

Jennifee–See Appendix 5

Can Küçük

Bronze

August 16—August 28, 2025

Jennifee-See Alternate presents the European debut of Can Küçük's first solo exhibition, as part of this year's Appendix program. Can Küçük's exhibition, *Bronze*, features a video installation that blends psychological suspense with a playful, experimental language as it punctures not only the surface of the projection screen, but also the narrative and the viewer's psyche. *Bronze* follows a couple as they encounter an unexpected thing left in their home one night: something that shows signs of life. Via a series of dialogues, the work traces their process of acceptance, and how they eventually carry out a plan to remove this thing from their lives. For some time, they have been gradually getting rid of the objects in their home in an effort to fulfil a vow of sacrifice. With the arrival of this strange thing, their routine shifts direction. The unwanted gift becomes a catalyst for conversations in which they begin to redefine their relationship with one another and with their material environment. At a breaking point where their bond intersects with normative structures and approaches a parental role, we witness the negotiations they enter into to manage the situation, their efforts to keep love present, and the things they choose to leave behind in pursuit of a sense of simple happiness.

Bronze, Video, 13 min
Voice-over: Can Küçük, Efe Can Erdal
Mix & Mastering: Pervin Güzeldere

Act I
UNWANTED GIFT
"It enters the house."
4'0"

A house, even if locked, must have holes; it must breathe. The home we see in *Bronze* is a depot where goods are stored while being carried on people's backs. The workers or owners of this warehouse; the residents, our lovers, have begun removing the goods from the house, as if to expel the poisonous blood from the body or make a ritual sacrifice. Their partnership, followed by their "marriage" and then the sacrifices they make in the name of the "red-feathered, sharp-boned" one, slowly transforms them into outsiders, into perverts. Inevitably, after a while, they are also given "something" they have to parent. Their lives are not tied to a thin thread but to a thick chain woven from the material value of objects; "that thing" comes at night, rattling the chain.

Act II
A HOLE IN THE HEART
"They come to accept it."
4'11"

There's a line in a film: "There is no such thing as love; there is only proof of love." To prevent parenthood from becoming like watching a cancerous cell growing in one's chest through a microscope, the lovers take turns presenting each other with proof of their love. Quantitative measures come to the rescue: size (my beloved with the big heart.), width (wider than a corridor, three hearts wide.). And emptiness is no longer a numbness that leads to melancholy or fear, but a physical volume. The partners; the lovers, the hosts, the warehouse managers have become landscapes waiting to be filled.

Act III
KILLING WITH A SALTED CRACKER STICK
"They get rid of it."
2'15"

Their hands had grown accustomed to letting go of possessions. Memories, meanings, and objects had long been discarded. Like how copyright-free videos gain and lose value simultaneously in the artist's hands for *Bronze*, their lives tied to objects awaited evaluation on the counter. Temporarily transforming into "perverts" inspired them to commit evil. Our loving couple, who hold the weapon of parenthood, our warehouse guardians, get rid of "that thing," just like a fly (one might wonder why a fly's life is worthless...).

Act IV
THE HIGH OF VICTORY
"This time, the void it left enters the house."
3'21"

Calmness have done our couple good before the cycle completed and began anew; in a daze, they discarded the memory fragments, the images, the sounds, of savagery into the trash heap of their minds. Let us leave them in peace during this upcoming vacation; let them rest their minds.