

PORTFOLIO, CV

Selected Works
2020-2025

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STATEMENT

I am a Kurdish artist who was born and raised in Turkey and based in Bologna, Italy. Living as an immigrant in Italy and growing up as a Kurdish Alevi woman in Turkey has profoundly shaped how I think and work. Experiencing what it means to be a minority within a minority, and at times facing exclusion even within already marginalised communities, led me to question not only my sense of identity but the very construction of self and other. Rather than simply holding on to fixed categories, I have learned to see identity as unstable and relational.

This questioning gradually moved beyond human communities. I began to explore the presence of non-human entities, discarded matter, and fragile ecologies. My work seeks a sense of self that does not rely on producing an "other." For this reason, I am drawn to thresholds such as object and subject, nature and culture, life and death, which I approach through matter and memory. Ex-votos, votive offerings and objects stripped of function are central to this practice because they blur distinctions between human and non-human, body and non-body, absence and presence. I often treat collected fragments as if I were an archaeologist of my own life. Caring for, transforming and intertwining and learning from these objects becomes a form of time travel: as traces change, the past itself shifts, and with it the possible narratives of the future and future ecologies.

In my thesis, *Sultan's Legend: Objects Without Shadow*, examined the survival of my family members in the Maraş Massacre through the lens of New materialisms by comparing Jane Bennet's *Vibrant Matter* and Graham Harman's *Object Oriented Ontology*. In this research I explored how traumatic memories might operate like votive objects, capable of transmitting survival and even healing across generations. I am inspired by Alevi and Sufi poetry, SciFi films and feminist New Materialist scholars such as Jane Bennet, Karen Barrad, Stacy Alaimo.

In late 2024 I was diagnosed autoimmune disease with rheumatoid arthritis. This diagnosis deepened my attention to the body and its knowledge, opening my research to the notion of transcorporeality, where bodies are porous and always in exchange with environments, histories and other beings. Illness here is not simply failure but a form of entanglement, a reminder of how recognition and rejection circulate within living systems by echoing its environment.

SOFT LIMBO

2025

Installation

medicine box, orthopedic support, beeswax clove, peach seed, egg carton, tile, hose, lens box, plastic bottle

In the installation, the remains of my own medical routines and domestic consumption are stitched, layered, and recombined into unstable structures. Plastics, bandages, and packaging left behind by my body and daily life are bent and suspended to resemble supports that nevertheless seep and collapse. These fragile architectures blur the boundary between scaffolding and organism, evoking systems that cannot carry their own weight. These remains are not only memories of an autoimmune body, whose immune system misidentifies and attacks its own cells, but also paradoxical bodies that actively reproduce it. The work questions the permeability of the body, as well as the boundaries between healing and collapse, object, matter, organism and very system of care . Each form appears like a support while simultaneously bearing the trace of a leak. Through this constructed structure, I attempt to create a system that is dysfunctional yet living; fragile yet impossible to hold in place.



SOFT LIMBO

2025

Details at Zilberman Gallery

Ph Credit: *Kayhan Kaygusuz*





SOFT LIMBO

2025



Installation



Details

WALKER - GATHERER: Traces of 2025
Green W Road

Site Specific Installation

*Residue of W green road and
light*

This installation consists of urban traces I collected during a week of night walks. Taking place along the W Green Road route between Seven Sisters Station and 55 Avenue (my home), these walks were shaped by my habit of looking down due to the unease I often experience as a woman. This habit evolved into a practice of noticing and collecting small things, which gradually turned into a game. The rule of this game was simple: to notice and gather all the fragments I could see and carry over the course of the week.

As part of the installation, I also included a soft vocal element — a song I often found myself humming quietly when fear arose during my walks. This hum that accompanies the fragments on the gallery floor in Chelsea where there is nothing on its street. It was my way of protecting myself and joinin the crowd a personal rhythm woven into the rhythm of the city.

The collected fragments are spread across the gallery floor and transformed by moving night lights projected onto them. The lights and shadows reshape the installation with each participant's movements in Chelsea . In this way, the objects and their entangled beings are constantly redefined, producing new relations each time. This installation is the first gesture of an ongoing research — a practice I intend to repeat , discover and expand in every city I inhabit, as a way of continually rediscovering what the city hides beneath our feet. And also try different way of displaying/ working.



WALKER - GATHERER: Traces of 2025
Green W Road

Details at The Cookhouse Gallery Ph Credit: *Samuel Weill*





SELF_CARE

2022

Installation on Wall 250x200

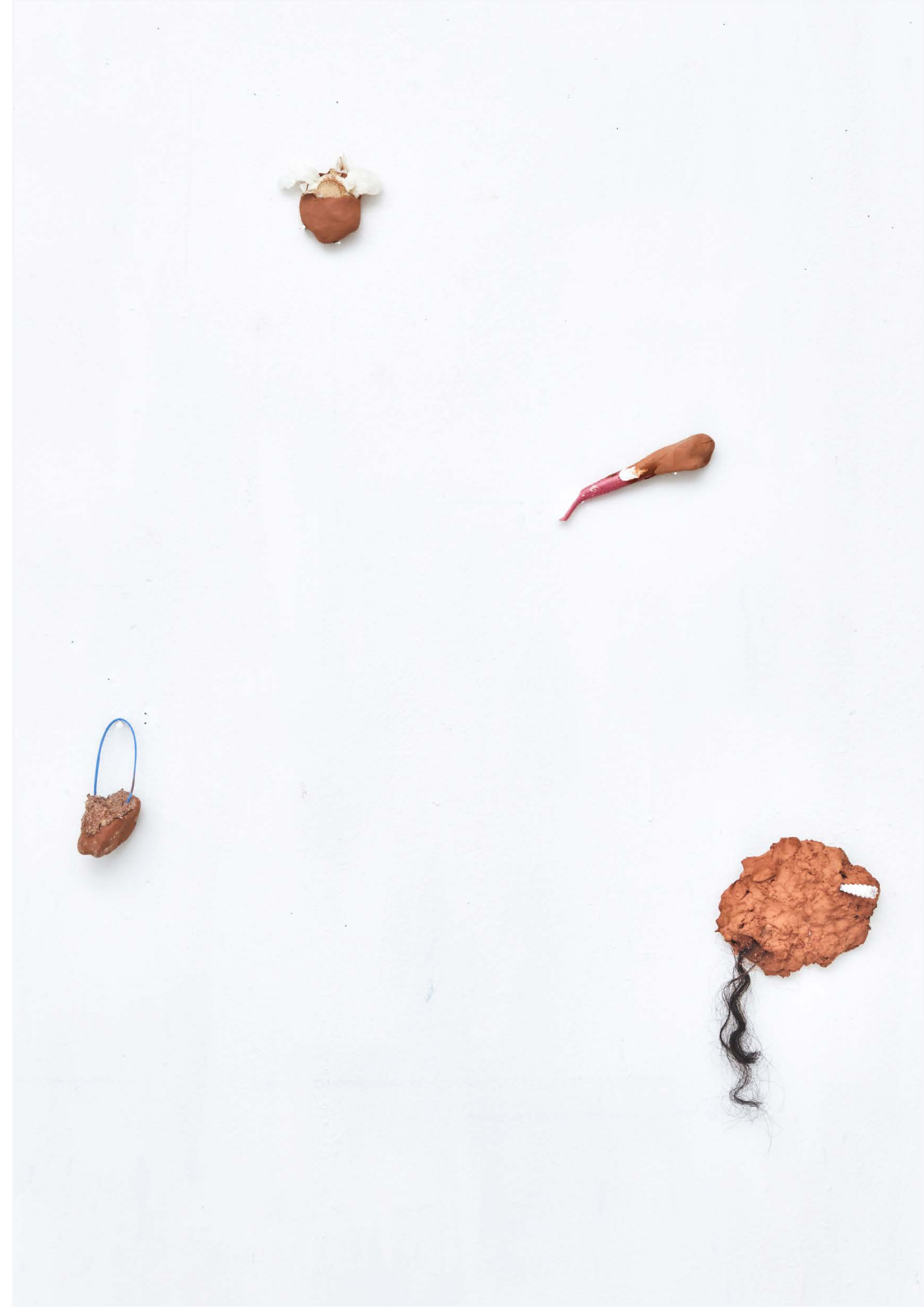
dry clay, garlic peels, tape, my hair, teardropbox, tooth brush, razor, plastic box, paper-mache, nails

... an immanent or incipient significance in the living body [which] extends, to the whole sensible world" and which had shown me how "our gaze, prompted by the experience of our own body, will discover in all other objects' the miracle of expression.

Maurice Merleau-Ponty, Phenomenology of Perception

This series consists of used objects that are laden with my traces from everyday such as a garlic peel, a bath razor, a lock of hair, and the handle of a toothbrush. These traces are my material experience that effects /creates my perception to myself and the world around me. To combine the object with amorphous forms looks for imaginary experience therefore it seeks imaginary perception and sensitive self. The work on the thin line between trying to reach a new kind of sensitivity that aims to integrate the non-human into the self, and at the same time creating an imaginary archeology.





"Synesthetic Beings" is an installation consisting of a series of sculptures in which I combine cloves with my daily waste, such as a showerhead, an egg carton, a tube of cream end a disposable hair dye comb. On one hand, it engages the viewer through a very powerful sensory mode: smell(cloves) , which is directly connected to the limbic system, the area of our nervous system that handles emotional life. On the other hand, it brings the work closer to the Kurdish ritual of Sêva Mêxekrêj, a traditional Kurdish practice in which an apple is completely covered with cloves. It is a symbol of gratitude offered to loved ones to express love and affection. It can be given to a dear person far away so that they remember each others or to a loved one with whom we have quarrelled as a sign of reconciliation. It is said that the smell produced by Sêva Mêxekrêj spread for ahundred years.

The work contrasts the frenzy and speed of daily consumption with the slowness and constancy of traditional practices that require time and dedication to be completed. In this way, waste, now devalued objects of human (human world), take the form of reptiles (animal world) and through the practice of Sêva Mêxekrêj hybridize thanks to the scent of cloves (plant world). Thus, by transforming the waste of my daily life, a sort of temporal effect is created that manipulates and recreates the present. By mixing the products of my material life, my waste, and the products of my immaterial life, my memories, I aim to reimagine them with new agency and fresh meaning, highlighting the interconnectedness and interdependence of nature, culture, and self-representation. In doing so, I strive to evoke "things" beyond mere semiotics, nestled within the intricacies of semiotics, thereby crafting an archaeology/paleontology of the future imaginary.



SYNESTHETIC BEINGS

Extract



THE EXCAVATION OF SOLARIS 2020

Installazione 270x300x30

egg carton, plaster, paper bag, plastic covers, used tissues, plastic bags, used mop, clay, acrylic paint, plastic bottles, plastic gloves, used socks, cement, fabrics, paper waste, toilet paper carton, tape, metal wire

In Andrey Tarkovsky's film *Solaris*, the planet materializes memory, emotion, and fantasy, confronting rational scientists with the limits of reason. *Excavation of Solaris* emerged during the early months of the pandemic, when rationality collapsed and life shrank into domestic repetition and disorientation. In this state of uncertainty, I tried to imitate the planet of *Solaris*, to allow memory, emotion, and fantasy to surface through matter.

Every day, for three months, I created an object using the leftover materials of my daily life. I worked without planning or interpretation, transforming garbage not as waste, but as a carrier of time. These objects became a research into how the past could be reimagined through unconscious repetition matterly. The fragments were later installed on ceramic tiles from my home floor, materializing the entanglement between human presence and residual matter. The work is ongoing, a lifelong project born in emergency.



THE EXCAVATION OF SOLARIS

Details at P420 Gallery

Ph Credit: Carlo Favero



DILAN PERISAN 1991, Ankara
Kurdish Multi-disciplinary Artist who lives and works in Bologna

- 2016 Bachelor of Architecture in Eskişehir Osmangazi University, Eskişehir, TR
- 2022 Bachelor of Painting and Visual Art in Nuova Accademia di Belle Arti, Milan
- 2025 Master of Fine Arts in Sculpture in Accademia Belle Arti di Bologna,
- 2025 Master of Fine Arts, Chelsea College Arts in UAL, London (Exchange)

SOLO EXHIBITION

- 2025 Upcoming Exhibition at Marsala Due , curated by Antonio de Falco, Bologna

GROUP EXHIBITION

- 2025 *Young Fresh Different* at Zilberman Gallery , Istanbul, TR
- 2025 Museo della Città di Livorno, Livorno, IT
- 2025 *This is what we think should happen* at Padiglione Esprit Nouveau, Bologna, IT
- 2025 *Affectiveness. Sensi, simboli, speculazioni* at Museo d'arte LERCARO, Bologna, IT
- 2025 *ADESSO: Quando chiude il cantiere* at Fondazione Collegio Artistico Venturoli, Bologna, IT
- 2025 *Stanza di una stanza* , curated by Heart.lab, at heart Lab , Milan, IT
- 2024 *Self-sustainability: demystifying the Artistic Process*, at Landing Gallery in Chelsea, London, UK
- 2024 *Breath, Breath!* , at Cooking House Gallery Chelsea, London, UK
- 2024 *Little Show*, at The Cooking House Chelsea Gallery, London, UK
- 2024 *Tre Angoli, una porta e una collona* at P420 Gallery, curated by Massimo Bartolini , Bologna, IT
- 2024 11th Edition at Bomonti Ada curated by MAMUTART PROJECT, Istanbul, TR
- 2024 Materiale Sensibili at MUG curated by Sergia Avveduti, Bologna, IT
- 2024 *Corneraholic* at Collezione di Geologia Museo Gianni Capellini, curated by Massimo Bartolini, Bologna, IT
- 2022 *Invisible* show curated by Zixin Han and Sihua Wang, Galeria Antonio Battaglia, Milan, IT
- 2022 *Floating Island Art* , curated by Zixin Han and Sihua Wang, online

- 2021 *Foreign Affairs / Affari Esteri* curated by Andris Brinkmanis, OTTO ZOO Gallery, Milan, IT
- 2021 Open Studio , NABA, Milan, IT
- 2020 *Today?* at The Orange Farm curated by Sunghyeon Kim, Jeju Island, SK

AWARDS

- 2025 COMBAT PRIZE , Winner
- 2024 MAMUT ART PROJECT , Selected Artist
- 2022 Floating Island Art Prize , Selected Artist

RESIDENCY

- 2025 *Feed your Future: School of Artivism* in Biennale des Jeunes Créateurs d'Europe et de la Méditerranée
- 2025 Marsaladue

INTERVIEWS/TALKS /PRESS

- 2025 Young Fresh Different 2025. Catalog
- 2025 Combat Prize 2025, Catalog
- 2025 Portfolio ÇAPAK YAZI ÇİZİ magazin 11 the edition
- 2024 A Bologna una mostra curate da Massimo Bartolini written by Federico Abate
- 2024 Mamut Art Project 2024 sanatçılarıyla söyleşi interview with Abdullah Ezik
- 2023 Studio Practice (lecture) for first-year students of Sean Shanahan's class, NABA, Milan
- 2021 Podcast series of Casa Degli Artisti, Expat artists: Dilan Perisan with Ekin Bozkurt was published on Radio Arte
- 2021 Round Table with Al-Mukhatab
- 2021 MEZZI E FORME DIFFERENTI MA SEMPRE VALIDE by Lucrezia Arri-
goni on Walking Studio
- 2017 Artistic approaches to forms of expression in Architecture (lecture), Orhangazi University Lecture for Architecture students, Bursa

THANK YOU!

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