



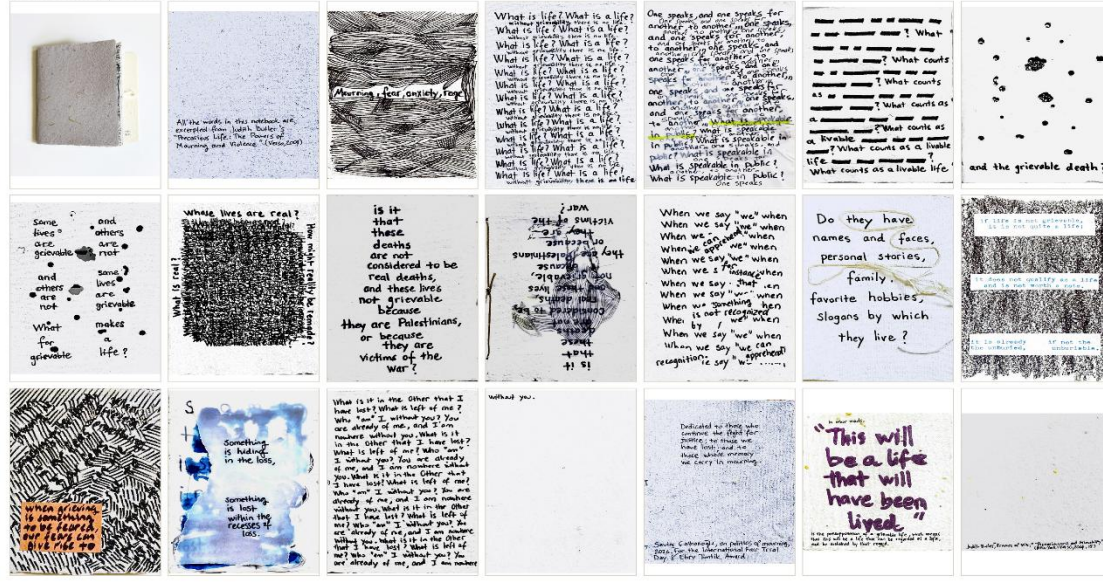
International Fair Trial Day

# 2026 Ebru Timtik Award Artwork by Sevinç Çalhanoğlu

## In the wake of loss

Sevinç Çalhanoğlu, 2026

on politics of mourning



## Grieflands

### Grieflands

engulfed in mourning  
 who placed it in my hands...  
 how long can I keep holding it...  
 where can I lay it down...  
 whose care does it need...  
 am I carrying it, or is it carrying us...

how many eyes are hidden  
 inside the eye...  
 I  
 lose  
 it loosens  
 and it becomes part of me  
 the bruise around it

how many of these are there...

haven't I already walked past one of these...  
 haven't I already walked beneath one...  
 haven't we already jumped over this...

I put my ear into its hollow, listen to its speech  
 it speaks for itself  
 what in me was lost with them...  
 when you see it  
 the horror of knowing  
 did we not all bury this together...

the cloud of dust behind us  
 bridges the space  
 between the murderer and the corpse  
 only a plate of dust remains  
 must I swallow it too...

it enters the lungs  
 after the rubble settles  
 when we sit with the unknown  
 does it enlarge the body or empty it...  
 if we survive it, truth will be  
 another word for survival  
 long enough to protect the unborn child

certain questions insist on being asked  
 will it grow lighter if I walk with you...

who knows what will happen if we displace it...  
 displacement replaces identity  
 it can take new roots  
 wound organizes itself  
 it becomes otherwise  
 it expands the map  
 without bodies being unmade

I ask these questions in the presence of others  
 I don't want to forget how many disappear in displacement  
 it is not countable and it cannot be hidden

should I roll it or fold it and archive it  
 if spoken aloud  
 if spoken allowed  
 it is seen by all  
 the scene  
 reassembles  
 brutality resembles nothing  
 but itself having  
 no borders

if I stay  
 am I strong enough to heal with this...  
 is there a place...  
 there are many places  
 no one needs to know how to return  
 if there is a way forward  
 in the griefland  
 you promise

Grieflands, Sevinç Çalhanoğlu, 2026  
Written for the International Fair Trial Day & Ebru Timtik Award

Sevinç Çalhanoğlu, *In the wake of loss*, 2026 — a handmade notebook, on politics of mourning, and an accompanying poem, *Grieflands*. Created for the International Fair Trial Day & Ebru Timtik Award.



## International Fair Trial Day

Created for the 2026 International Fair Trial Day and Ebru Timtik Award, *In the wake of loss* brings two interconnected works together: a handmade notebook, *on politics of mourning*, and an accompanying poem, *Grieflands*.

The artist describes the work in her own words:

“The project grew from reflections on mourning, and from thinking of the International Fair Trial Day and the Ebru Timtik Award as a form of collective mourning. Through these annual gatherings, we refuse the closure of mourning as we carry Ebru Timtik’s memory into the ongoing struggle for justice.

Philosopher and political theorist Judith Butler, whose work has long been instrumental in guiding human rights organizations, became an anchor for this piece. In their book *Precarious Life*, particularly the essay ‘Violence, Mourning, Politics,’ Butler examines the role of mourning in a world marked by escalating violence. Engaging in a close reading, I selected and copied sentences from this essay by hand into a notebook composed entirely of their words. This act of rewriting became a meditation on mourning and the way it transforms us.

At the core of Butler’s essay lies a profound ethical question: *What makes a life grievable?* It asks us whose lives are publicly recognized, valued, and mourned, and whose deaths remain invisible. If every life is equally grievable, then public mourning is more than an expression of loss; it is an act of recognition that extends dignity to lives that might otherwise remain unseen. This notebook carries the memory of those I have been mourning and those we have not been allowed to mourn. Butler’s voice became a companion, helping me stay with grief and reclaim the space to mourn collectively.

The poem, *Grieflands*, emerged from that space, where mourning is a practice of solidarity. *Grieflands* moves through war, displacement, unjust death, and precarious futures. It leaves questions suspended, without question marks: Am I carrying it, or is it carrying us. What in me was lost with them. Will it grow lighter if I walk with you.

We have witnessed many scenes of mourning being turned into sites of state violence, as in the case of Ebru Timtik’s funeral in Istanbul on 28 August 2020. *In the wake of loss* insists that public mourning is a fundamental human right and mourning is inherently political.

Standing in solidarity with those living under occupation, displacement, and ongoing oppression, this work pays homage to the lives taken by state violence, war, and genocide, while resisting the unequal distribution of grief.”



International Fair Trial Day

## Sevinç Çalhanoğlu



Sevinç Çalhanoğlu (b. 1988, Istanbul) is a poet, artist, and researcher based in Brooklyn, New York. She received her B.A. in History from Boğaziçi University, where she developed an interest in archives, oral histories, and found materials. Her practice explores the intersections of grief, domesticity, personal and collective memory, and the politics of the everyday.

Her published books include *Evde Bir Gezinti (Periferik)* (Nod, 2016), *Et/ve/Fal* (Heterotopya, 2017), *My Life in Curves Recently* (Bored Wolves, 2020), *A Promenade at Home* (Bored Wolves, 2021), *Gezintide Bir Ev* (Can LAB, 2021), and *Flying Dreams* (Belladonna Collaborative, 2024). She is the founding editor of *Moero*, an online feminist poetry journal based in Turkey. Alongside her artistic practice, she works with children, an experience that shapes her thinking on language, kinship, and care.

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