



AYLA AKTAN

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I am fascinated by the world of work, its rhythms, pace, and repetition.
I am also obsessed with weaving and its ability to absorb gestures when they become automatic. I combine artisanal and standardized forms of labour in an attempt to find my own response to the world of work as I experience it.

Je suis fatiguée / I Am Tired

2026

110 × 170 cm

Wool, cotton

Kilim rugs are carriers of messages, conveyed through the motifs that run across them. Unfortunately, I was not able to learn this language. I weave words.





Payez-moi / Pay me

2026

110*170cm

Wool, cotton



100€

2026

23*8cm

Whool, cotton

WEAVING THE STREET / DUNKIRK

2023

Wood, reclaimed wool and found street elements

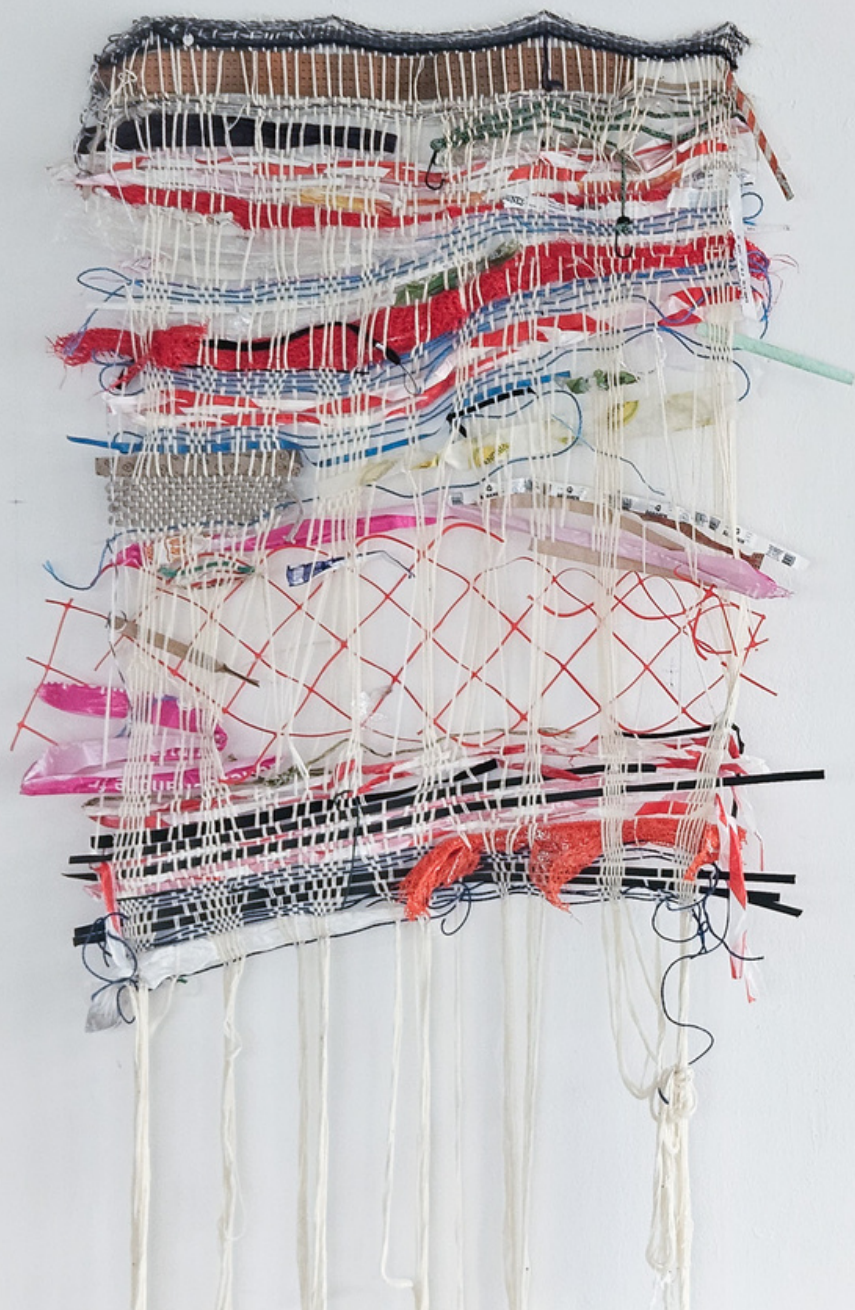
240 × 120 cm

The starting point of this work is collection. I record my journeys back and forth to the École Supérieure d'Art de Dunkerque.

I collect waste from the streets and attach it to my loom. These materials gradually cover the warp as the work progresses. I create an inventory through remnants.







TISSER LA RUE / TOKYO (WEAVING THE STREET/ TOKYO)

Linen fiber, trashes

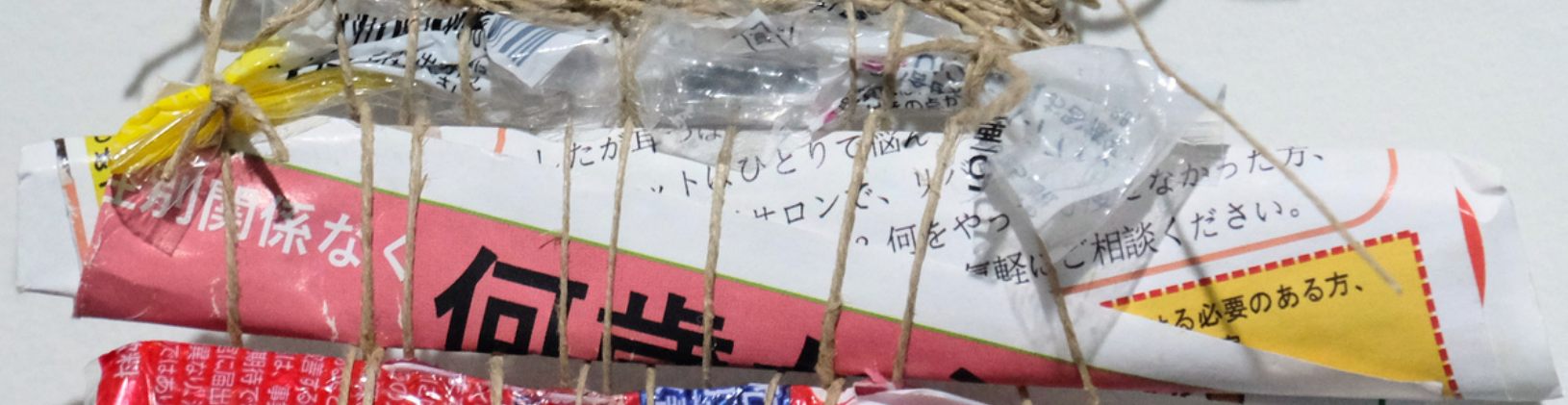
20*103 cm

For the Riken no Ken Research-Creation Programme,
The Distant Gaze
Institut Français du Japon, Tokyo, Japan





埼玉高速 (埼玉スタ線)	当日	浦和美園 駅	048-878-5201
	翌日	お忘れ物センター	048-878-5184 日曜日休業 9:00 ~ 19:00
相模鉄道 (SOTETSU)	お忘れ物センター	通常	1:00 ~ 20:00
	(二俣)	045-311-5207	





WEAVING THE STREET / AVIGNON 2

2026

25 × 37 cm

In order to create more durable street weavings, the waste itself must be transformed into fibre. This means destroying it, grinding it down, and spinning it, at the expense of the original material, in order to obtain a hybrid matter that can be used for a visually richer weaving.





Waste Square

2026

20 × 20 cm

Various waste materials, cotton thread





Géraldine

2025

MP3, speaker, automotive factory work
coats, coat rack

Suspended work coats bear witness to the closure of a factory, abandoned following economic decisions made by a major corporation. Inside one of the pockets, a voice persists: that of a union representative recorded during the announcement of the site's closure. An insistent echo, a form of resistance refusing erasure.



2026 — Exhibition, Château des Baux-de-Provence,
Les Baux-de-Provence, France
From August 1, 2026

2026 — Strategies for Filling a Void, Group Exhibition
Chapelle des Cordeliers, Avignon, France
4–22 July 2026

2026 — DNSEP Examination Presentation
Collection Lambert, Avignon, France
22 June 2026

2026 — We Have What We Need at Home, Group Exhibition
ESPACE YIIIIIIY, Avignon, France
4–12 April 2026

2026 — Passe-Murailles, Group Exhibition
Église des Célestins, Avignon, France
2–13 March 2026

2025 — BULLSHIT JOB, Group Exhibition
Centre Wallonie-Bruxelles/Paris, Paris, France
13 November – 4 December 2025

2025 — Group Exhibition as part of the Riken no Ken Research Programme, in collaboration with Musashino Art University
Institut Français du Japon, Tokyo, Japan
16–18 May 2025

2025 — Documentary Publication Project, Warshat Aflam Documentary Writing Residency
AFLAM & Mucem Lab, Marseille, France
May–June 2025

2025 — Co-Curator of the Exhibition Erosion of Reality, (In)Search of Meaning
Église des Célestins, Avignon, France
With works from FRAC Sud, Marseille, and support from Collection Lambert, Avignon
18 January – 23 February 2025

2025 — Passe-Murailles, Group Exhibition
Église des Célestins, Avignon, France
8–13 March 2025

2024 — Artistic Workshop Coordinator and Facilitator, “Bouge ton quartier” Events
Branche de la Culture, Dunkirk, France
July–August 2024

2024 — Organisation and Facilitation of Art Workshops
Municipal Art School, Dunkirk, France
February 2024