

Istanbul) marked the first time that the virtual art museum www.sanalmuze.org has created an exhibition on the ground so to speak. I found the choices of both artists and media compelling, with their combination of well-known modernist painters and sculptors and young postmodernists. One of the more provocative works was Denizhan Özer's *In the Same Plane as a Pentagon*, (2000) which had photo booth strips of Islamic-looking men (including the artist) who look like our mug shots of terrorists, arranged on a five sided brazier. In the center were scattered plastic alphabet letters that can refer to our cultural miscommunications, coded messages, government confusion or whatever we wish. The photographs were all on skewers, being roasted over the (pseudo)coals. The partner to this work was Erdağ Aksel's *Pandoraprism* (1988). Aksel's dark work refers to militarism but with humor. A metal helmet on a spring pops up through the top of a shortened obelisk like a sardonic jack-in-the-box. (see chapter one) Yusuf Taktak also works with obelisks. *Explanations about my Obelisk* (2001) refers to his long series on obelisks (a famous example from Egypt sits at the center of the oldest area of Istanbul, near Hagia Sophia), but here his lively painting and (illegible) guide suggest a humorous new direction. One of my favorite younger artists is Elif Çelebi, whose theme is often the tempo of the natural world in relationship to people and urban settings. In this case, she filmed a mouse as it moved around a small grocery store. Çelebi also works with snails and grasshoppers, among other creatures.