

VENÜS ES  
SAAAT Kibele  
YÖNÜNDE Yarman  
DÖNER



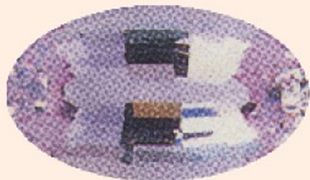
20.02.2024 \* 23.03.2024

Açılış —  
*Opening*  
20.02.2024



Salı —  
*Tuesday*  
18.00

VENUS  
ROTATES  
CLOCKWISE



**VISION**

AKARETLER NO:35 BEŞİKTAŞ





## Rings IV

Analog

9 x 9.5 cm

Light pink string and  
paper on paper

**2021**





Rings X

VSJD XXIV  
15x12 cm  
Paper on paper with rainbow  
stitches

**2022**

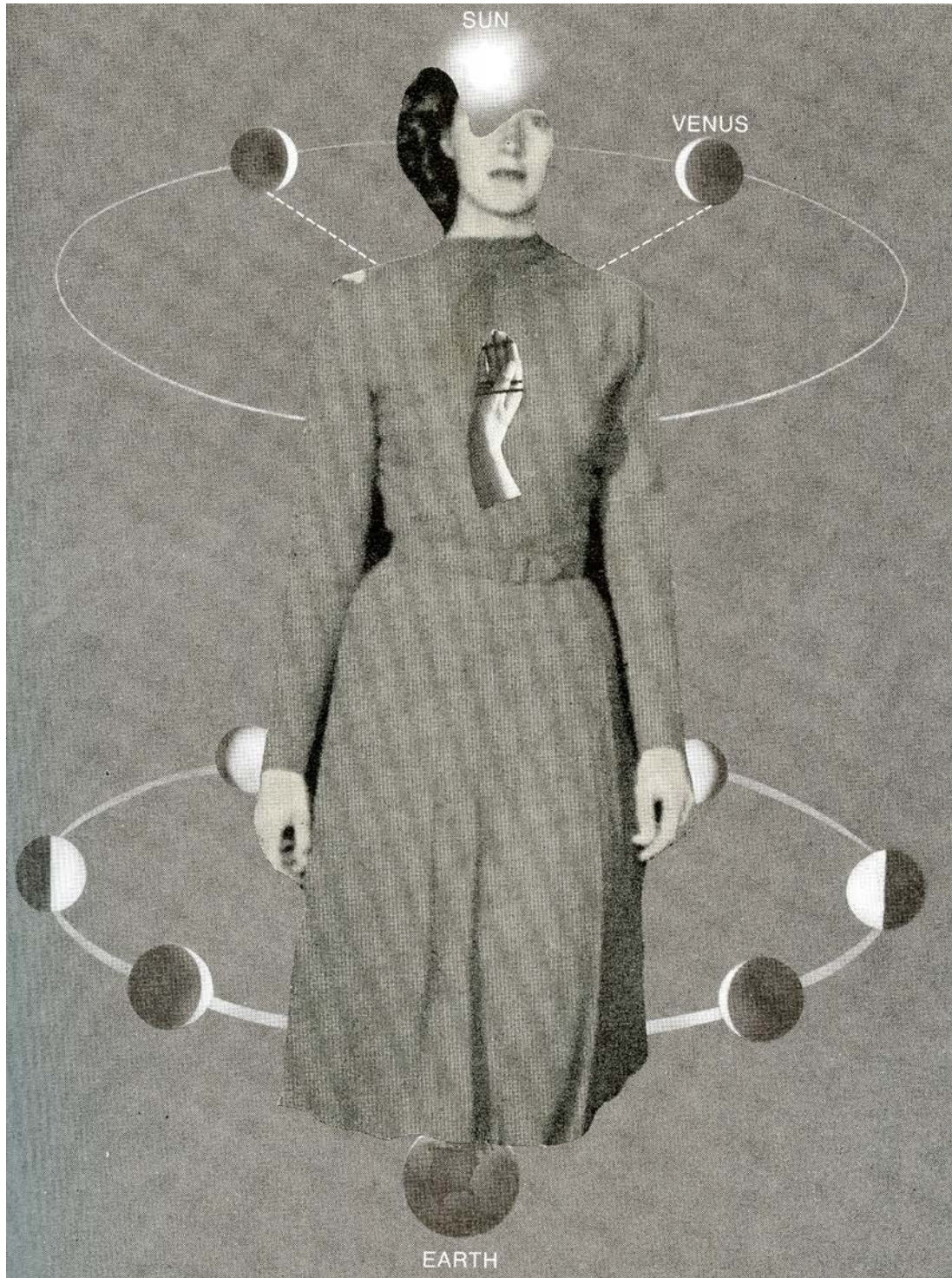


JFIP I

Analog  
12 cm x 12 cm  
Light pink string and  
paper on paper

**2022**

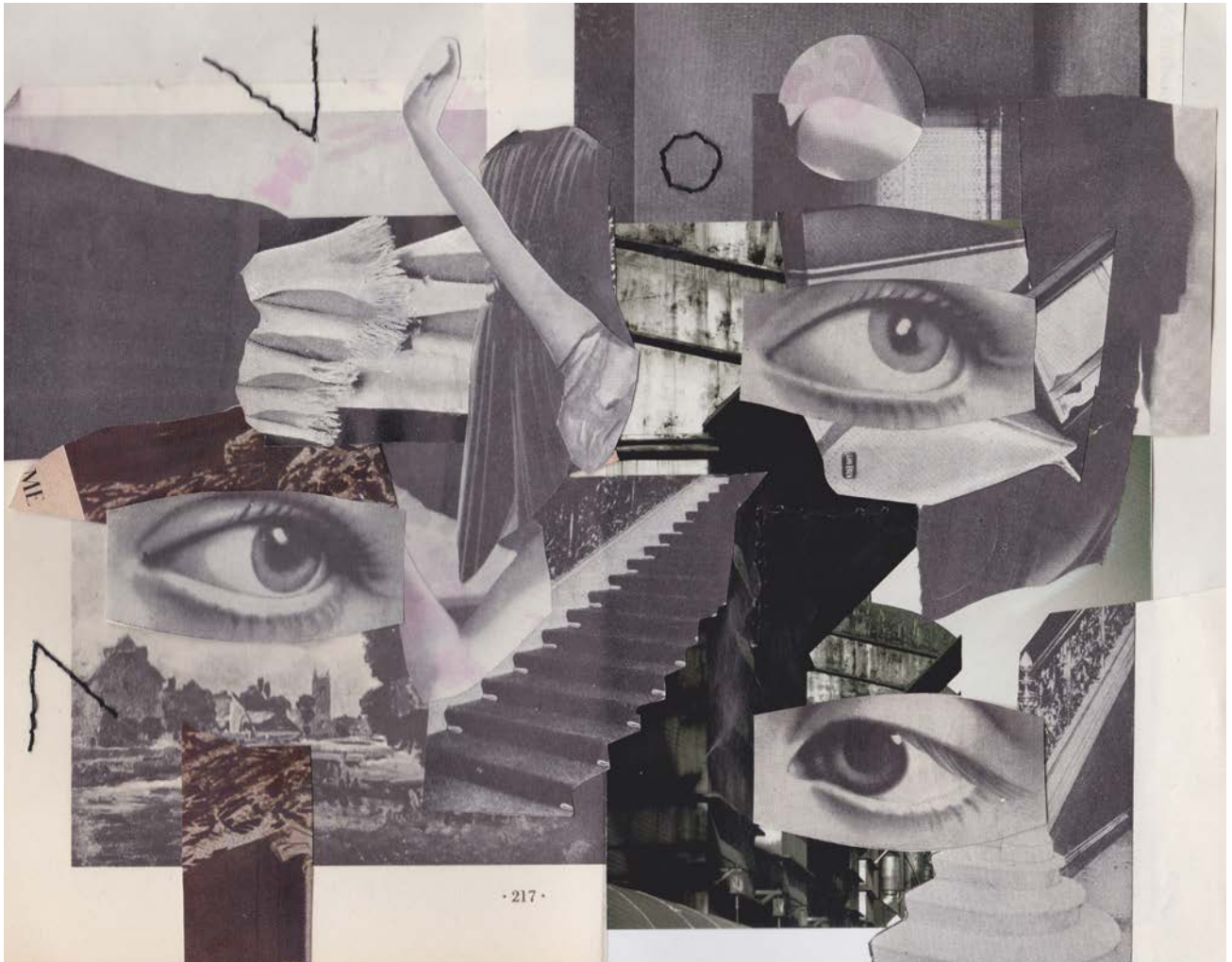




Rings I

Analog  
12 x 16 cm  
Paper on paper

2021

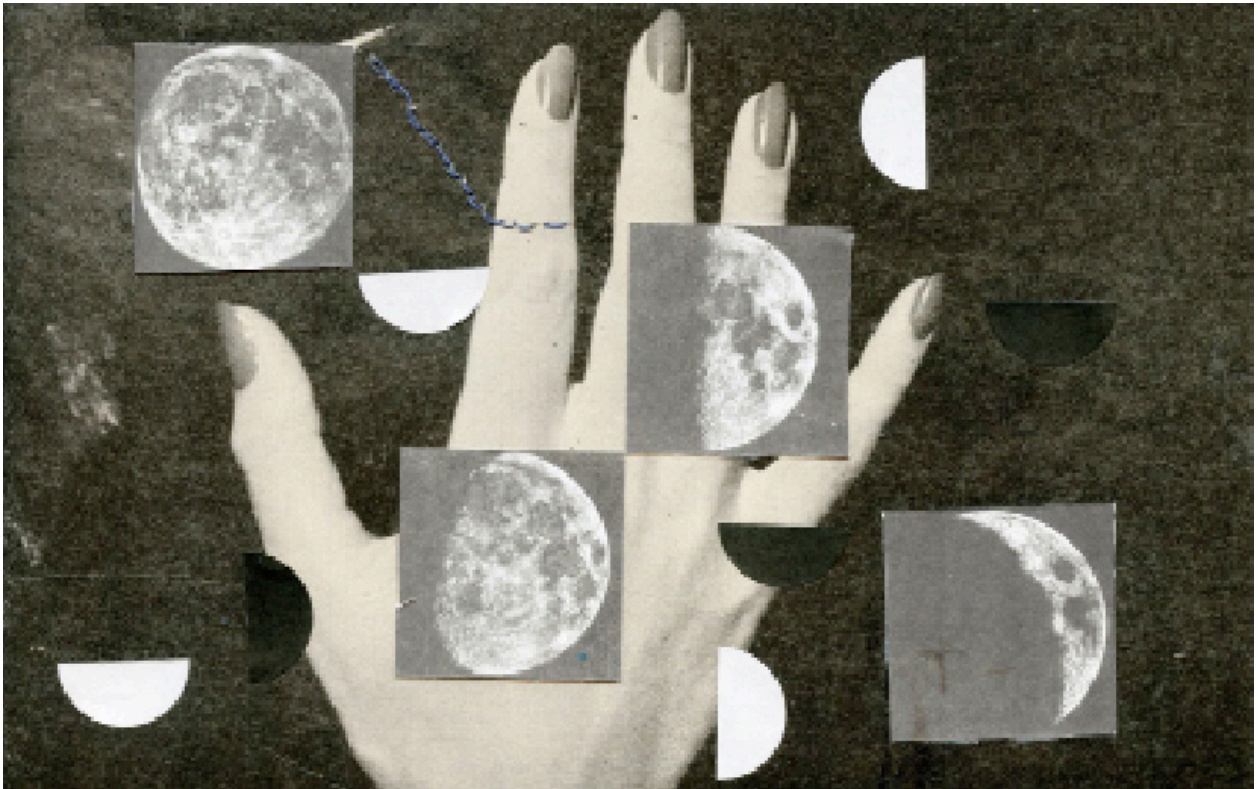


Ghosts Somewhere Else I

Analog  
24 x 19 cm  
Paper on paper

2020

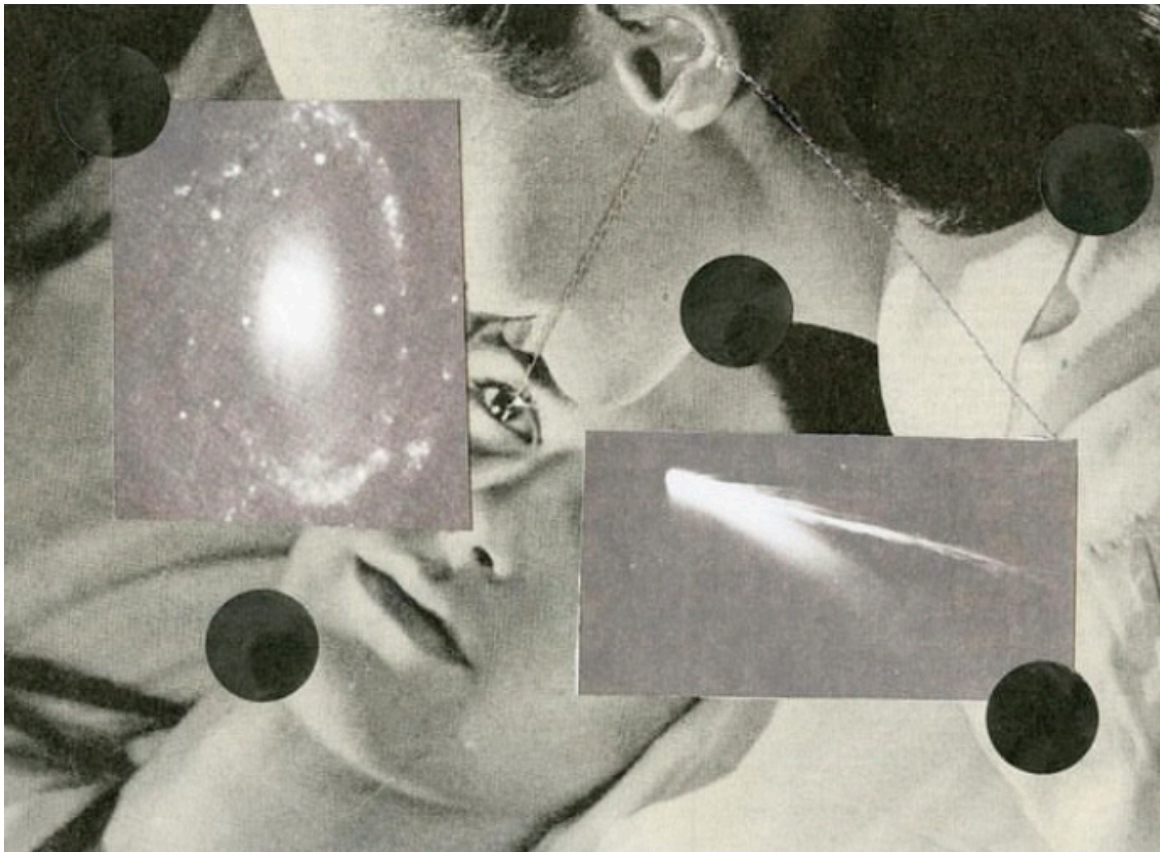




VRC IV

Analog  
16 cm x 9 cm  
Light blue string and  
paper on paper

**2022**



VSXD XXII

Analog  
20 x 14 cm  
Light pink and  
paper on paper

*2020*

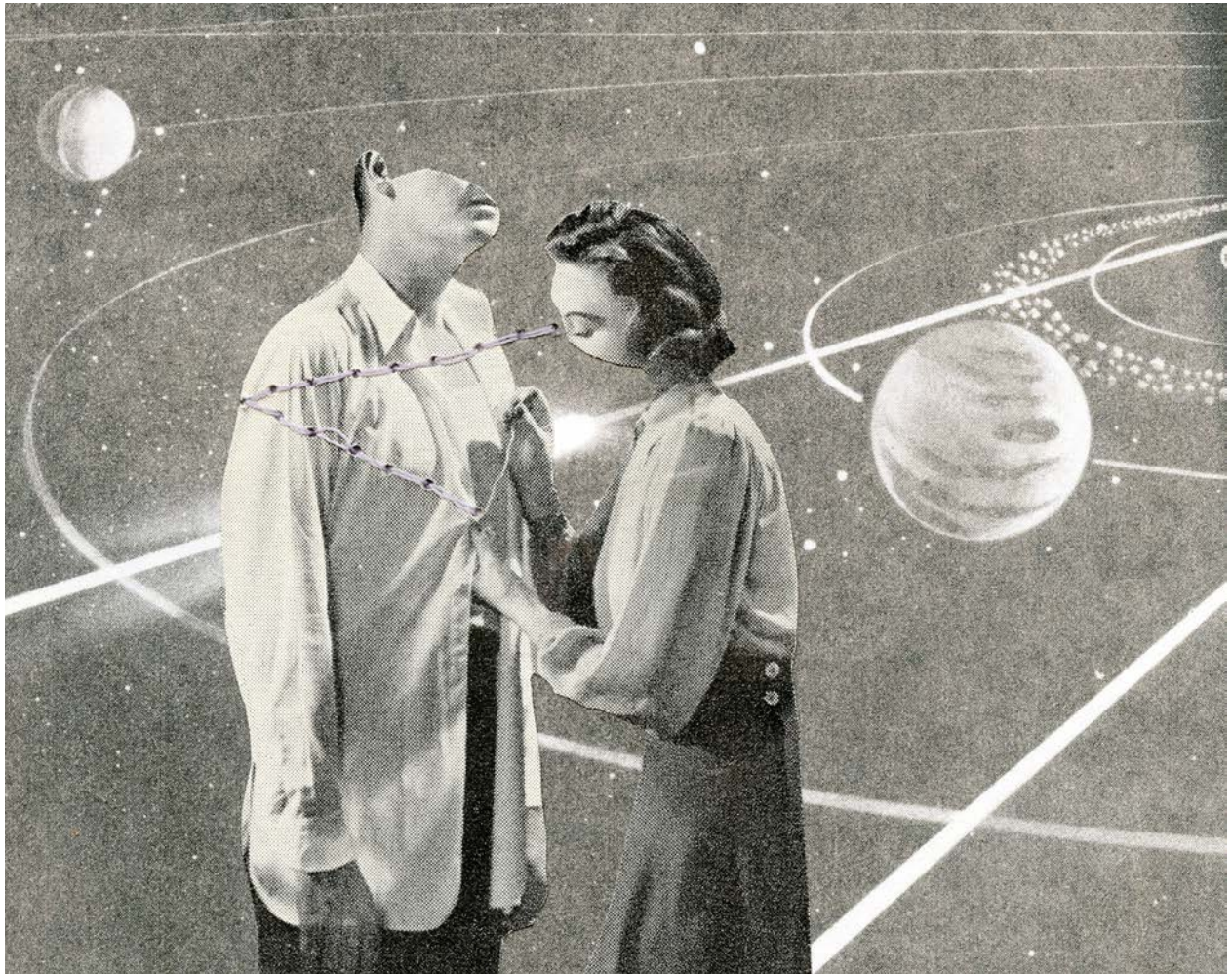




SALIS III

Digital  
60 x 60 cm  
Fine-art print

2020



### Rings III

Analog  
12 x 10 cm  
Purple string and paper  
on paper

**2021**





PULSARS I

Analog turned digital  
100 x 85 cm

*2021*



PULSARS II

Analog turned digital  
90 x 85 cm

**2021**





PULSARS III

Analog turned digital  
80 x 85 cm

**2021**



DDD

Analog turned digital  
17.5 x 25.5 cm  
Paper on black card stock

2020

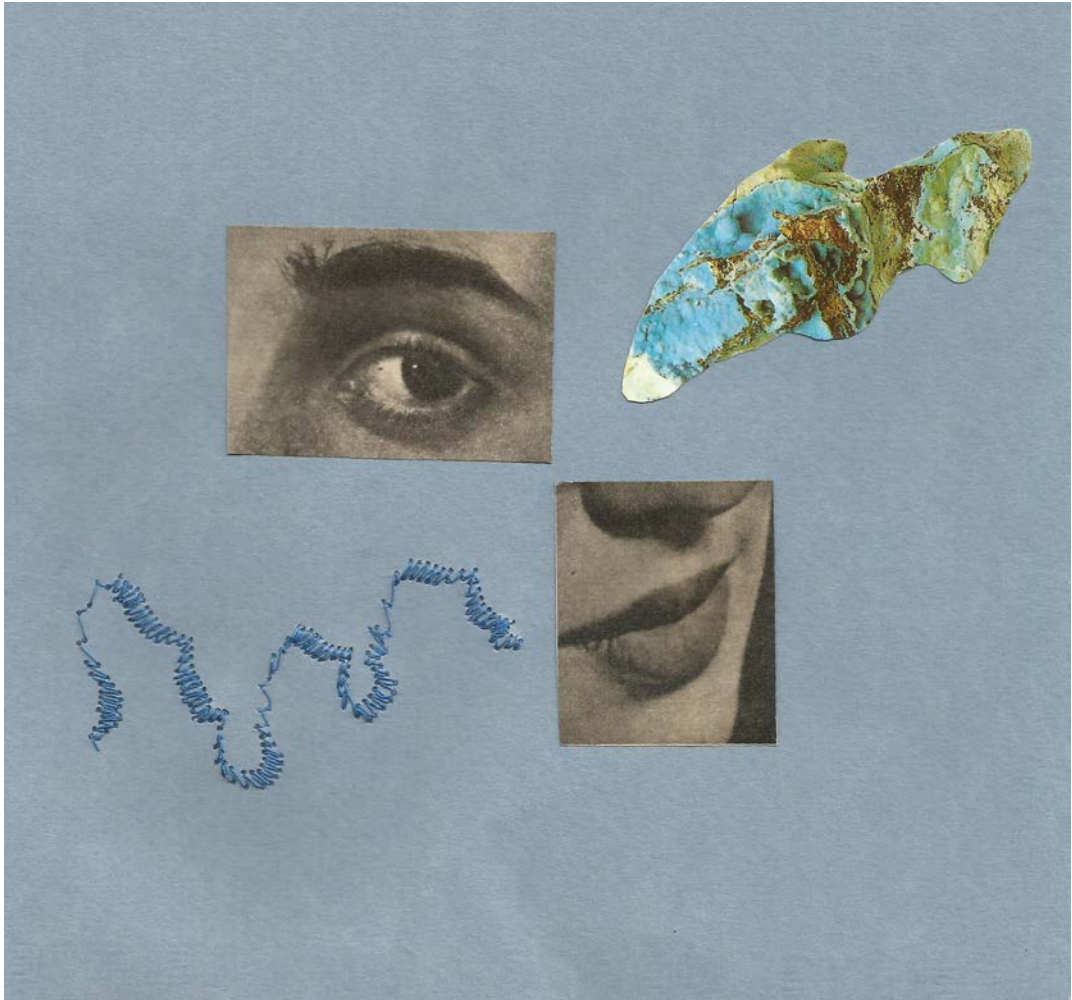




VSD III

Analog  
15 x 17 cm  
Blue string and paper  
on pink card stock

**2021**

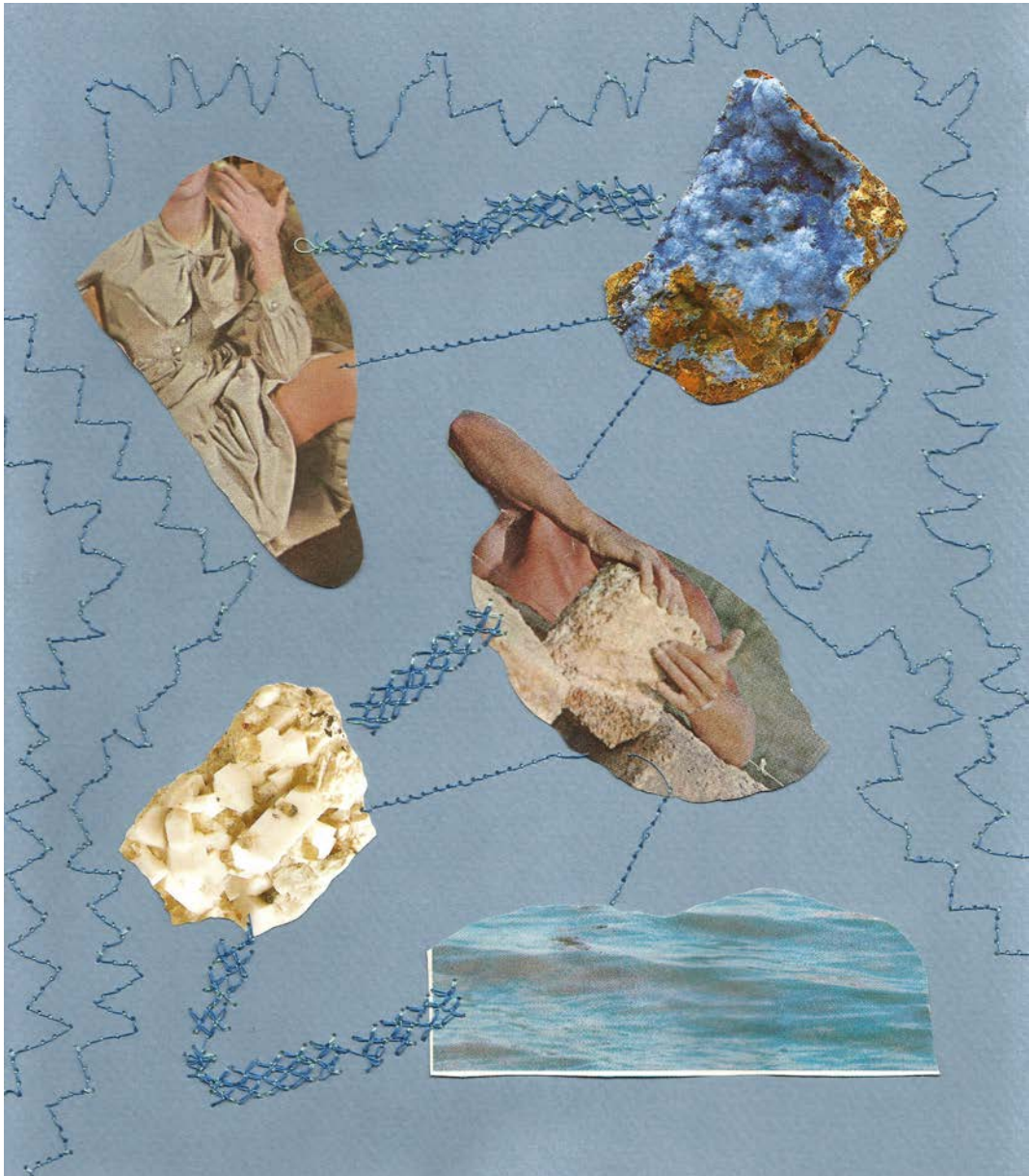


VSD IV

Analog  
17.5 x 16.5 cm  
Blue string and paper  
on blue card stock

**2021**





VSD V

Analog  
20 x 22.5 cm  
Blue string and paper  
on blue card stock

**2021**



SALIS I

Digital  
20 x 20 cm

2020





SALIS II

Digital  
40 x 40 cm

2020



SALIS IV

Digital  
30 x 30 cm

2020





YON I

Digital  
80 x 85 cm

**2021**



A GLASS OF MILK

Paper on paper with blue  
stitches

**2022**





HER ŐEY VE HİÇBİR ŐEY

Paper on paper with blue  
stitches

**2022**



LANDING LEVITATING

Paper on paper with blue  
stitches

**2022**





CELESTIAL LANDSCAPES FOR DISINTEGRATING II  
~16 cm x 20 cm

Paper on paper

**2023**



CELESTIAL LANDSCAPES FOR DISINTEGRATING III

Paper on paper

**2023**





SE I

Paper on paper with blue stitches

**2021**



SE II

Paper on paper with purple stitches

**2021**





face. The shape of the corona varies continuously and is thus different at each successive eclipse. The structure of the corona is maintained by the magnetic field of the sun.

#### 19.4a The Coronal Spectrum

The visible region of the coronal spectrum, when observed at eclipses, shows a continuum, and also both absorption lines and emission lines. It is easy to tell which part of the coronal spectrum comes from the emission lines: simply consider everything above the continuum level. The emission lines do not correspond to any normal spectral lines that are known in laboratories on earth or on other stars, and for many years their identification was one of the major problems in solar astronomy. In the late 1930's, it was discovered that they arose in atoms that were multiply ionized. This was the major indication that the corona was very hot. In the photosphere we find atoms that are neutral, singly ionized, or doubly ionized (Ca I, Ca II, and Ca III, for example). In the corona we find ions that are ionized approximately a dozen times (Fe XIV, for example, iron that has lost 13 of its normal quota of 26 electrons). The corona must be very hot indeed, millions of degrees, to have enough energy to strip that many electrons off atoms.

**Figure 19-8** The 1973 total solar eclipse, photographed from Africa by an expedition of the High Altitude Observatory. The coronal intensity falls off so rapidly with distance above the sun that photographic film cannot directly record such a large region of the corona; to take this photograph, a special filter was prepared that absorbed a large fraction of light near the center and less and less radially toward the edges. Thus the light that passed through the filter was more uniform in intensity than the incident radiation, and coronal structures are well outlined.

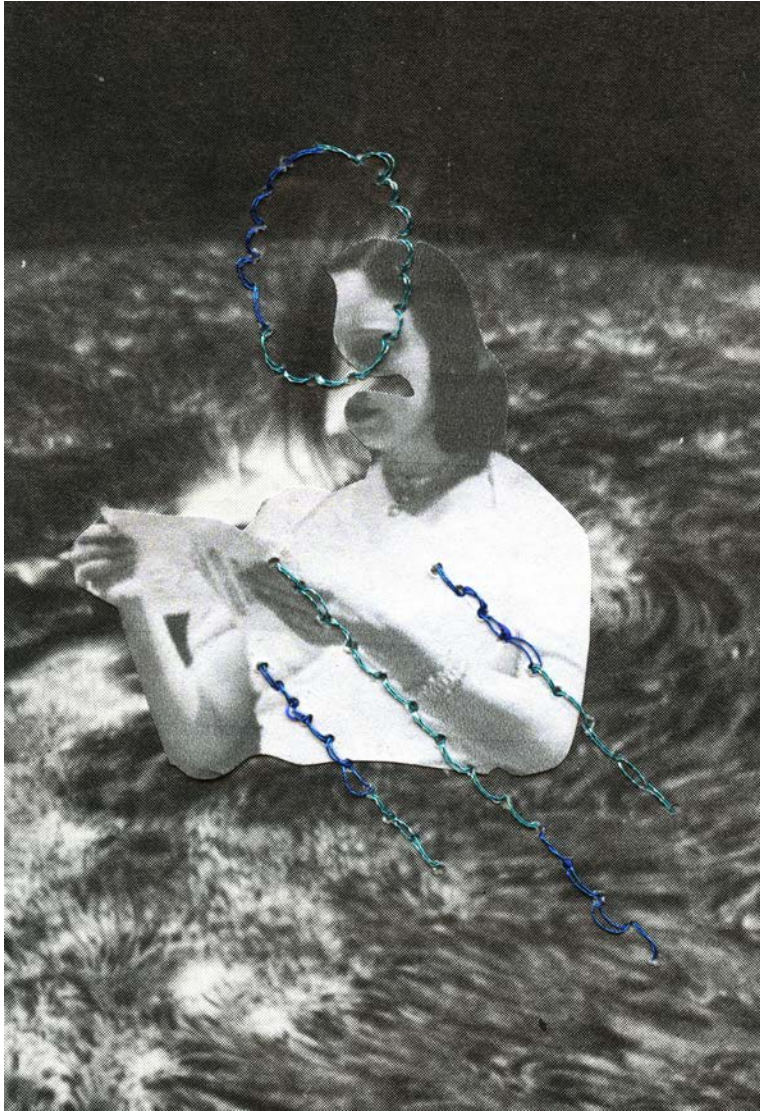
*By multiply (mult-i-plē) we mean more than once, that is, twice, three times, and so on.*

SF IV

Paper on paper  
17 x 30 cm

2022





SE III

Paper on paper with blue stitches

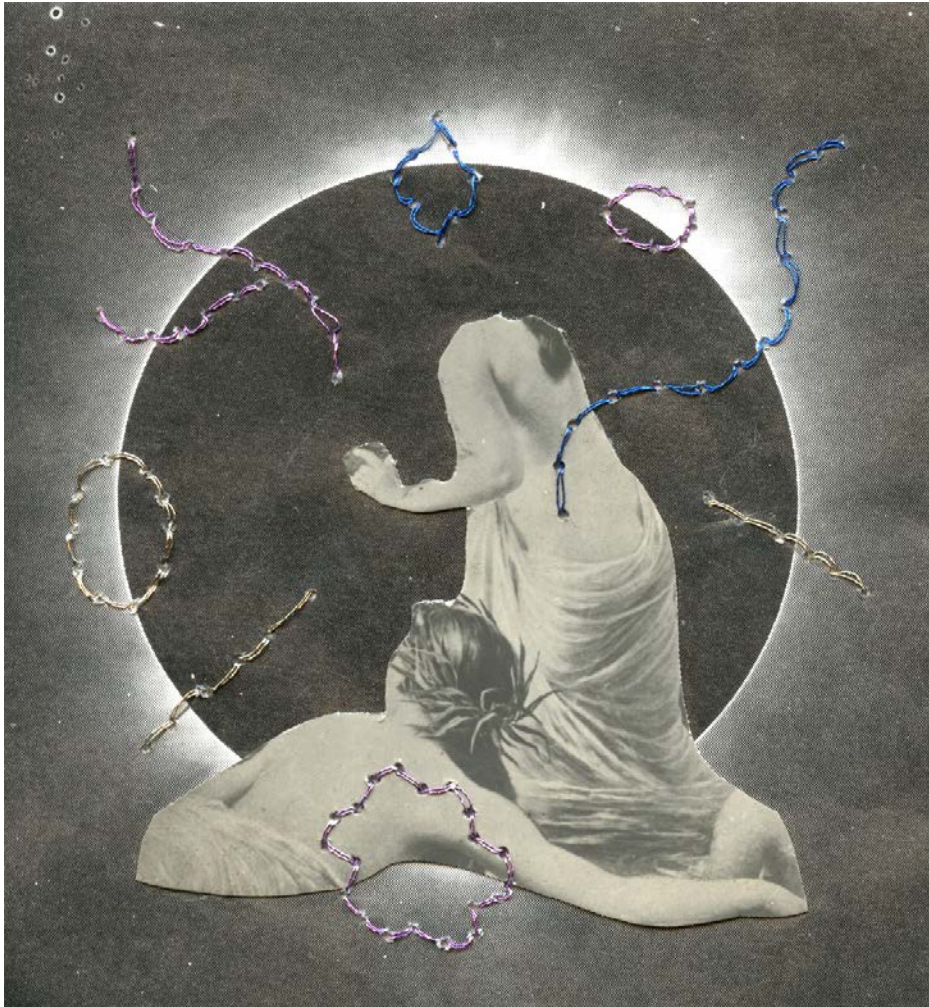
**2021**



SE IV

Paper on paper with blue stitches

**2021**



SE V

Paper on paper with blue stitches

**2021**

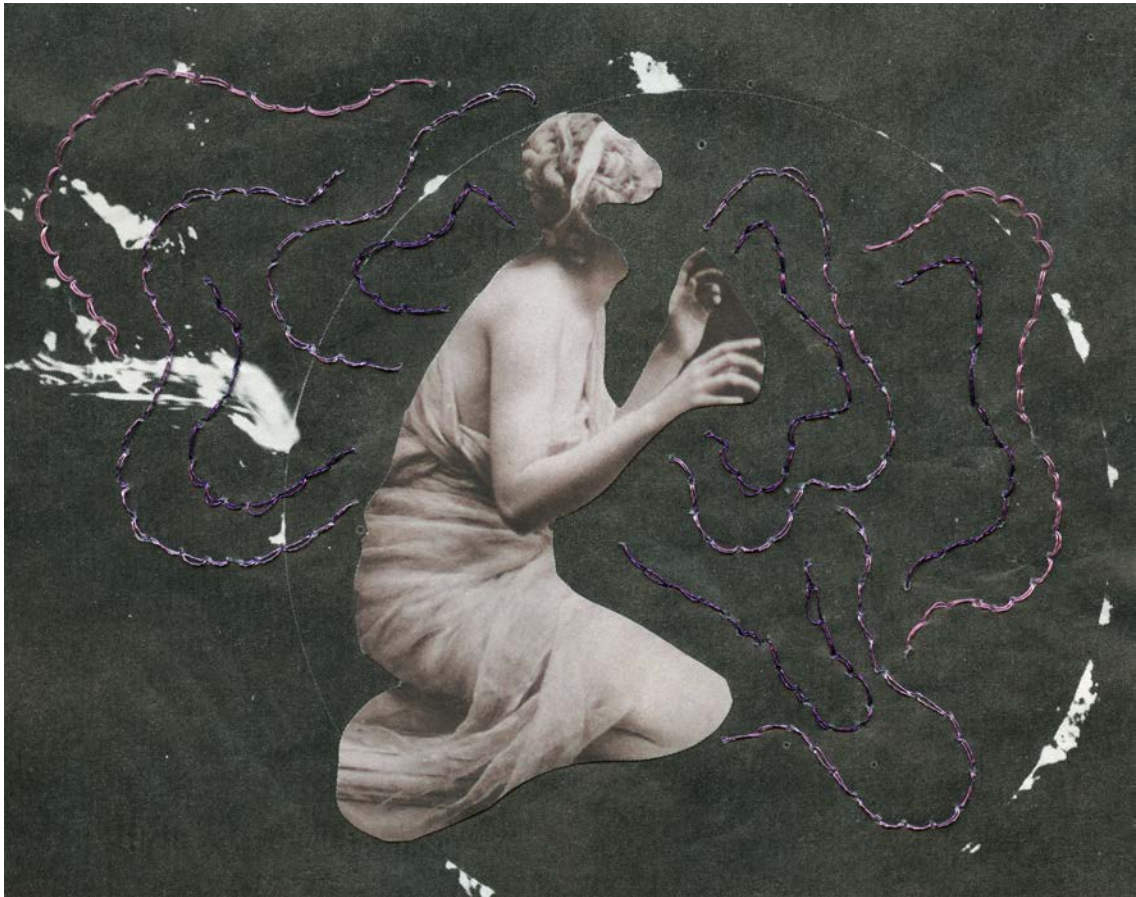




SE V

Paper on paper with blue stitches

**2021**



SE VII

Paper on paper with purple stitches

**2021**



VSVD 30

Paper on paper  
12 x 13,5 cm

**2021**





VSYD 31

Paper on paper  
11 x 13,5 cm

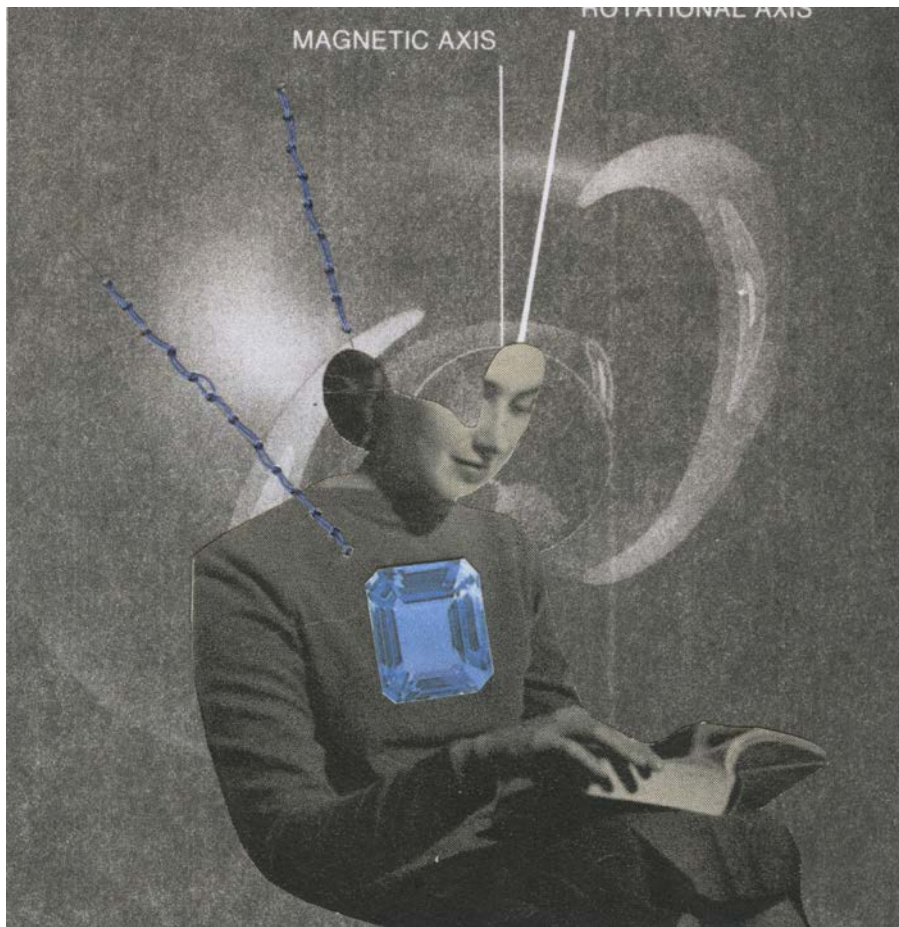
**2021**



VSYD 32

Paper on paper  
14 x 16,5 cm

**2021**



VSYD 33

Paper on paper with blue stitches  
10 x 11 cm

**2021**





VSJD 34

Paper on paper with blue, red and purple stitches  
8 x 12,5 cm

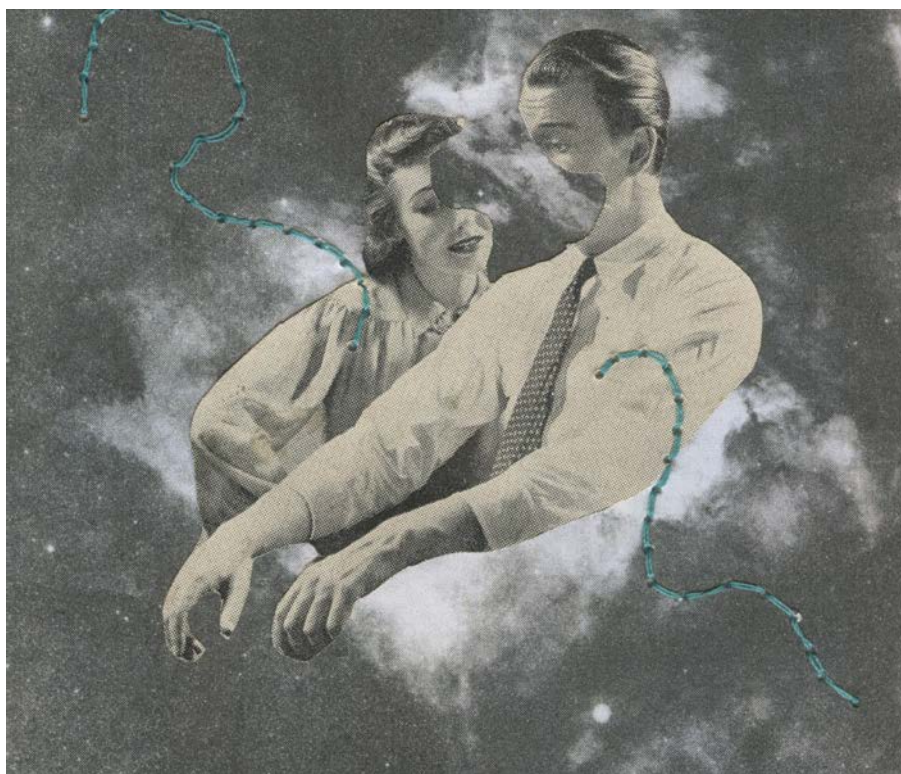
**2021**



VSJD 35

Paper on paper with white stitches  
12 x 17 cm

**2021**



VSXD 36

Paper on paper with green stitches  
9 x 10 cm

**2021**





VSJD 37

Paper on paper with red and purple stitches  
12,5 x 14 cm

**2021**



VSYD 38

Paper on paper with green, pink and purple stitches  
8 x 11,5 cm

**2021**



VSJD 39

Paper on paper with blue stitches  
12 x 15,5 cm

**2021**





VSYD 40

Paper on paper  
15 x 15,5 cm

**2021**



VSYP 41

Paper on paper with rosemary leaves and green stitches  
18 x 19 cm

**2021**



VSJD 42

Paper on paper with green stitches  
18 x 19 cm

**2021**





VSJD 43

Paper on paper with purple stitches  
15 x 20,5 cm

**2021**



VSJD 44

Paper on paper with blue stitches  
13 x 13,5 cm

**2021**



VSJD 45

Paper on paper with white stitches  
12,5 x 17,5 cm

**2021**





VSJD 46

Paper on paper with purple stitches  
5,5 x 18,5 cm

**2021**



VSJD 47

Paper on paper with green stitches  
19 x 18,5 cm

**2021**



VSJD 48

Paper on paper with green stitches  
20 x 20 cm

**2021**



VSJD 52

Paper on paper with green stitches  
17 x 21,5 cm

**2021**





VSJD 49

Paper on paper  
7 x 9,5 cm

**2021**



VSJD 50

Paper on paper  
15 x 19 cm

**2021**



VSJD 59

Paper on paper with pink stitches  
17 x 15,5 cm

**2021**





VSJD 51

Paper on paper  
18,5 x 24 cm

**2021**



VSYD 53

Paper on paper  
22 x 23 cm

**2021**



VSVD 56

Paper on paper  
16 x 17,5 cm

**2021**





VSYD 58

Paper on paper  
12,5 x 15,5 cm

**2021**



VSJD 54

Paper on paper  
21 x 24,5 cm

**2021**

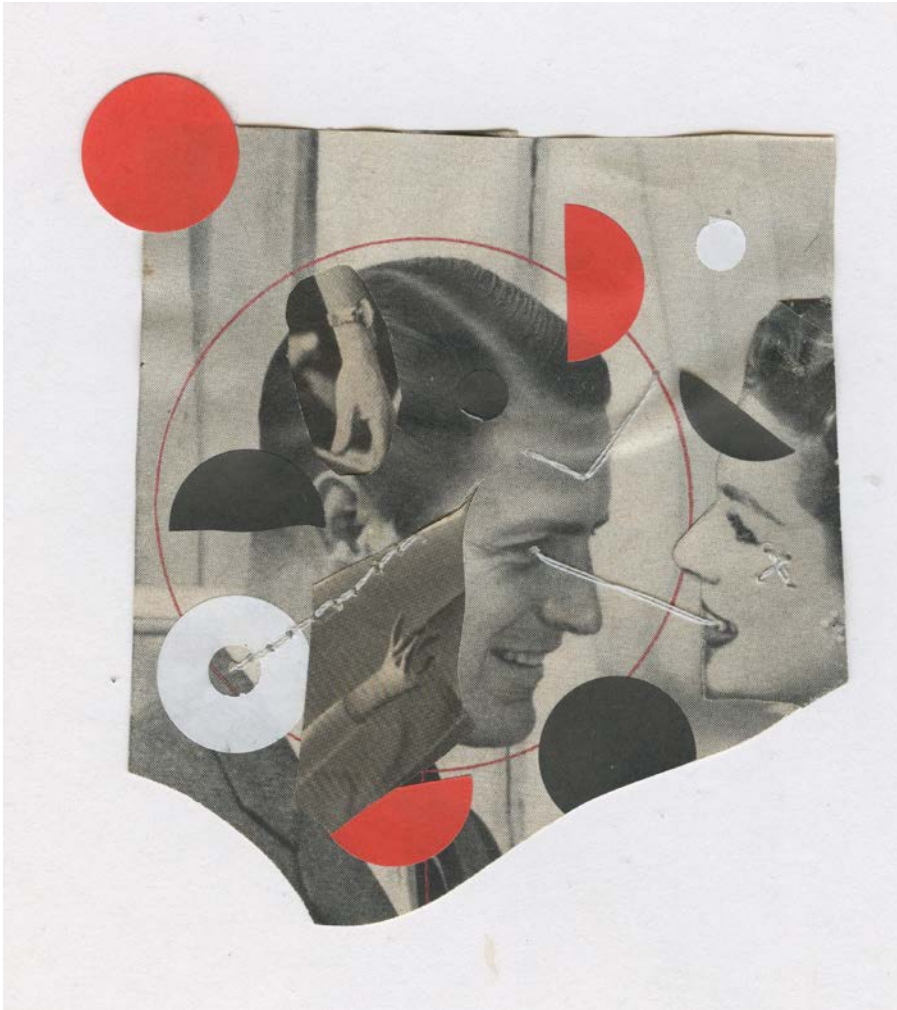


VSJD 63

Paper on paper with pink stitches  
6 x 8,5 cm

**2021**





VSJD 64

Paper on paper with white stitches  
9 x 9,5 cm

**2021**



VSJD 55

Paper on paper with gray stitches  
22 x 21,5 cm

**2020**

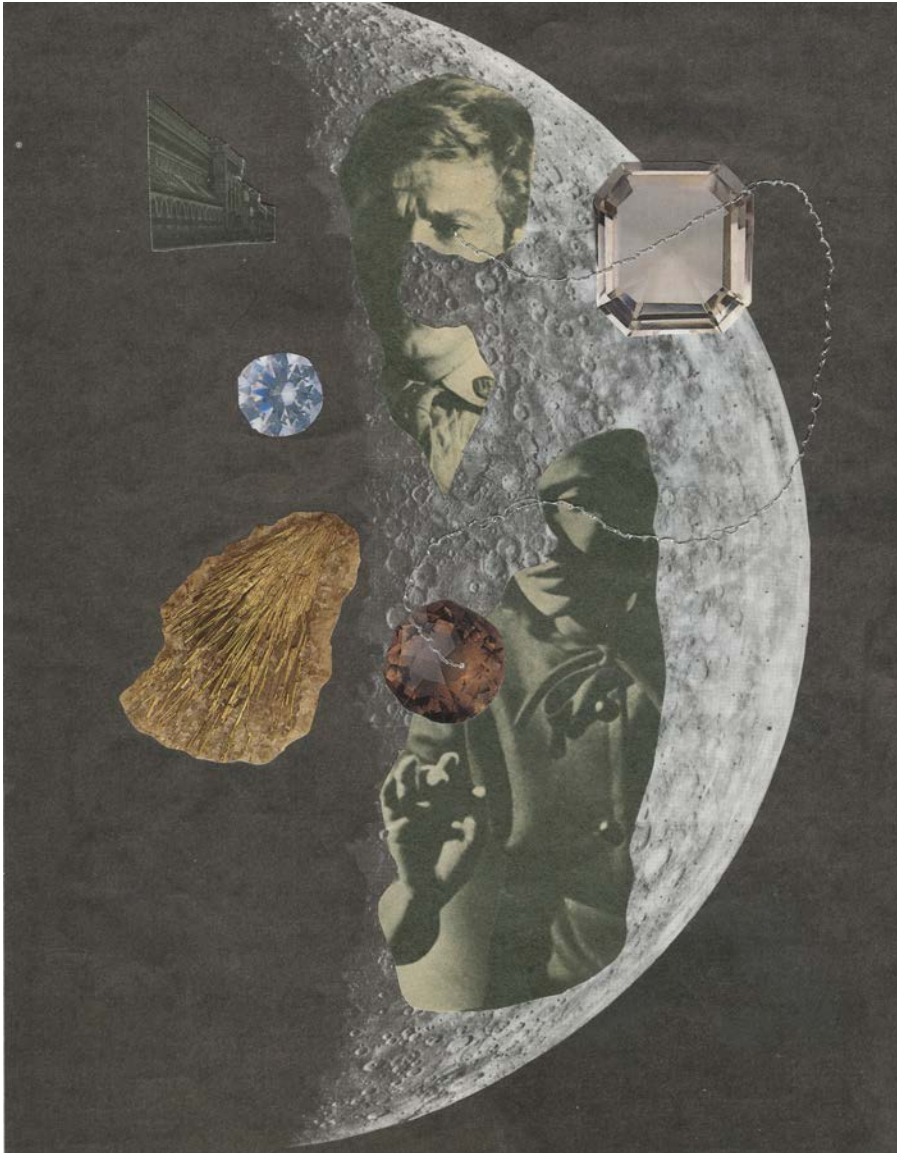


SE 19\_V

Paper on paper with yellow stitches  
20 x 22 cm

**2019**





VSJD 57

Paper on paper with gray stitches  
19,5 x 26 cm

**2021**



VSYD 60

Paper on paper with red stitches  
15,5 x 26,5 cm

**2021**



NUMMER 39  
34. JAHRGANG

# DIE WOCHE

BERLIN  
24. SEPTEMBER 1932



## EIN HIMMELSWUNDER

Eine Sonnenfinsternis, wie sie sich in dieser Form erst im Jahre 2017 wiederholen wird, ist von astronomischen Expeditionen aus den verschiedensten Teilen der Welt in Neu-England (USA.) beobachtet worden. Diese Himmelserscheinung, die in früheren Jahrhunderten die Menschen in Schrecken

VSXD 61

Paper on paper with gray stitches  
22 x 31 cm

**2021**

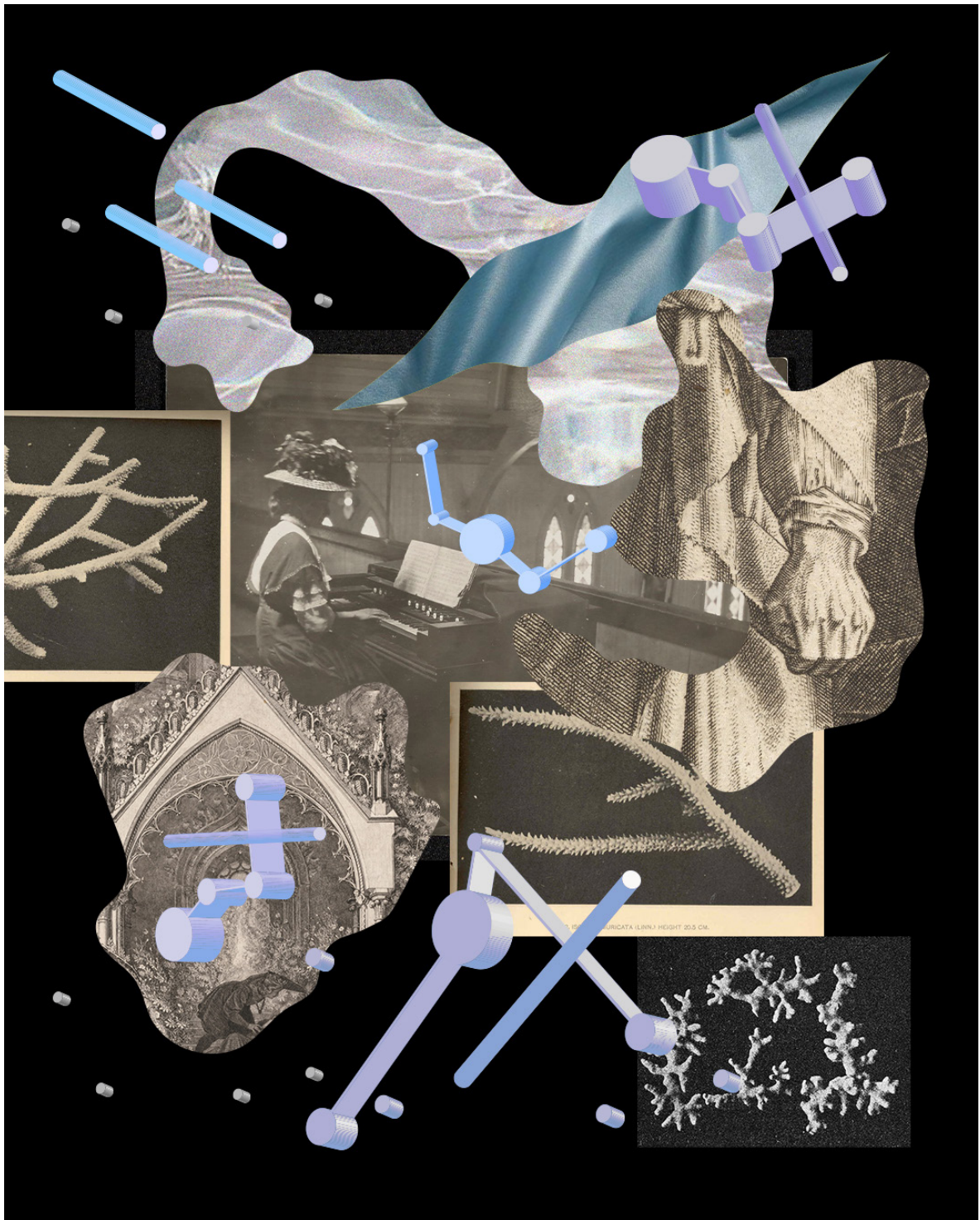




VSJD 62

Paper on paper with green stitches  
22,5 x 33 cm

**2021**



EY\_k

Digital  
20 x 25 cm

2020

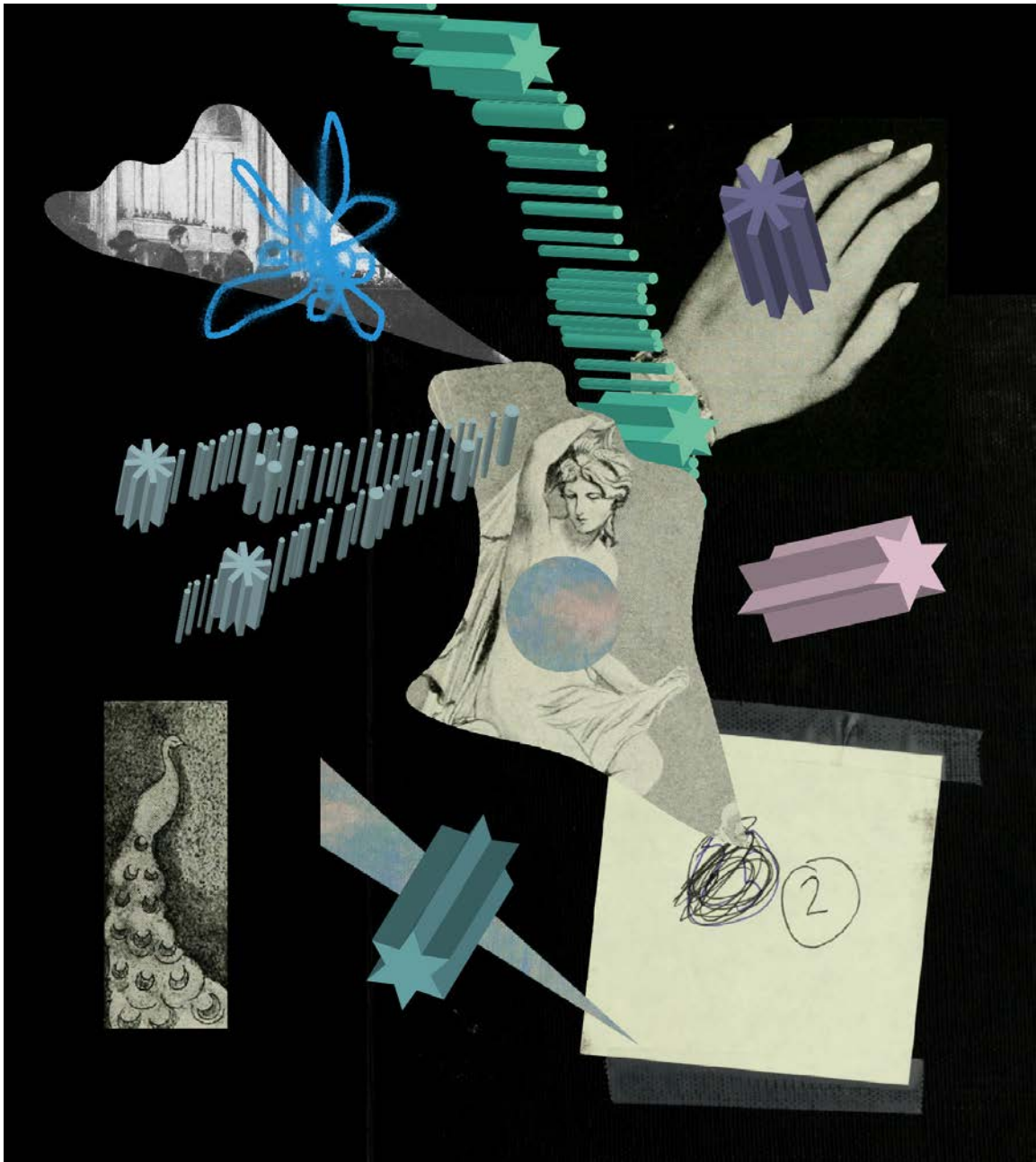


TI

Digital  
22,5 x 30 cm

2020





TLL

Digital  
70 x 70 cm

2020



MBN II

Digital  
30 x 30 cm

2020

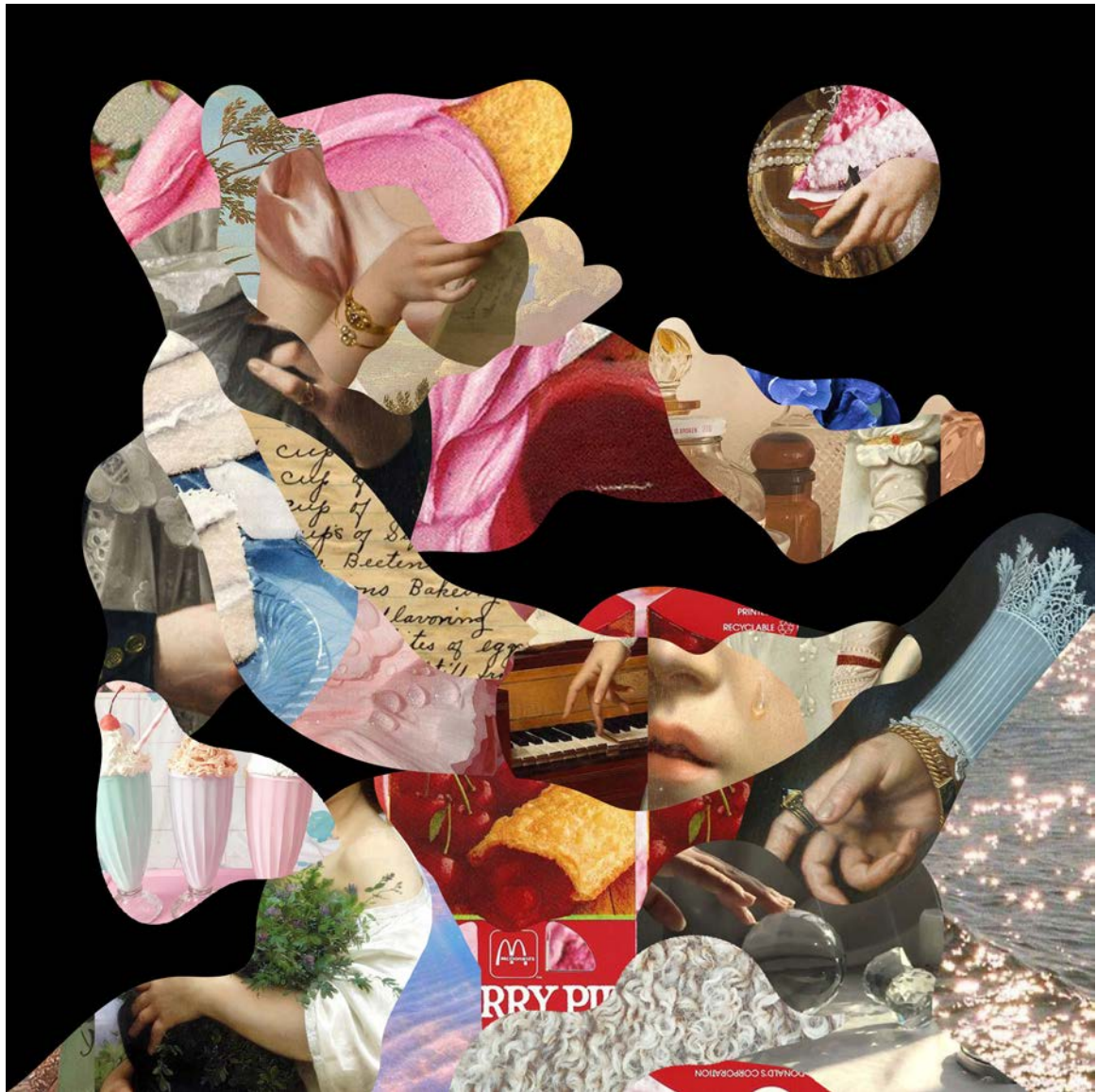


IPSOY II

Digital  
55,5 x 40 cm

2020





HYCAEIT

Digital  
20 x 20 cm

2020



## An Instruction Manual for Invisible Shapes

Cam üzerine lazer kazıma ve statik boyanmış paslanmaz çelik  
20 x 26 cm

2024





## My Little Pony

Animation

Duration: 10 seconds - loops

Animated by: Ali Taptık

{This animation could be projected on a white see-through curtain.}

To view, please visit:

<https://www.instagram.com/p/CQs7FoNA8nZ/>

2020





## Glass Aquarium

Animation

Duration: 10 seconds - loops

Animated by: Ali Taptık

{This animation could also be projected  
on a white see-through curtain.}

To view, please visit:

<https://www.instagram.com/p/COX2sIZgQUY/>

2020

# E S KIBELE YARMAN HAKKINDA

Eren Su Kibele Yarman 2015'te School of Visual Arts (New York)'ın Tasarım Bölümü'nde yüksek lisansını, 2012 yılında ise Bilkent Üniversitesi İletişim Tasarımı Bölümü'nden lisansını tamamladı. 2019'da başladığı Ortadoğu Teknik Üniversitesi Yerleşim Arkeolojisi Bölümü'nde ise doktor adayı.

Işık Üniversitesi Güzel Sanat Fakültesi İletişim Tasarım Bölümü'nde halen yarı zamanlı öğretim görevlisi. Geçmişte Bilkent Üniversitesi İletişim Tasarımı Bölümü'nde (2019) ve Işık Üniversitesi İletişim Tasarım Bölümü'nde (2017-2018) yarı zamanlı öğretim görevlisi olarak görev yaptı. İşleri CerModern'de (Ankara, Türkiye), Vermont School of Art'ta (Montpellier, Amerika, 2022), Augsburg Üniversitesi Tasarım Fakültesi (Almanya, Augsburg, 2017), School of Visual Arts Gramercy Gallery'de (ABD, New York City, 2014), gibi uluslararası karma sergilerde yer aldı. European Design Awards, American Institute of Graphic Arts ve Design Observer, Graphis, Grafik Tasarımcılar Meslek Kuruluşu gibi tasarım alanında çalışan kurumlardan İhap Hulusi Görey ve TÜYAP Kitap Kapağı özel ödülü de dahil olmak üzere ödülleri bulunuyor. 'Broken English Goodbye' (2021) ve 'The Importance of an Afternoon Nap' (2022) Onagöre tarafından yayımlanmış adında iki yayını var.

Kibele, sanat ve kültür alanında üretim yaptığı tasarım pratiğini 2015 yılından beri The New York Times, The Economist, The Atlantic, Washington Post, The Baffler, Slate gibi uluslararası süreli yayınlar; W. W. Norton, Koç Üniversitesi Yayınları, Timaş, Notos gibi yayınevleri ve Sabancı Müzesi, Studio-X İstanbul, SALT gibi sanat ve kültür kurumları için iş üreterek sürdürmektedir.

