



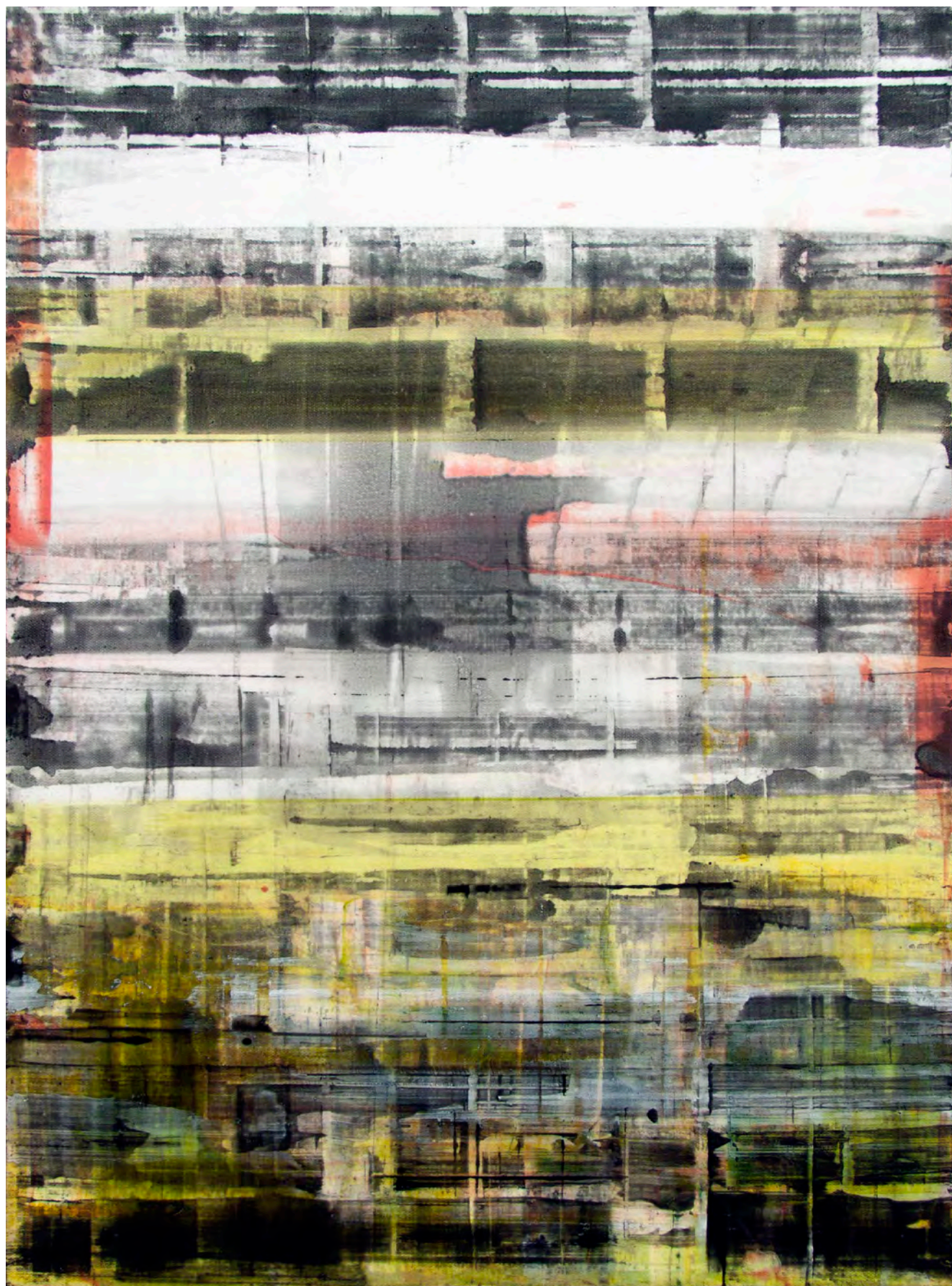
# Canan Tolon

*Then, and then*

Gallery Paule Anglim







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cover:  
REFLEX 15 (detail)  
2011  
oil on 20 panels  
72 x 120 IN  
183 x 305 CM

frontispiece:  
UNTITLED  
2011  
oil on canvas  
24 x 18 IN  
61 x 46 CM

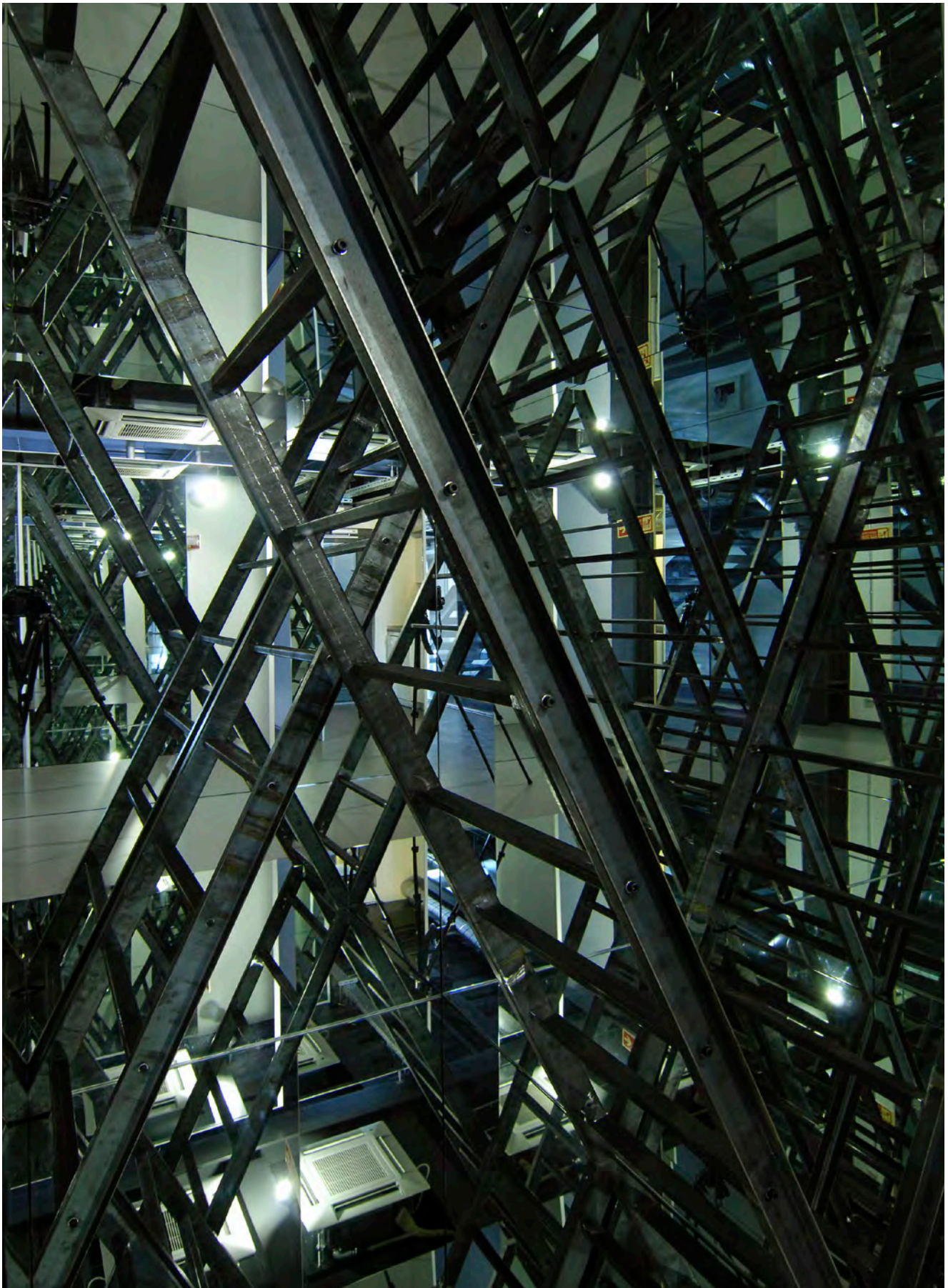
# Canan Tolon

*Then, and then*

Essay by Jacquelynn Baas

Gallery Paule Anglim





# Canan Tolon

BY JACQUELYNN BAAS

Born in Istanbul in 1955, Canan Tolon lives and works in Emeryville, California, across the bay from San Francisco. She holds a Master of Architecture degree from the School of Environmental Design at the University of California, Berkeley, and during the 1980s worked for architectural firms in Paris and San Francisco while simultaneously making her own art. Tolon worked in architecture offices for ten years, but she found the actual practice of architecture too confining:

*The architect's creative freedom is so reduced today that it is almost nonexistent. It is like a membrane so thin, so fragile, so permeable that it can no longer hold anything. Shapeless, vulnerable, perforated, and ready to explode.... This is how I see it. And this is how it is represented in my work.<sup>1</sup>*



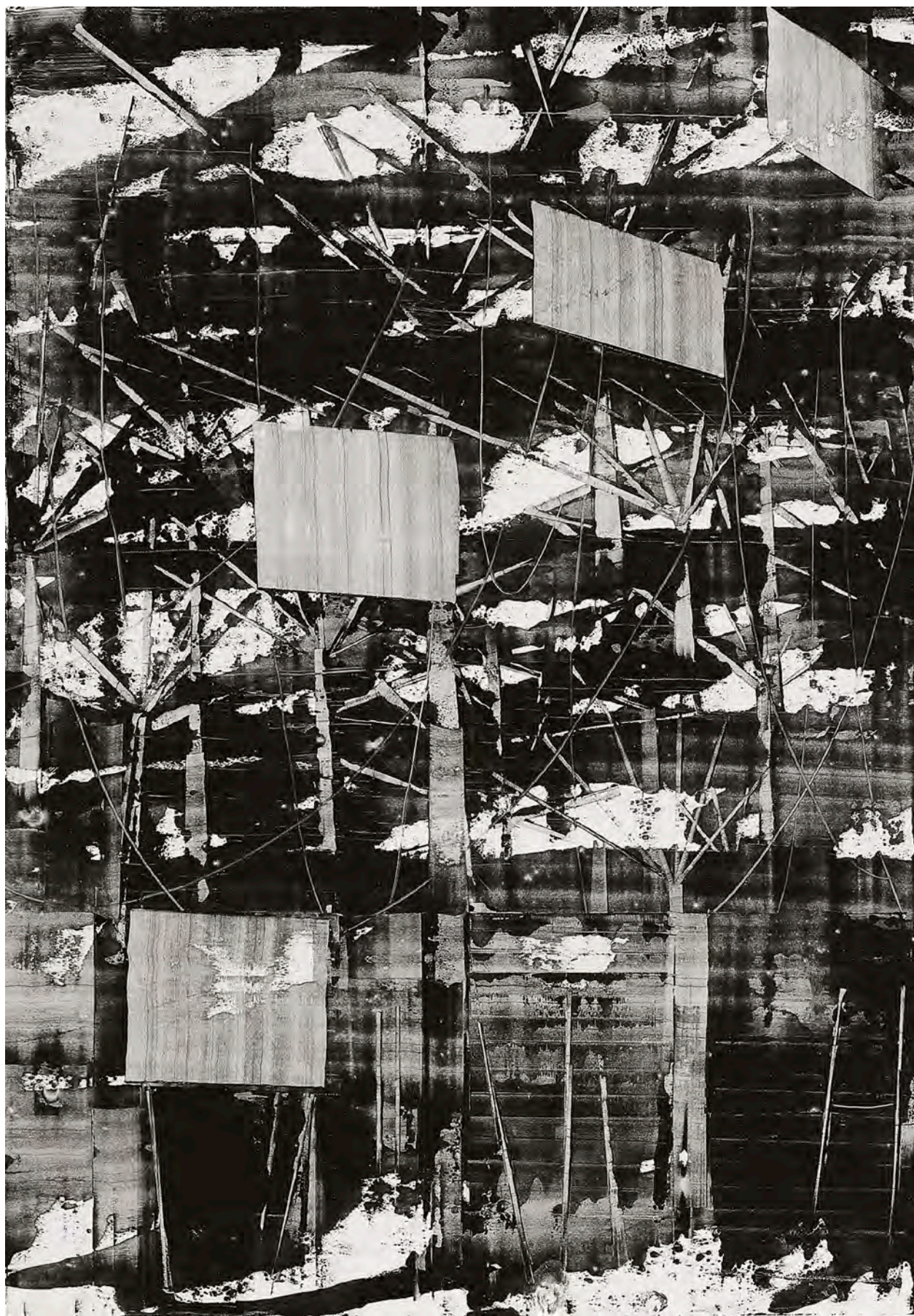
UNTITLED  
1998  
oil stick on mylar  
18 x 18 IN  
45,7 x 45,7 CM

Tolon's image of the creation of architecture as a vulnerable membrane, "ready to explode," calls to mind a soap bubble, whose beautiful, iridescent surface lasts only for a few moments before bursting, either on its own or upon contact with another object. Soap bubbles are traditional metaphors for utopian ideas. It would seem no accident that Tolon's father (who died last year) was an architect who trained with the utopian modernist architect and Nazi refugee, Bruno Taut, and worked in Postwar Germany designing Bauhaus-style architecture. His daughter's work bears witness both to the failures of utopian modernism, and to the environmental ravages of modern development. This is only her starting point, however: Tolon's fundamental concerns are more existential.

Like the artists she admires such as Marcel Duchamp, László Moholy-Nagy,<sup>2</sup> and Sigmar Polke, Tolon's work "follows a line of thought, not of production." Tolon works thematically, in parallel modes—drawing, sculpture, printmaking, installation, and painting—

EMERGENCY EXIT  
2007  
mirrors, steel ladders  
90.5 x 48 x 48 IN  
230 x 122 x 122 CM







each developing into further ideas. Among her principal intellectual resources have been the bleak, tragicomic writings of Samuel Beckett and those of the French philosophers Henri Bergson and Maurice Merleau-Ponty. According to Bergson, the experience of multiplicity is a “given” of consciousness.” Merleau-Ponty went further, asserting that objects are correlates of our bodies and their sensor motor functions. Objects, events, and our own bodies create each other within our conscious minds as parts of the same perceived reality.



UNTITLED  
1996  
oil stick on mylar  
11 x 11 IN  
28 x 28 CM

Canan Tolon’s untitled series of black and white drawings from the 1990s is a test of just how habitually our minds filter and shape the raw data that comes in through our eyes. These ravishing drawings began, she says, as sketches for paintings and “acquired a life of their own.” She made them by applying black oil paint to slick, opaque mylar, and then selectively scraping and removing the black pigment, allowing the white of the paper to shine through. Tolon insists she intended the drawings to be totally abstract: “At first glance they look like photographs, but they have nothing to do with photographs. They don’t even have anything to do with reality.”

This depends, of course, on how one defines reality. Tolon here is referring to visible reality, which our mind edits, just like it edits her mylar drawings, turning them into depictions of something we can recognize. Tolon says of this process,

*I work with physical material, but we tend to read black-and-white images as if they were photographs, and to consider them true testimonies of reality, some kind of documentation. My work imitates photographs, and in this way it imitates reality.*

Some of these drawings appear to depict landscapes, while others seem to convey dark, enclosed spaces or vertiginous, nonstop façades. The closest artistic relative of the second type may be Piranesi’s *Carceri d’invenzione*, “Imaginary Prisons” (1745-61), a series of sixteen etchings of fantastic, dark, labyrinthine interiors that Tolon first saw when she was sixteen, and credits with kindling her desire to become involved with architecture. In contrast with Piranesi’s ancient buildings, the overwhelming, apparently inescapable buildings in Tolon’s fantastic images appear to be modernist housing blocks and massive interiors, experienced at warp speed.

UNTITLED  
1997  
oil stick on mylar  
10 x 7 IN  
25 x 18 CM





Canan Tolon's first major body of work consisted of collages combining architectural plans, charts, and views with renditions of nature and occasional natural objects. Grass—sprouting, thriving, dying, dead—became a leitmotif. The reason is not difficult to discern. Like the grid, grass is connected with the wish to find one's place on the earth. Its effervesce echoes that of existence itself. And, in contrast to her own constant travel, Tolon identifies with things that are rooted, and “growing where they should not be.” In these early works, Tolon was interested in juxtaposing and blurring the differences between geography, which represents the surface of the earth by means of an abstract system, and landscape, which is experiential, its horizon moving with the traveler.

An exhibition entitled STILL LIFES was Tolon's first opportunity to show her installations. First mounted at the School of Environmental Design, the University of California, Berkeley in 1990, the show traveled to Istanbul and to Santa Fe. The “still life” of her title refers on one level to traditional works of art that depict objects from the natural world combined with commonplace man-made objects in an artificial setting. But on another level, “still life” implicitly carries the meaning of the French term for this genre, *nature morte* (“dead nature”), which is the same in Turkish—*ölü doğa*.

The presence of grass dominates the STILL LIFES. “I wanted to bring live material into the gallery, such as grass growing on a canvas soaked wet by a capillary action,” she says. “Rather than a death watch, my work calls attention to the process triggered by that presumably static state, which in fact continues through further ‘life’ cycles.” Her “presumably static state” is of course *mort*, death, and “further ‘life’ cycles” refers to the processes of dying and decay. She exposed the roots of her grass, thus “uprooting” it within the context of an institution, and revealing its underside, “like in a freak show.” Within the unnatural, “clinical” gallery environment, growing and eventually dying natural materials were transformed into objects—something other than nature.

As landscapes, the STILL LIFES were intended to challenge romantic concepts of perfection—an artificial standard that transforms earthly landscapes and the things within them into something “denatured and disfigured,” according to Tolon. She describes the STILL LIFES as “impoverished” landscapes, places of “struggle for recovery.” STILL LIFES like LEAN-TO LANDSCAPE and SEESAW

LEAN-TO LANDSCAPE  
1991  
glass, grass and mixed  
media on canvas  
60 x 84 x 24 IN  
152 x 213 x 61 CM







ANGLE OF REPOSE  
2003  
site-specific installation at  
Mills College Art Museum,  
Oakland, California

LANDSCAPE were “generated” by TOPOGRAPHER—a kind of art-making machine deploying gravity, water, capillary action, oxidation, and time in order to grow grass and imprint rust on long strips of canvas. In use, TOPOGRAPHER has the appearance of a series of shelters separated by patches of grass, nestled into a long, water-filled tray. But Tolon’s landscapes are not intended to convey the concept of shelter as anything other than complex, signifying “our growing detachment from our surroundings and our inability to regard nature without envisioning its transformation.”

This is the strong message of UNDER PRESSURE, a sculptural installation from 1994. Grass was germinated and grown on sheets of metal bent under tension into curves, which were attached to metal see-saw devices on wheels, like gurneys. Thus bound and confined, the “landscapes” were lined up like prisoners undergoing torture or, as Tolon describes them, “like agricultural tools or vehicles that transport fragile living substances, or a row of stretchers lined up as hospital beds.” If UNDER PRESSURE alludes to the work of any other artist, it is the tortured figures isolated in steel cages of the twentieth-century Irish painter Francis Bacon, whose work was an early inspiration.

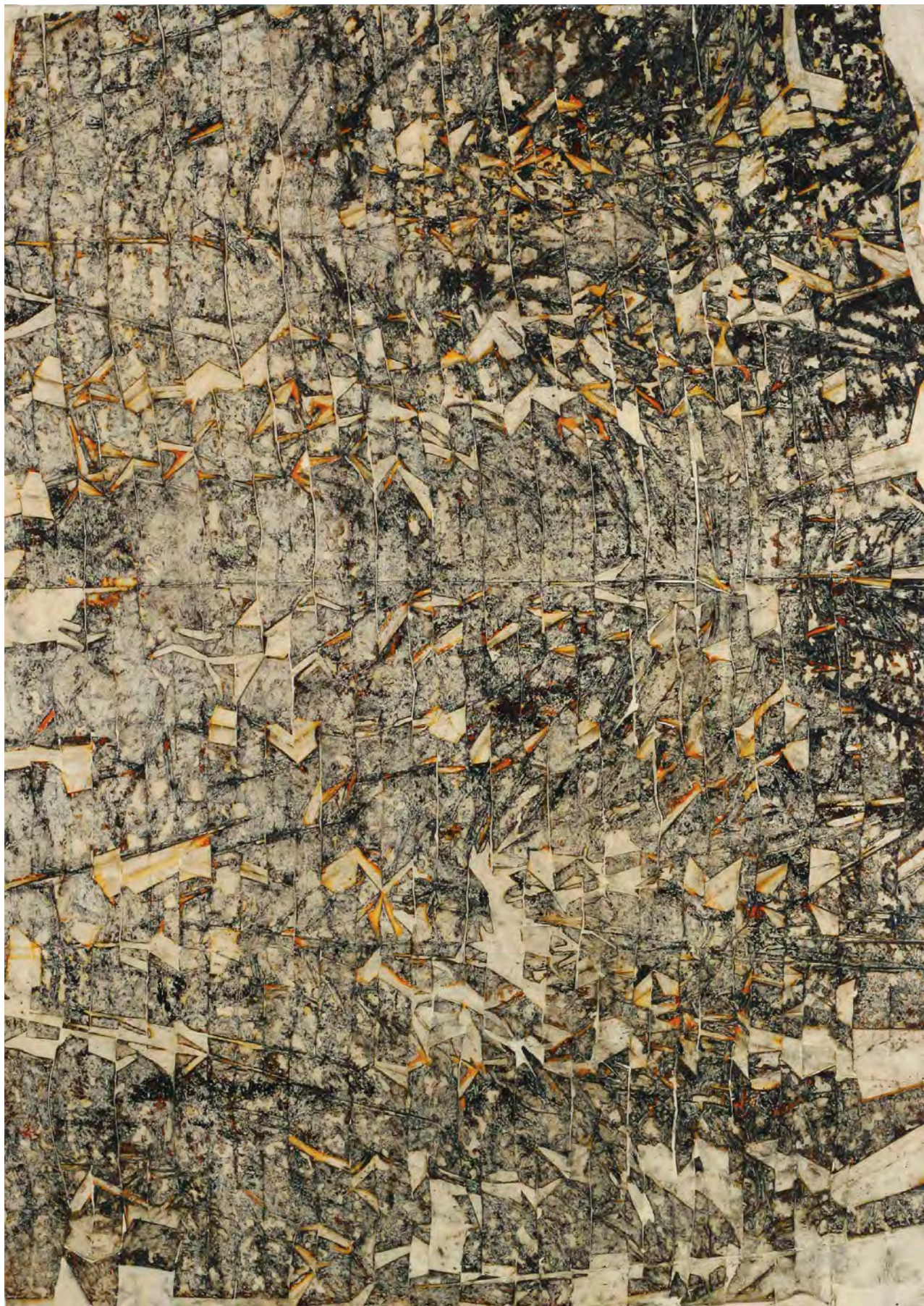
ANGLE OF REPOSE, an exhibition at the Mills College Art Museum in 2003, was a later installation in this vein. Here, grass was grown on rust-stained canvases that had been laid out in steel beds. Tolon’s more recent installations, like EMERGENCY EXIT (2007) or COLONIES (2008), still occasionally incorporate organic matter, but the components have become more predominantly man-made. The overlapping endlessness of space created by multiple mirrors and ladders deployed, Piranesi-like, as barriers rather than stairways, engender a sense of claustrophobia. But it is an exhilarating claustrophobia that contains the illusion of escape, however unclear the route.

Rust—both as process and as pigment—has been an important medium for Tolon from the 1990s to the present. She describes her rust paintings as “giant monoprints in which rusted objects leave their imprints on the canvas.” Regarding the materials with which she works, Tolon says,

*I would rather work from some given, some “matière,” letting the material do its work, take another form, and inform something new. And in the process, the matter is*

UNDER PRESSURE  
1994  
grass on sheet metal in tension  
and steel supports  
40 x 97 x 203 IN  
100 x 243 x 508 CM









UNTITLED  
1998  
rust and acrylic on canvas  
73 x 50 IN  
185 x 127 CM

*altered. The blank canvas as a material is already loaded with information; it is structured in the material, but it will take a new form in combination with rust, water, etc. The natural elements reorganize and take a different form, giving matter a new form.*

In the late 1990s Tolon began utilizing weather and air conditions to create her rust paintings by leaving canvases and metal plates in the open air in various places—Emeryville, Omaha, Vermont, Paris, and Istanbul—each region generating very different work. Humidity and impurities in the air such as acid, minerals, dust, and other elements from the surroundings settled on the works to make a sort of “print” of the environment. She describes the resulting works as “weather reports,” time-enhanced versions of her landscapes in other media:

*Each material is already coded and destined to behave according to the environment it is in. It is already informed. And it will express that information as it goes through a gradual transformation. Depending on the materials’ inherent behavior, and as a result of either rejection of or attraction to each other, life slowly develops on the canvas. These are landscapes stripped to their elementary state, revealing an inherent, self-consuming urge for subsistence.*

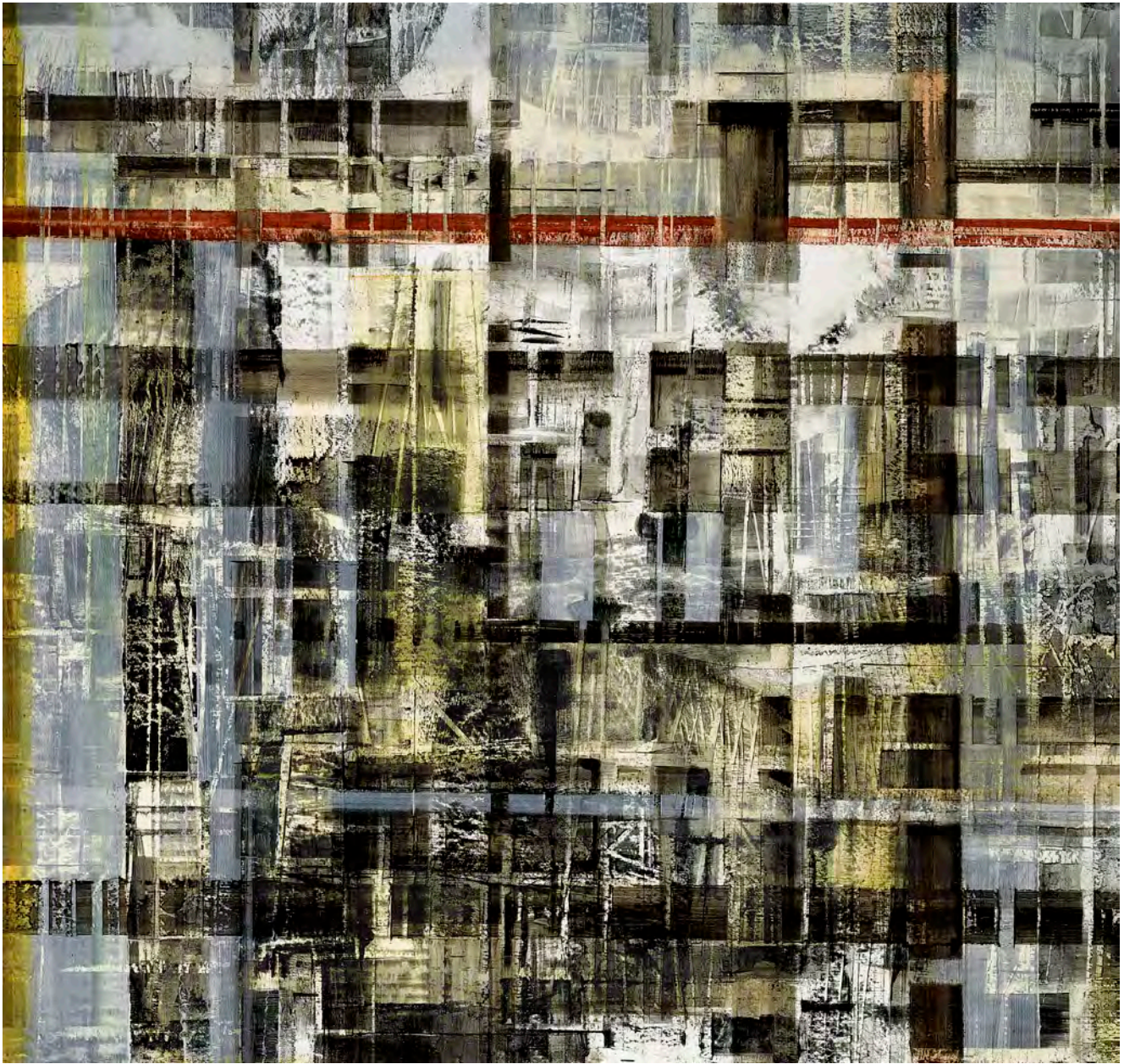
As these statements suggest, chance and the abrogation of control are important components of Tolon’s work. In this realm, the work and writings of John Cage—his embrace of chance exploration, paralleling his emphasis on the sounds within “silence”—have been important resources for her.

Life is a series of accidents, our sense of control something of a delusion. In this spirit, Tolon calls a group of paintings from 2008 the GLITCH series, implying chance errors or faults in a system. The GLITCHES brought in color in a new way; a trend that continued in Tolon’s 2009 series of oil-on-canvas paintings entitled BREAK-IN. As their title implies, the BREAK-INS represented a renewed emphasis not just on space, but on movement into and within space through what registers as an energetic victory over gravity.

These liberating trends of brightening color and increasing movement within pictorial space intensified in a series of digital pigment prints from 2009-10 entitled FUGUES. Tolon produced these very large prints by manipulating high-resolution photographic fragments of her paintings, mixing pixels like pigment and then printing the results on

UNTITLED  
2003  
rust and pigments on canvas  
51 x 36 IN  
129 x 91 CM





smooth, fine-art paper. As a child, she enjoyed manipulating the eye-mind connection to create ephemeral images:

*Often I played this game of looking at a bright object, or into a bright space, letting it burn my retina and then closing my eyes. I'd look at the instant picture I had just created, until it disappeared. Rubbing my eyes brought colors. I overlapped more images from different angles, upside down or sideways (by turning my head) to build conflicting perspectives and entertain myself with ephemeral mental collages.*



BREAK-IN  
2009  
oil on canvas  
24 x 21 IN  
61 x 53,3 CM

In place of her retina and visual cortex, the adult Tolon paints with pixels, using her own images as medium, and interweaving pictorial fragments into new realities. With filters and various digital software she fragments, layers, and works these digital compositions “almost like spatial assemblages, or like a musical composition.” The FUGUES rival Tolon’s earlier black and white mylar drawings in their evocation of photographic reality, while the addition of color generates dazzling atmospheric effects. Their large size tugs at the viewer’s entire body, suggesting swirling environments with their own laws of space, time, and gravity.

The musical fugue’s compositional process of presentation, imitation, mixing, repetition, and re-presentation finds its visual parallel both in Tolon’s large, painting-scale prints and, more recently, in her paintings. But “fugue” is also an adjective in a term for a dissociative disorder known as “fugue state”:

*A fugue state ... is a rare psychiatric disorder characterized by reversible amnesia for personal identity, including the memories, personality and other identifying characteristics of individuality.... Dissociative fugue usually involves unplanned travel or wandering, and is sometimes accompanied by the establishment of a new identity.<sup>3</sup>*

The wandering and mixing and forgetting associated with “fugue” hold personal meaning for Tolon, who considers California her home, but returns frequently to Turkey. It could be argued that a mild form of this dissociative state is one of the fundamental symptoms of our modern condition, so marked by desire to escape the here and now and experience alternate realities.

Two installations, PRECAUTION and LOSS at Arter in Istanbul in 2010, exemplify the persistence of key themes in Tolon’s work.

GLITCH VI  
2008  
oil on canvas  
53 x 56 IN  
134,6 x 142 CM







PRECAUTION  
2010  
construction materials  
and steel scaffolding,  
site-specific installation  
at Arter, Istanbul

PRECAUTION consisted of rusty construction scaffolding draped in translucent drop cloths that filled the stairwell inside the entrance to an old building newly renovated as an exhibition space. It was an act of supporting the walls and ceiling to create doubt about the building's condition. Installations like PRECAUTION tend to evoke the confusing, vaguely menacing pictorial space of Tolon's two-dimensional works. Her aim in this instance was to make visible the fragility of art and its institutions under the onslaught of market forces by providing tangible push-back in the form of an "anti-edifice" within the space.

Tolon describes PRECAUTION in oxymoronic terms, as an "invisible eyesore." Her intention, she says, is "to make visible what we often overlook," calling this "probably the common thread in all my work." The theme continued with *Loss*: After making their way through the maze-like experience of PRECAUTION, visitors encountered an installation of Tolon's paintings defaced in the course of her career as a result of careless handling. Thus, valuable works of art were transformed, through neglect, into abject objects ostensibly not worth looking at.

There are political undercurrents here too. As with the earlier EMERGENCY EXIT, PRECAUTION and *Loss* evoked the bureaucratization and the economic oppression and exploitation that are increasingly part of day-to-day life, particularly in Turkey. Existence has become both a waiting game and a "weighting" game. Modern life imposes a heavy presence over our heads whose collapse we subliminally await. Like ourselves, the social and built environments we inhabit are essentially vulnerable membranes ready to implode.

THEN, AND THEN, the exhibition at Gallery Paule Anglim that provides the occasion for this publication, focuses on Canan Tolon's most recent series of paintings. The title of the show, a translation from the French *Alors, et puis*, could refer to two moments within lived time, one in the distant, the other in the more recent past. There is a second meaning as well, having to do with the implications of a past moment. In keeping with the double meaning of the title, these works are doubly additive, both in their repeated imagery, which was painted with velvety ivory black on super-smooth white clay-board, and in the assembled nature of their supports: multiple panels that have been combined to create unified visual images.

The work of Eadweard Muybridge—the nineteenth-century English

FUGUE 4  
2009  
digital pigment print on paper  
42 x 71.6 IN  
105 x 179 CM





photographer who, predating motion pictures, used multiple cameras to capture motion—is a clear inspiration for works like REFLEX 15 and REFLEX 18. The repeated black and white forms suggest newsreel footage, or views of wintry landscapes from a rapidly moving train, stimulating a kinesthetic response in the mind and body of the observer. REFLEX 16, in contrast, evokes a violent vertiginous plunge into space. These paintings give the effect of having been created rapidly, but the opposite is in fact the case: they were made through a process of mind-numbing repetition, the same action carried out over and over, again and again.

The titles of the works in this series, REFLEX, reference an action performed without conscious thought in response to a stimulus. At one level a meditation, at another an exorcism, for Tolon the REFLEXES are exercises for the eye and the mind. “When a word, a movement or an image is repeated over and over again,” she says, “the meaning is exhausted, and changed. The reference is repetition of the ‘moment’ with the use of eye and muscle memory.”

For the viewer, the illusion of warped reality these works convey provides an occasion for insight of another kind. These flat, black and white images tend to read as documentary photographs. The recognition that they are something very different generates the pleasurable experience of seeing oneself seeing, a process in which objects and experience, body and mind, are understood as extensions of the same reality.

## NOTES

1. Quotes are either from personal communications between Canan Tolon and myself, or from her 1997 interview with Constance Lewallen, published in *Limbo* (Istanbul: Galeri Nev, 1998).

2. Moholy-Nagy’s *Light Space Modulator* (1930), a “sculpture” whose function is to create ever-changing patterns of light, made a strong impact on the teen-age Canan when she saw a replica at the Van Abbe Museum in Eindhoven, Holland, in 1974.

3. HYPERLINK “[http://en.wikipedia.org/wiki/Fugue\\_state](http://en.wikipedia.org/wiki/Fugue_state)” [http://en.wikipedia.org/wiki/Fugue\\_state](http://en.wikipedia.org/wiki/Fugue_state) (accessed 4-18-11)

Jacquelynn Baas is Director Emeritus of the University of California Berkeley Art Museum and Pacific Film Archive

LOSS  
2010  
mixed media  
installation view at Arter, Istanbul



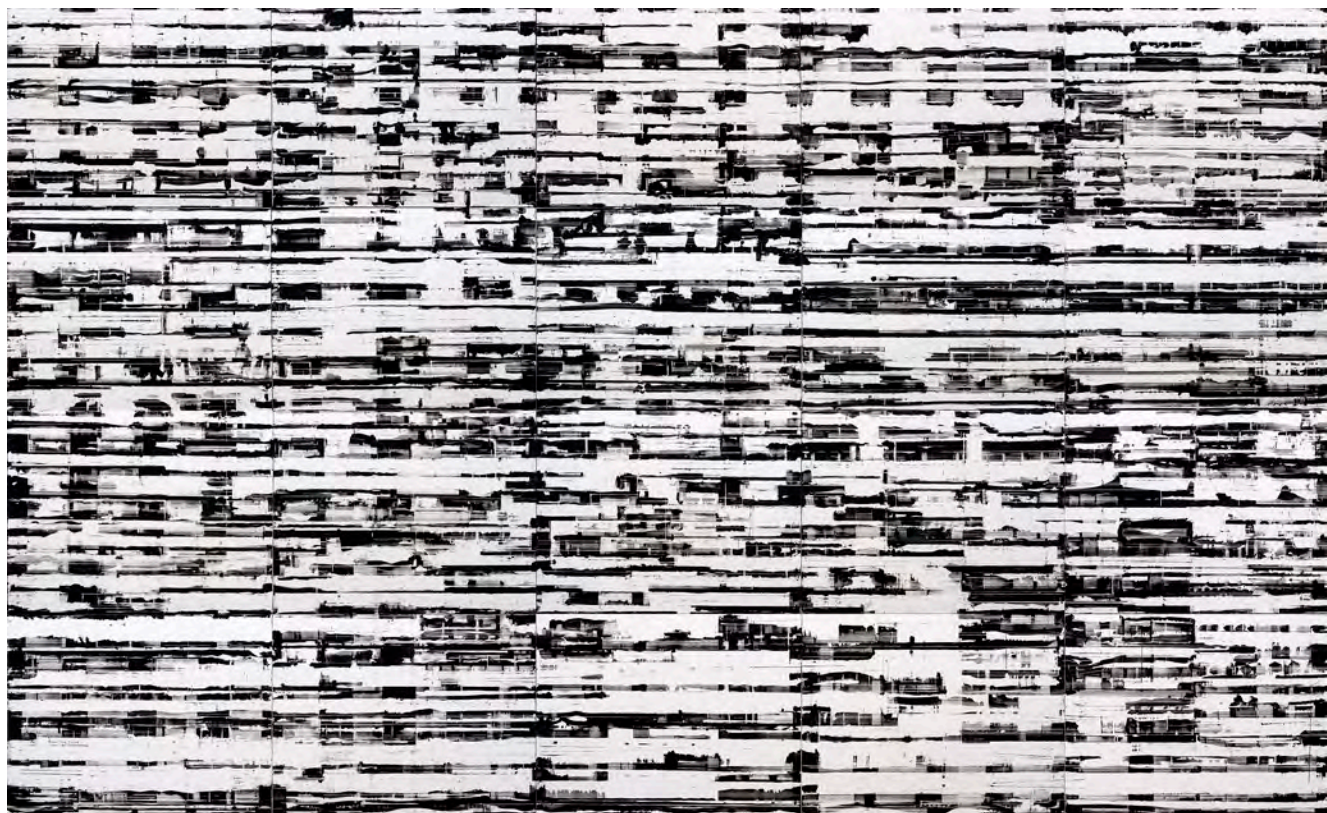


# *Then, and then*

Works in the Exhibition

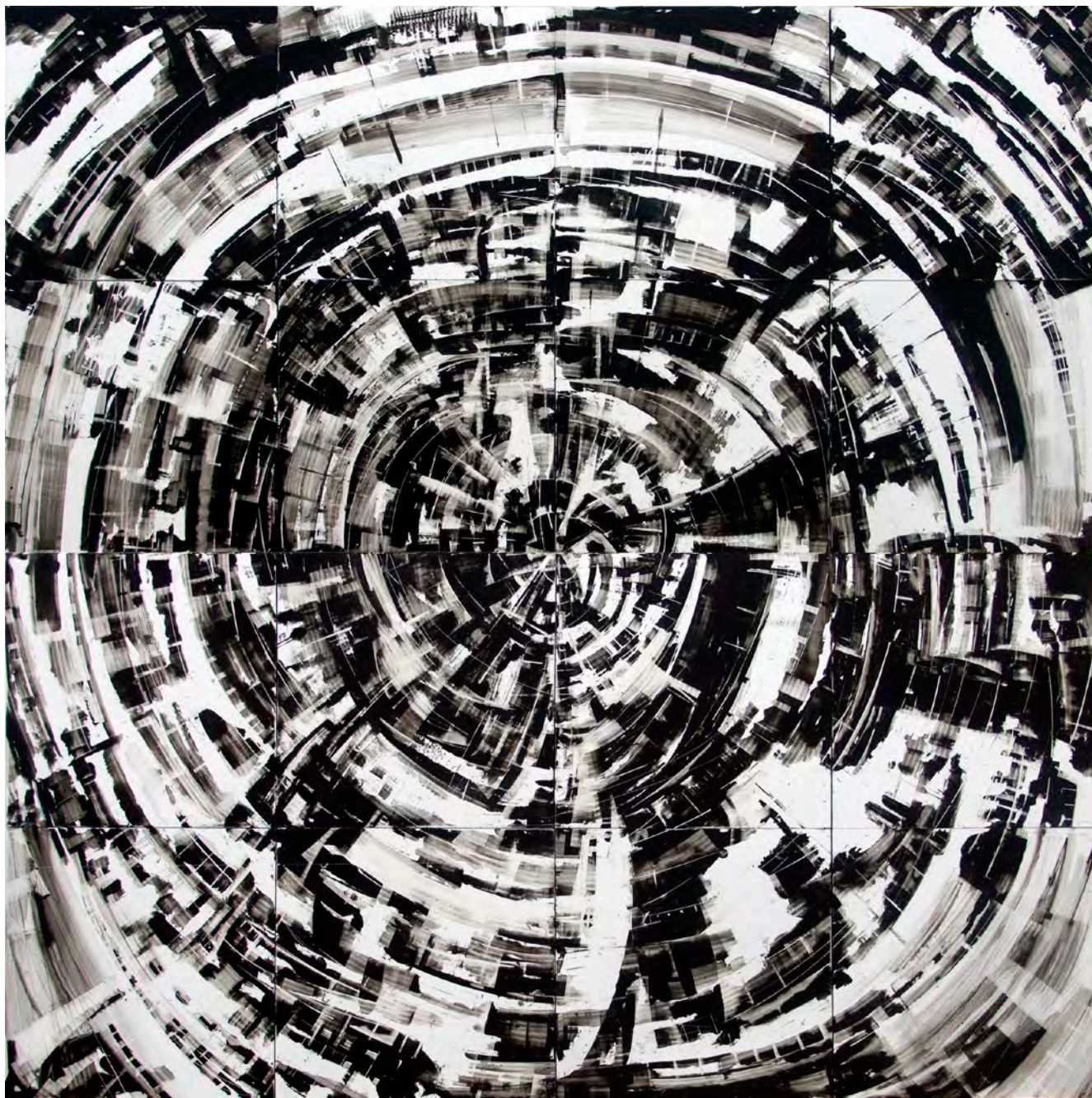


REFLEX 15  
2011  
oil on 20 panels  
72 x 120 IN  
183 x 305 CM



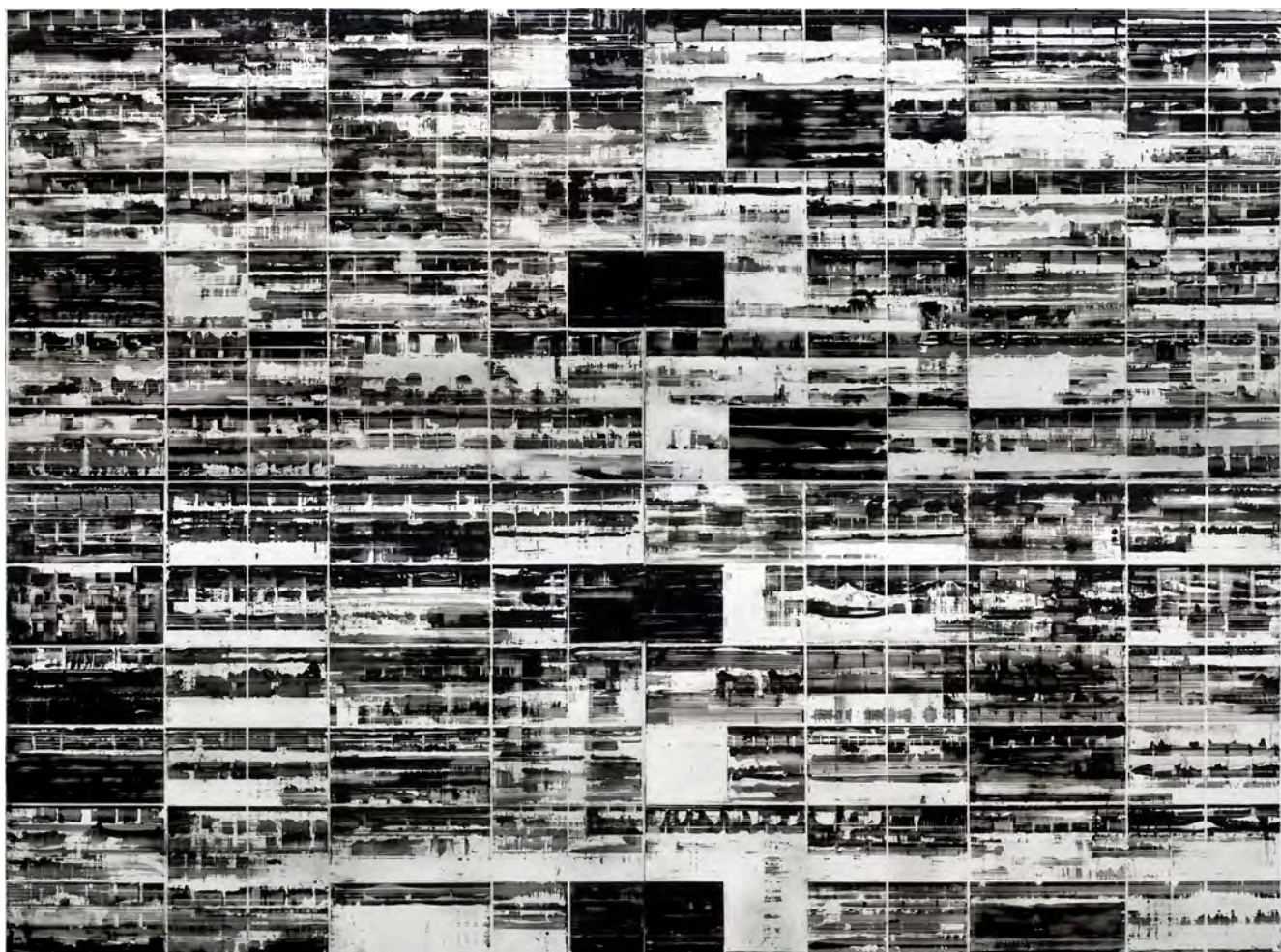


REFLEX 16  
2011  
oil on 16 panels  
48 x 48 IN  
122 x 122 CM





REFLEX 17  
2011  
oil on 4 panels  
72 x 96 IN  
183 x 310 CM



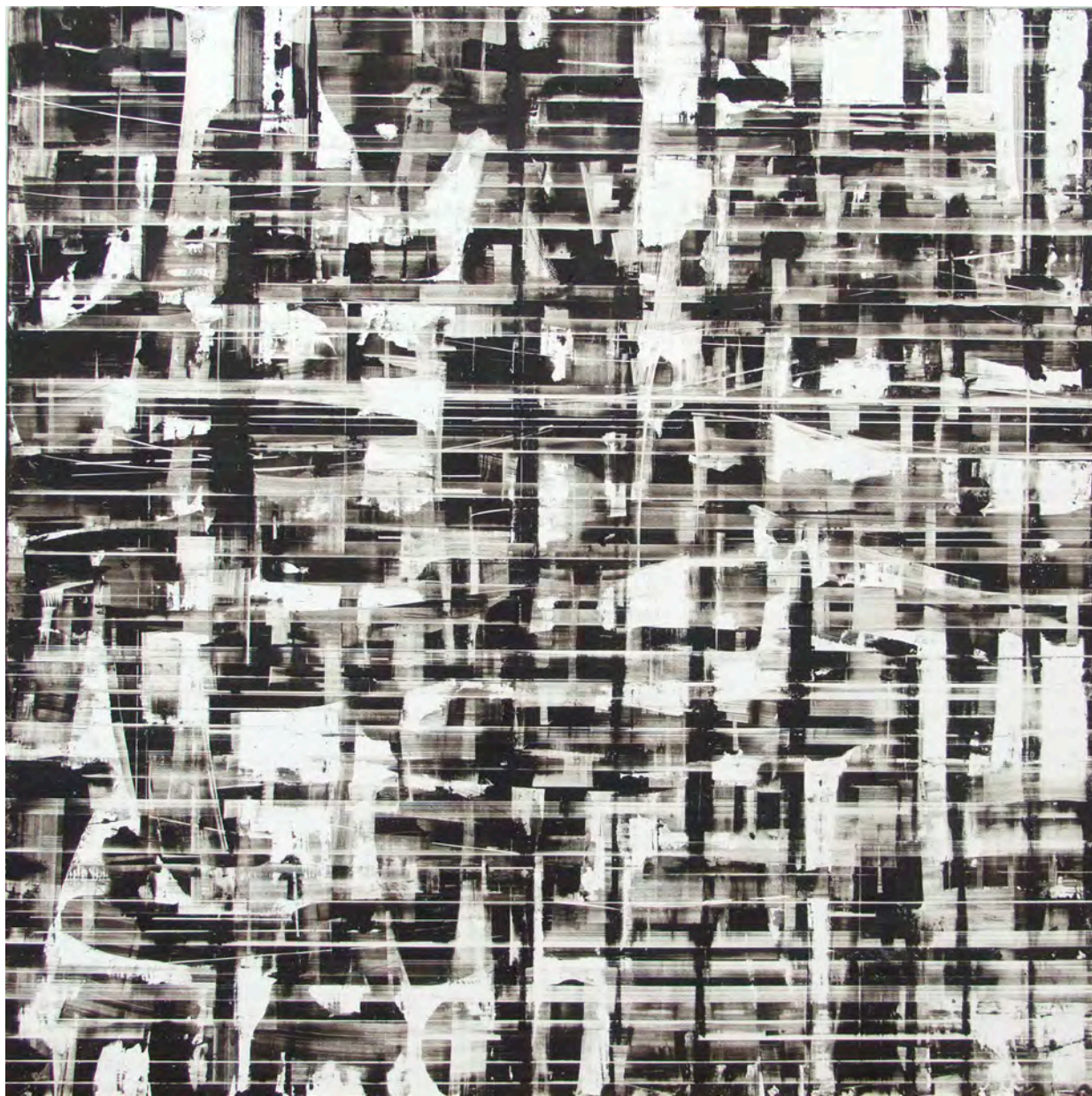


REFLEX 18  
2011  
oil on 16 panels  
84 x 84 IN  
213 x 213 CM





REFLEX 19  
2011  
oil on panel  
16 x 16 IN  
41 x 41 CM



REFLEX 20  
2011  
oil on 2 panels  
16 x 32 IN  
41 x 81 CM





REFLEX 21  
2011  
oil on panel  
12 x 12 IN  
30,5 x 30,5 CM



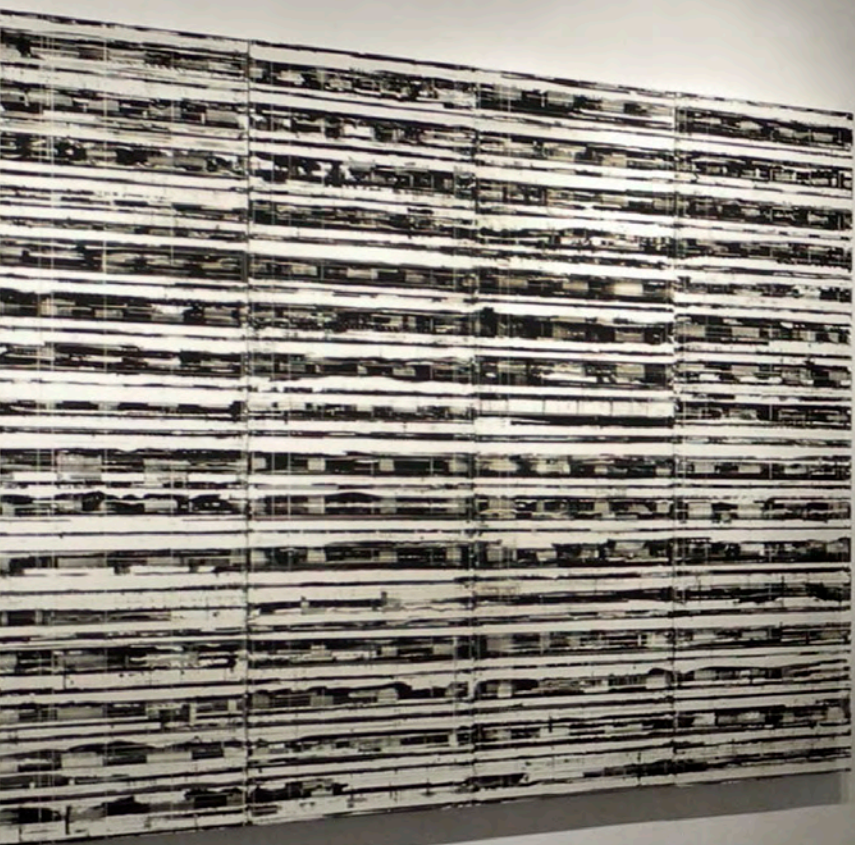


REFLEX 22  
2011  
oil on panel  
16 x 16 IN  
41 x 41 CM













## SOLO EXHIBITIONS

- 2011 Reflex, Galeri Nev, Istanbul
- 2010 Fugue, Galeri Nev, Ankara
- 2009 Break-in, Artists Gallery, San Francisco Museum of Modern Art, San Francisco, CA
- 2008 Glitch, Galeri Nev, Istanbul  
Glitch, Gallery Paule Anglim, San Francisco, CA
- 2005 Tıkırında Hersey / Everything is Honky Dory, Galeri Nev, Ankara and Istanbul
- 2004 Körü Körüne / Blind Trust, Galeri Nev, Istanbul and Ankara
- 2003 Gallery Paule Anglim, San Francisco, CA  
Galeri Nev, Ankara  
Galeri Nev, Istanbul  
Angle of Repose, Mills College Museum of Art, Oakland, CA
- 2001 Galeri Nev, Istanbul  
Galeri Nev, Ankara
- 2000 Cité Internationale des Arts, Paris  
Nothing to Declare, Borusan Gallery, Istanbul
- 1999 Galeri Nev, Ankara
- 1998 Kaza Eseri, Galeri Nev, Istanbul
- 1997 Gallery Paule Anglim, San Francisco, CA  
Galeri Nev, Ankara
- 1996 Galeri Nev, Istanbul
- 1993 Galeri Nev, Ankara  
Still Lives, Center for Contemporary Art, Santa Fe, NM  
Galeri Nev, Istanbul
- 1992 Harcourts Modern and Contemporary Art Gallery, San Francisco, CA
- 1991 Galeri Nev, Ankara  
Pro-Arts Gallery, Oakland, CA  
Bemis Gallery, Bemis Foundation, Omaha, NE  
Galeri Nev, Istanbul  
Still Lives, Maçka Art Gallery, Istanbul
- 1990 University of California at Berkeley, CA
- 1984 University of California at Berkeley, CA

previous page:  
installation view of the  
exhibition REFLEX at  
Galeri Nev, Istanbul, 2011

## GROUP EXHIBITIONS

- 2011 Zwölf im Zwölften, Tanas, Berlin  
Suretin Sireti / Beyond the Apparent, Pera Museum, Istanbul  
Hayal ve Hakikat / Dream and Reality, Istanbul Modern Art Museum, Istanbul  
Driven to Abstraction, Von Lintel Gallery, New York, N.Y.  
Confessions of Dangerous Minds, Saatchi Gallery, London
- 2010 İkinci Sergi / Second Exhibition, Arter, Istanbul  
+Sonsuz / +Infinity, Cer Modern, Ankara  
A Dream... But Not Yours, National Museum of Women in the Arts, Washington, D.C.
- 2009 Istanbul Next Wave, Martin Gropius Bau, Berlin  
Yeni Yapıtlar, Yeni Ufuklar / New Works, New Horizons, Istanbul Modern, Istanbul
- 2008 In and Out of Istanbul, Slought Foundation, Philadelphia, PA  
Bay Area Now 5, Yerba Buena Center for the Arts, San Francisco, CA  
Modern Deneyimler / Modern Experiences, Istanbul Modern, Istanbul
- 2007 J.P. Morgan Chase Collection, Pera Museum, Istanbul  
Istanbul Now, Lukas Feichtner Gallery, Vienna  
21st Annual Exhibition, Emeryville, CA  
Modern ve Ötesi / Modern and Beyond, SantralIstanbul, Istanbul  
Nev/Tepebaşı, Galeri Nev, Istanbul
- 2005 Çini İçin, Iznik Çini Vakfı / Iznik Foundation, Hagia Sofia, Istanbul  
Doğayla Bulaşmak / Contaging with Nature, Aksanat, Istanbul  
2. Yaya Sergisi / 2nd Pedestrian Exhibition, Karaköy, Istanbul  
Galeri Nev, Istanbul
- 2004 Gözlem, Yorum ve Çesitlilik / Observation, Interpretation, Multiplicity, Istanbul Modern, Istanbul
- 2003 Plastic Dialogues: Contemporary Paintings and Sculpture from Turkey, European Commission, Brussels  
Galeri Nev, Istanbul  
Organize İhtilaf / Organized Conflict, Proje4L Elgiz Museum of Contemporary Art, Istanbul
- 2002 Rundetårn Art Center, Copenhagen  
Daimi Koleksyon / Permanent Collection, Istanbul Modern, Istanbul  
1. Yaya Segisi / 1st Pedestrian Exhibtion, Nisantasi, Istanbul



- 2001 Topkapı Museum, Istanbul
- 2000 Mekan/Zaman / Space/Time, Galeri Nev, Ankara and Istanbul
- 1999 Sır/Çember / Cover/Contour, Galeri Nev, Ankara and Istanbul  
 Re-Generation, University of California Art Gallery,  
 San Diego, CA  
 Crossing Zones, De Paul University Art Gallery, Chicago, IL  
 Yoksun/Yogun / Lack/Excess, Galeri Nev, Ankara and Istanbul
- 1998 San Jose Museum of Art, San Jose, CA  
 Bolinas Museum of Art, Bolinas, CA
- 1997 Southern Exposure, San Francisco, CA
- 1995 Long Horizons, Falkirk Cultural Center, San Rafael, CA  
 Charlottenborg Center for Arts, Copenhagen
- 1994 Forms of Address, Walter & McBean Gallery, San Francisco  
 Art Institute, San Francisco, CA  
 Zyzzyva, Victoria Room, San Francisco, CA  
 Coming Across, Euphrat Museum, DeAnza College,  
 Cupertino, CA
- 1993 Topkapı Museum, Istanbul  
 Southern Exposure, San Francisco, CA
- 1992 3. Uluslararası Istanbul Bienali / 3rd International Istanbul  
 Biennial, Istanbul  
 Sanat '92, Ankara  
 Montgomery Gallery, San Francisco, CA  
 Bemis Gallery, Bemis Foundation, Omaha, NE  
 San Jose Institute of Contemporary Art, San Jose, CA  
 Alsace Plurielle, Mulhouse, France
- 1991 Off the Wall, Sheldon Memorial Art Gallery, Lincoln, NE
- 1990 Richmond Art Center, Richmond, CA  
 Bemis Foundation, Omaha, NE
- 1989 Gallery Vienna, Chicago, IL  
 Nerlino Gallery New York, NY  
 American Institute of Architects, San Francisco, CA
- 1988 Viridian Gallery, New York, NY
- 1987 California College of Arts and Crafts, San Francisco, CA

## RESIDENCIES AND AWARDS

- 2007 Emeryville Public Arts Award, Emeryville, CA
- 2000 Cité Internationale des Arts, Paris, France
- 1999 Center for Mediterranean Studies, Georgetown University, Washington, D.C.
- 1998 Arts Council of Wales  
Berllanderri Sculpture Workshop, Wales
- 1997 Gamblin Fellowship  
Artist in Residence, Vermont Studio Center
- 1996 Artist in Residence, The Camargo Foundation, Cassis, France
- 1995 Artist in Residence, The MacDowell Colony, Peterborough, NH
- 1994 Western States Arts Federation (WESTAF)/NEA; Painting
- 1992 Artist in Residence, Bemis Foundation, Omaha, NE
- 1991 Artist in Residence, Bemis Foundation, Omaha, NE
- 1989 San Francisco Focus Design Award, San Francisco, CA

## EDUCATION

- 1983 Master of Architecture, University of California at Berkeley
- 1980 Bachelor of Art, Middlesex University/Architectural Association, London, England
- 1979 Fachhochschule, Trier, Germany
- 1976 Napier University, Department of Design, Edinburgh, Scotland
- 1975 Baccalauréat, Philosophie-Lettres, Ecole Française d'Istanbul

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overleaf:  
 COLONY 2  
 2008, 2011  
 light bulb, mattresses and grass growing  
 on bedding, installed inside walls at  
 Yerba Buena Center for the Arts, San  
 Francisco (2008), and at Tanas, Berlin  
 (2011)  
 96 x 20 x 80 IN  
 243,8 x 50,8 x 203 CM









