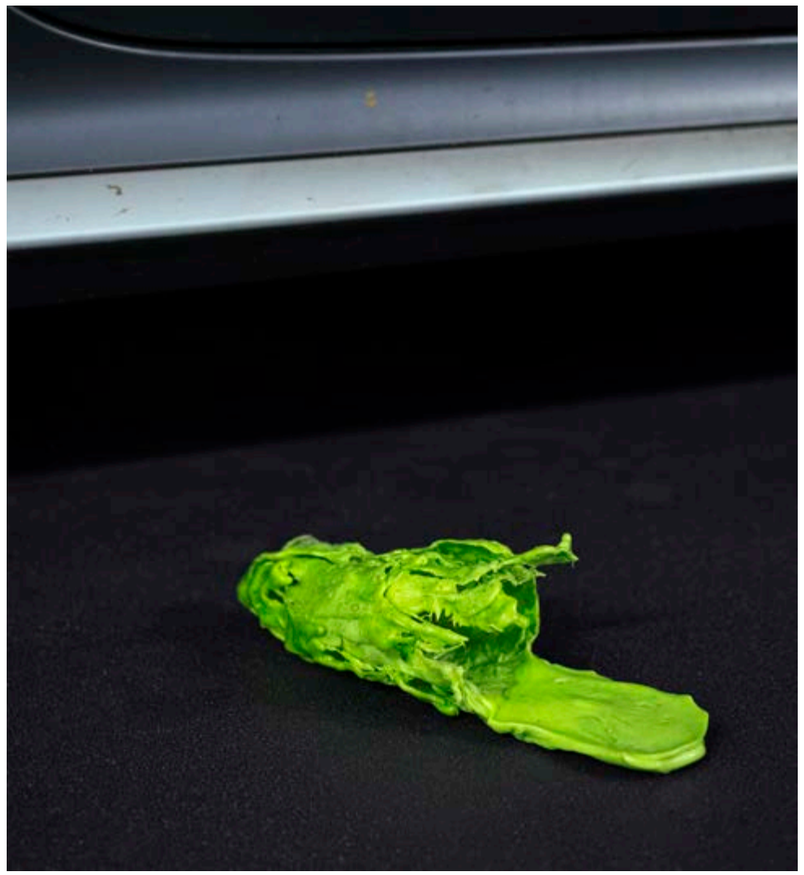
Wearables

Performed in ‘Vocal Drift’ by Deva Schubert
Haus der Kunst, München, DE
10.11.2024

Shoes archetypically symbolize movement, orientation, and one’s place in the world. In Wearables, this symbolism is inverted. Cast from hot glue, the fragile mules function less as protective objects than as provisional devices for moving through uncertain terrain. They emerge between physical relocation and digital circulation, where movement is increasingly shaped by unstable conditions rather than stable ground.



<< ‘Vocal Drift’ by Deva Schubert with Wearable sculptures >>



Weird

Solo Exhibition
Mamut art Project Kücükciflikpark, Istanbul, TR
03.04.2019 – 07.04.2019

Weird is an ongoing sculptural series that I have been developing continuously since 2018. Produced through a process of heating and cooling hot-melt adhesive, each sculpture emerges through a negotiation between intention and material agency, allowing unpredictable forms to develop.

Borrowing its title from book *The Weird and the Eerie*, the series explores the unsettling space where the familiar becomes estranged. The works oscillate between bodily and synthetic appearances, evoking fragments of flesh, cosmetic alteration, and manufactured surfaces. Existing in a state of constant ambiguity, they resist stable categorization and blur the boundaries between interior and exterior, attraction and repulsion.

The series considers nostalgia not as remembrance but as a product of selective memory—shaped as much by omission as by what is preserved. Within this unstable terrain, the sculptures propose speculative bodies that expose the porous thresholds between the organic and the artificial.
"Weird involves a sensation of wrongness: a weird entity or object is so strange that it makes us feel that it should not exist, or at least it should not exist here."
— The Weird and the Eerie

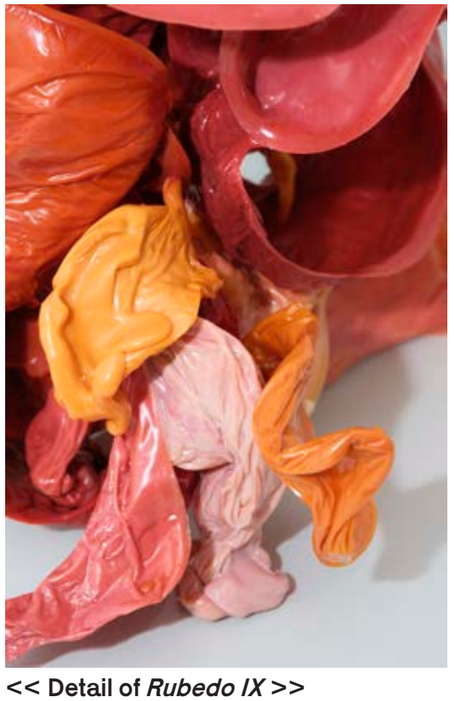
Text by Ece Cangüden

<< *Rubedo I*, 2018
Hot melt glue, 85 x 48 x 45 cm >>

<< Detail of *Rubedo I* >>

<< *Rubedo IX*, 2026
Hot melt glue, 41.5 x 29 x 35 cm >>

<< *Rubedo IX*, 2026
Hot melt glue, 41.5 x 29 x 35 cm >>



<< Detail of *Rubedo IX* >>

I love disaster and I love what comes after

Solo Exhibition
Sub, Çanakkale, TR
20.10.2018 – 20.11.2018

Ece Cangüden's practice emerges from an ongoing interest in transformation, instability, and the agency of materials. Developed initially while working within architectural production environments, these works draw from surplus materials, industrial residues, and processes that resist complete control.

Rather than treating form as a fixed outcome, Cangüden approaches it as a temporary condition—subject to erosion, mutation, and disappearance. Chance becomes an active collaborator. Organic formations, speculative cosmologies, black holes, dark matter, and microscopic life forms intersect within surfaces that continuously oscillate between emergence and dissolution.

A recurring aspect of this body of work is the use of solvent-based interventions. Previously completed drawings and archives are subjected to acts of removal, allowing images to partially disappear, dissolve, or transform into new configurations. Erasure here is not understood as negation but as a productive gesture that generates alternative possibilities for form and meaning.

Working between visibility and disappearance, memory and material decay, the works inhabit a liminal space where images are simultaneously forming and vanishing. The resulting compositions function less as representations and more as traces of an ongoing negotiation between control and contingency.

For the exhibition at sub, Cangüden extended this methodology into an open workshop process centered around the notion of losing form. Participants were invited to engage with strategies of erasure, transformation, and material uncertainty, becoming part of a collective exploration of how images, memories, and structures continuously shift over time.

Rather than presenting disappearance as an endpoint, the project proposes it as a generative condition—one in which transformation, vulnerability, and unpredictability become fundamental tools for producing new realities.

Text by Ilayda Tunca

<< Exhibition view >>

<< Exhibition view >>